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In This Issue: "The Showman Section"

Motion Picture News

Reg. U. S. Patent Office

ATTENTION

to the guy who invented
TALKING PICTURES!





Norma SHEARER

with Chester Morris, Conrad Nagel, Robert Montgomery. Based on a story by Ursula Parrott. Directed by Robert Z. Leonard.

makes all your dreams come true in the Talkie of Talkies—

THE DIVORCEE

the pride of
METRO-GOLDWYN-MAYER

THE GREATEST STAR ON THE SCREEN

APRIL 5, 1930

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VOLUME XLI
NUMBER 14

Los Angeles — New York — Chicago

THE PICTURE THAT WILL LIFT YOU TO THE HEIGHTS!

No. 685 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

FEW STAGE OR SCREEN PRODUCTIONS CARRY THE EMOTIONAL THRILL OR SOUL-UPLIFT that you will get when you see and hear "Captain of the Guard."

THIS IS THE PICTURE WE ORIGINALLY CALLED "LA MARSEILLAISE." I CHANGED THE TITLE because of the difficulty so many people had in pronouncing the French title.

THE SMARTEST EXHIBITORS IN THE WORLD LIKED THE ORIGINAL TITLE FOR SENTIMENTAL reasons, but when it came to box-office reasons they unanimously preferred "Captain of the Guard."

BUT WHATEVER THE TITLE, THE TALE IS SUGGESTED BY THE WORLD-FAMOUS SONG "LA Marseillaise."

AND — MARK MY WORD — WHEN JOHN BOLES COMES MARCHING OVER THE COBBLED streets of Paris at the head of the patriots singing that glorious song, you are going to get a tingling up and down your spinal column such as you have not had for many a year.

THIS, OF COURSE, IS BUT ONE OF THE MANY HIGH SPOTS IN A MASTER PRODUCTION directed by John Robertson.

REMEMBER, TOO, THAT THE MUSIC FOR "CAPTAIN OF THE GUARD" WAS WRITTEN BY Charles Wakefield Cadman, who has composed some deathless songs of the past.

YOU NEVER SAW NOR HEARD THE REAL JOHN BOLES BEFORE. YOU NEVER KNEW the richness and range of his magnificent voice as you will know it in "Captain of the Guard."

IN PRODUCING "CAPTAIN OF THE GUARD" WE PAID, FRANKLY, BUT LITTLE ATTENTION TO historical accuracy. Our aim was to make a great entertainment and at the same time give a handsome setting to the glorious song which stirs the souls of men, no matter what their nationality.

THAT WE HAVE SUCCEEDED HAS ALREADY BEEN DEMONSTRATED, FOR "CAPTAIN OF THE Guard" is one of those very rare pictures such as you get only when those responsible for its making are at least temporarily inspired.

FOR IT IS AN INSPIRATION AND IT WILL LIFT YOU TO NEW EMOTIONAL HEIGHTS—AND keep you there!

Don't Fail To Read Complete Details In Universal Weekly



THANK MR. LASKY!

•

PARAMOUNT'S Production Head Arranged 18 Weeks of Record Theatre Business Between Now and August 1st

•

¶ Mr. Zeppos is one of scores of exhibitors wiring congratulations on Paramount's strong spring and summer line-up. ¶ It's no accident that 25 Paramount Pictures of powerful box-office calibre, the cream of the New Show World, come to you at this time of year. ¶ Mr. Lasky revised production schedules, speeded up the studios, set higher budgets and went to Hollywood to give exhibitors THE GREATEST SPRING LINE-UP THIS BUSINESS HAS EVER KNOWN. Sensational theatre grosses on "Honey" and other Paramount spring product are already reflecting the results.

S R Kent

Mr. Lasky Mobilized Ace Stars, Stories, and Production Army for Mightiest Spring Product In Motion Picture History! ▲ ▲ ▲

"THE VAGABOND KING" Starring DENNIS KING. With Jeanette MacDonald, O. P. Heggie and others. All-Technicolor song romance. Proven clean-up!

RUTH CHATTERTON in the dramatic smash of 1930, "Sarah and Son." With Fredric March. Doing far above normal business in every town it's played.

"HONEY" Starring Nancy Carroll. With Harry Green, Skeets Gallagher, Lillian Roth, Stanley Smith. Smashing all "Sweetie" records.

GEORGE BANCROFT in "Ladies Love Brutes." With Mary Astor, Fredric March. *Variety* names him greatest drawing card on screen. Here's why!

"LIGHT OF WESTERN STARS" Richard Arlen, Mary Brian, Harry Green, Regis Toomey. Zane Grey outdoor action thriller. Bigger than "Virginian."

"SAFETY IN NUMBERS" Charles "Buddy" Rogers in better musical smash than "Close Harmony." Real story by author of "Sweetie."

"DANGEROUS NAN McGREW" Wow comedy smash with music. Helen "Sugar" Kane, Victor Moore, James Hall, Frank Morgan. The big spring surprise!

CLARA BOW in "True to the Navy." Her first in months and her biggest talking picture by far! With Fredric March, Harry Green.

WILLIAM POWELL in "Shadow of the Law" (*tent. title*), successor to Powell's electrifying "Street of Chance." A great star better than ever.

"YOUNG MAN OF MANHATTAN" Best selling novel in the United States produced on lavish scale. Claudette Colbert, Norman Foster, Charles Ruggles.

NANCY CARROLL in "The Devil's Holiday." The picture all Hollywood is talking about! Produced by the author and director of "The Trespasser."

JACK OAKIE in the big New York stage comedy riot, "The Sap from Syracuse." With a special cast of star comedians and pretty girls.

WILLIAM POWELL in a third one of the series of strong, red-meat dramas that are making this fine actor a mighty bet everywhere.

"WITH BYRD at the SOUTH POLE" Talking, sound. Most publicized thrill journey in history. Produced by two members of Byrd expedition and including actual flight over the South Pole.

CHARLES "BUDDY" ROGERS in "Young Eagles." With Jean Arthur, Stuart Erwin, Paul Lukas. Star and Director of "Wings" give new aviation thriller.

"BENSON MURDER CASE" with William Powell, one and only "Philo Vance." Bigger than "Canary" and "Greene." Standard box-office hit.

MAURICE CHEVALIER in "The Big Pond." With Claudette Colbert. Swift modern American romance. Great Personality Man in a money knockout.

JACK OAKIE in his first big starring picture. "The Social Lion." With Mary Brian, Skeets Gallagher, Olive Borden. Cash in on the Oakie craze!

"THE TEXAN" Gary Cooper in companion show to "The Virginian" with Fay Wray. The kind of big action picture sensationally popular now.

"RETURN OF DR. FU MANCHU" By popular demand, a fine sequel to "The Mysterious Dr. Fu Manchu." With Warner Oland and same cast as before.

"THE BORDER LEGION" Richard Arlen, Jack Holt, Fay Wray, Eugene Pallette. By Zane Grey. Outdoor quality smash as only Paramount can make them.

GARY COOPER in "Civilian Clothes" (*tent. title*). With Mary Astor, Phillips Holmes. Cooper's popularity will take another leap forward.

GEORGE BANCROFT in "The Caveman." With Doris Kenyon, Kay Francis. Bancroft proves anew his title as the greatest box-office star in the business.

CLARA BOW in one of two strong stories now being adapted for her. Both well known properties. Either will make a surefire Bownanza for you.

"PARAMOUNT ON PARADE"

The Big Party of the Stars! With Richard Arlen, Geo. Bancroft, Clara Bow, Evelyn Brent, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Skeets Gallagher, Harry Green, Helen Kane, Dennis King, Abe Lyman and Band, Jack Oakie, Zelma O'Neal, William Powell, Buddy Rogers, and 30 more! Scenes in Technicolor.



PARAMOUNT NEW SHOW WORLD

April - August — Like the Start of a New Season!



ANOTHER SPRING PARAMOUNT SMASH!

"Honey" standing 'em up at the Paramount Theatre, New York, and held over second week!

Best business of any picture in four months at Colonial, Akron, O. Topping "Sweetie" grosses in Zanesville, O. and twenty other spots. S. R. O. at Minnesota Theatre, Minneapolis.

"HONEY'S" THE FAST, FUNNY AND FRISKY TYPE OF MUSICAL COMEDY CLICKER THE PUBLIC'S CRAZY ABOUT RIGHT NOW!

Sweeter Than "Sweetie"

"Honey"

starring

NANCY CARROLL

with

HARRY GREEN **LILLIAN ROTH**

SKEETS GALLAGHER **STANLEY SMITH**

Directed by Wesley Ruggles

Adapted by Herman J. Mankiewicz from the novel and play "Come Out of the Kitchen" by Alice Duer Miller and A. E. Thomas.

PARAMOUNT *April Shower of Sunshine*

Buy All That's Holey

Some exhibitors feel that's what they've done many times after signing a contract for a block of Sound Shorts.

And they have the same feeling as they set in play dates.

Every exhibitor who fails to consider the improvement he can make in every show he puts together by the careful selection of short subjects, contrasting them carefully in theme with the features, is keeping money out of his box office.

MOTION PICTURE NEWS has a world of facts to prove that statement and will record them in a special section on Short Subjects in its issue of April 19.

LEADERSHIP



THE TITAN GOAL

Gigantic symbol of genius and courage, the Radio Titan sweeps to magnificent heights in the most spectacular era ShowBusiness has ever known.

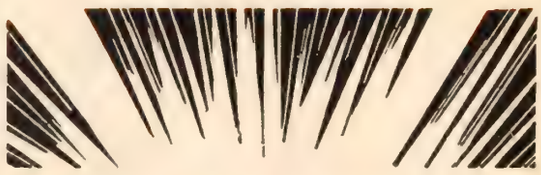
Radio Pictures will be satisfied with nothing short of LEADERSHIP... absolute and supreme ... earned and justified by SHOWMANLY ACHIEVEMENT and PERFORMANCE on the screens of the world.

NEW AND GREATER PAGEANT OF THE TITANS IS COMING

SHOWMANSHIP

NEW . . . FAR-FLUNG . . . VITAL!

Day of Days . . .
Night of Nights
Hour of Hours...



GRAND NATIONAL

"CUCKOOS"

BROADCAST . . . April

Direct from Radio Pictures Lot

On the night of April 8th there will be broadcast from Radio Pictures Hollywood Studio THE FIRST GRAND-SCALE RADIO HOUR EVER SENT DIRECT FROM A MOTION PICTURE LOT! This is the greatest single stroke of show salesmanship, in advance of an attraction, ever accomplished.

The "Cuckoos" Hour will herald Radio's mighty new fun show, featuring the world's greatest team of comedians, Bert Wheeler and Robert Woolsey, whose gay lunacy enlivened "Rio Rita." It will mark the beginning of Radio's new and aggressive campaign on the air and send the Titan spirit thundering across the land.



SECOND ANNUAL

WARNER CLUB

FROLIC BANQUET AND BALL

GRAND BALL ROOM
HOTEL COMMODORE

SATURDAY
APRIL
5

Dinner *at* 8:30

Stars Galore

MUSIC BY
Sam Lannin's Ipana Troubadors

WARNER BROS. PRESENT

JOHN BARRYMORE

has achieved immortal fame in the creation of outstanding box-office values in these great Warner Bros. productions.

"Beau Brummel"



"The Sea Beast"



"Don Juan"



"When A Man Loves"



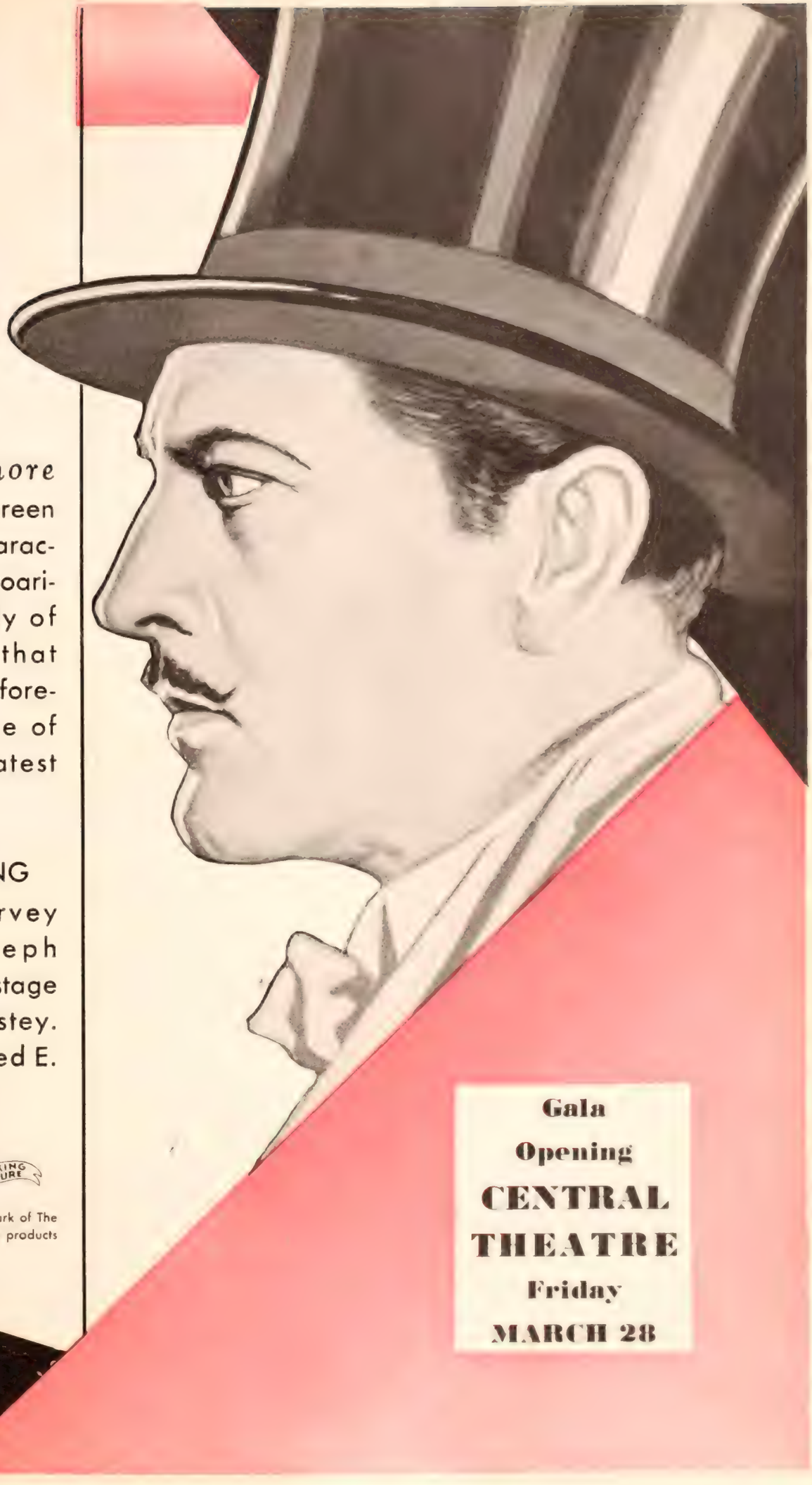
"General Crack"



and NOW

In a Brilliant Comedy Role

THE MAN FROM BLANKLEY'S



John Barrymore now brings to the screen an amazing new characterization. An uproarious farce comedy of English society that reveals America's foremost actor as one of the screen's greatest comedians.

with

LORETTA YOUNG

Adapted by Harvey Thew and Joseph Jackson from the stage success by F. Anstey. Directed by Alfred E. Green.

A WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURE

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

Gala Opening

CENTRAL THEATRE

Friday

MARCH 28

The biggest SURPRISE OF THE YEAR !!!

Selected as the opening attraction for the new policy at Warner Bros. Winter Garden

•

World Premiere
Thursday, April 3rd

WARNER BROS. present

"UNDER A TEXAS MOON"

THE "inside" from Coast previews is that this is one of those naturals that come along once in a blue moon. The public is going to rave about it.

Frank Fay in the dashing role of a gay caballero is the answer to the maiden's prayer. He's an all around bad hombre, who lies his way into feminine hearts and laughs and fights his way out of danger.

"Under a Texas Moon" will be hailed as one of the season's greatest—a glamorous entertainment—replete with thrills and laughs—the lure of fair women—the melody of Spanish guitars and the picturesque beauty of old Mexico in dazzling hues of Technicolor. (All Outdoors.)



"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

with FRANK FAY ▲ RAQUEL TORRES MYRNA LOY ▲ NOAH BEERY ▲ FRED KOHLER ▲ ARMIDA ▲ TULLY MARSHALL

Based on the story by Stewart Edward White.

▲ ▲ Scenario by Gordon Rigby ▲ ▲

▲ ▲ Directed by Michael Curtiz ▲ ▲

Song Hit

Under A Texas Moon

COW OPERAS

The public is yelling for them.

Exhibitors are asking us where they can get more Westerns with sound to meet the demand.

It's a ripe market for producers and distributors.

The whys and wherefores will be shot into print in a special section on Westerns in MOTION PICTURE NEWS for April 26.

RCA Photophone

1st **To introduce the curved gate**
Insuring smooth reproduction, eliminating scratches, gear and sprocket tooth flutter and stoppage due to buckling of film.

1st **To adopt change-over switch**
For instantaneous changing from one projector to another. . . . .

1st **To employ Caesium photo-electric cell**
Insuring long life and dependability, quiet in operation and requiring no photo-electric cell amplifier mounted on projector.

1st **To utilize dynamic cone loud speaker, *with directional baffles.*** Establishing unsurpassed fidelity of sound reproduction and insuring effective sound distribution to all parts of the theatre. Also eliminating stage batteries for loud speaker field excitation.

1st **To offer motor generator operation for small theatres**
Eliminating all storage batteries and battery charging equipment.

1st **To abandon variable speed control**
Thereby decreasing cost, simplifying operation and insuring projection at proper speed. . .

1st **To utilize standard Radiotron tubes**
A tube superior to all at a low cost.

1st

and **First** to make it possible for the small theatre owner to install the finest sound equipment at a price he can afford to pay.

1st In Box Office Value Because It is 1st in Sound Satisfaction!

Today, more than ever before, the patron of the motion picture theatre demands "sound satisfaction," and the installation of RCA Photophone sound reproducing equipment is the exhibitor's best guarantee of sound reproduction of the highest quality.

The trend nationally and internationally is toward RCA Photophone!

Back of every installation made by RCA Photophone, Inc., lies the unmatched prestige of the world's foremost electrical engineering organizations and their strength and stability are reflected in the performance of RCA Photophone sound reproducing equipment.



SMALL THEATRE TYPE A. C. EQUIPMENT FOR SIMPLEX PROJECTORS

SOUND ON FILM AND DISC

FOR THEATRES UP TO 1,000 CAPACITY

$2995.00

(Deferred Payment Plan for best equipment available)

RCA PHOTOPHONE, INC.

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Chicago, Ill.	100 W. Monroe St.
Cleveland, Ohio	Suite 203 Film Bldg.
Dallas, Texas	Room 824 1700 Commerce St.
Denver, Colo.	Room 1014 U. S. National Bank Bldg.
Detroit, Mich.	Suite 603 Fox Theatre Bldg.
Kansas City, Mo.	1717 Wyandotte St.
Los Angeles, Calif.	811 Hollywood Bank Bldg.
Philadelphia, Pa.	261 North Broad St.
Pittsburgh, Pa.	William Penn Hotel
San Francisco, Calif.	Room 2012 Russ Bldg., 235 Montgomery St.
Seattle, Wash.	Suite 506 Orpheum Theatre Bldg.
Washington, D. C.	1910 K St. N.W.

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 5, 1930 No. 14

Committee Striving To Agree On Legal Means To Restore Arbitration System

Correct!

Two big guns in the industry, on different occasions this week, were discussing a certain New Yorker well known in the business but not half as important as he thinks he is. And, strangely enough, both topped off their discussions with the same statement:

"He's the biggest leech in the industry."

NEWS Loses Its Columnist On Favoritism Gag

"What price humor?" has an answer in the disappearance from MOTION PICTURE NEWS of the weekly column by Harry Reichenbach, roastmaster of the industry.

The weekly feature was started with enthusiasm, plus hopes, by its author and its publisher. It had indications of being a good stunt for reader entertainment, with the saving grace of helping filmdom's heavy-minded industrialists preserve a sense of humor.

Reichenbach's income tax return reports his greatest source of revenue from the creation of ideas for stories that command space in trade papers as well as newspapers. Contemporaries of MOTION PICTURE NEWS somehow or other managed to see his weekly column in its pages.

Rumblings, whisperings, recording on the wax of the roastmaster's ears, all to the effect that certain of the NEWS' contemporaries regarded his column of comment as evidence of his preference for MOTION PICTURE NEWS against the field, raised the point of "business first."

Whether or not Harry really indicated his preference for the NEWS over all comers is something which the reader will have to determine. The record does show, however, that it was these columns from which emerged the darts of Reichenbachian humor.

Harry's hair is white, but not so white that it can't be worried into an even brighter platinum shade. His livelihood is space and editors and publishers control it. Good business judgment prompted the belief that antagonism of space dispensers wouldn't help lengthen his string of clippings, so, by agreement, but with regret by red-headed, red-covered MOTION PICTURE NEWS, the weekly shaft of delectible drollery has been discontinued—whether temporarily or permanently is another mystery.

Exhibitors Protest Inclusion of Music License Clause in Contract

Arbitration will be restored in the industry if members of the contract committee now in session in New York are able to draft a system which will stand the test of legality.

This is emphasized in proposals of the Hays association, Allied States Association and the M. P. T. O. A., drafted for consideration of the committee. It is reflected also in the attitude of committee members, and their expressed belief that a form of voluntary arbitration will result from the present sessions.

The contract meetings, which got under way Thursday after a day's delay, are being held by an abbreviated group of the 5-5-5 committees, with two members representing each of the respective organizations. Five clauses were considered at yesterday's session. The meetings opened harmoniously after it had been reported during the week that a rift was in prospect.

Proposed elimination of the score charge, or consolidation of it with film rental, will not be provided for in the contract, committee members decided, holding that the matter properly is one between the exhibitor and distributor in each instance. Effort is to be made, however, to arrive at a solution of this problem.

Rental's 4 Days in Advance

The sessions started with speed and despatch Thursday, with five clauses considered during the day's session. One of the most important decided was provision that rentals are to be paid four days in advance of shipment, unless other arrangement is improved by the distributors' home office.

Under the plan, a master contract will be drafted, with a short form contract used in individual transactions. Every exhibitor will be given a copy of the master contract.

Objection of exhibitors to the distributors' efforts to place in the contract a warranty that the theatre is licensed by the American Society of Authors, Composers and Publishers, blocked action on that clause, which has been laid on the table. Distributors state that their contracts with Electrical Research Products and RCA-Photophone make inclusion of such a clause mandatory.

Exhibitors will be permitted to play available pictures in any order desired, providing they are not behind on their playing arrange-

(Continued on page 32)

The complete text of the Hays, Allied and M.P.T.O.A. exhibition contracts, together with an analysis of each, appear on pages 25 to 34, inclusive.

"The Bookies"

One of Times Square's biggest bootleggers was formerly a big gun on the technical staff of Dr. Lee DeForest, working on sound equipment, and was responsible for the perfection of many parts now in use. He turned thumbs down on the sound proposition because it offered slow pickings, turning to liquor running for a quick haul.

D. W. Gets Dough In Texas After Schenck Split

D. W. Griffith's new financing, reported on the Coast to have been arranged following "D. W.'s" tilt with Joseph M. Schenck, will be obtained, for one picture at least, from a group of Texas capitalists, according to information received by MOTION PICTURE NEWS.

The picture will concern various phases of the history and development of Texas, be based on a story by Griffith and be an all-color sound production. United Artists will release. Shooting of exteriors was begun recently at Fort Worth by Albert G. Grey, Griffith's general manager. Interior dialogue sequences will be made at Hollywood. D. W. now is on the Coast completing "Abraham Lincoln," and the row with Schenck is said to have been over the latter's reported move in shaving the production budget for the Lincoln film.

"J. D." Sponsoring Fulvue Screen in British Empire

London—J. D. Williams and E. Bruce Johnson, formerly general manager and foreign manager, respectively, of First National, and later connected with World Wide Films, are introducing a new wide screen on the market here which is creating a sensation in film circles owing to its novelty and low price.

The distinctive feature of the new device, the Fulvue, patent rights of which have been obtained from its British inventors by Mr. Williams, is that, while it permits a considerable widening of the film, the height remains unchanged. Standard projection machines can be used with the Fulvue.

British exhibitors are said to be enthusiastic about the device, which will sell for about $100.

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 5, 1930 No. 14

THE MUSICALS STRIKE SOME SOUR NOTES

MENTION musicals to many big circuit heads and you find yourself greeted with dubious shakes of the head. The fellows who pay and pay—sometimes—for pictures aren't so hot about this type of picture. Purely a reaction engendered by box-office performance, you understand.

As a matter of faithful reporting, the general inclination is to place this type of talker in the same museum category as courtroom dramas for which, you will recall, there was once a real vogue.

Speculating over the reason for the failure of musicals to tinkle their way through the cash register, the inevitable conclusion is that the producer himself is to blame. The copy-cat tactics which have prevailed in this industry ever since there was such an industry unloosened on the market near and real melodic films in such a flood that it was inevitably apparent the public would tire of them. Just like those courtroom sagas of some months ago did the musicals come through. Everybody had them and it wasn't very long before the imitators found the negatives as well as headaches on their chests.

They'll Click If Super-Fine

And yet, in the face of this condition, there should and probably won't be any real reason why current and future topnotchers built in the musical mould shouldn't prosper. They will have to be super-good, super-deluxe and super-entertaining to get by. The middle ground has been swept away by blundering business tactics and the usual ambition to skim all of the cream from all of the milk at one fell swoop.

The trend no question is definitely away from musicals, but toward what? Nobody knows, least of all the producers whose difficult job it is to supply the public with entertainment.

Pictures Everywhere

This inquiring but unanswered observation is merely a step removed from the bigger query of what types of pictures will dominate the coming season. The job of selecting material to accommodate the needs of a business which ill-advisedly insists upon grinding out six to eight hundred features a year grows increasingly difficult with the passage of the years.

The evil is at the root and centers around the fact that too many pictures are being made. Every year, there is desultory talk about trimming production and, for a time, indications are the intention is serious. But somewhere between the conversational promise and the actual deed the objective is lost and output remains at its set figure.

So it is that the public is fed a spotty entertainment fare. To question the intention of the producer is foolish. He wants to turn out the best product he can and maps his plans accordingly. But what he overlooks is that the system which he himself was largely responsible in setting up has given him two left feet with no right to guide him.

Yet there is some hope. With producer domination in the theatre field, the ever-evasive pledge of fewer and better pictures is closer to realization. Control of outlets has been responsible for the steadily increasing development of extended runs at popular prices in all key cities. The practice has demonstrated to the producer that the idea is feasible and lucrative to boot.

Fewer Pictures, More Money

His revenue is increasing by leaps never before imagined possible, and where once it took a half dozen or more pictures playing a week each to roll up a wad of dollars, experience is demonstrating daily that one picture, rich in box-office draw, can reach the same end. The conclusion is quite apparent. Fewer pictures, better made.

What the subsequent runs will do to pull themselves out of the hole into which curtailed production would propel them is merely this:

They will have to follow the example of the deluxe theatre and prepare themselves for holdovers or make up their minds that the parade is swinging by them. All over the nation it is apparent that the second, third and later runs understand this and are making ready for the new order. Two and three-day bookings are common where one day stands almost universally had prevailed.

If and when the movement reaches a real momentum, and the signs are definitely pointed that way, it will then be possible for producers to check with themselves and really do something to make the legend about fewer and better pictures come true.

KANN

Lloyd Corp. Reported Displeased With Publix Percentage Deal: Seek Change?

Al Selig's Big Posting Campaign

Overriding difficulties in the billposting field, Al Selig has completed a nifty job of posting for "Journey's End," his sniping campaign covering a 70-mile radius. The picture, which opens Tuesday at the Gaiety, New York, has been billed via 24's, 8's, 3's and signs throughout Manhattan, Bronx, Long Island, New Jersey and Connecticut. Some 2,500 pointing hand signs are directing traffic to the Gaiety. Al is said to have had the help of the billposting king in completing the "Journey's End" showing.

Goldstone and Schenck Racing "Resurrection"

Hollywood—When Joseph M. Schenck of United Artists stated last week that his company intended to star Dolores Del Rio in a talker remake of "Resurrection" he stirred up plenty of fast action at Tiffany.

The latter has planned a musical version of "Resurrection" for some time. In fact, the adaptation and music had been prepared by Phil Goldstone prior to his joining Tiffany as production head. In his deal with the company, Goldstone was to produce his musical "Resurrection" on a percentage arrangement; and various sets were constructed. Delay was occasioned through casting difficulties in securing singers for the leads, and the picture has been brushed aside to get out the regular program releases. Then it was found United Artists would remake "Resurrection" as Del Rio's next. Tiffany will get right into production with their musical.

Edwin Carewe produced "Resurrection" with Del Rio starred about three years ago as a silent production. The property carries no copyright, and is in the public domain.

Talker Ouster Brings Musician Alimony Cut

Rochester—"Too much talk" won a cut in alimony for Seward W. Seward, once $80-a-week leader of the Gayety orchestra and now employee of a calculating machine firm, in court last week.

Seward's plaint was that inability to obtain a musician's job because of the advent of sound films made it impossible for him to keep up the $20 a week alimony to his ex-wife, Mrs. Maude Seward. Seward has been out of music since the Gayety closed six months ago. The court cut the payment in half.

Fox Fortifies for Advent of Warner in Milwaukee

Milwaukee—Fox intends to fortify its position here preparatory to the Warner invasion of the city, and in May starts building of a 4,000-seat house on Wisconsin Ave. There is three-cornered opposition here now, with Fox Midwesco, Universal and L. K. Brin the points of the triangle.

Exhib Yanks Out 'Johnny Jones' as Below Standard

Ottawa—Don Stapleton, manager of the Centre, withdrew First National's "Little Johnny Jones" after its first performance on the ground that it was far below par as entertainment, and substituted "The Furies" for the balance of the week, apologizing in two-column ads for the quality of the picture.

Stapleton looked at the film the night before the play date and decided to put in another picture, but was unable to get a print until late Saturday afternoon. After the first show the substitution was made. The afternoon newspapers carried the changed advertising and the apology ad appeared Monday morning.

Although he declined to comment on his action, it is interesting to note that Stapleton's father, Ben Stapleton, was one of the original franchise holders in the Associated First National organization, the only other charter franchise holder in Canada being the late Harry Brouse of Ottawa.

The Center has always been regarded as the first-run First National house here, although buying other pictures on the open market. Ben Stapleton is the pioneer exhibitor of this city and Don had direct charge of the Centre for some years.

Stapleton's Apology Ad

An Apology - - -

We regret to announce that the picture "Little Johnny Jones," which was advertised to show at the Centre Theatre starting Saturday, was not up to our standard of picture entertainment.

After previewing "Little Johnny Jones," we arranged to replace this feature by the much superior production, "THE FURIES," starring H. B. Warner and Lois Wilson. We recommend "The Furies" to all our patrons.

The Management
CENTRE THEATRE

Producer Representative Has Checked Country on "Welcome Danger"

Reports persist that there is dissatisfaction by officials of the Harold Lloyd Corporation with percentage and flat rental deals on "Welcome Danger," especially in Publix houses, and that the contract held by Paramount for distribution of additional Lloyd pictures may be subjected to changes before the next picture is delivered.

It is known that Leslie Whelan of the Lloyd staff has been on an extended tour of key towns checking results of the "Welcome Danger" runs particularly in Publix houses, and that reports of business done in the majority of instances have strengthened the opinion of Lloyd Corporation officials that Publix should modify its attitude toward the existing percentage arrangements.

Company Wants 60%

It is said that the crux of the dissatisfaction is in the refusal of Sam Katz, head of Publix, to agree to the percentage terms asked by William Frazer, general manager of the Lloyd Corporation, and Katz's insistence that any 60-40 deals, with the heavy end going to the picture, should be reversed with Publix getting the long side.

When the Paramount-Lloyd contract was made, it was reported that an important consideration in Frazer's estimation was the first runs assured in the big majority of key cities through Publix houses or affiliations, these to serve as demonstration engagements in each territory of the real box office value of each Lloyd release, with the results to be used by Kent's staff as conclusive selling arguments in deals for subsequent runs.

Frazer is said to feel that the Publix method of distributing overhead to various of its theatres, and the limitations on local advertising and exploitation campaigns for many of its houses made it difficult for a picture on a percentage basis to fairly reflect its true box office worth and give the producer his just returns unless the percentage is better than 50-50 for the production.

Decisive Conference Soon

Against this Katz is reported to take the position that every picture receives the benefit of a made-to-order audience in any Publix house, because of the regular clientele he believes each theatre under his direction has built for itself, and that producers playing Publix on a percentage cannot expect to benefit beyond the normal or average rental price allotted to pictures played on a flat rental basis until the established clearance figure for average business per house is reached.

Frazer is reported to be planning a trip to New York in the next few weeks for what may be a "change or break" conference with Paramount and Publix officials.

An Insider's Outlook

BIG business as conducted in Hollywood:

Some months ago a certain executive who doesn't know nearly so much about the business as he thinks, stepped into his own studio, fired the producing head via the cash settlement route and began introducing his own system.

The first step was to hire another executive. In the meantime and from the sidelines the representative of a certain raw stock manufacturer began to work on the big boss. Entertained him at week-ends and dinner parties. What the raw stock man was after was to prevent that studio's business from constantly slipping away to a competitor. So he figured the best "in" was to persuade the executive—who didn't-know-it-all-but-thought-he-did to take on another fellow to handle the studio.

The Digging-In Game

And as these matters go, the chiseler finally had his way. His man landed the job. The new producer moved in and, as he dug further into his job, valuable manpower on the lot left. About this time, the Big Boss began to take a lesson or two in haggling from his production chieftain. The arguments over pennies waxed more merrily while the important business of making good pictures was forgotten in the bickering.

The Big Boss thinks he made a swell deal for himself when the record shows his studio is considerably behind schedule. Of the product turned out, one picture had to be remade entirely and another, for which much promise is held, was produced on the lot but independently of the studio mogul.

A New Napoleon

Now comes the laugh. The man controlling the money bags has developed a huge Napoleonic complex. He thinks he's a producer—a great producer—and proposes to use what is really his all too limited knowledge to run the plant himself.

Insiders are conjecturing over the future if what is now in this man's mind comes to pass. They point to an almost identical situation prevailing on this selfsame lot some years ago and are freely predicting a return of a regime of disorganization.

How It's Done

This is only one of the many yarns floating in and out of the Hollywood boulevards. Still one of the choice topics of discussion among those who know is the incident which tells of how an extremely important figure in this industry violated every known business standard and threw ethics clear into the Pacific in an attempt to wheedle away a big male star from a competitive organization. The circumstances ran something like this:

Sunrise

BELIEVE it or not, the 5-5-5 and their diminutive, the 2-2-2, may get somewhere. The open sesame meetings held in New York on Thursday indicated exactly that.

Seemingly, the desire to work out a new contract with an arbitration system that is legally and equitably inside the pale is there. And, if we may be permitted to invite a shower of brickbats, allow us to quote proverb number eleven by reminding that "where there is a will there is a way."

The time was, not so long ago, when the Allied group was scrutinized as a group of rabid revolutionists. Either those who have hurled the remark about have been tainted with the strain themselves or they have suddenly turned broad-minded.

These times sure do move.

The star was really a big timer. As a matter of fact near the top of the heap. His association at the time was pleasant; and although he has now moved to other pastures, there was no reason at the time for dissatisfaction. In view of these circumstances you would think other producers would be courteous enough to let the ham alone. Not so.

The dubious hero of this yarn, more than slightly drunk with power, set his cap for Mr. X and vowed he would leave no stone unturned to reach his objective.

And so, when the star traveled to 'Frisco, this producer hopped an airplane and followed. Through third parties, he endeavored to plant the seeds of discord. He even persisted in his efforts after the star took the precaution of advising by letter that he was entirely happy in his association and actually proposed to renew his then current contract. And still the sabotage continued until, confronted one day by this star's producer flaunting a copy of the incriminating letter, this prominent industry figure backed enough water to land him in China.

The New Chastisement

In Chicago they take 'em for a ride. In the film business, the latest method of delivering verbal punishment assumes this form:

Three principals in this. All big names. All extremely well known. All top-notchers by virtue of accomplishment. No. 1 Man was doing a great job for his company — the balance sheet emphasized the bitter truth to his competitors.

He was stepping along at a fast clip, signing people on all sides. So as to further bulwark his organization. One day he bid and nabbed a choice bit of manpower with whom No. 2 and No. 3 Men had been negotiating. They turned peevish and figured No. 1 Fellow should be told whose path he was crossing.

So they determined upon a dinner. And who would you think was the honor guest? Right, No. 1 Man. All very pleasant. Really quite de luxe. The various courses had spent their course and Corona time had arrived. They retired to the library and hardly had the door closed when No. 2 and No. 3, as one, began to swish the verbal lash. It raged hot and heavy and fists were about to fly.

But No. 1 keeps himself in pretty good physical trim. Swims, boxes and that sort of thing. Therefore, nothing happened. The conclusion of this yarn is merely this:

If you should find three studios launched on a marauding program with two of them centering their barrage on the third, you will then learn who the principals are. You won't from us.

KANN

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Invasion of Pennsylvania by Sam Katz Seen as Secret Move in Warner Behalf

U. S. Silent

Washington—Officials of the Dept. of Justice decline comment upon what effect, if any, the Thacher decree may have upon the contract conferences now being held in New York. They also refuse to indicate informally as to what course the department might pursue in the matter.

Warner Deal for Brunswick Co. Is Reported Closed

Negotiations which have been under way for a considerable time for the taking over by Warners of part of the Brunswick-Balke-Collender Co., business, thus affording the former an entry into the radio field, are understood to have been settled. The details of the deal could not be obtained owing to inability to reach any executives who would be in a position to confirm the report, considered authentic, although others in both concerns refused to comment.

Flinn, Lally Indicted For Pathé Studio Fire

Indictments charging manslaughter in the second degree have been voted by a New York Grand Jury against John C. Flinn, vice-president, and Henry F. Lally, studio manager, as a result of the disastrous fire last December in the Pathe Studio in New York, which caused the death of eleven persons. Three weeks ago another Grand Jury refused to vote indictments, although both men were fined $500 each by Magistrate George W. Simpson. Following the failure of the first Grand Jury to indict, the men were discharged in Homicide Court. They have appealed the conviction in the Magistrate's Court.

U. S. Sets Date for W. C. Protection Trial

Los Angeles—After several postponements, the Department of Justice expects to bring to trial its long-pending action against West Coast Theatres and a long string of prominent distributing companies.

The extensive protection required by West Coast and granted by distributors is the question under Government fire. The trial was slated for April 1, but was again postponed until the end of the month. No more delays are expected.

Publix Scouts Surveying Territory for Theatres, Reports State

Philadelphia—The inside of Sam Katz's avowed intention to invade the Warner stronghold in Pennsylvania is arousing considerable curiosity here.

Is the move really on behalf of Publix or is it an undercover effort to keep others out? In view of the close working arrangement between Publix and Warners some see in the latest of checker-board plays a desire on the part of Publix to protect the extensive Warner holdings in Philadelphia.

On the surface, the story has it that Publix has its scouts out surveying the Pennsylvania territory preparatory to a building campaign. Katz is declared to have decreed an extensive invasion of the stronghold of Harry Warner's lieutenant, Spyros Skouras.

Katz for some time is reported to have been surveying the Pennsylvania situation but has found no big chains left, except the Comerford circuit of 130 theatres.

Publix, the yarn states, will build a downtown Philadelphia house, despite the fact the city already is overseated. Publix, it is said, for months has been contemplating an expansion here. Some time ago it was rumored that the proposed Al Boyd chain would be backed by Publix.

Meanwhile, Joseph Plunkett, general manager of RKO, also is reported scouting sites and possible acquisitions throughout the state.

Localities see no particular reason for Publix entering the city in view of the extensive play which Paramount pictures get over the Warner string. This factor is pointed to as evidence that the Katz avowal embraces something under cover which surface purveyors of news don't get.

Boyd Acquires Strand in Allentown; Chain Grows

Philadelphia—Al Boyd has purchased the Strand, Allentown, from B. H. Stuckert and O. H. Gernert. The house operates under a Paramount franchise.

Boyd takes possession the end of March.

Mary Nolan Says 'Uncle' And Gets a Happy Ending

Universal City—It's all hunky-dory now between Mary Nolan and Universal, and the company has "big things" planned for the star. A quick patching up of things followed the recent controversy, when Miss Nolan walked off the lot in a huff. She had objected to her role in "What Men Want," so Pauline Starke was substituted in the part. A real blow-up between star and company followed. Now, Miss Nolan swears by—not at—Carl Laemmle, Jr., and says she guesses that both "just acted hastily."

Oh Yeah?

One good thing about the master and short form of contract being proposed at the conferences now under way, said an exhibitor conferee, is that the clause relating to payment of music license will appear only in the master form, and the "exhibitor won't be insulted by it every time he signs the short form contract."

Film Men Are Again Indicted In Julian Case

Hollywood—With new evidence presented to District Attorney Buron Fitts in the Julian Oil Company smash of 1927, the Los Angeles County Grand Jury has returned indictments against four film men and 34 others in Los Angeles charging them with usury.

Included in the list were: Adolph Ramish, former executive of West Coast Theatres; H. W. Chotiner, independent theatre magnate; Motley Flint, former local banker who was financially interested in Warner Brothers several years ago; Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer; and Joe Toplitsky, real estate operator of prominence and well known in the motion picture industry.

Blanket return of the indictments, which were served and dismissed three years ago, was necessary on account of the state law on statute of limitations. Many of the 38 named by the grand jury are said to be innocent victims of stock pools reported to have been recommended by certain local banking interests.

In the case of Louis Mayer, as well as others, it is understood that he participated in the stock pool on the advice of bankers who indicated the corporation had hidden assets and new oil fields which would boom the stock to high figures. Mayer, like most of the others in the group of 38, had no idea that the stock pools were organized to cover up the stock over-issue. Close observers of the situation feel that most of the 38 men indicted will be cleared when they come up for trial on the usury charges.

Paramount-Lasky Profits Net $15,544,544 in 1929

The report of Paramount-Famous Lasky Corp. for the year ended Dec. 28, 1929, shows consolidated net income of $15,544,544, after charges and provision for Federal taxes, equivalent to $5.78 a share on the 2,685,313 no par common capital shares outstanding Dec. 31. This compares with $8,713,063 in 1928, or $4.22 a share.

Otterson Opposed To Compromise By Bankers In Fox Financial Muddle?

Seen as Stumbling Block to Proposed Get-Together of Rival Banking Groups

Despite efforts of the banking interests to get together on a compromise in the Fox financial tangle, likelihood of any settlement is seen as remote, MOTION PICTURE NEWS learns, because of asserted opposition of John E. Otterson, president of Electrical Research Products, to any compromise.

Otterson, one of the trustees, figures his position a strong one, it is asserted, due to the Supreme Court ruling upholding the trusteeship, and refusal of the Federal Court to interfere with jurisdiction of state courts in the case.

The week's developments in the Fox situation included the following:

Fox bought 224,000 shares of Gaumont British on margin without knowledge of his bankers, and his companies were facing financial ruin when Fox turned to Otterson and Harry L. Stuart, Joseph M. Proskauer, counsel for the co-trustees, asserted in opposing a motion by attorney for Fox to withdraw the action he brought in Supreme Court to dissolve the trusteeship agreement. The withdrawal is being requested on the ground that a broader suit in which the trust agreement will be tested has been filed in Federal Court.

Sheehan Sues for Reported Debt

Winfield R. Sheehan, who is suing for an injunction to restrain Fox from carrying out the Lehman-Bancamerica-Blair-Dillon, Read refinancing plan, this week filed a second action against Fox to recover money he says Fox owes him.

Meanwhile, the sponsors of this financing plan are understood to have withdrawn their offer, demanding that Fox pay $975,000 or 1½ per cent of the principal of the proposed loan. A statement by Samuel Untermyer, attorney for Fox, states that the letter sent by the banking group to Fox directors offered to relieve them of their agreement to carry out the plan, but that the situation otherwise is unchanged.

F. N. Star Suffers From Overdose of Own Publicity

Hollywood—First National is said to be having plenty of trouble with one of its lady stars who is reported to have developed a keen line of temperament since she took her first mike-and-camera test on the lot.

A ritzy manner toward everyone, from the top executives to the gateman, plus a daily dozen of complaints about everything on the lot, from the company trade mark to the dryness of the climate, are among the temperamental evidences which imply an early showdown, with a chance that there will be an open break.

New Compson-RKO Pact

Hollywood—Betty Compson has signed a new contract with RKO which calls for featured appearances in three productions during the coming year.

"U" Making 20 Features Next Season

Twenty features and proportionately fewer number of shorts will comprise Universal's output for the coming year, Last year, the schedule was 50 features. Brands and brand names will be eliminated, according to plans. All pictures are to be handled individually as units at the studios. The policy change was announced early this year by MOTION PICTURE NEWS. Two production units already have been headed respectively by E. M. Asher and Alfred De Mond.

Insull Seeking to Destroy Fox Firm Attorney Charges

Invasion of the industry by the powerful Insull public utility interests of Chicago, via control of Fox through Halsey, Stuart, is planned in an "amazing conspiracy" to destroy the Fox firm, Samuel Untermyer, counsel for Fox, charged in Federal Court, in his unsuccessful argument to restrain Harry L. Stuart and John E. Otterson from exercising any power as trustees.

Harry L. Clark, president of General Theatres Equipment, which is allegedly controlled by the Insull interests, was associated with Halsey, Stuart in effort to obtain control of the Fox firm, Untermyer asserted. Richard E. Dwight, counsel for the trustees, protested against Untermyer's outlining of the plans for an offer for control of both Fox companies and Loew's. His motion, however, was overruled.

It has been persistently reported for several weeks that Clark has been angling to secure for cash Fox's Class B stock in Fox Film and Fox Theatres. The "B" stock of the film corporation controls the voting and is the block held in the vaults of the Bankers' Trust Company under the trusteeship agreement signed by Fox with Stuart and Otterson on December 3.

Wilmer Denies Circuit Sale to Warner Brothers

Richmond, Va.—What loomed as the biggest theatrical deal in this section of the country in recent years has come to naught for the present, at least, according to Sydney Wilmer, who denies that the Wilmer and Vincent properties in Virginia have been sold to Warners.

"Negotiations were under way for several months, but the matter was dropped," said Mr. Wilmer, who added that Mr. Vincent is on the Coast and nothing will be done in his absence. He declared that there is nothing in the reports that the chain of theatres in Virginia and the Keystone state had changed ownership.

The Virginia theatres in the Wilmer and Vincent circuit are the National, Colonial, Bijou, Broadway, Isis, Lyric and Strand of Richmond, and the Norva, Granby, Strand, Wells and Colonial of Norfolk.

Hughes Bidding $37,500,000 for Fox W. C. Chain

Hollywood—Howard Hughes, millionaire producer of the $3,000,000 picture, "Hell's Angels," is reported to have offered $37,500,000 for the outright purchase of the Fox West Coast Circuit. While a million denials are made, the report persists.

Local insiders also claim that several months ago a deal was started whereby Fox was to borrow $20,000,000 from Hughes, with the latter to receive fifty-one per cent of the stock in the West Coast chain as security. Hughes, it is said, balked at a provision demanded by Fox that at the end of two years the latter would have the right to buy back the fifty-one per cent for $22,000,000, with Hughes insisting on a permanent interest, despite offers of a ratio of the circuit's profits during the two-year period.

Now, according to reports, Hughes senses the possibility that the present Fox financial problem might be met in part by acceptance of his offer, which would immediately make him a factor in chain theatre circles, and provide a big wedge in negotiating distribution for his productions.

Academy Awards Issued To Mary, Baxter, M-G-M

Hollywood—Annual awards by the Academy of Motion Picture Arts and Sciences for especial production accomplishments during 1929 brought several surprises when they were announced at the yearly banquet.

Warner Baxter was presented with an award of merit for his performance in "In Old Arizona." Mary Pickford received a similar award for her performance and Southern accent in "Coquette." Frank Lloyd was honored with an award for his direction of "Weary River" and "The Divine Lady," with Cedric Gibbons getting the honors among art directors for his work on "The Bridge of San Luis Rey." Photography was recognized with an award to Clyde DeVinna for his achievements in angles and effects in "White Shadows in the South Seas."

Hans Kraly got top position among writers with an award for writing "The Patriot," and M-G-M took a collective bow with an award for "Broadway Melody" as the pioneer outstanding filmusical.

Trust Busting Tactics Due For A Fall; Goaded Industry Sees Relief In Sight

Laws Restricting Expansion of Legitimate Trade Are Doomed

Washington — Dissatisfaction with the operation of the anti-trust laws is gradually developing to a point where serious consideration will be given to the desirability of enacting new legislation to modernize statutes now many years old and designed for a period of far different business practices and needs.

The Sherman anti-trust law was enacted to meet the trust-building ambitions of business leaders of a day of ruthless competition which threatened to drive the smaller business man out of the field, leaving only an octupus which would drain the people of their money. This was the basis of the famous Roosevelt "trust busting."

That the anti-trust activities of the government a quarter-century ago were of extreme value and benefit to the country has never been denied. But since then, business and business ethics have changed; there are today well-defined trusts which are of admitted benefit to the people through the lower prices made possible by economical, efficient production—but they are operating under laws which many leaders declare to be as obsolete as the old English statute requiring that every railway train should be preceded by a man on foot, carrying a flag.

In the past few years there has come a demand for changes in laws—both more repressive and less restrictive. This divided sentiment is shown in legislation now pending in Congress. The less-repressive element is embodied in the so-called Kelly fair trade bill, which would permit manufacturers of trade-marked or named commodities to fix the prices at which their goods may be resold, now prohibited by anti-trust law.

No Chance for Bills This Session

The more restrictive faction is represented by the Tinkham and Brookhart bills requiring that corporations engaging in interstate commerce should secure licenses from the Federal Trade Commission, which would first make an investigation to determine the legitimacy of their proposed activities and which at all times could meet any threat of undue restriction of trade or monopoly by the revocation of license. The Brookhart bill goes further than does that of Representative Tinkham, dealing with such matters as dividends, salaries, etc.

None of the pending legislation will be enacted this session. It is, however, indicative of the thought which is being given the subject of business regulations. The Tinkham bill is possible—that is, it could be enacted, possibly with modifications, without materially handicapping business, once business became reconciled to the idea that the Government has adopted a definite policy. In some quarters, legislation along this line is declared to be preferable to the present uncertainty of Department of Justice action and the Government's "he loves me, he loves me not" policy.

Brookhart's Bill Is Tough

The Brookhart bill, however, is far more forbidding than any anti-trust legislation the government has ever adopted; a paternalistic measure, with the threat of a spanking hanging over every business man who seeks to extend his activities, however legitimately. It is the voice of agriculture crying out in the wilderness for that ideal socialistic state of society in which no man's earnings shall be more than another's. By the mere limitation of earnings, initiative is taken out of industry, for men go into business in the hope of making good returns and few indeed invest their capital for purely altruistic purposes.

As the Kelly resale-price maintenance bill is indicative of the feeling of impatience with out-dated laws, so the Tinkham and Brookhart measures bespeak the distrust, possibly more in the manner of their enforcement, of the statutes designed to prevent the formation of industries which will dominate their field. The present anti-trust laws cover the horizontal trust, but within the past decade or so there has been developed the vertical trust.

The difference, briefly, is that the horizontal trust is the amalgamation of groups in the same line and on the same level of business—in the motion picture industry, for instance, the merging of all producers would be a horizontal trust; the vertical trust is one in which an organization is totally independent, owning or controlling every activity from the production of the raw material to the retail sale of the finished goods—Henry Ford is by way of being a vertical trust and there are organizations in the film industry which are vertical trusts by nature, producing and distributing their own pictures and showing them in their own theatres. Some years ago, in Germany, Hugo Stinnes was a combination of horizontal and vertical trust—a house which fell of its own weight once the sustaining hand and mind of its creator was lost.

Confusion of Effort

So into the situation today—and this applies particularly to the motion picture industry—there has come the effort to cope with the vertical trust by the methods designed for control of the horizontal trust. And there has come, too, a realization that a trust, per se, is not a pernicious organization, but may meet a real need by bringing the order of controlled, efficient, economical production, distribution and sale out of the chaos of unregulated competition between small units, with their duplication of effort and consequent waste. But the vertical trust is not fitted by the coat of horizontal trust legislation, and the good trust is no more permissable than the octupus of 1905.

Congress, of course, moves slowly in the enactment of remedial legislation for anything short of a calamity, and there is no complaint on that score which safeguards against hasty legislation, but there is growing the realization of the need for modernization of our anti-trust statutes which in the next few years will crystallize into an intelligent reconsideration of the need for business legislation which will clearly define the line of demarcation between what is right and what is wrong, eliminating "codes of ethics" and "informal approvals" and all uncertainty.

Hoping for Relief

Modernization of the anti-trust statutes to cope with existing business conditions, in the opinion of many, would be a welcome relief for the industry. A number of actions against film concerns have been brought under both the Sherman and Clayton Acts, charging monopoly, the contention often having been made that prosecution was under laws antiquated by business development.

At present, a number of anti-trust actions are pending against various concerns and individuals in the industry.

Motion Picture Industry to Benefit from Fight on Trust Laws

Eastman Kodak Profits Break Earning Records

Rochester, N. Y.—The Eastman Kodak Co. and its subsidiaries broke all previous records in 1929 with a net profit of $22,004,915, and earnings after preferred dividend payments were equal to $9.56 a share on the common stock.

Playing Ball

Providence—So interested are local fans in pictures that the "News-Tribune," "Journal" and "Bulletin" have innovated a new reviewing policy, catching first runs a day prior to openings and plugging them before the run commences. Showmen say the gag has a decided influence on the box office, receipts jumping considerably in the first week.

The Way of All Flesh

Hollywood—"There are many funny situations existing in Hollywood" states a recent arrival from New York.

"For example, when a producer's wife is starring in a picture, you'll never find that producer around the stage or sets but when the star in a picture happens to be a producer's "find" just try and pry him loose from the set, location, story conference or cutting rooms."

Top Money Asked for "Journey's End," So NEWS Gets Audience Type Review

Checks for Exhibs with Special Showing to Get Woman Angle

Learning that Oscar Hanson expects Tiffany's sales staff to get top money from exhibitors for its production, "Journey's End," Motion Picture News asked for a private screening for a group of people selected by it to check the degree of feminine appeal and the probable average audience reaction to it.

The play, one of the record money makers of all time, is among the first of the outstanding legitimate hits to be transferred to the screen in sound with scarcely any change from the stage script. Motion Picture News believed that much of the screen value would depend on the success of capturing with microphone and camera the subtleties and fine shadings of characterization which have made critics rave in their reviews of the stage show.

Further, from a motion picture audience angle, demanding generous measures of romance, comedy and action in its average screen fare, "Journey's End" provided little of the conventional formula, and hence might be a serious problem to exhibitors in figuring what they can safely pay for it.

Not one of the individuals invited to review the picture for Motion Picture News is in the film business. They were lawyers, bankers, mothers, clerks, stenographers, houseworkers—each fairly representing a cross section of the population in any city or town.

What they think about "Journey's End" is presented here, good or bad, for exhibitors who will be asked to take the tap for a record price to book it.

Cora Willett, *Clerk*

"'Journey's End' cannot be expressed in words. From faintest of war's rumble in the beginning the mind and body become a part of the tragic drama over the ocean. The hopelessness and despair of humans who are held to the rules of the war game—the sportsmanship of even the weakest are remarkable and I am sure never forgettable in this picture.

"The sounds in the picture are too realistic to promise an audience a peaceful evening. The action throughout the story could not be better played.

"Those who still have the least dislike for sound pictures should see and hear 'Journey's End' for an unusual and stirring evening."

Mrs. Camilla McVickar

"The human emotions that are presented and pictured in 'Journey's End' are a great achievement in motion talking pictures. Words are not enough to express one's feelings after seeing and hearing this picture."

Nifty

According to one wiseacre, explorers who film elephants in the jungle track them to their haunts by the smell of peanuts on the elephants' breath.

They DO Think

Hollywood—A member of the film colony recently exhibited real presence of mind when his auto struck a lawyer. He engaged him on the spot to defend him in case of a suit for damages.

Donald McVickar, *Stock Broker*

"Was not in war. Never saw play.

"However, Tiffany production of 'Journey's End' so well directed and executed that it was ghastly.

"However, think that in certain parts (particularly beginning) that it was much too long drawn out—that it would not hold public interest through that period whereas spoken drama with the people in front of you might. I think that talking moving pictures need more action (or interruption) per period of time than a spoken play."

Mrs. L. M. Chisholm, *Housewife*

"A most stirring performance by a company of exceedingly intelligent actors. The director deserves unlimited credit."

Dr. Israel Wang, *Physician*

"Pictures of this character should and must be produced and shown to the masses before and during a war. Then the work will be accomplished and the picture will be unnecessary. A glorious piece of work!"

Madolin Wang, *Housewife*

"An excellent picture. As good as the play, if not better."

Elsie Klemmer, *Housewife*

"Realistic. Superb acting. Should make for peace."

Sara Gordon, *Clerk*

"A gripping and powerful story very well acted. It shows the fears and emotions that the men go through in the trenches."

Sallye Phillips, *Clerk*

"A stirring and powerful story. Intensely real. The war in its most gruesome aspect. Its characters are true to life. The acting is by far the best I have seen. Captain Stanhope is a character well to be remembered. Although it leaves one with an unforgettable memory of its great vastness it will stand out as one of the greatest of war pictures. This picture will long be remembered. It holds one's interest to the end."

L. C. Klemmer, *Executive*

"So exceptional in illustrating intimate feelings under trying conditions it cannot help but catch the sentiment of the public to the extent of magic. The personal interest of so many of us through our connections with men in the war will unquestionably cause many others to see the picture.

"The photography is rather good for the possibilities war scenes afford—and this combined with the human element involved should make the picture one of the features of the year."

Mary Higgins, *Clerk*

"'Journey's End' is the best war picture I have ever seen barring none. The action and realism is so true to that which I have always imagined it would be. Everyone played their parts to perfection, especially Captain Stanhope.

"It should please most of the general public who like their pictures to have plenty of thrills and all that make a picture worth while seeing."

Hazel Blair, *Clerk*

"I certainly did like 'Journey's End.' The picture was more vivid than anything I have ever read about the war. It shows the futility of war, and may I say the disarmament conference might benefit by seeing it?"

Nina Aporte, *Secretary*

"Until I saw 'Journey's End' I had never had a clear idea of what a war is. I never thought it was so terrible and so sad."

Marie R. Pelletier, *Stenographer*

"I certainly did enjoy 'Journey's End.' It gave me a better idea of the war, of what the men in the trenches went through and how they lived than any book I have read or other pictures I have seen of the war."

F. C. Fisher, *Lawyer*

"The most stirring war exhibit of them all. It is more convincing than the stage production. The trench raid in which Osborne was lost was the most realistic display of modern warfare that I have witnessed.

"The sound effects were perfect; the photography faultless, and the faint glow of the candle in the dingy dugout was an effective ending. I thought the last scene between Stanhope and Raleigh was too long. The miracle of Stanhope's work was that not one hair became misplaced."

Julia A. P. Fisher, *No occupation*

"Screen version of 'Journey's End' follows the play very closely but seemed to me to move very slowly. The entire cast was excellent. The direction of the picture was good and no dramatic effects were overdone. A very fair picture."

War Picture Is Hailed As Stirring and Up to Stage Play

W. E. Denies Infringement of Aleograph Patents

San Antonio—General demurrer has been filed in the local Federal Court by the Electrical Research Products, in which the company denies infringing on any patents of the Aleograph Co. Erpi sets up that patents set up by the Aleograph company alleged to be infringed upon are owned and were developed by Erpi for its various sound processes.

No date has been set for the trial. In the suit, Aleograph seeks an injunction to prevent Erpi from using certain patents on the grounds of infringement. An accounting of profits derived from these inventions is also asked.

Sound Increases Iowa House Business by 300%

Dayton, Ia.—Henry Killinger, who has had sound equipment at his theatre for the past year, reports that the new pictures have increased his business 300 per cent. He has the only theatre in Dayton, a town of 900. He draws from a wide surrounding community.

Who'll Be First?

When a man bites a dog it's not news, no matter what they say. It's publicity.

Dazed Producers Trying to Dope Out Public Taste; Shortage Threatened

We Hope It's True

Hollywood.—A local reporter covering studios here reports the doom of Hollywood's "hey-hey" girls in this manner:

"Oscar Strauss's operetta 'Danube Love Song' is almost ready to shoot. The name promises sentiment and sweetness, a gradual progress toward the dignified beauty of other days. Each development along this line is driving the hey-hey girls farther from the centre of interest.

"They are the lassies who made this village the hey-hey's. Flask in garter, hair brushing about their pert faces. Dimpled knees showing. Clothing scant and close-fitting. Conversation. Ideas defunct."

Fall Product Release Dates Advanced to Meet Acute Situation

Theatres are facing a shortage of pictures for summer showings, which will require speed and co-operation if it is not to become acute.

With the industry and public tastes changing so rapidly that some producers are having difficulty in keeping pace, schedules are being re-arranged and pictures discarded, in a measure which presages hard sledding for some theatres during the summer ahead.

For instance, a number of producers who had scheduled revues and backstage dramas on their current programs, now are discarding these vehicles, feeling that the public is surfeited with films of the type.

To meet this situation, companies are endeavoring to revise and speed up schedules, with some of them planning to pre-release some of next season's product in May and June to help out.

Exit the Writer

Hollywood.—While completing scenariotizing the climax of a dramatic assignment, a writer under contract to one of the major studios got a quick call from the front office.

He was calmly told that the studio desired to cancel the unexpired term of his contract, and would make a settlement with him. No explanation was given, and the deal was made right there, with the writer moving out without finishing his story assignment.

Report has it that measure was taken on account of morality clause—just what the studio had on the particular writer could not be learned.

Battle Raging in Canada Against Ban on Children

Montreal—Col. John A. Cooper, president of the Motion Picture Distributors of Canada, and N. L. Nathanson, managing director of the Famous Players Canadian Corp., were the principal speakers at meetings of the Provincial Theatre Managers' Association of Quebec when the latter organized a campaign to oppose enforcement of the measure prohibiting admission of children under 16 to picture houses and the Lord's Day act forbidding Sunday performances. In newspaper interviews they stressed the possible losses resulting from enforcement.

Considerable money was spent by the Quebec organization in lobbying while test cases were arranged when the anti-juvenile law became effective, these being carried through several courts until the intimation was given that an agreement had been reached whereby the exhibitors of the province mutually submit to the law concerning juveniles, on the understanding that exhibitors would not be molested for Sunday performances.

The Quebec association then became more or less inactive, but the heavy legal fees and legislative expenses are largely unpaid, it is said. It is also reported that the large companies, such as Famous Players, United Amusements, and Consolidated Theatres, will shoulder the obligations, reputed to be $60,000, because of lack of response on the part of the average exhibitor.

Corrigan Aids Schwab

Hollywood—Lloyd Corrigan, Paramount contract writer, will assist Larry Schwab in the direction of "Follow Thru," Paramount's filmusical version of the stage musical comedy. Corrigan has been with the company nearly five years.

'Red' Meetings In Canada Theatres Imperil Licenses

Windsor, Ont.—Exhibitors in this city have become involved in the fight against the anti-government activities of the Communists and as a result they find themselves in a precarious situation. The Canadian Legion, which is bearing the brunt of the anti-Red campaign, has become incensed at the action of motion picture theatres in renting their houses for Red meetings, and the war veterans have sent petitions to the government asking that the license of theatres allowing such meetings be revoked.

Promotions and Additions Liven Sono Art Sale Staff

Budd Rogers, director of sales for Sono Art-World Wide, has added the following men to the sales staff: Thomas McDermott at Pittsburgh; M. Edwards, Buffalo; C. A. Anderson, Charlotte; J. McBride, Omaha; Harry Flarity, Washington; Frank Leonard, Philadelphia.

Mr. Rogers also promoted Jack Graham to feature sales manager at Pittsburgh; Russell Wehrle of Philadelphia, in addition to being feature sales manager, has been promoted to district feature sales manager covering Philadelphia, Washington, Charlotte and Atlanta; Andy Dietz of the St. Louis office, in addition to being feature sales manager, has been promoted to district manager covering Dallas, New Orleans, Omaha, Des Moines and Kansas City.

Flexibility for Records Claimed By New Process

Washington—Disc records that bend easily and will not break, are not affected by heat or moisture, and that improve with use, are said to have been perfected in Germany, where the U. S. Commercial Attache reports perfection of a process by the German Dye trust (I. G. Farbenindustrie), in co-operation with the Rhenish-Westphalian Explosives Co. The new raw material is a special cellon product, and is more expensive than the shellac used in the present method. A new company, Phonycord G. m. b. H., Berlin, was formed to market the records.

Features of the new records are said to be great flexibility, very light weight and absolute proof against breakage. The weight of the new records is only one-seventh of that of shellac records, and the thickness only one-fifth. Apart from a considerable reduction of transportation expenses, the usual insurance against breakage will become superfluous, it was pointed out.

Furthermore, it is claimed that the records are not affected by heat or moisture, that they are non-inflammable and less sensitive to mechanical actions than the shellac products. The sound reproduction is claimed to be just as good as from shellac records.

Must Use Blunt Needles

The new records must be played with a blunt needle. As a result they can be played almost indefinitely without being played out. As a test a part of the record was played 250 times and was then played before an audience none of whom were said to be able to indicate what part of the record had been subjected to the test.

Although the new record is very thin, it can be played from both sides as the needle stretches the groove which contracts again immediately after. There is practically no noise from the needle.

"Pictures Must Be Sold in Wholesale Blocks," Hays Tells Radio Audience

Small Theatres Cannot Have Proper Product Without This System, He Says

Twenty million radio listeners heard Will H. Hays, as a guest of "Nation's Business" magazine on NBC network, relate the trials and tribulations with which our industry and the M. P. P. D. A., has had to contend in recent years. The vast unseen audience heard Hays say that "pictures must be sold in wholesale blocks. Otherwise it is impossible to serve the small theatre at film rentals guaranteeing to suburban and small town audiences the same quality of entertainment enjoyed by their big city neighbors" and "because, under that system, it is possible to include in the year's programs an increasing supply of pictures made in advance of old box-office standards." Block booking has been under heavy fire by the government over a lengthy period. The Federal Trade Commission turned thumbs down on the practice when that body declared it illegal.

Hays' address was in the nature of a three-thousand word boost on the industry and M. P. P. D. A. He touched the major phases in detail, admitting that "in the fulfillment of 10,500,000 yearly contractual obligations, there is a vast room for honest differences of opinion," and stated that "distributor representatives are now in conference with various groups of theatre owners, working out a revision of the arbitration system, in the light of changing conditions." Of course, Hays omitted mention of Judge Thacher's decree which declared arbitration illegal.

Tells of Entrance Into Films

Hays gave "examples of the many factors that caused the industry to undertake, in 1922, the general policy of self-discipline which I have had a part in shaping and executing." He said "the silent motion picture business passed from speculation to solidity. It became possible to secure money for needed business expansion at fair terms of interest; fair trade practices were developed; responsibility was recognized and public accountability accepted."

Markum to Run Again for Representative

Indianapolis—Louis R. Markum, local theatre operator and Indiana state representative in 1929, has announced his candidacy for renomination on the Republican ticket. He recently refused appointment by the governor to the newly-created office of commissioner of the game warden service, in order to become a legislative candidate. He has been in the theatre business here for twelve years and was secretary of the state and city organization of the Motion Picture Theatre Owners of America for some years.

Buys Vitacolor Processes

Negotiations for the acquisition of the color processes of Vitacolor, Inc., by Consolidated Film Industries, Inc., have been concluded.

Hays a Liaison Officer?

Will H. Hays, in his radio speech as guest of "Nation's Business" magazine, told the listening public that the M. P. P. D. A., which he heads is "the liasion between the motion picture industry and the people — and, on the other hand, the messenger of public opinion which transmits to our industry the constructive criticism, study and cooperation which socially-minded elements in our community are able to focus upon our public problems."

Talkers Ousted 20,000 Musicians, Green Maintains

Washington—Twenty thousand musicians have been thrown out of work by talking pictures and no place can be found for most of them, William Green, president of the American Federation of Labor, told the Senate commerce committee in testifying about the extent of unemployment in the country.

"The hands and muscles of these men are soft," he said, "and they are unfitted for manual labor. They have spent their lives developing an art and it is almost impossible for them to find other work under present conditions. Some of them have become insurance agents."

Ohio Censors Allow O. K. Leader at End of Film

Cleveland—Censorship leaders may now be shown either at the beginning or at the end of sound pictures exhibited in this state, according to John L. Clifton, director of education and head of the Ohio Censor Board. Formerly all censorship leaders were required to be placed at the beginning. Local exhibitors had placed before Director Clifton the fact that this location of the censorship leader put the picture out of synchronization.

Shun French Talkers

Ottawa—A French language picture has gone begging in Ottawa, local exhibitors refusing to touch it in spite of the large French colony. Managers apparently are laying off French talker versions despite the success of "The Love Parade" in both French and English form some weeks ago at the Imperial and Regent theatres.

M-G-M Gets Lambert

Eddie Lambert, musical comedy and vaudeville star, will remain in Hollywood to starve or succeed in talkers. Lambert, who recently finished a series of comedies for Educational, moved over to M-G-M for appearances in "The Big House" and "March of Time" revue.

Mack Buys L. A. House

Los Angeles—D. Mack has purchased the Hidalgo from M. Trallis.

Europeans Form Unions Against American Films

Washington—Unprecedented activities in film circles in many sections of Europe indicate that the ground work is being laid for reciprocal combinations aimed to combat the hold of American pictures in foreign lands. Sound is to be used extensively and English versions made for this market.

The tendency of European film and cinema interests should be toward consolidation and a united front against extra-European interests, declared Ludwig Scheer, president of the German C. E. A., in a London interview recently, and his expression is accepted as the keynote of the new movement. He declared that a closer cooperation between British and German producers and exhibitors should be effected, with similar alliances with France, the objective being a united front to bargain with American film interests.

The Tobis concern announced a short time ago that it is negotiating for a joint production agreement with the Svensk Filmindustrie of Stockholm, the outstanding point being the scheduled production of Swedish versions of German sound films.

Spain, likewise, is exhibiting signs of competition with the rest of the world. Following the completion of the film "La Cancion del dia" the producers left for London to edit it for English-speaking countries.

"Unborn Child" Draws 2 Capacity Houses in K. C.

Kansas City—Nugent J. Flynn has reopened the Globe playing "Her Unborn Child," which he expects to hold for an extended run. The first two days saw capacity houses. After this picture closes, Flynn is planning a schedule of picture and vaudeville programs. The Globe has been closed for several months.

Winnie Returns

Hollywood—Winnie Lightner, Warner star comedienne, arrived back in Hollywood from an eastern personal appearance tour, and immediately starts production of her next filmusical, "The Life of the Party," which Roy Del Ruth will direct.

All Serene at Hays Meeting as Code Of Ethics for Producers Is Adopted

To the Pure

Under a strict interpretation of the Code Hays, a director would not be permitted to picture Eliza crossing the ice without throwing the sympathy on the side of the bloodhounds. —N. Y. *Herald Tribune*.

"Graphic" Calls For Ouster of Film Censor

An attack on the activities of picture censors and demanding that the people, instead of "snoopers," be allowed to exercise their own judgment as to picture standards, was delivered by the New York Graphic in a full-page editorial based on the adoption of the Hays code. The editorial follows.

"In deciding to censor its own product, the motion picture industry has taken a wise step to avoid the interference of meddling boards and agencies.

"But for all that, the work of the snoop brigade can be detected in the set of rules which has been adopted as the standard under which motion pictures must be made.

"These standards are to a large extent highly worthy.

"In other elements they are highly questionable.

"No one, for instance, can question the desirability of reflecting in drama and entertainment the better standards of life, in so far as they serve the interests of truth.

"But it is beyond all question that some of life's most poignant episodes are based upon situations that do not reflect higher standards.

"If, in the past, dramatists and authors had confined their pens to a portrayal of better standards alone, the world would have lost some of its greatest literature.

"We think that Will Hays has a clear notion of what is needed.

"He says that "good taste and a proper regard for the sensibilities of the audience must regulate the treatment of low, unpleasant, although not necessarily evil, subjects."

"Undoubtedly were he to have personal supervision over the production of every film, the line between good taste and bad would be carefully deserved.

"There is danger that certain producers, in a desire to keep well within the safety bounds, will lean so heavily on the side of smug hypocrisy that the great art of the motion picture will be gradually reduced to a state of complete uselessness—an empty portrayal of the Polyanna side of existence.

"Such boards, as has been proved time and again know no limitations. They are an offense to the ideals of liberty to which this nation is dedicated.

And now that the film industry has gone to its present extremely liberal limits *in restricting itself*, it is time that every official censorship board meddling with the movie industry be put out of existence.

"And now that the film industry has gone to state of New York."

"Dissatisfaction" Evaporates Into Thin Air as Hays And Others Re-elected

Everything was serene at the annual meeting of the Hays organization, which re-elected Will H. Hays to the presidency of the organization and adopted the new Code of Ethics for producers. All other officers were re-elected. The alleged dissension which advance reports doped to crop out at the meeting apparently—and perhaps mysteriously—evaporated into thin air as harmony prevailed at the Monday meeting.

Adoption of the code, says Hays, marks "the latest and greatest step" taken by the industry in the direction of self-government to the end that pictures shall conform to the best standards of the art and to "the wholesome instincts of life."

The code provides that every effort shall be made to reflect better standards of living, bans ridicule of natural or human laws, and the creating of sympathy for law violation. It also provides that presentation of murder or brutality shall be in manner which will not inspire imitation, bans justification of revenge as a motive and provides that use of liquor in American life, shall be restricted to actual plot requirements.

A Long List of "Don'ts"

Sanctity of the institution of marriage and the home is provided as well as ban on justification of adultery, and on white slavery and sex perversion, or ridicule of any religious faith or the showing of clergymen as comics or villains. Respect for the flag, use of scenes of passion only when essential to plot, fair representation of the history, institutions, prominent people and citizenry of other nations. Also forbidden are: pointed profanity, obscenity in word, gesture, reference, song, joke or by suggestion and dances which emphasize indecent movements; such subjects as hangings or electrocutions, third-degree methods, brutality.

The Hays Paddle

Several important member companies of the M. P. P. D. A., completely disregard suggested picture changes offered by the Hays organization, despite the fact that these companies are warned beforehand of censorship jams on certain types of material, which inevitably result in costly deletions in certain territories.

Many of these off-color situations are not necessary, but still these obstinate producers fail to abide by the Hays suggestions. Two companies are known to be flagrant offenders. Others deliberately disregard the tipoffs only occasionally.

One of the offenders, relegates all change suggestions to the wastepaper basket, and, as a result, an attempt is understood to have been made to chastise by using certain agencies to knock pictures which were allowed to ride without making advised alterations.

Kathleen Mavourneens

More than $10,000,000 in "rubber checks" were given to distributors by exhibitors last year, the contract committee was told Thursday. Rentals during the year totaled $200,000,000, it is estimated.

Hays and Moses Get a Big Hand From Brisbane

The industry's leaders were wise when they selected Will H. Hays "to keep them on the straight moral path," Arthur Brisbane, Hearst editorial writer, asserts in commenting upon the adoption by the Hays association of the new code of ethics drafted for producers. Commenting upon various "Don'ts" embodied in the code, he states that Moses "coming down from the mountain could hardly do better." His editorial stresses the fact that the code was adopted voluntarily.

Chance to Kill Anti-Censor Law Lost in N. Y.

Albany—Any hopes that motion picture censorship might be abolished in New York state through the Post bill introduced in the Legislature were dispelled last week when the rules committee took over several hundred bills, including the Post measure, which means that these bills will never be reported out of committee between now and April 11, the day of adjournment.

Yes, We Have No $7.50 Supers in Milwaukee

Milwaukee—Exchanges are not obligated to accept low rentals for their pictures, the Dept. of Agriculture and Markets has ruled in deciding that the Milwaukee Film Board and exchanges are not guilty of unfair competition and unfair trade practices.

A complaint to the department under the Wisconsin statutes, relating to methods of competition and trade practices, had been made by Leo and Joseph Atanasoff, exhibitors operating the New York Theatre. Their alleged grievance was that they had been unable to obtain motion pictures except upon unreasonable terms.

It was claimed that these exhibitors wanted to pick the outstanding productions of the various exchanges and offered to pay merely a minimum rental of about $7.50 to $10.00, which the exchanges refused to accept.

Distributors To Be Asked To Drop Score Charges By Contract Framers

Abandonment or Consolidation With Rental Sought; Not Contract Proviso

Proposed elimination of the score charge, or consolidation of it with film rental, will not be undertaken by the contract committee now in session in New York. There will, however, be considerable discussion of the matter, with effort made to induce all distributors to drop or consolidate the charge.

Warned that effort to eliminate score charges may constitute price fixing, illegal under Federal statutes, the committee decided not to try to put this provision into the contract. After completion of the contract meetings, the committee will discuss the situation. Subsequently, a meeting of distributors will be held which will be told that it is the consensus of opinion that score charges should be dropped.

Warners and First National are seen as the stumbling block in the move against score charges, as these firms' scores are supplied by Vitaphone.

Exhibitors have opposed the score charge since the introduction of sound, some of them charging that they bought sound prints in the belief that the deal covered the sound, only to find that they then must negotiate for discs, and so were "out on a limb" so far as price is concerned.

Text of Hays Proposals

Standard License Agreement

Recommended by

Motion Picture Producers and Distributors of America, Inc. and

.....1930.

Agreement of license under copyright made the.....day of ....., 193....., between....., a corporation, hereinafter referred to as the distributor, and the exhibitor, hereinafter named, operating the theatre hereinafter designated.

Witnesseth:

Warranty as to Form

FIRST: The distributor warrants that this license agreement contains all of the provisions of the "Standard License Agreement" recommended by the Motion Picture Producers and Distributors of America, Inc., and....., an authenticated copy of which has been filed with each of said organizations. That any and all additional provisions contained in a rider, if any hereto annexed, shall be of no force or effect unless signed by the exhibitor.

License and Time and Place of Exhibition

SECOND: Subject to the terms and conditions hereinafter stated, the distributor hereby grants to the exhibitor and the exhibitor accepts a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof, and if in such schedule it is provided that this license is for sound motion pictures, under any copyright of any matter included in any sound recorded therefor, to exhibit publicly said motion pictures and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of successive days and for the fixed sums in the said schedule specified and for no other use or purpose. Each such license so to reproduce such recorded sound is granted upon the exhibitor's express warranty and upon condition (a) that the sound reproducing equipment in the said theatre will operate reliably and efficiently to

(*Continued on page* 26)

Text of M. P. T. O. A. Proposals

Five principal points are embodied in the contract proposals of the M.P.T.O.A., which hopes to make the present form of contract the basis on which any new form of agreement will be predicated.

This is emphasized in a letter by the M.P.T.O.A. committee to S. R. Kent of Paramount, who is chairman of the contract conferences. Members of the M.P.T.O.A. committee are: M. A. Lightman, president of the M.P.T.O.A., Frank Walker, general manager of the Comerford circuit, and Fred Wehrenbergm, president of the southern Illinois and eastern Missouri association.

"Our organization is in favor of a fair system of arbitration," the letter read, "but thinks that two forms of contract should be offered the exhibitor, viz., one containing arbitration and an alternate form excluding it.

"With reference to the contract, we are of the opinion that if three or four forms of contract are submitted to the committee for consideration, the task of revising these various contracts into one that will be generally acceptable will be greatly increased, and deem it more advisable to work with one contract, either the existing one or any one that is proposed, and alter, amend or revise that contract as nearly to the satisfaction of all members of the committee as possible. We think, however, that there are several matters of great importance not covered in the old form, and we herewith submit paragraphs covering some of these items that our organization wants included in the contract finally adopted."

Five Points Stressed

Arbitration, availability, score charges, percentage and censorship are the big points at issue as the M.P.T.O.A. sees them. Otherwise, the association would continue provisions of the present standard exhibition contract.

Among the modifications and adjustments to the contract being advocated by the M.P.T.O.A. are:

Public exhibition of any photoplay at popular prices for more than one day in any zone shall be construed as a general release of the photoplay in that zone and will be available for general exhibition.

Where an exhibitor buys a group of pictures from a distributor having its own or an affiliated or a franchised first run outlet the exhibitor shall not be required to play any picture in the group which has not received its first run within 60 days after the picture has been generally released.

A photoplay shall become available to a subsequent run subject to terms of protection on 66 days after the date of availability to the first run.

The exhibitor shall have the right to play pictures that are available in any order provided: (a) that he is not behind in his playing arrangement. (b) that all pictures released prior to the exhibition of any photoplay, which the exhibitor is required to play, will be dated within 60 days of date of said exhibition of said photoplay.

Good Prints Demanded

The distributor shall be required to deliver to the exhibitor for exhibition, prints in good physical condition and capable of reproducing clear and acceptable sound on standard equipment. The sound sequences shall not be affected by cutting.

(*Continued on page* 33)

Electrics' Order To Force Music License Payment Riles Exhibitors

Text of Allied States' Proposals

Master Exhibition Contract

Recommended by Motion Picture Producers & Distributors of America, Inc., Allied States Ass'n of Motion Picture Exhibitors, and Motion Picture Theatre Owners of America, Inc., to govern the relations between distributors of copyrighted motion pictures and exhibitors of such pictures. An authenticated copy of this masters contract shall be filed with on 1930, and thereafter the provisions hereof may be adopted by reference in any short form license agreement thereafter executed between any distributor and any exhibitor involving the licensing of such copyrighted motion pictures.

First: The distributor grants and the exhibitor accepts a license under the copyrights of photoplays designated in the schedule to any short form license agreement made pursuant hereto, and if in such schedule it is provided that the license is for sound motion pictures, under any copyright of any matter included in any sound recorded therefor, to exhibit publicly said motion pictures, and to reproduce for public performances such recorded sound in synchronism therewith, but only at the theatre or theatres, and for the number of successive days, and for the fixed sums, specified in said schedule, and for no other purpose. The excution of any short form license agreement containing in the schedule a description by name of the equipment on which such recorded sound is to be reproduced, shall constitute an approval of such equipment by the distributor for the purposes of the license. If the license is for the exhibition of pictures containing copyrighted music, the exhibitor warrants that he has a legal right to reproduce such copyrighted music. The distributor reserves the right to record the sound for reproduction in synchronism with the exhibition of said motion pictures, or any of them, on the prints thereof, or on records, discs or any other device; provided, that if recorded sound for any picture is delivered in a form which the exhibitor is not equipped to reproduce, he shall have the right to cancel as to such pictures. If more than one theatre is designated in the schedule, no motion picture licensed thereunder shall be for exhibition at more than one of such theatres unless otherwise specified in said schedule.

The word print when used in this master contract in respect of sound motion pictures shall be deemed to include the records, discs and other devices on which sound is recorded.

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Contract Committee Hits at Effort to Compel Showman to Pay Music Fee

Stipulation of Electrical Research Products and RCA Photophone that distributors must insert in the new contract a warranty clause was under fire at Thursday's opening session of the contract committee, which met on the legality of the stipulation appealed as a means for relief.

Insertion of the clause, it was contended by exhibitors, puts them at the mercy of the Society in collecting the fee of ten cents per seat per year. This clause, in effect, would force every theatre in the United States to secure a license from the Society. Distributors pointed out that their hands are tied in the matter, as the stipulation was made a condition of their licensing agreement, a previous agreement to this effect having been made by the society and the electrics.

No action was taken on the proposed clause, which was laid on the table upon exhibitors' insistence. Allied States Ass'n contends that a warranty that the exhibitor has a legal right to show the picture concerned, is sufficient.

Can't Approve Equipment

Their contract with the electrics also prevents distributors from approving any but equipment manufactured by the two com-

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Big Guns of Allied States' Ass'n at Meeting in New York



Photo by Standard Photo Co.

Allied's Board of Directors, Top Row, left to right: Fred J. Herrington, Pennsylvania; B. K. Fisher, Wisconsin; G. A. Cross, Michigan; Al Steffes, Minnesota; C. C. Griffin, California; H. A. Cole, Texas; Nathan Yamins, Massachusetts; Steve Bauer, Wisconsin; Allen Johnson, Michigan.

Center Row, left to right: Benjamin Halperin, New Orleans, E. P. Smith, Iowa; Joseph M. Seider, New Jersey; J. M. Hone, Washington; H. Goldenberg, Wisconsin; Herman Blum, Baltimore; Frank D. Bligh, Salem, Ore.; H. M. Richey, Detroit.

Bottom Row, left to right: Tom Sullivan, Denver; Aaron Saperstein, Chicago; Edward Brumell, Chicago; Abram F. Myers, Washington, D. C.; Joe Pastor, Chicago; John A. Gavan, Butte; J. J. Gillette, Utah; Harry Markun, Indianapolis; Ray A. Grombacher, Washington.

Text of Hays Proposals

(Continued from page 24)

reproduce such recorded sound with adequate volume and high quality whether recorded upon a print or upon records, discs or other similar devices; and (b) if copyrighted musical compositions are included in such recorded sound, the exhibitor now has or will have at the date or dates of the exhibition of each of such motion pictures and the reproduction of such recorded sound, an effective license from the American Society of Composers, Authors and Publishers to perform publicly the copyrighted musical compositions in the repertory of said society. The distributor reserves the right to record the sound for reproduction in synchronism with the exhibition of said motion pictures or any of them on the print thereof or on records, discs or any other device as the distributor may from time to time determine. If more than one theatre is hereinafter designated no motion picture is licensed hereunder for exhibition at more than one of such theatres unless otherwise specifically agreed upon in the Schedule.

Provided this license is for sound motion pictures and the recorded sound is not recorded upon a print, all references hereinafter made to a print shall be deemed to include the records, discs and any other device upon which sound is recorded for reproduction in synchronism with the exhibition of a print.

Payment

THIRD: (a) The exhibitor agrees to pay to the distributor for such license as to each such motion picture the fixed sums specified in the Schedule at least seven days in advance of the date of delivery of a print thereof at the distributor's exchange or of the date of shipment thereof to the exhibitor by another exhibitor.

Payment upon Percentage Basis

(b) If any part of the license fee of any of said motion pictures shall be computed upon the exhibitor's gross receipts, such payment or part thereof shall be made to the distributor at the end of each day's exhibition, together with a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each motion picture for which payment is so required to be made, signed by the exhibitor or the exhibitor's manager and the exhibitor's cashier or treasurer. Should the distributor so require, such itemized statement shall be made upon forms furnished by the distributor. Upon said date or dates an authorized representative of the distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine the exhibitor's books and records relating to such gross receipts. The distributor, or its authorized representative, also shall have access for a period of one year after the receipt by the distributor of each final box office statement, to all of the exhibitor's books and records for the purpose of verifying such box office statement. The distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages for Breach If Licensed upon Percentage Basis

(c) If payment hereunder of the license fee of any of said motion pictures shall be computed, either in whole or in part, upon a percentage of the gross admission receipts of said theatre, and if the exhibitor fails or refuses to exhibit any such motion picture as herein provided, the exhibitor shall pay to the distributor as liquidated damages for each day that the exhibitor fails or refuses to exhibit such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre during the period of 30 operating days immediately prior to the date or dates when said motion picture should have been so exhibited and in addition any fixed sums payable hereunder in respect thereto provided, however, that if the exhibitor shall exhibit such motion picture for less than the full number of days provided for in this license the sum equal to such percentage shall be computed, upon a sum equal to 75 per cent of the gross receipts of said theatre during the last day of the exhibition thereat of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the exhibitor to the distributor upon demand therefor.

FOURTH: The term of this agreement shall begin with the date fixed or term determined as hereinafter provided for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the schedule provided.

Delivery and Exhibition of Prints

FIFTH: The distributor agrees during the term of this license and within a reasonable time after each of said motion pictures become available for exhibition by the exhibitor hereunder to deliver to the exhibitor a print in physical condition for exhibition, and the exhibitor agrees to exhibit such print of each of said motion pictures in the order of their general release by the distributor in the territory in which the said theatre is located, and if this license is for sound motion pictures to reproduce the recorded sound in synchronism therewith, upon the date or dates during said term fixed or determined as provided in Article Seventh hereof. The date or dates so fixed or determined shall be for all purposes the exhibition date or dates of each such motion picture as though definitely specified in the schedule before execution hereof by the exhibitor.

The distributor shall make deliveries hereunder to the exhibitor, or the exhibitor's authorized agent, by delivery at the distributor's exchange, or to a common carrier, or to the United States postal authorities. If deliveries are made to a carrier they shall be made in accordance with the carrier's delivery schedule in time to reach the place where the said theatre is located at least one hour before the usual time for the opening of the said theatre.

Selection or Designation of Playdates

SEVENTH: The exhibition date or dates of each motion picture, unless definitely specified or otherwise provided for in the schedule or otherwise agreed upon, shall be determined as follows:

Notice of Availability

1. Subject to prior runs and / or protection granted or hereafter granted to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the distributor out of which the exhibitor is served and any such motion picture then being available for exhibition by the exhibitor hereunder the distributor, provided the exhibitor is not in default hereunder, shall mail to the exhibitor a notice in writing of the

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110,000 Violations

One hundred ten thousand cases of contract violation, involving $30,000,000 have been brought to distributors' attention during the last five years, Gabriel L. Hess, general counsel of the Hays association, Thursday, told the contract committee. Last year, before arbitration was discontinued, 30,000 cases were heard.

Electric's Stand On Music License Riles Exhibitors

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panies, it is stated. Allied had proposed a clause providing that the execution of the contract, constitutes approval of the reproducer over which the film is to be shown.

Harmony prevailed at the opening session of the committee meeting, despite spirited debate between the conferees. Progress was rapid, however. The session is open to the trade press, setting a precedent in the industry. Decision to make the meetings open, followed a request for such procedure by Motion Picture News.

Start with Open Minds

Committee members are going about the drafting of a contract with "open minds," S. R. Kent, chairman, at whose suggestion the conferences are being held, said in opening the meeting. The idea being followed is the drafting of a suggested master contract, embodying standard clauses, with the individual transaction to be embodied in a short form contract. This latter is slated to have an arbitration agreement.

The purpose of the present abbreviated committee sessions is to agree on principles. This done, the full committee will meet to pass upon phraseology of the agreement. Allied States Ass'n, the M. P. T. O. A., the Hays organization and affiliated exhibitors are represented at the meetings.

Abram F. Myers, president of Allied, believes the electrics' stipulation is illegal. Distributors, however, are averse to risking revocation of their license by the electrics, hence this particular clause is slated for considerable discussion.

In the new contract form, prints must be designated, so that the exhibitor is assured film or disc, according to his equipment, in the form specified in the schedule.

Four Day Advance on Rentals

After lengthy discussion, a clause was adopted providing for payment of film rental four days prior to shipment, unless other arrangement is made. This means that the money must be received by the distributor before the film is shipped. The four day period was determined upon to give checks opportunity to clear. Allied held out for a preferred credit rating for exhibitors, but this was modified to provide for the cash basis, unless the exhibitor secures credit from the home office. No difficulty in se-

On the Line

Everything in the contract, with no side agreements of any kind to be countenanced, is the platform which Allied States Ass'n. is backing at the contract conferences. The organization takes the position that making possible or winking at contract violations undermines the contract, and makes exhibitors "contract jumpers."

curing credit for exhibitors with good credit records is anticipated by the committee. Distributors had proposed a seven-day advance payment, and exhibitors three days.

To prevent bartering of the credit privileged, the clause stipulates that the credit arrangement must be made after signing the contract.

Percentage splits must be made daily, the report to be signed by the exhibitor or manager, his cashier, treasurer or other person. Distributors have been ganted four months instead of the usual 60 days in which to make an audit of the record of the run.

Exhibitor opposition to employment of resident checkers for percentage engagements resulted in a clause barring local checkers unless they are regularly employed by the distributor or accountants. The latter, it is felt, will not divulge operating information, because of professional ethics.

Refusing to play a percentage picture will make the exhibitor liable for an amount which equals the guarantee and the stipulated percentage of the average daily gross computed over the preceding 30 days. For pulling a picture, the penalty is to be 65 per cent of the average daily gross. This represented a compromise from the 75 per cent demand of distributors and the 50 per cent figure demanded by the M. P. T. O. A.

Delivery of prints at a theatre in time for a rehearsal is provided in a clause expected to be adopted. Setting of a time before showing when it must be delivered is to be done following a check-up of exchanges' facilities.

Prints are to be delivered in good physical condition, with the print capable of clearly reproducing sound in synchronism, under another clause.

Can Choose Running Order

Order of showing came in for considerable discussion, exhibitors finally winning the right to play available pictures in any order they choose, providing they are not behind on their playing arrangement, and provided they agree to play or pay for within 60 days undated available films.

The necessity for switching dates, to take advantage of the popularity of a certain picture and to provide the desired program variety, spotting in the good pictures and weak sisters at the most opportune time, was stressed, as was the juggling of dates by exhibitors to get out of playing certain pictures.

Showing Is Zone Release

Showing of a picture in a zone, releases the film in that zone, even though the picture may not be released generally in that territory, it was pointed out, in discussion of action in holding back a big picture to force playing of undated available films. Under terms of the new clause giving the exhibitors the right of selectivity on available pictures, if the exhibitor violates his agreement to play or pay for undated films within 60 days, he will be denied the privilege to choose order of run in future.

Text of Allied States' Proposals

(Continued from page 25)

3-Day Payment Stipulated

Second (a) The exhibitor agrees to pay for such license as to each production the fixed sums specified in the schedule at least three days in advance of the date of shipment from the distributor's exchange or from the last previous exhibition of the respective print thereof, unless the exhibitor shall have been notified by the distributor in writing that he has been placed on a preferred credit list, in which case payment shall be in accordance with such written notice.

(b) If the schedule calls for payment or any part thereof computed on the exhibitor's gross receipts, such payment or any part thereof shall be made daily, together with a correct itemized statement of the gross receipts of said theatre for admissions upon the exhibition date or dates for each photoplay for which payment is so required. Should the distributor so require such itemized statement shall be made upon forms furnished by the distributor. Upon such date or dates an authorized representative of the distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine the exhibitor's books and records in so far as they relate to such gross receipts. The distributor, or its authorized representative, shall also have access for a period of 60 days after the receipt by the distributor of the final box office statement to all of the exhibitor's books and records for the purpose of verifying such box office statements. The distributor agrees that any information so obtained will be treated as confidential except in any proceedings to enforce its rights under the contract. The distributor agrees, unless such representative be a regular employee of the distributor, not to employ as such representative any person, a resident of or regularly employed in the town in which the exhibitor's theatre is located except with the consent of the exhibitor.

Provides for Liquidated Damages

(c) If payment hereunder of the license fee of any of said motion pictures shall be computed either in whole or in part, upon a percentage of the gross admission receipts of said theatre, and if the exhibitor fails or refuses to exhibit any such motion picture as herein provided, the exhibitor shall pay to the distributor as liquidated damages for each day that the exhibitor fails or refuses to exhibit such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre during the period of 30 operating days immediately prior to the date or dates when said motion picture should have been so exhibited, provided, however, that if the exhibitor shall exhibit such motion picture for less than the full number of days provided for in this license the sum equal to such percentage shall be computed upon a sum equal to 75 per cent of the gross receipts of said theatre during the last day of the exhibition thereat of such motion picture. A sworn statement of the said daily gross receipt shall be delivered by the exhibitor to the distributor upon demand therefor.

Third: The term of this agreement shall begin with the date fixed or determined as hereinafter provided for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the schedule provided.

Warranty on Fitness

Fourth: The distributor agrees to deliver to the exhibitor on the date or dates herein provided a print of each motion picture which the distributor expressly warrants shall be fit for use in said theatre or theatres, provided said print is used within a reasonable time after it becomes available.

Fifth: The distributor shall make deliveries hereunder to the exhibitor, or the exhibitor's authorized agent, by delivery at the distributor's exchange, or to a common carrier, or to the United States postal authorities. If deliveries are made to a carrier they shall be made in accordance with the carrier's delivery schedule in time to reach the place where the said theatre is located at least 5 hours before the usual time for the opening of the said theatre.

Protection Procedure Outlined

Sixth: Subject to prior runs and/or protection granted or hereafter granted to other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the distributor out of which the exhibitor is served and any such motion picture then being available for exhibition by the exhibitor hereunder the distributor shall mail to the exhibitor a notice in writing of the date when such motion picture will be available for exhibition by the exhibitor, such date being hereinafter referred to as the "available date." Such notice shall be mailed to the exhibitor at least 15 days before the "available date" therein specified.

The exhibitor shall within 14 days after the mailing of such notice select the exhibition date or dates, within the period of commencing with the available date and ending 30 days thereafter, by giving to the distributor written notice of the date or dates so selected. If the exhibition date or dates so selected by the exhibitor are not open for the exhibitor because such date or dates have been previously assigned to another or other exhibitors then the exhibition date or dates shall be determined as provided in the following paragraphs (a) and (b).

(a) If other dates within said 30 days period are open the exhibitor shall immediately select from such other open dates another date or dates, failing to do so then the distributor shall have the right to designate such date or dates within the period beginning not earlier than two weeks and ending not later than six weeks from the date first selected by the exhibitor and written notice thereof shall be given or mailed the exhibitor 14 days before the date so designated by the distributor.

(b) If no other date or dates within said 30 day period are open then the exhibitor shall designate the date or dates which shall be within the period beginning not earlier than two weeks and ending not later than six weeks from the last day of the said 30 day period and written notice thereof shall be immediately given or mailed to the distributor by the exhibitor. If the exhibitor fails to so designate such date or dates then the distributor shall have the right to make such designation within the same period and written notice thereof shall be mailed to the exhibitor 14 days before the date so designated by the distributor.

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Text of Hays Proposals

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date when such motion picture will be available for exhibition by the exhibitor, such date being hereinafter referred to as the "available date." Such notice shall be mailed to the exhibitor at least 15 days before the "available date" therein specified.

Selection by Exhibitor

2. The exhibitor shall, within 14 days after the mailing of such notice, select the exhibition date or dates, within the period commencing with the available date and ending 30 days thereafter, by giving to the distributor written notice of the date or dates so selected. If the exhibition date or dates so selected by the exhibitor are not open for the exhibitor because such date or dates have been previously assigned to another or other exhibitors then the exhibition date or dates shall be determined as provided in the following paragraphs (a) and (b).

(a) If other dates within said 30-day period are open the exhibitor shall immediately select from such other open dates another date or dates; failing to do so, then the distributor shall have the right to designate such date or dates within the period beginning not earlier than two weeks and ending not later than six weeks from the date first selected by the exhibitor and written notice thereof shall be given or mailed the exhibitor 14 days before the date so designated by the distributor.

(b) If no other dates within said 30 days are open, then the exhibitor shall designate the date or dates, which shall be within the period beginning not earlier than two weeks and ending not later than six weeks from the last day of the said 30 days and written notice thereof shall be immediately given or mailed to the distributor by the exhibitor. If the exhibitor fails to so designate such date or dates, then the distributor shall have the right to make such designation within the same period and written notice thereof shall be mailed to the exhibitor 14 days before the date so designated by the distributor.

3. If the exhibition date or dates of any motion picture are not selected by the exhibitor as hereinbefore provided or otherwise agreed upon or the exhibitor fails or refuses to exhibit such motion picture on the date or dates designated by the distributor if designated as provided in paragraphs "a" and "b" hereof than the sum or sums payable hereunder for the license as to such motion picture forthwith shall become due and payable and the grant, if any, of the run and/or protection period in respect to such motion picture shall be deemed revoked with the right to the exhibitor upon making such payment to exhibit such motion picture provided authority for the exhibition thereof is requested in writing by the exhibitor within 60 days after the available date therefor upon a date or dates not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors; failing to make such request within said period of time the license of such motion picture granted hereunder shall be terminated and revert to the distributor.

Assignment upon Sale of Theatre

EIGHTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the exhibitor sells the said theatre or transfers any interest therein and is not in default hereunder, the exhibitor may assign this license to the purchaser of the theatre or of such interest without the written consent of the distributor, but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the exhibitor shall be delivered to the distributor. Any such assignment shall not release the exhibitor from any liability hereunder unless such release from liability is consented to by the distributor in writing.

Verbal Promises, Changes in Writing

NINTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification thereof shall be binding upon the distributor at its main office in New York City.

Return of Prints by Exhibitor

TENTH: The exhibitor shall promptly, after the last exhibition on the last date of the license period of each motion picture, return the print thereof, with the reels and containers furnished therewith, to the distributor's exchange or deliver the same to a carrier designated or used by the distributor for delivery to such exchange or as otherwise directed by written

Deliveries by Distributor

instructions of the distributor for delivery to another exhibitor and the exhibitor shall pay all transportation charges therefor in each case adequately valued or insured.

Loss of or Damage to Prints

ELEVENTH: The exhibitor shall immediately notify the distributor's exchange by telegram of the loss, theft, destruction of or damage to any print and the exhibitor shall pay to the distributor a sum equal to the cost of replacement at the distributor's exchange for each linear foot thereof and for each record and for each record case, lost, stolen, destroyed or damaged in any way in the interval between the delivery to and the return thereof by the exhibitor. Provided, the exhibitor is not in default hereunder the distributor shall at the option of the exhibitor repay or credit to the exhibitor any sum so paid for a lost or stolen print, excepting newsreels, upon the return thereof to the distributor within 60 days after the date when the same should have been returned hereunder. All claims by the exhibitor on account of the condition or the late or non-arrival of a print, or by the distributor because of damage thereto by the exhibitor shall be barred hereunder unless any such claim, if made by the exhibitor, shall be made by a telegram setting forth fully the condition complained of sent by the exhibitor to the distributor prior to the second public exhibition thereof, if delivery of a print has been delayed, within one hour of its arrival; or if any such claim is made by the distributor unless a notice in writing by the distributor is sent to the exhibitor within 48 hours, Sundays excepted, of the receipt by the distributor of a damaged print or of a notice by another exhibitor that a print was received by such other exhibitor in a damaged condition.

Description

TWELFTH: The exhibitor shall not be required to accept for any feature motion picture described in the schedule as the motion picture of a particular star or of a particular director, any other motion picture of a different star or different director. The distributor shall have and hereby reserves the right in the sole discretion of the distributor to change the title of any of the motion pictures specified in the schedule, to change any story, book or play, to make any change in or adaptation thereof and to change the cast or any member thereof, and the director of any thereof excepting the director of those described in the schedule as the motion picture of a particular director.

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Reissues

THIRTEENTH The distributor warrants that none of the licensed motion pictures are reissues of old negatives or old negatives retitled, excepting those specifically set forth as such in the schedule.

Advertising

FOURTEENTH: The distributor warrants that the said motion pictures will not contain any advertising matter for which compensation is received by the distributor.

Cutting or Alteration of Prints

FIFTEENTH: The exhibitor shall exhibit each motion picture in its entirety and shall not copy, duplicate, subrent or part with possession thereof; nor shall the exhibitor cut or alter the same, excepting to make necessary repairs thereto, or when required by any duly constitutted public official or authority or with the written or telegraphic consent of the distributor; and the exhiibtor shall return each print in the same condition as received, reasonable wear only excepted.

Advertising Accessories

(a) The exhibitor shall not copy, duplicate, lease, sell or give away any advertising accessories purchased from the distributor and all advertising accessories purchased from the distributor and used by the exhibitor in connection with the exhiibtion of any of said motion pictures shall be destroyed by the exhibitor promptly after the expiration of the license period of each of said motion pictures.

Protection and Run

SIXTEENTH: The distributor shall not grant a license to exhiibt and of said motion pictures for exhibition on a date prior to the "run" or prior to the expiration of the "protection period," if any, in the schedule specified at any theatre named in the schedule or within the territorial limits therein specified, such period of protection as to each of said motion pictures to be computed from the last date of the license period theerof, provided that if protection is granted against a named theatre or theatres indicating that it is the intention of the distributor to grant such protection againts all theatres in the immediate vicinity of the exhibitor's theatre, then, unless otherwise provided in the schedule, such protection shall include any theatre in such vicinity hereafter erected or opened.

If the exhibitor is granted hereunder a second or subsequent "run" of the said motion pictures the distributor shall have the right in its sole discretion to grant to the exhibitor in respect to any thereof a "run" prior to such second or subsequent "run" by giving notice in writing to such effect to the exhibitor and the exhibitor agrees to exhibit any such motion picture in accordance therewith.

Advertising Prior to First Run

If the exhibitor is granted hereunder a second or subsequent "run" of the said motion pictures, the exhibitor shall not advertise any thereof, excepting by means of advertisements inside the said theatre not intended for removal therefrom by the public, prior to the exhibition of any of said motion pictures by any other exhiibtor having the right to the first or a prior "run" thereof. For a breach of the provisions of this paagraph the exhibitor shall pay to the distributor a sum equal to the damage, if any, so caused such other exhibitor. The distributor shall not be liable for any breach of the provisions of this article caused by any other exhibitor.

Taxes

SEVENTEENTH: The exhibitor shall pay to the distributor, upon demand, any tax, fee or other like charge now and (or hereafter imposed or based upon the delivery and) or the exhibition of prints of motion pictures and) or upon the sums payable under this license by the exhibitor to the distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the distributor and the exact amount payable hereunder by the exhibitor is not therein defi-

nitely fixed or cannot be exactly determined, then the exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the distributor as shall be fixed in the manner determined by the then president of the American Arbitration Ass'n.

Admission Charge

EIGHTEENTH: The exhibitor during the whole of the license period of each of the mition pictures shall charge for admission to said theatre not less than the sum of ten cents unless a greater minimum admission charge is herein elsewhere specified. If during any such period less than said sum of ten cents or such other minimum charge is charged for admission to said theatre, the license of the motion picture then being exhibited shall forthwith terminate and revert to the distributor.

Prevention of Performance

NINETEENTH: If the exhiibitor shall be prevented from exhibiting or the distributor from delivering any of the said motion pictures for causes beyond their direct control, then this license in respect to each such motion picture shall terminate and revert to the distributor without liability on the part of either party provided reasonable written notice of such termination and the cause thereof is given.

Pictures Not Generally Released

TWENTIETH: If any one or more of said motion pictures excepting the motion pictures which may be 'roadshown," shall not be generally released by the distributor for distributio nin the United States during the period beginning .....and ending....., each such motion picture shall be excluded from this license unless the exhiibtor shall give written notice to the distributor not later than 30 days after the said last mentioned date the the exhibitor elects to exhibit hereunder all such motion pictures. If written notice of such election be given aforesaid, the distributor shall deliver and the exhibitor shall exhibit each such motion picture when available for exhibition hereunder excepting that any thereof not so "generally released" within two years after said last mentioned date shall be also excepted and excluded from this license. The distributor shall have the right to exhiibt or license the exhibition of any motion pictures so excepted and excluded when and where desired by the distributor and all claims of the exhibitor in respect therof are hereby expressly waived by the exhibitor.

Option to Exclude If Group Licensed

TWENTY-FIRST: If the license herein granted shall apply to an entire group of feature motion pictures offered by the distributor to the exhiibtor at one time, and not otherwise, the exhibitor shall have the right to exclude from this license up to but not exceeding 10 per cent of the total number thereof, but only if the exhiibtor shall give the distributor written notice to such effect at any time not later than 14 days before the date fixed for the exhibition hereunder of any such motion picture, and if at the same time the exhiibtor shall pay to the distributor one-half of the license fee payable in respect of any such motion picture. In computing said 10 per cent of the total number, fractions of less than one-half shall be disregarded. If any such motion picture shall, because of such exclusion, he thereafter again licensed by the distributor for exhiibtion at another theatre for the same run as that specified in this license and at which there such excluded motion picture wolud not have been exhibited if not so excluded, then one-half of the license fee (up to but not exceeding the amount paid by the exhiibtor to the distributor as a condition of so excluding such motion picture) received by the distributor for such relicense, shall be credited to the exhibitor by the distributor.

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Text of Allied States' Proposals

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Should the distributor fail or refuse to make such designation any exhibitor having a subsequent run of such picture shall have the right to cancel out of this contract the picture which he has thus been delayed in exhibiting.

(c) Wherever the exhibitor, having a subsequent run, is prevented from securing a playdate for a picture or pictures on account of the failure or delay of the distributor in securing a prior run, within a reasonable time, the exhibitor shall have the right to exclude from this contract the picture or pictures which he has been so delayed in showing.

Responsibility on Sale

Seventh: This license shall not be assigned by either party without the written consent of the other, provided, that if the exhibitor sells the said theatre or transfers any interest therein the exhibitor may assign this license to the purchaser of the theatre or of such interest without the written consent of the distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the exhibitor shall be delivered to the distributor. Any such assignment shall not release the exhibitor from any liability hereunder unless such release from liability is consented to by the distributor in writing.

Eighth: This master contract plus the short form license agreement and schedule shall be deemed a single instrument, complete in itselt, and all promises, representations, understandings and agreements shall be deemed to be expressed therein; provided, that all work sheets, photographs, press books and any other printed matter employed by any representative of the distributor to induce the exhibitor to enter into the contract shall be considered in any controversy arising hereunder for the purpose of identifying the product licensed; provided further, that the exhibitor shall not be deemed to have violated the copyright of any of the pictures involved in this contract by relying in good faith on written or telegraphic authority from the distributor's exchange.

Ninth: The exhibitor shall promptly after the last exhibition on the last date of the license period of each motion picture return the print thereof, with the reels and containers furnished therewith, to the distributor's exchange or deliver the same to a carrier designated or used by the distributor for delivery to such exchange or as otherwise directed by written instructions of the distributor for delivery to another exhibitor.

Tenth: The exhibitor shall pay to the distributor a sum equal to the cost of replacement at the distributor's exchange for each linear foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof by the distributor and the return thereof by the exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the exhibitor or any other party, nor release the exhibitor from liability arising out of any breach of this contract.

The distributor shall at the option of the exhibitor repay or credit to the exhibitor any sums paid by the latter for lost or stolen prints, excepting news reels, upon their return to the distributor within 60 days after the date when the same should have been returned hereunder. The exhibitor shall not be liable for the damage or destruction of any positive print, provided the exhibitor establishes such damage or destruction occurred while in transit from the exhibitor. The exhibitor shall immediately notify the distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any positive print. If any positive print shall be received from the exhibitor by the distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the exhibitor unless the latter, prior to the second public exhibition thereof shall have telegraphed the distributor's exchange that such print was received by the exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Substitutions Defined

Eleventh: The exhibitor shall not be required to accept for any photoplay described in the schedule as the photoplay of a star, or of a director, or based upon a specified story, book or play, or by an identifying description, any other photoplay of a different star or different director, or based upon a different story, book or play, or not corresponding to such identifying description, as the case may be. Nothing herein contained shall limit the right of the distributor to change the title of any such photoplays, or, as respects any photoplay based upon any story, book or play, prevent the making of any alterations, changes in or adaptations thereof.

The distributor warrants that none of the photoplays licensed hereunder are reissues from old negatives or old negatives renamed, except those specifically set forth as such in the schedule.

Twelfth: The distributor warrants that the said motion pictures will not contain any advertising matter for which compensation is received by the distributor.

Thirteenth: The exhibitor agrees to run photoplays (excepting news reels) as delivered without alteration, excepting with the written or telegrapric approval of the distributor, subject to requirements of duly authorized public authorities necessitating any change.

Protection Defined

Fourteenth: During the life of this contract the distributor agrees not to exhibit or license the exhibition of any such photoplays in conflict with the "run" or "protection period," if any, in the schedule specified. Unless otherwise provided herein such "protection period" shall be computed from the last date of exhibition of each photoplay as filmed herein. If "protection" is granted hereunder against a specified theatre or theatres which "protection" shall indicate that it was the intention of the distributor to grant such "protection" against all of the theatres in the immediate neighborhood or vicinity of the exhibitor's theatre, unless otherwise provided in the schedule, such "protection" shall be deemed to apply to and include any theatre that may hereafter be opened in such neighborhood or vicinity.

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Text of Hays Proposals

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If the license fee for any such motion picture so excluded is to be computed either in whole or in part upon a percentage of the gross receipts of the exhibitor's theatre, then for the purpose of computing one-half of such license fee payable hereunder in respect of such motion picture, the gross receipts for each day that any such motion picture is licensed hereunder for exhibition shall be deemed to be equal to the average daily gross receipts of such theatre during the period of 30 operating days immediately prior to the date of availability of such motion picture.

Racial or Religious Subject Matter

TWENTY-SECOND: If the exhibitor shall claim that the exhibition of any motion picture licensed hereunder at the said theatre will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the exhibitor shall give written notice to the distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder, such claim shall be immediately submitted to the board of arbitration herein specified. If such board of arbitration shall specifically determine that the exhibition of such motion picture at said theatre will be offensive to the said public because of racial or religious subject matter, then such motion picture shall be excepted from the license and the license thereof revert to the distributor. The distributor may exhibit or license the exhibition of any motion picture so excepted when and where desired by the distributor free from all claims of the exhibitor.

If the distributor shall be of the opinion that any motion picture licensed hereunder will be offensive to the public in the place where the exhibitor's theatre is located, because of racial or religious subject matter, the distributor shall have the right to except and exclude such motion picture from this license, upon condition that such motion picture shall not thereafter be licensed for exhibition in such place unless such racial or religious subject matter is eliminated therefrom, in which case such motion picture shall again be deemed licensed hereunder.

Roadshows

TWENTY-THIRD: The distributor shall have the right to exhibit and / or cause to be exhibited as a roadshow at any time prior to exhibition hereunder, any of the feature motion pictures specified in the schedule which the distributor may select, but not to exceed in the aggregate a total of four thereof. Any "two-a-day" exhibitions, exclusive of extra shows, at advanced admission prices for one or more weeks prior to release for general distribution of any such feature motion picture shall be deemed an exhibition thereof as a roadshow. Upon the exhibition of any such feature motion picture as a roadshow and upon written notice to such effect to the exhibitor it shall forthwith be excepted and excluded from this license agreement and the license thereof hereunder shall thereupon revert to the distributor with the right to be distributor thereafter to exhibit and / or license the exhibition of such feature motion picture when and where the distributor desires, free from all claims of the exhibitor in respect thereto.

For each feature motion picture so excluded and excepted by the distributor the exhibitor is hereby granted the option to except and exclude from this license agreement one of the other feature motion pictures licensed hereunder provided the exhibitor shall give to the distributor written notice to such effect not later than 14 days before the date fixed for the exhibition hereunder of such other feature motion picture, and upon the giving of such notice the license of such other feature motion picture shall thereupon revert to the distributor with the right thereafter to exhibit and / or license its exhibition when and where the distributor desires, free from all claims of the exhibitor in respect thereto.

Acceptance of Application

TWENTY-FOURTH: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the distributor and notice of acceptance sent to the exhibitor as herein provided. The deposit by the distributor of any check or other consideration given by the exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the motion pictures or the sale of any advertising accessories shall not be deemed an acceptance hereof by the distributor.

Unless notice of acceptance of this application by the distributor is sent to the exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified (immediately following the name of the city wherein is situated the exchange of the distributor from which the exhibitor is served, or if such city is not hereinafter named, then within the number of days specified immediately following the city hereinafter named nearest thereto) said application shall be deemed withdrawn and the distributor shall forthwith return any sums paid on account thereof by the exhibitor. Albany 10; Atlanta 20; Boston 10; Buffalo 10; Charleston 15; Charlotte 15; Chicago 15; Cincinnati 20; Cleveland 15; Dallas 30; Denver 20; Des Moines 15; Detroit 15; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 20; Milwaukee 1; Northern New Jersey 7; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York City 7; Oklahoma City 20; Omaha 20; Peoria 15; Philadelphia 10; Pittsburgh 14; Portland, Ore., 30; St. Louis 15; Salt Lake City 30; San Francisco 25; Seattle 30; Washington, D. C., 14.

This application and any application for other motion pictures of the distributor executed by the exhibitor at the same time shall be deemed, but for the purpose of this article only, one application unless an agreement to the contrary contained in the schedule is specifically signed by the exhibitor.

Security

TWENTY-FIFTH: The exhibitor shall pay to the distributor upon the execution hereof the sum of.....dollars as security for the performance by the exhibitor of all of the terms and conditions herein on the part of the exhibitor to be performed. Said sum to be retained by the distributor until the complete performance by the exhibitor of all of the said terms and conditions, and then at the option of the distributor applied in payment or reduction of the last sums payable or any sums due or any damages determined to be due the distributor hereunder, the balance, if any, to be returned to the exhibitor or if this applica-

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Back Vaudeville

National Vaudeville Week, starting April 27, was endorsed by directors of the M.P.T.O.A., who met Monday in New York. Various angles of the business were discussed at the sessions. In attendance were: President M. A. Lightman; Chairman E. M. Fay; Frank C. Walker, vice-president; M. J. O'Toole, secretary; Jay Emanuel, Philadelphia; William Benton, Saratoga Springs, N. Y.; Fred Wehrenberg, St. Louis; Jack Miller, Chicago; Moe Silver, Los Angeles; Charles Levine, Major L. E. Thompson, New York; and M. E. Comerford, Scranton, Pa.

Committee Seeks The Restoration Of Arbitration

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ment. This clause carries with it an agreement to play or pay for within sixty days, any previously released films included in the contract.

Among other clauses adopted are: Warranty as to fit physical condition of prints and their capability of clearly reproducing sound in synchronization; extending to four months the time limit in which the distributor has access to audit entries made in the exhibitor's books on a percentage engagement; setting penalty of 65 per cent of the average day's receipts for pulling off a percentage picture, and an equal percentage of the average day's receipts for a percentage film not shown; provision for receipt of a print by a theatre in time for a rehearsal are among other points tentatively agreed to.

S. R. Kent is chairman of the meetings, with Gabriel L. Hess also representing distributors. Abram F. Myers and Nathan Yamins are representing Allied; M. A. Lightman and Frank Walker representing the M. P. T. O. A. E. A. Schiller, of Loew's, is representing affiliated exhibitors.

The meetings are expected to continue for about two weeks, although one estimate is ten days. They were preceded by separate meetings of all directors of Allied States Association, and by a meeting of the M. P. T. O. A. committee.

Allied States to Establish School Of Showmanship

Allied States Association in sixty days will establish a department of showmanship for its members. This department will have for its object the better presentation of pictures and better operating standards in theatres of the association.

Expert opinion on various phases of theatre operation will be available to Allied members under the plan. The name of the head of this proposed department has not been revealed as yet.

27 at Allied Meeting

Drafting of the Allied States Ass'n. proposals was completed Wednesday night at the meeting of the board of directors held in New York. Twenty-seven board members from as many regional units of Allied, are in attendance at the New York meetings. Allied directors at a meeting Monday, strongly endorsed the co-operative deal with Sentry Safety Control. The directors Tuesday inspected the Sentry plant at Philadelphia. Inability to get its contract suggestions ready in time led Allied Wednesday to request a day's postponement of the sessions.

Accountants As Checkers Urged By Sidney Kent

Sharp swing to percentage has brought about an acute situation, so far as manpower is concerned, in obtaining "the right kind" of checkers for percentage engagements, according to S. R. Kent, who says Paramount is experimenting with a plan of employing accountants as checkers. The experiment is being conducted in New England.

If the New England experiment is successful it will be extended nationally, Kent says. The employment of checkers, it was pointed out at the contract meeting, is a costly proposition, for exhibitors object strenuously to the employment of local men as checkers, fearing the resultant spread of information concerning their business.

Kent advocates a corps of accountants located at strategic points throughout the country. Accountants, he points out, as a matter of professional ethics, cannot divulge information. Their standing, too, he says, will eliminate the gypping now going on throughout the country.

The committee voted to ban employment of resident checkers, unless the checker is regularly employed by the distributor or is an accountant.

Producers 'Cheat' On Film Lengths, Exhibitors Charge

Philadelphia—Something brand new in the way of governmental aid will be solicited by the eastern Pennsylvania and southern New Jersey exhibitor unit, which will ask Congress to pass a law regulating the length of features. The tendency toward shorter features is the cause. Producers are being asked to correct the situation which the exhibitor association claims is alarming. If this request is not heeded, a Pennsylvania congressman will introduce a bill which will provide minimum lengths for features. This would become operative under the bureau of standards.

Minimum lengths for features should be 6,000 feet, for single reelers 900 feet, and two reelers 1,800 feet, the organization has decided.

Text of Allied States' Proposals

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Fifteenth: An exhibitor having protection against the operation of more theatres in a given zone may not waive such protection against one such theatre without waiving the same as to all; and the distributor hereby agrees not to permit the use of prints of any picture designated in the schedule hereto by one theatre in whose favor protection has been so waived without at the same time making them available to the other theatres subject to like protection.

Blocked from Plugging Subsequents

Sixteenth: If the exhibitor is granted protection against the operation of subsequent runs of the said motion pictures, the exhibitor shall not advertise any thereof, except by means of advertisements inside the said theatre not intended for removal therefrom by the public, prior to the exhibition of any of said motion pictures by any other exhibitor having the right to the first in a prior "run" thereof. The distributor shall have the right to eliminate from this contract any picture advertised by the exhibitor in violation of this clause.

Seventeenth: The exhibitor shall pay to the distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the exhibitor to the distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the distributor and the exact amount payable hereunder by the exhibitor is not therein definitely fixed or cannot be exactly determined, then the exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the distributor as shall be fixed in the manner determined by the then president of the American Arbitration Ass'n.

Ten Cents Minimum Admission

Eighteenth: The exhibitor during the whole of the license period of each of the motion pictures shall charge for admission to said theatre not less than the sum of ten cents, unless a greater minimum admission charge is herein elsewhere specified. If during any such period less than said sum of ten cents or such other minimum charge is charged for admission to said theatre, the license of the motion picture then being exhibited shall forthwith terminate and revert to the distributor.

Nineteenth: If the exhibitor shall be prevented from exhibiting or the distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the distributor without liability on the part of either party provided reasonable written notice of such termination and the cause thereof is given.

Provision for Exclusion

Twentieth: If any one or more of said motion pictures excepting the motion pictures which may be "roadshown" shall not be generally released by the distributor for distribution in the United States during the period beginning and ending each such motion picture shall be excluded from this license unless the exhibitor shall give written notice to the distributor not later than 30 days after the said last mentioned date that the exhibitor elects to exhibit hereunder all such motion pictures. If written notice of such election be given as aforesaid, the distributor shall deliver and the exhibitor shall exhibit each such motion picture when available for exhibition hereunder excepting that any thereof not so "generally released" within two years after said last mentioned date shall be also excepted and excluded from this license. The distributor shall have the right to exhibit or license the exhibition of any motion pictures so excepted and excluded when and where desired by the distributor and all claims of the exhibitor in respect thereof are hereby expressly waived by the exhibitor.

Twenty-first: If the license herein granted shall apply to an entire group of feature motion pictures offered by the distributor to the exhibitor at one time, and not otherwise, the exhibitor shall have the right to exclude from this license up to but not exceeding ten per cent of the total number thereof, but only if the exhibitor shall give the distributor written notice to such effect at any time not later than 14 days before the date fixed for the exhibition hereunder of any such motion picture.

Only Two Road Shows

Twenty-second: The distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the photoplays licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances during such exhibitions thereof, of not less than $1 shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such photoplays shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, and if the exhibitor's theatre be situated in a territory then served by the distributor's exchange or exchanges located in said city, the distributor shall have the right to accept and exclude from this liecnse any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said city upon sending written notices to that effect to the exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such city, provided the distributor shall by like notice except and exclude from this license any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said city upon sending written notice to that effect to the exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such city, provided the distributor shall by like notice except and exclude such photoplays from all other contracts containing this clause and licensing the exhibition of such photoplay in such territory. Such exception and exclusion shall not be affected in case the distributior shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the exhibitor's theatre be situated in the territory then served by the distributor's exchange or exchanges located in said city, the distributor shall have the right to except and exclude from

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Text of Hays Proposals

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tion shall not be accepted as hereinbefore provided, said sum shall be forthwith returned to the exhibitor.

Arbitration If the Exhibitor Shall Not Elect to Arbitrate as Provided in Article Twenty-Sixth Opposite Hereto Said Article Shall be Stricken by the Exhibitor from This License Agreement and Here Initialled by the Exhibitor

TWENTY-SIXTH: The exhibitor and the distributor, respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceedings in any court by either of them to determine, enforce or protect the legal rights of each hereunder, each shall submit to the arbitration board hereinafter provided for in the city wherein is situated the exchange of the distributor from which the exhibitor is served, or if there be no such arbitration board in said city then to the arbitration board in the city nearest thereto (unless the parties hereunder agree in writing that such submission be made to an arbitration board located in another specified city) all claims and controversies arising hereunder for determination by such arbitration board (hereby expressly waiving the oath of the arbitrators constituting such board) pursuant to Rules of Arbitration, copies of which have been deposited with the American Arbitration Ass'n., 521 Fifth Ave., New York City, bearing date.....and identified by the signatures of the respective duly authorized officers of the Motion Picture Theatre Owners of America, the Allied States Ass'n. of Motion Picture Exhibitors and the Motion Picture Producers and Distributors of America, Inc., and by this reference made a part hereof as if herein full set forth, a copy of which shall be furnished to the exhibitor and to the distributor upon request therefor.

The parties hereto further agree to abide by and forthwith comply with any decision or award of such arbitration board and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the exhibitor shall fail or refuse to submit to arbitration such claims or controversies or to abide by and comply with the award of such arbitration board in respect thereto, the distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and / or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payable by the exhibitor.

If the distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision of the award of an arbitration board in respect thereto within the number of days specified in Article Twenty-sixth hereof following the name of the city in which such arbitration board is located, the exhibitor may at the option of the exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the distributor within seven days after such failure or refusal.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party of this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any court having jurisdiction to make this agreement to arbitrate a rule or order of such court.

Recommendations

The undersigned distributor and exhibitor organizations respectfully recommend to all distributors and exhibitors of motion pictures in the United States the use of the following Standard License Agreement.

That a copy of every application signed by the exhibitor be left with the exhibitor at the time of signing and in the event of acceptance as therein provided a duplicate copy signed by the distributor be forwarded to the exhibitor within a reasonable time thereafter.

That the schedule thereof shall appear on the same page or side of the instrument upon which it will be executed by the exhibitor.

That in the schedule there be specified (a) whether the license is for the exhibition of sound or silent motion picture or both; (b) the license fee of each motion picture; (c) the number of days for which each is licensed; (d) the run and protection period, if any, agreed upon; (d) any provision in respect of the exhibition date or dates of the several motion pictures; and (f) an identifying description of each motion picture, excepting in long term and / or franchise and / or service license agreements providing for more than one year's "releases," the motion pictures may be generally identified as motion pictures released by the distributor or any like general description, and in such long term and / or franchise and / or service license agreements the provisions of the Standard License Agreement may be incorporated therein, excepting further that any short subject motion picture may be identified or described by a brand or other similar description.

That no reissue of motion pictures or old negatives renamed be included in any group of new motion pictures; and that no short subjects or newsreel be included in any group of feature motion pictures.

That newsreels or short subjects be licensed without requiring the licensing of feature motion pictures or vice versa, excepting that the distributor may include in any long term, franchise and / or service license agreement feature motion pictures and / or short subject motion pictures and / or newsreels.

That the following clause be added to the schedule only in respect of photoplays produced by a producer not controlled by the distributor and only if the distributor's contract with such producer provides that such pictures shall be sold separately and apart from other pictures distributed by the distributor, and that it be of no effect unless specifically agreed to in writing by the exhibitor:

"The distributor's right to approve or reject this application or any other application signed by the exhibitor at the same time, or at any other time, is not dependent upon the approval or rejection by the distributor of such other application or this application."

Unions Operate Denver Theatre To Provide Jobs

Denver—Union organizations of musicians and stagehands in Denver will open the Denham theatre during the latter part of April. Local union officials state that the move is purely a local matter brought about by the steadily growing unemployment of union musicians and stagehands. The decision to open the Denham theatre was made at a conference soon after the change of policy in the Denver theatre which created unemployment for 15 musicians and half a dozen stage employees. This new addition to the ranks of the unemployed of these union organizations made it necessary to in some way relieve the situation.

Local union officials are emphatic in a statement that the Denham is being opened to ease the employment situation and not for the purpose of entering the competitive field with any other theatre of the city. It is the question of policy for the theatre that is now being carefully considered as it is the purpose to give employment to their own members and at the same time cause as little interference as possible with the operations of any other city theatre.

Exhibitors of the city seem to realize the purpose of the unions as no resistance is being made to the move. No fight is expected against the move by any other theatre operators. The local movement is in no way connected with any national policy of the American Federation of Musicians. It is merely an attempt to create some relief for some fifty local musicians and stagehands.

It is hoped that a small profit will be realized from the undertaking although if only enough is realized at the box office to pay salaries and expenses the venture will be considered a success.

Daylight Saving Still on Shelf in St. Louis

St. Louis—Introduction of a daylight saving bill before the Board of Aldermen is being considered by Alderman C. J. Krueger of the largest ward in St. Louis. Krueger will present the measure to the new board in April. He said that he had sounded out several other aldermen on his contemplated measure and found them favorable to it, but stated he would not present the measure until he is sure there is a strong sentiment in favor of it.

A year ago the St. Louis Chamber of Commerce took a straw vote on daylight saving and found 8,062 against the plan and 6,206 for it. Labor organizations and motion picture theatre owners were the principal opponents of the plan. St. Louis is one of the few large cities of the country without daylight saving, Alderman Krueger said.

Jamotti Reopens Uptown

Providence—The Uptown has been taken over by J. Jamotti, owner of the building, who reopened the theatre this week.

Text of M.P.T.O. Proposals For New Agreement

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If the exhibitor fails to exhibit a percentage picture the full number of days stipulated in the contract he shall pay the distributor for the unplayed days film rental based upon receipts equal to fifty per cent per day of the receipts of the last full day the picture was exhibited.

Protection on Censorship

No censored print shall be shipped to a non-censored theatre.

Where the average film rentals do not exceed $50 per picture for a given block of pictures the score charge per picture shall not exceed ten per cent of the film rental.

There shall be no score charge made by the distributor where the engagement is straight percentage.

Score charges shall be added to the film rental in computing the split figure where there is a percentage clause.

Pay-As-You-Go Arbitration

At the time of filing a claim the party filing same shall be required to pay to the secretary of the board the sum of $2.50. In the event the plaintiff prevails in the presentation of his claim he shall be assessed costs to the sum of five per cent of any money judgment recovered. But in no event shall said costs exceed the sum of $50 nor shall the minimum amount be less than $5. The costs so recovered shall be deposited with the secretary of the Film Board in a separate account. Said fund shall be dispersed at the direction of the board of arbitration for the purpose of paying the expenses incident to arbitration. Any exhibitor against whom a claim is filed and prevails at the hearing upon such claim or any exhibitor who successfully files and prosecutes a claim shall be reimbursed for expenses incurred by him and the arbitrators in an amount to be determined by the board of arbitration of the funds deposited with the secretary of the board.

The Set-Up

The Board of Arbitration shall consist of five representatives of distributors and five unaffiliated exhibitors, the exhibitors to be appointed by the president of the exhibitors' organization in the zone. If there is no exhibitor organization in the zone, then the president of the Film Board will call on the president of the nearest exhibitor organization to appoint five unaffiliated exhibitors at large in said zone. The exhibitor whose case is to be tried is to choose, at his option, either two or three exhibitor members of the board to try his case. The distributor shall choose a like number of distributor members. The board of four or six members shall try the case.

The defendant is to receive a minimum of 14 days' notice that his case is to be tried. In the event he has not filed his selection of arbitrators within seven days of date notice was sent, then the president of the exhibitor organization shall appoint them.

In the event the board cannot decide the case on account of a tie vote then these members shall choose one additional member. In the event that the board cannot select the additional member then the president of the Chamber or Board of Commerce shall apoint one.

If either party fails, without cause, to appear at the hearing of a case, then the case shall be carried over to the next meeting of the board. A similar occurrence at the next meeting shall constitute sufficient grounds for entering his default.

Text of Allied States' Proposals

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this license any such photoplay (not exceeding in the aggregate two of such photoplays) so roadshown in said city, upon the same terms and conditions above provided for the exception and exclusion of photoplays roadshown in the city of New York.

If and when any such roadshow exhibition (except any roadshow exhibition in New York and/or Los Angeles, shall be in the territory served by the distributor's exchange or exchanges serving the exhibitor's theatre, such photoplays so roadshown in such territory shall forthwith be excepted and excluded from this license. The distributor shall send written notice to that effect, to the exhibitor within 14 days after such roadshow exhibition commences.

Availability on Roadshows

The distributor may so exercise such right to except and exclude any such photoplay from time to time, in the respective territories, as above defined, in the United States. Any photoplay so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such photoplay in the United States, and such photoplay shall be exhibited hereunder as and when available.

For each photoplay that the distributor shall except and exclude, as aforesaid, the exhibitor is hereby granted the option to except and exclude from this license one of the other photoplays licensed hereunder, but only if the exhibitor shall give to the distributor written notice to that effect not later than 14 days before the date fixed for the exhibition hereunder of such other photoplay. The distributor may exhibit and/or license the exhibition of any and all photoplays excepted and excluded from this license by the distributor and/or the exhibitor, as aforesaid, when and where desired by it, free from all claims of the exhibitor in respect thereof.

Shorts Stand on Own

Twenty-Third: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the distributor and notice of acceptance sent to the exhibitor as herein provided. The deposit by the distributor of any check or other consideration given by the exhibitor at the time of application as payment on account of any sums payable hereunder or the delivery of a print of any of the motion pictures or the sale of any advertising accessories of news reels or short subjects groups shall not be made a condition of licensing the exhibition of feature photoplays or vice versa, provided that the distributor may include in any long term, franchise and/or service contract, feature photoplays and/or short subject photoplays and/or news reels.

If the photoplays named herein are not made by the producer whose productions this contract purports to license they shall be so designated in the schedule.

Twenty-Sixth: The rental for the picture showw on the schedule of this contract shall constitute the full consideration to be paid by the exhibitor for the right to reproduce the picture with all sound accompaniment and no further charge in the nature of a score charge shall be imposed.

Arbitration Provided For

Twenty-Seventh: The exhibitor and the distributor, respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceedings in any court by either of them to determine, enforce or protect the legal right of either hereunder, each shall submit to the arbitration board hereinafter provided for in the city wherein is situated the exchange of the distributor from which the exhibitor is served (unless the parties hereunder agree in writing that such submission be made to an arbitration board located in another specified city) all claims and controversies arising hereunder for determination by such arbitration board (hereby arising hereunder for determination by such arbitration board (hereby expressly waiving the oath of the arbitrators constituting such board) pursuant to rules of arbitration, copies of which have been deposited with the American Arbitration Ass'n, 521 Fifth Ave., New York City, bearing date and identified by the signature of the respective duly authorized officers of the Motion Picture Theatre Owners of America, the Allied States Ass'n of Motion Picture Exhibitors and the Motion Picture Producers and Distributors of America, Inc., and by this reference made a part hereof as if herein fully set forth, a copy of which shall be furnished to the exhibitor and the distributor upon request therefor.

The parties hereto further agree to abide by and forthwith comply with any decision or award of such arbitration board and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

Suspension as Penalty

If the exhibitor shall fail or refuse to submit to arbitration any such claims or controversy or to abide by and comply with the award of such arbitration board in respect thereto, the distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and/or terminate this and each such other license agreement.

If the distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision of the award of an arbitration board in respect thereto within the number of days specified in Article Twenty-sixth hereof following the name of the city in which such arbitration board is located, the exhibitor may at the option of the exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the distributor within seven days after such failure or refusal.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party of this or any other existing agreement between parties.

Each of the parties hereto, without a notice to the other, may apply to any court having jurisdiction to make this agreement to arbitrate a rule or order of such court.

"Bigotry Trust," Out to Kill Public Rights, Faces Two-Fisted Opposition

Flury Body Campaigning in Many Spots to Help Win Sunday Shows

By HENRY FLURY

President, National Association Opposed to Blue Laws

Washington—With the introduction of Rep. William C. Lankford's bill for a nation-wide blue law to make the country "blue" on Sunday as well as "dry" and the support it has from the Methodist Board of Prohibition, Temperance and Public Morals, the W. C. T. U., the Ku Klux Klan, the Lord's Day Alliance, the International Reform Federation, and other organizations that make it their professional seven-days-a-week business to pry into the private personal life and "morals" of honest men and women, the attention of intelligent people is once more being focussed upon individual rights.

Everywhere one goes, there is heard the chaffing over petty personal restrictions. The average citizen has just about reached the point where he is ready to explode. One indignity after another has been pyramided upon the bent, defenseless back of John Doe and Mary Roe. But watch out! The worm is beginning to turn. From Coast to Coast, from the Great Lakes to the Rio Grande, the harassed citizens are getting restless and are rising in revolt against all sorts of blue laws and especially those that cramp their style (in respect to innocent amusements) on the first day of the week. Folks are getting sore at the silly exhibitions of clerical presumptiousness, at the dictatorship of the intolerant church minority. Church members themselves, in many cases as well as intelligent and liberal-minded clergy, are joining in the demand for the rational Sunday as opposed to the dull or closed Sunday.

Battle Raging on Many Fronts

At the present time, a fierce battle is raging along many fronts in the mountainous state of West Virginia, against blue laws. Under the able leadership of the National Association Opposed to Blue Laws, which was organized in 1925, and has led many fights against indigo statutes, the moving picture houses are being opened on Sundays. Huntington, Wheeling, Parkersburg, Carles, Fairmont and other cities of West Virginia are running shows in defiance of ministerial thunderings and threats. In Wheeling, recently, the grand jury refused to return an indictment against 112 persons who had been arrested for "violating" a Sabbath law that did not exist.

There is no law against Sunday amusements in the state of West Virginia. There is a law against compelling employees to labor seven days a week. However, the owners of the movie houses were able to prove that they did not compel seven days of labor but permitted one day of rest, though not necessarily the first day of the week or Sunday. They pointed out that gasoline filling stations were open for patronage of joy riders.

The Lord's Day Alliance, which, as a professional head hunter's organization, is usually on the job whenever suppression of normal, innocent recreation on Sunday is invoked overlooked one good bet this time in West Virginia. The reason was two-fold. First, they were too cocksure that West Virginia was "safe in the fold." Second, the adroit and skillfully planned strategy of the National Ass'n Opposed to Blue Laws working quietly and unostentatiously among the citizens for several weeks helping to organize the intelligent ones and planning a long battle front in several cities simultaneously threw a monkey wrench into the Lord's Day Alliance.

Political "Head Hunting"

The Alliance has never had to meet just such a situation before. In times past protest against the dull Sunday has been weak and unorganized. When some little town did pluck up courage to defy the "bigotry trust," it soon felt the whack of the big stick of the highly organized though small and efficient L. D. A. Any independence on the part of citizens was quickly smashed by the usual methods of boycott of business, and head hunting. By head hunting, I mean that any official that honestly tried to grant the people a little more freedom and recreation on their one free day had his head taken off by the clerical black hand. But this time, in West Virginia, the L. D. A. was caught napping, did not have enough funds for the long battle front that covered practically the whole state. They did not realize that the citizens were being organized under experienced leadership that was probably as astute as theirs. They are beginning to realize it now.

But West Virginia is only one of the states that is resolved to put an end to tyrannical legislation made in colonial days when church and state were one. In Utah, the state Supreme Court refused to sustain a conviction of a lower court for a case of Sunday violation in the city of Provo. In Colorado, in the case of the People vs. D. J. Mooney, the latter being charged with operating a movie on Sunday, Jan. 6, 1929, in Ordway, District Judge Samuel D. Trimble dismissed the charge against Mooney, holding that the blue statute was indefinite, ambiguous, uncertain and did not apply. There was an appeal taken to the state Supreme Court whence a decision is expected within a few weeks. There is no doubt in my mind that the decision will sustain Judge Trimble.

A Few Instances—

In Nebraska, in the town of Weeping Water where local option of Sunday movies is in effect, a special election to vote upon this issue resulted in an unusually heavy balloting and a sweeping victory for Sunday movies. In Kansas, a news item sent out by the International News Service Oct. 15 says that editorial writers of the sunflower state are busily engaged in writing editorials entitled "What is the Matter with Kansas?" These writers maintain that Kansas is so widely advertised for its anti-cigarette, anti-saloon and other blue laws that potential residents are frightened away. While more liberal and sensible states have shown an increase, Kansas has barely held its own, in population. The Kansas Chamber of Commerce is making a survey to ascertain the cause of the slump.

In cities in Iowa, Minnesota, Illinois and Ohio, balloting on Sunday amusements has been going on for some time with varying results. In Florida, in the village of Live Oak and some other places, since local option is in force, Sunday movies have carried the day. Compare this with "civilized" Texas, the state that boasts Two Gun Norris, the shooting preacher; where John M. Sayeg of Waxahachie, who was charged with operating a movie on Sunday was fined $25 and costs by the county court. The fine was appealed to the court of criminal appeals but it was affirmed by that court. In Kentucky, in Louisville and other cities there is strong agitation for Sunday amusements of a rational and legal kind to take the place of the "bootlegged" kind that now prevails.

Aroused to "Menace"

It is impossible to mention all the cases in various parts of the country where blue laws are being put to the legal test. It is encouraging that citizens with backbone are beginning to waken to the menace of blue laws which are the "entering wedge" of more drastic and far-reaching control of the private life of the individual. Hitherto, much of this antiquated legislation has been allowed to sleep on the statute books, all but forgotten except by historical scholars, but in some narrowminded communities such as Ocean City, N. J., in full and literal force even to the stretching of heavy chains across the streets on the Sabbath to prevent entrance and operation of automobiles. Nor need I mention the case of Sunbury, a thriving little city in eastern Pennsylvania, where Dr. Brown, the head of the local airport, was arrested for permitting flying on Sunday,

(Continued on page 44)

Here's An Argument

Strong campaign against efforts to foist Sunday closing upon municipalities has been waged by the National Ass'n. Opposed to Blue Laws. The Organization is disseminating information concerning disastrous effects of the antiquated laws, and pointing out the danger of such suppression. The association was organized in 1925. The accompanying article is a strong indictment of the "blue" movement. It can be used to advantage by exhibitors in their local press to offset "Sour Sabbath" propaganda.

It Really Happened

George, the colored stock room boy in a New York home office was fired. After pounding pavements for three weeks, he became desperate and when he spied an ad plug in the window of a Madison Ave. bookstore reading "Dickens works here for $22." he hustled to the manager and told him that he would perform the same duties for $15. An ambitious boy, George.

President of Anti-Blue Body Points Out Danger of Reformers' Moves

$50,000 Title Change

Change of the title of "La Marseillaise" to "Captain of the Guard" cost Universal $50,000, the company states. The change was made due to the pronunciation difficulties feared by retention of the French title. The $50,000 represents posters, lobbies, photographs electric lights, prints and other accessories which had to be discarded when the change was made.

Ghost Of Early Disc Talker Stalks In Court As Gotham Sues Bristol

Auto Toys Cause Brush With Police

Rochester—Too realistic publicity for "Officer O'Brien" at the RKO Palace brought Hay Nash, publicity director, into a brush with Police Chief Kavanaugh, but gave him and his manager a sense of satisfaction as well.

Fully 100 drivers walked into the Police Traffic Bureau to straighten out traffic tags and found they had been cited only for "failure to see Officer O'Brien'." The chief told Nash to identify his tags with big and black enough letters to spare the traffic bureau. That and a police night, at which cops staffed the house, calmed all parties.

First National Set to Produce Forty Pictures

Hollywood—Announcing a program calling for the expenditure of $17,500,000 on forty pictures at the First National Studio at Burbank, J. L. Warner, vice-president in charge of production, yesterday outlined plans for the organization's product for the coming year. Ten will be all-Technicolor.

First National has twenty famous authors and playwrights represented on its production list. These include Rafael Sabatini, James Oliver Curwood, Booth Tarkington, Rex Beach, Paul Armstrong, Owen Davis, David Belasco, Sir Gilbert Parker, Arthur Knoblock, John Monk Saunders, Porter Emerson Browne, William Byron Mowrey, W. B. Burnett, Martin Favin, Samuel B. Shipman and John B. Hymer.

An innovation is a new $250,000 music arts hall, which is now nearing completion, to furnish facilities for the composers and lyric writers now engaged in working on musical film productions. This building will also house a large and small theatre, and a library of 250,000 musical scores, published and in manuscript. An additional feature will be a complete recording and "play-back" equipment in each of the various studios.

Fox to Make Fifty-Two

Hollywood—Fifty-two productions at an estimated cost of $20,000,000 are scheduled for the 1930-31 program of the Fox Film Corporation. Grandeur and Fox color are to form an important part of the program. As a result of the increased program, four more than last year, two additional stages are to be started immediately at Movietone City.

Joan Crawford's Next

Hollywood—"Her Fortune," a story by James Montgomery, has been selected as Joan Crawford's next starring talker for M-G-M.

Michael Gorman Dies

Ottawa—Michael Gorman, showman and turfman, is dead, after a long illness. He and four surviving brothers have been widely known in theatre circles for years.

Public All Set To Sock "Blues" In North Dakota

Bismarck, N. D.—Sunday shows will be submitted to the voters at the spring election. This was made certain when petitions bearing 28,000 signatures were submitted to the attorney general by the Sunday Theatre Law Repeal Ass'n. Only 10,000 signatures were necessary to assume a referendum.

The W. C. T. U. is credited with leading the fight against change of the "blue" law. The proposal calls for local option on the question of Sunday shows. The sentiment demonstrated in the signing of petitions shows that there is a changed attitude in the state, as regards a liberal Sabbath.

Sunday Shows Enjoined

Fairfield, Ia.—Sunday movies met with a temporary setback following the effort of the Day brothers to prove that they could operate on Sunday because their religious faith is that of the Seven Day Adventists. An injunction was brought against them to prevent the showing there on Sunday. The case against the mayor for malicious persecution suits brought by the Day brothers was dismissed by the judge. A large percentage of the people of Fairfield are in favor of the Sunday shows and it is thought that the question will meet with favorable action at the time of the elections in another year.

Sabbath Shows Win Out

Hillsboro, Ill.—The city commissioners have passed an ordinance permitting the operation of motion picture theatres on Sundays. The measure becomes effective in thirty days. It was strongly opposed by the Protestant ministers of the city.

Okays Sunday Referendum

Albany—The villages committee of the Senate has reported favorably the Goodrich-Mastick bill authorizing the Peekskill village trustees to conduct an official referendum on Sunday shows. The Assembly already had passed the bill.

Bristolphone in "Embryonic State" Is Charge; Counter Suit Filed for $15,000

manufacturers, with an inside track on small theatre business, are to be heard in suit for [illegible] brought in Gotham Bldg., New York, against William H. Bristol, Waterbury, Conn. The action has been transferred from the state to Federal Court.

Gotham contends that the two films it recorded via Bristolphone were commercially unsaleable because the apparatus was "in such an embryonic state." The pictures are "Times Square" and "The River Woman."

In addition, it is alleged, Bristol failed to live up to his contract to install recording equipment in the Gotham studios. Damages are asked for asserted injury to reputation and loss of revenue.

Denying the charges, Bristol has asked $15,000 for the use of his Waterbury studios in the making of the two pictures concerned.

Gotham and the Bristolphone Corp. two years ago were regarded as leaders in the disc reproduction field, in which the firms pioneered. The equipment was one of the first, other than Western Electric, to reach the market. Sam Sax and Charles and Budd Rogers were chief executives of Bristolphone.

Warner Building Eight

Herman L. Wise[illegible] struction for Warners, announced that work has commenced on eight new buildings to house the combined exchanges of Warner Bros., Vitaphone and First National Pictures in Dallas, New Orleans, Kansas City, Chicago, Minneapolis, Cleveland, Buffalo and Philadelphia. He is also supervising construction on eight new Warner theatres in Youngstown, O., Erie, Pa., Wilkinsburg, Pa., West Chester, Pa., Milwaukee, Wis., Torrington, Conn., Ridgewood, N. J., Morgantown, W. Va.

Reisner Switched

Hollywood—Charles Reisner, who has been directing M-G-M's current filmusical revue "The March of Time" for several months, has been taken off the production and switched to direction of "Spring Fever." No reason was given.

Charles Dorian, assistant director, has been moved into Reisner's post.

Tampa House Closes

Tampa, Fla.—Harry Weiss, general manager of the Tampa Publix houses, announced the closing of the Victory following the Sunday night performance. The house will be entirely remodeled.

Columbia Signs Stanwyck

[illegible] "Ladies of Leisure," Barbara Stanwyck has been signed by Columbia for four pictures.

Some Inside Dope On Pictures and Picture People

They Say That—

Paragraph Pickups from the Columns of Contemporaries

THE Academy of Motion Picture Arts & Sciences is no more and certainly no less than a company union. . . . Given the proper encouragement it might grow up and get out of control unless that control was carefully plotted beforehand. The reins of government are destined to remain permanently in the hands of a comparatively small group . . . which is self-perpetuating, and may easily be controlled by a clique representing only a small fraction of the membership at large.—*Equity Magazine.*

* * *

Is Rudy Vallee to take unto himself a wife? I hear that Fay Webb is scheduled to become the blushing bride. . . . Harry Langdon has decided to bow to the inevitable and support other people instead of being a star. . . . Grant Withers sports one of the most daring color effects of any gentleman in the colony. His hair is a near strawberry pink. The only rival to it is Charles Bickford's dizzy head—Titian red with purple lights in it. The girls have to look to their laurels these days. Our boys are stealing their thunder.—*N. Y. Eve. World.*

* * *

Movie advertising has become very high-toned lately, and the old Barnum methods of ballyhoo are frowned upon by the modern students of consumer psychology.—*N. Y. Post.*

* * *

Will Rogers observed that all this wet-dry fuss was simply an excuse to get people's names in the papers. From a man who sees to it that his own name is printed every day, this is an expert diagnosis.—Life.

* * *

Movies—the fantasia of life, the dream world of a hyperbolical people.—*New Yorker.*

* * *

And if Roxy would only organize a football team among his ushers, there would really be no excuse left for West Point.—*Judge.*

* * *

It was the first time a Chinese boy had seen a piano, and he tried to describe it to a friend in pidgin English. "Them box," he said, "you fight him in teeth. He cry."—Boston Transcript.

* * *

Stop the presses! Dust off the headlines! Mae Murray and Eric von Stroheim are friends again! They had not spoken for five years. Not since those hectic and fatal days when Von directed Mae in "Merry Widow."

It happened at the Mayfair dance. Von gave a big party. Mae was at another table. Von had interesting little favors to symbolize the various pictures he has directed. One of them was a miniature of Mae and Jack Gilbert dancing the "Merry Widow" waltz.

In a moment of good cheer, Von sent the statuette over to Mae's table. She came to Von and threw her arms about him. A spotlight was thrown upon the happy pair while everybody applauded. And another Hollywood hatchet is buried—*Photoplay.*

* * *

Hate to be pessimistic about the career of a young man who is trying to get on in the world, but I fear that a great many thousands are growing inarticulately bored with the theatrical talents of Charles ("Buddy") Rogers. He is such an obviously nice and good young man and so definitely "cameraproof" that he ought to go into the Church. In the pulpit he would be a triumph. Of late, certainly, his pictures, those nervous Rogers groups, have not done a great deal to help him.—*New Yorker.*

* * *

There are only two chances in a hundred that a Hollywood marriage will be a success. . . . Lupe Velez and Lilyan Tashman are supposed to have had a little tiff at a night club over Lil's long evening gloves. Lupe considered them too doggy and told Lil so. . . . Ralph Forbes and Ruth Chatterton had been separated two years before Ruth made her debut in the talkies. They are housekeeping at the old stand now.—Motion Picture Magazine.

Keeping Us Pure



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THE advance made by the Hollywood talkies has been chiefly technical; artistically the talkies are still in the nursery. The high praises bestowed on some of the recent pictures leave this opinion unshaken.—*The Nation.*

* * *

The Skeets Gallaghers (Pauline Mason) anticipate a blessed event. . . . Jolson paid for his own parade on the latest premiere night because he is leaving Warner Bros. soon. . . . Ziegfeld won't help Goldwyn produce the "Whoopee" movie, but is bound coastward with his new backer, E. F. Hutton, to start their own phlicker phirm. . . . The Jack Oakie-Gwen Lee romance has curdled already. . . . Wesley Ruggles, the moom pitcher director, got a decision over his aggravator, Kathryn Crawford, in Hah-hah-hahlywood last week. . . . Buddy Rogers, the Peter Pan of the films, has been 21 for the past 7 years. . . . The lights on a Newark theatre read: Lou Holtz—"Such Men Are Dangerous." . . . Patricia Caron, who once was simply crazy about them, has given up men to concentrate on her cinema career.—Winchell in *N. Y. Daily Mirror.*

* * *

Public apathy toward Sound-and-Dance films, which started in the Metropolitan centers, has now spread to the sticks, and both the public and the exhibitors are completely fed up on them.—Inside Facts, Los Angeles.

* * *

Jack Gilbert is going to play the violin in his next picture. Maybe he decided it wisest to say it with music over the microphone.—*Talking Screen.*

* * *

Fanny Brice sums up the whole picture racket when she tells the "New York Daily Mirror" that she "was out there eight months, worked five weeks and drew three years' pay." . . . Columnist Ted Cook says that the reason they put bars in box-office windows is to keep the cashiers from biting the customers. . . . Little Dorothy Lee, the picture actress, startled Hollywood by appearing with black finger nails on her return from Paris, but I beat her to this by twenty-three years. . . . Noah Beery and his wife have made up, after a two-year separation. . . . Ethel Clayton and her husband, Ian Keith, have kissed and made up.—Leonard Hall in *Photoplay.*

PRODUCERS have gone out of the movie business into the stage entertainment business and their present product of talking movies is fare not for devotees of movie art but for patrons of stage entertainment.—*Movie Makers.*

* * *

One practical difficulty in applying any sort of censorship law is that authority in these matters is divided among many different government agencies, and the actual work of censorship often fa'ls to untrained subordinates. —*Saturday Evening Post* **(Copyrighted and used with permission).**

* * *

Hope Hampton. A girl who rose from nowhere to become an opera star and the wife of Jules Brulatour, the multi-millionaire. Jules is much older than his wife. The world expects the young wife of a wealthy man to be on the loose much of the time. They expect her to drink. To run about with other men. To be the center of plenty of scandal. Hope does none of these things.—*N. Y. Daily Mirror.*

* * *

Charlie Farrell will have a new leading woman in "Lilliom." The two famous screen lovers will be separated and all because Janet Gaynor packed up her bag and fled to Honolulu without taking the trouble to tell the Fox studio of her plans.—N. Y. American.

* * *

By and large, the stage people own the talkie field. We wax eloquent when an old favorite of the silent regime not only survives but makes good in talkies in a great big way.—*N. Y. Eve. World.*

* * *

Lenore Ulric now avows openly that her two attempts at talkies were not slam-bang triumphs. She asserts, however, that the fault wasn't hers and that she will not leave Hollywood until she has stood her critics on their ears with a swell performance.—*N. Y. Daily News.*

* * *

A matrimonial cinemerger that zlitched Page One of the local papyri last year is being fractioned in Paree. . . . Calvin Coolidge of the Northampton Coolidges is slated for a lofty cinemaberth. . . . Believe it or not, 70 per cent of Greta Garbo's fan mail is from women, which should prove Something about this decadent era. . . . Another Universal shakeup impending, with several veterans facing decapitation. . . . John Cowper Powys rates Charlie Chaplin as first in his list of ten greatest men, with Einstein second. . . . A certain juvenile on the Metro lot is chiefly responsible for Mary Nolan's sudden fuss with Universal. . . . Gilda Gray and Frank Stewart take the Fatal Step any day now.—Sobol in *N. Y. Graphic.*

* * *

It is said that good buying is coming into Fox Film.—*N. Y. Investment News.*

* * *

Not the least surprising effect of sound has been the change in Cecil B. DeMille, high priest of hokum, whose next epic, "Madam Satan," is said to be minus golden bathtubs and other cream-puff DeMilleisms. Hollywood is also wondering over the fact that Jeanie Macpherson has stepped out in favor of Elsie Janis. . . . Julia Faye, whose shapely stems were an infallible part of every DeMille picture, is also absent from the DeMille roster, a fact that has caused even greater surprise. Just as Rex Ingram never thinks of making a picture without the hunchback, John George, so Julia Faye was ever present when Cecil called the roll. Now she's out like a light and nobody knows just why.—"Mike" in *N. Y. Telegraph.*

* * *

The smoldering hostility between Gloria Swanson and Constance Bennett may soon result in a severance of relations between Miss Bennett and the Pathe studio. In other words, Pathe will reluctantly buy Constance's contract and set her free . . . the dapper Marquis Henri de La Falaise de la Coudraye ("Hank") is at the bottom of the bitterness . . . Hank has indicated that he takes pleasure in Constance's company, somewhat to the distaste of Gloria.—*N. Y. Daily News.*

Mary Had a Little Laemmle

"More power to her then, and may her beauty, her talent and her popularity never grow dim."—Carl Laemmle in his Satevepost ad.

Speaking of Mary Nolan, who wasn't speaking to Uncle Carl up to a few days ago.

Even Odds

Mary—"A tongue-tied fellow like Jerry has no business trying to argue with Abe Cohen."

Glenn—"Oh, that's fair enough. Abe is muscle-bound."—*Film Fun*

Box Office Intake Slashed Because Jobless Kill Too Much Time in Theatres

Outdone!

Frank Garlasco of the Club Lido reports the nouveau riche New Yorker touring Europe who turned to his guide and said:

"Well, baby, I gotta hand it to you birds for one thing. You've got us licked on fancy movie houses."

"Oh, Monsieur!" exclaimed the horrified guide. "That is no cinema—that is the Rheims Cathedral!'

—*N. Y. Journal.*

Society Woman Loses Stanley Patent Suit

Wilmington, Del.—Federal Judge Hugh M. Morris has ruled against Mrs. Mary Hallock Greenwalt, Philadelphia society woman and inventor, in her patent infringement suit against the Stanley Company of America. She charged infringement of her invention for the timing of gradual variations of light with rhythmic sound.

While holding that Mrs. Greenwalt was rightly the inventor of the process, Judge Morris asserted that her action in demonstrating her invention two years before receiving a patent voided the rights she held under the patent because she charged admission. Because of this technicality her attorneys said that they will take steps to correct it and may appeal the decision.

Film "Monsieur Le Fox" in Five Languages

"Monsieur Le Fox" has been placed in production under Hal Roach's direction, with versions in five languages being made at the same time by Metro-Goldwyn-Mayer. Barbara Leonard, new screen discovery, plays the heroine in every language, while Gilbert Roland will appear opposite her in the English and Spanish transcriptions, Andre Luguet, noted Continental actor, in the French adaptation, and Jean De Briac, formerly associated with Sarah Bernhardt, in the German and Italian versions. Arnold Korff, seen on Broadway last year in "The Age of Innocence," has a featured character role in the German, English and French versions of the photoplay.

Theatres Help Parkers

Baltimore—By a co-operative arrangement between the Granby and Loew's State of Norfolk, Va., a newspaper advertisement was run advising the public that they could save ten cents by parking on a lot next to the Bell Telephone building in that city.

The advertisement said that through the courtesy of the theatres arrangements had been made for the ten cent reduction of parking during the repaving of Granby street.

Floaters Taking Lunch to Shows, Find Them Haven From Cold Weather

Unemployment and hard times in various cities of the United States are cutting into theatre turnover, even though box offices are getting the floating population in the various towns.

The reason is that the drifters, with nothing to do, are flocking to the theatres to kill time. Quite a few managers report that people bumming come to the theatres early mornings and bring their lunches with them. Then they park in the theatre for two or three shows, figuring the low morning matinee tariff is better than walking the streets in the cold.

In cities where the climate is more or less unfavorable during the winter months, the tendency to soak up heat in theatres is more pronounced. Patrons also use the theatre to grab off an hour or two's sleep. This gag is figured as cutting into gross receipts, for the reason that the occupied seats represent but one admission for several shows, whereas ordinarily, there would be a regular turnover.

Just how theatres can protect themselves against chiseling of this kind is a problem to managers, who are alarmed over the spread of the practice.

Sentry Safety Control Increases Capitalization

Increase in capital stock by Sentry Safety Control from 150,000 to 500,000 shares, no par, was authorized by the secretary of state in Delaware, where incorporation papers have been filed by Sight and Sound Corp., formed through the Corporation Trust Co., Dover, to produce and distribute.

The Brunswick Panatrope & Radio Corp., a Delaware corporation, was designated by New York authorities to operate in this state, listing 1,000 shares, no par. Further activities in Delaware include formation of E. A. Nicholas, Inc., headquarters in New York, to market a new sound device; Color Foundation, Inc., likewise of New York, which will develop a color process; Theatre Service Corp., New York, a non-theatrical company; National Screen Service of Illinois, Inc., which listed 100 shares of common, no par.

In New Jersey, C. & L. Amusement Corp., was chartered to operate theatres in Belmar.

Eight New Corporations in N. Y.

Secretary of State at Albany granted charters this week to the following:

Author's Motion Picture & Radio Bureau, play brokers and casting agents, represented by Goldwin & Goodwin, 36 W. 44th St., N. Y.; Ark Films, represented by H. K. Rothenberg, 545 5th Ave., N. Y.; Skippy Theatre Corp., by M. S. & I. S. Jaffe, 5th Ave., N. Y.; Edwin A. Relkin Theatrical Exchange, by Steinberg & Levin, 11 W. 42nd St., N. Y.; Music Sales Corp., Thomas & Friedman, 321 W. 44th St., N. Y.; Algin Theatre Corp., by I. Coopersmith, 572 Madison Ave., N. Y.; Beaclem Theatre Corp., by I. Coopersmith; Ridge Road Amusement Corp. of Rochester, by Bly & Bly, Rochester; Gloria Rosenberg Theatre & Amuse. Corp., by W. Goldberg, 151 W. 40th St., N. Y.; Play Actors Corp., music, by Kamaroff & Kamaroff, 1776 Broadway, N. Y.; Malo Theatre Corp. of Monticello, by J. D. Lyons, Monticello.

Oh, You Maurice!

June Day, of "The Night Boat" legit musical piece, remembers the time when she was playing the leading lady for Harry Pilcer at Marseilles, in "Paris by Night." At one performance Maurice Chevalier threw flowers from a stage box, kissing each petal before he sent the blossoms on their merry way.

Fifty million Frenchmen can't be wrong!

Record Business Being Chalked Up For "U" Newsreel

Universal is chalking up a record with its newspaper newsreel. Since January, when Graham McNamee began newscasting in the reel, the company has written what is said to be a record-breaking number of contracts. Starting last Saturday, the reel was made available with sound-on-films prints. Previously McNamee's voice had been recorded only on discs.

Fifty-eight metropolitan dailies throughout the country are co-operating with Universal and sponsoring release of the newsreel in their respective territories. Six newspapers were added to the list last week, with the number increasing steadily. All newspapers in the hook-up aid in publicising the release.

Changes in Publix Omaha Staff Will Be Permanent

Omaha—Shakeup in the Publix organization begun several weeks ago promises to be a permanent attraction for the chain's three local houses. Latest news is the transfer of the 12-piece Paramount stage band to the World for a split week policy of pictures and vaudeville. Acts will be booked from the Chicago William Morris office to fill the Saturday, Sunday and Monday gap. The Orpheum (RKO) has the only other stage show in town since the Paramount went all sound two weeks ago. Richard F. Emig, formerly of the Columbia, Davenport, Ia., has been made manager of the World. He succeeds Lionel Wasson, who has been promoted to city manager and supervisor of the Paramount.

Walter L. Fleck, city press agent, has been replaced by Irvin Waterstreet who comes from the Schine chain at Lima, Ohio. Fleck goes to the Des Moines Publix division.

Irving Colvin, manager of the State is slated to go to the Paramount at Waterloo, Ia. His successor has not been named.

Imported from Broadway

Hollywood—Wynne Gibson, comedienne of the Broadway stage, has been brought to the Coast by RKO under a term contract.

Before the "Mike" In N. Y. Studios

DOES a pair of sixes beat a hand with a queen the high card in a game of poker? Ask Charlie Ruggles. Yeh, he learned about cards from Frank Morgan during shooting of "Queen High" under Fred Newmeyer's direction at the Paramount Long Island studios. Incidentally, the card scene is one of the funniest bits we've ever seen.

* * *

Frank Morgan, after his toil was o'er (blame it on the weather) seemed very much depressed and after an exhaustive search cried, "Has anybody here seen my pants?" Beg pardon, he had one pair on, but it was his street pair that was missing. "Mouse," the prop boy, finally recovered the garment.

* * *

The boys were all het up over the speech that Adolph Zukor was scheduled to make, and after the set was cleared in anticipation of his arrival, it was learned that Zukor was detained at an important meeting in New York.

* * *

Last week we accidentally called Charlie Dale, Charlie Smith, and Joe Smith, Joe Dale, but since we did not receive any indignant letters from either one, we feel satisfied that neither were insulted. Thanks, boys. We'll do the same for you some day.

* * *

There's plenty of action to be found at the Audio-Cinema studios in Long Island with the cameras working a mere 24 hours daily. Much of the time is taken up by M-G-M, Universal and Pathe.

* * *

The first of the "Old Bill' series has been completed at the Audio-Cinema studios and the "Sheriff Crumpit" pictures are also nearing completion. The Terrytoon entitled "Pretzels," distributed by Educational, has been selected for an extended run to play with the Paramount picture, "The Vagabond King" at the Missouri, St. Louis.

* * *

Ann Seymour, musical comedienne who scored in "A Night in Venice," had the featured role in "Song Paintings," a Vitaphone Variety, at the eastern Vitaphone studios. This variety marked the 300th made there in the past year and a half.

* * *

They had to work fast last week at the studios during the filming of a lunch counter scene in "A Good Mixer," featuring Eddie Foy, Jr., and Olive Shea. A bevy of chorines from "Fifty Million Frenchmen" who were cast in this variety happened to be hungry and y'oughta see the props disappear.

* * *

Three writers and one director have been added to the staff at the Eastern Vitaphone studios. The writers are Homer Mason, author of the Vitaphone comedies, "Money, Money, Money" and "At Your Service," Walter Butterfield and Burnet Hershey. Roy Mack is the new director.

* * *

If the atmosphere at the Warner Flatbush plant reminded one of piscatorial aromas, blame it on the sketch entitled "Fish" which was made with Hobart Cavanaugh, Stanley Ridges, George Blackwood and Natalie Schafer, under Arthur Hurley's direction. Homer Mason wrote the story.

* * *

Norman Brokenshire, whose voice is known to millions of radio fans, was the fight announcer in the Ring Lardner-John Hobble sketch entitled, "Round One," which was recently completed "way down east in Brooklyn whar the Vitaphone varieties are made."

THE STUDIO SLEUTH.

Sight and Sound Broadcast from London Studio

London — The first public "sight and sound" program, a combination of television and the regular radio entertainment, was broadcast from the Brookmans Park studio of the British Broadcasting Co. It was successfully received in homes having television sets, the heads and shoulders of several speakers and singers being shown on two wave lengths—one for vision and the other for sound. The experiment augmented the demand for the television device, and the company is rushing their manufacture.

Plugging New Songs

DeSylva, Brown & Henderson are preparing to launch an extensive campaign on the song numbers in the Warner production, "Hold Everything," which will be the opening feature of the new Hollywood Theatre. The songs are "When the Little Red Roses Get the Blues for You," "Sing a Little Theme Song" and "Isn't This a Cockeyed World?", written by Al Dubin and Joe Burke, and "To Know You Is to Love You" and "You're the Cream in My Coffee," which are from the original scores written by DeSylva, Brown & Henderson.

Boosts Music Abroad

J. J. Robbins, of the Robbins Music Corp., has instituted a new department which will co-operate with the M-G-M distributing agencies throughout the world. With songs playing a great role in the successful merchandising of the film product, it is Robbins' belief that close contact with the distributor abroad is essential if the utmost is to be realized from the music.

Writing "Hot Curves" Music

Violinsky and Silverstein, writers of "Honolulu Eyes," "Pretty Little You," "When Frances Dances With Me" and others, have been signed by Phil Goldstone to write music and lyrics for the Tiffany picture, "Hot Curves."

New Songs for "Caught Short"

Hollywood—Two new songs have been written for the M-G-M comedy, "Caught Short," featuring Marie Dressler and Polly Moran, with Chuck Reisner directing. The songs are "I'm Spanish Now," written by Dave Snell and Ray Egan, and "Somebody," composed by Roy Turk and Fred Ahlert.

Feldman Here for Songs

Bert Feldman, English music publisher and London sales agent for Warner-Witmark songs, has arrived in New York and is looking over the music preparatory to selection of his new catalogue

Westover in "Mothers Cry"

"Mothers Cry," the novel written by Helen Grace Carlisle and published by Harper, will be screened by First National. Winifred Westover may play the lead.

High and Low On Music Row

THANKS to Lew Brown, Buddy DeSylva and Ray Henderson, airports throughout the country have adopted as their theme song, "Happy Landing," from George White's "Flying High." Flying officials claim that the song, used as the aviation "bon voyage," will not only prove entertaining to the passengers, but will also tend to dispel signs of nervousness.

* * *

With the signing of McHugh and Fields, Joseph Meyer and Harry Woods by M-G-M, the Robbins Music Corp. is assured of another steady batch of hits. Bernard Prager, sales manager for the Robbins firm, has announced additions to the sales and promotion staffs. Nelson Ingham has been placed in charge of Eastern Canada, supervising Robbins activities in Montreal, Quebec, Ottawa, Toronto, Hamilton and London, Ontario, making his headquarters in Montreal; Phil Julius will cover Pittsburgh, Cleveland and New York State, with headquarters at Cleveland; Eddie Van will assist Sig Bosley at the Los Angeles office and Dick Arnold has been transferred from Minneapolis to San Francisco.

* * *

While on the Robbins subject we would like to put on "the rave" about the way George Lottman, director of publicity, keeps developing interesting and novel copy, thereby making this chronicler's job so much easier. If some of the other D. P.'s also were as considerate there would be one at least who shall have found (future perfect subjunctive) his Utopia.

* * *

Billy Knight, manager of the Harms Detroit office, pulled a good publicity stunt when he distributed 10,000 *napkins, on which was stamped "Eat a Sally Luncheon and hear Marilyn Miller sing 'Sally' at the Paramount Theatre," to drug store lunch counters, lunch rooms and department stores.*

* * *

Harry Warren and Joe Young, writers of "Cryin' for the Carolines" and "Have a Little Faith in Me" for the First National's "Spring Is Here," have signed with Warners. For the first time in ten years Young will do his lyricing without the aid of Sam Lewis.

* * *

Otto Motzan and Billy Fritsch are doing some smart hustling these wintry spring days. They've just placed a song called "Your Eyes" with Leo Feist, Inc., and another one, "Let's Do Something Diff'rent Tonight," with DeSylva, Brown and Henderson.

* * *

D'ja know that Ossie Nelson, who is featured with Roemer's Homers over WMCA, was a star football and basketball player for Rutgers?

* * *

They're at it again. No, not the Cohens and the Kellys, but Will and Rudy. Pardon us if we refuse to get excited over a mere $500,000, *the sum involved.*

* * *

Tin-pan alley fable resulting from recent reception given DeSylva, Brown and Henderson on their arrival in Hollywood. "Yeh, the money part was all right, but the contract did not stipulate being greeted with a brass band."

* * *

Charles Lang of Bibo-Lang, in a special tie-up with the U. S. N., has assured a great plug for his new song, "Some Other Girl in Some Other Port." All U. S. N. bands will play this tune during the harboring of the Atlantic and Pacific fleets in New York during May 8 *to May* 18. *Phil Davis has rejoined the firm as band and orchestra manager.*

PINCUS.

McCormack Leads Race at Boston Taking $16,000

Boston—Box office returns jumped all along the line this week. Metropolitan took $35,000 with Paul Ash and "Honey." Anita Stewart in person with "Anna Christie" did well above average at Loew's Orpheum for a second week's showing. Both the Keith and Keith-Albee theatres grossed high on "Case of Sergeant Grischa" and "Cameo Kirby," while the city's only road show, "Song o' My Heart," with John McCormack, packed them in at the Majestic at every performance with an outlook of several week's business and the peak not yet reached. Uptown's increase in prices, which went over well for a week or two, doesn't look quite so good and there was a decrease in gross from that quarter. It sent "Song of the West" to the week's low ($11,000 on a 90% rating).

Weather: Fair, mild.

Opposition: "Honey," Paul Ash in person and stage band at Metropolitan; "Case of Sergeant Grischa," Keith's Memorial; "Song of the West," Uptown; "Cameo Kirby," with 25 Lillyputians, Keith-Albee; "Girl Said No," State; "Anna Christie," which moved over from Loew's State, and Anita Stewart in Person, at Loew's Orpheum; "Cohens and Kellys in Scotland," held over, Park; "China Express," Park; "Mexicali Rose," Scollay Square; "Song o' My Heart," Majestic.

"CAMEO KIRBY" (Fox)

KEITH ALBEE (2,500), 25-60c, 7 days. **Other attractions:** Rose's Lilliputians, Jos. Thomas saxo-tet, Pathe News. **Gross:** $20,000. **Rating:** 110%

"GIRL SAID NO" (M-G-M)

LOEW'S STATE (3,500), 30-50c, 7 days. **Other attractions:** Hal Roach comedy, Hearst Metrotone news, Harry Rodgers in organ concert. **Gross:** $2?,-00 **Rating:** 110%

"ANNA CHRISTIE" (M-G-M)

(Showed last week at Loew's State)

LOEW'S ORPHEUM—(3,100), 25-50c, 7 days. **Other attractions:** Hal Roach comedy, Hearst Metrotone news, **Anita Stewart in person,** vaudeville. **Gross:** $28,500. **Rating:** 120%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)

(Second week)

PARK—(800), 25-50c, 7 days. **Other attractions:** Cartoon, Universal talker news. **Gross:** $5,500. **Rating:** 100%.

"CHINESE EXPRESS"

REPERTORY—(1,200), 25-50c, 7 days. **Gross:** $6,000. **Rating:** 95%.

"SONG O' MY HEART" (Fox)

MAJESTIC (1,55?, seats?), 7 days. **Gross:** $?,000 **Rating:** 150%.

"HONEY" (PAR.)

METROPOLITAN—(4,350), 30-75c, 7 days. **Other attractions:** Paul Ash in person, Helen Lewis and stage band, Paramount news. **Gross:** $35,000. **Rating:** 115%.

"CASE OF SERGEANT GRISCHA" (R. K. O.)

KEITH MEMORIAL—(2,900), 30-65c, 7 days. **Other attractions:** Comedy, Pathe news, Sportlight. **Gross:** $26,500. **Rating:** 120%.

"MEXICALI ROSE" (Col.)

SCOLLAY SQUARE—(1,800), 25-50c, 7 days. **Other attractions:** Five acts vaudeville, Paramount news. **Gross:** $15,000. **Rating:** 110%.

"SONG OF THE WEST" (War.)

UPTOWN—(2,000), 50c-$1, 7 days. **Other attractions:** Paramount news, comedy. **Gross:** $11?? **Rating:** 90%.

Southpaws

There was an embarrassing moment when Rudy Vallee and Graham McNamee met for the first time, and it looked as though they were fighting. However, it developed that both were left-handed and they finally managed to shake. Then they fell into a discussion about famous men who were southpaws, such as Napoleon—stop laughing!

Tra-la-la



Reproduced from "New [illegible]

"Lieut. Smith Speaking"

"Lillies" Flops In Portland On A $6,450 Gross

Portland, Ore.—In spite of additional summer sunshine, and Lent, excellence of film offerings plus heavy exploitation resulted in a slight increase in box office returns, but not above par. "Vagabond King" shot into the lead early in the week and word-mouth-advertising brought its rating to 123 per cent, with a gross of $12,000. "Ship from Shanghai" brought $10,225 to the Fox Broadway, with a representative figure of 112 per cent.

Lowest percentage was reached at the Alder's, "Lillies of the Field," rating but 89 per cent, with $6,450. "Puttin' on the Ritz" (at United Artists) should have scored better than 95 per cent. with $7,150. Complete program for week follows:

Weather: Ideal summer, top 72 degrees.

Opposition: "Vagabond King," Paramount; "Ship from Shanghai," Fox Broadway; "Puttin' on the Ritz," United Artists; "Little Johnny Jones," plus Al Trahan, 6 Galenos, RKO Orpheum; "Melody Man," Music Box; "Lillies of the Field," Alder.

"LITTLE JOHNNY JONES" (Warners)

RKO ORPHEUM—(1,700), 25c-60c, 7 days. **Other Attractions:** Al Trahan, 6 Galenos, Tinova and Baikoff; Custer at organ. **Gross:** $9,785. **Rating:** 100%.

"MELODY MAN" (Columbia)

MUSIC BOX (1,?55), ?5c-$?, 7 days. **Other Attractions:** Vitaphone, Pete Ashe at Wurlitzer, Fox Movietone news. **Gross:** $7,895. **Rating:** 102%.

"VAGABOND KING" (Para.)

PARAMOUNT—(3,068), 25c-50c, 7 days. **Other Attractions:** Paramount [illegible] "Vagabond King," Rube [illegible] Kit-Kolleens Kids. **Gross:** $12,[illegible] **Rating:** [illegible]

"SHIP FROM SHANGHAI" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other Attractions:** Fanchon & Marco's "Eyes" idea, including six Candreva brothers, Paul Olsen, the Buroffs, Sam Jack Kauffman and his band; Fox Movietone news, Devaney at Wurlitzer. **Gross:** $10,225. **Rating:** 112%.

"PUTTIN' ON THE RITZ" (United Artists)

FOX UNITED ARTISTS [illegible] **Other Attractions:** Fox Movietone news, comedy. **Gross:** $7,15[illegible] **Rating:** [illegible]

"LILLIES OF THE FIELD" (1st Nat'l)

ALDER—(1,600), 25c-50c. **Other Attractions:** Fox Movietone news, "Today and Tomorrow" shorts, famous personages and "Hollywood Stars." **Gross:** $6,450. **Rating:** [illegible]

RKO's "Framed" Dies in Balto. Grosses $2,300

Baltimore—Cool [illegible] stubbornly refused to allow business at box-office level. During the week, all of the 11 big runs grossed below normal, except three.

The Rivoli hit the highest mark, $10,000, a rating of 125 per cent, with "Colleen" and Kellys in Scotland." Stanley and Valencia came next with [illegible] per cent ratings, the former taking $17,500 with "Girl Said No," starring Haines, while the latter grossed $3,500 with "Rogue Song," after that picture had played one week at the Stanley.

A surprise of the week was the gross of $900 piled up at the art theatre, the Little, which means an average of 90 per cent, made by the all-Japanese picture, "Yoshiwara." The low mark hit the Auditorium with "Framed," which took in $2,300, or 35 per cent.

Eight of the eleven pictures figured in the resume went below par.

Weather: Clear and warm Monday, rain and warm Tuesday and clear and colder rest of week.

Opposition: "Framed," Auditorium; "Lady to Love," and Loew-Publix stage unit ("Venetian Car-[illegible] acts and chorus, at Hippodrome; "Shghtly Scarlet," Keith's; "Yoshiwara," at the Little, art ho[illegible] O' Glory," Metropolitan, "Such Men Are [illegible] voli; "Girl Said No," Loew's Stanley; "Rogue Song, [illegible]

"LADY TO LOVE" (M-G-M)

LOEW'S [illegible] Other Attractions: [illegible] Gross: $[illegible] Rating: [illegible]

"GIRL SAID NO" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other Attractions:** Metrotone news, Laurel and Hardy in [illegible] song film novelty, organ. **Gross:** $17,500. **Rating:** [illegible]

"ROGUE SONG" (M-G-M)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other Attractions:** Metrotone news, "Mexicana." Gross: $[illegible] Rating: [illegible]

"DANGEROUS PARADISE" (Paramount)

LOEW'S [illegible] **Other Attractions:** [illegible] Gross: $3,960. **Rating:** 90%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)

Other Attractions: "Ride 'Em Cowboy" (talking comedy), acts featuring Ruth Etting and Chester Conklin (Vitaphone Varieties), Pathe sound news. **Gross:** $10,000. **Rating:** 125%.

"BLAZE O' GLORY" (Sono-Art)

[illegible] Other Attractions: [illegible] Gross: $4,500. **Rating:** 75%.

"YOSHIWARA" (Japanese)

(American Premiere)

[illegible] Other Attractions: [illegible]

Etiquette

Hollywood—Yes, sir, the good old days are gone forever. You've heard about the perfect hostess who, when a guest knocked over a glass or cup, did likewise to cover his embarrassment. However, the other night at a dinner party a film actor bumped over his cocktail and the hostess drank her own for fear the actor would grab it.

'Ranger' Western Lassoes $14,000, Topping K. C. List

Kansas City—An off-week for the bigger houses in town saw the honors go to a western at the Pantages, where "Lone Star Ranger" took in $14,000, building up a percentage of 140. Next in line was "Honey" at the Newman, with $12,500, or 125 per cent.

The two big houses fell below average, "Sky Hawk" at the Midland drawing only 85 per cent, and "Case of Sergeant Grischa" doing practically the same at the Mainstreet. The Royal did normal business with "Phantom of the Opera."

Weather: Clear and cold.

Opposition: "Lone Star Ranger" and five vaudeville acts headlining McCormick and Collum revue, Pantages; Chester Conklin headlining five vaudeville acts, and "Sky Hawk," Midland; stock company playing "Skidding," Orpheum; revue headlining vaudeville and "Case of Sergeant Grischa," Mainstreet; "Honey, Newman; "Phantom of the Opera," Royal.

"LONE STAR RANGER" (Fox)

PANTAGES—(2,166), 7 days, 25c-50c. **Other Attractions:** Pathe sound news, five acts of vaudeville, headlining the McCormack and Cullum Revue ("A Broadway Cocktail"). **Gross:** $14,000. **Rating:** 140%.

"THE SKY HAWK" (Fox)

MIDLAND—(4,000), 7 days, 25c-60c. **Other Attractions:** Hearst's Metrotone news, Loew's Midland News, five acts of vaudeville, headlined by personal appearance of Chester Conklin. **Gross:** $12,750. **Rating:** 85%.

"CASE OF SERGEANT GRISCHA" (RKO)

MAINSTREET—(3,067), 7 days, 35c-60c. **Other Attractions:** Grantland Rice Sportlight, Pathe sound news, vaudeville revue ("Odds and Ends"). **Gross:** $12,000. **Rating:** 80%.

"HONEY" (Paramount)

NEWMAN—(2,000), 7 days, 25c-60c. **Other Attractions:** Paramount sound news, Educational Sennett ("He Trumped Her Ace"), M-G-M comedy (Van and Schenck in "My Wild Irish Rose"). **Gross:** $12,500. **Rating:** 125%.

"PHANTOM OF THE OPERA" (Universal)

ROYAL—(900), 7 days, 25c-50c. **Other Attractions:** Educational comedy ("Polished Ivory," with Lloyd Hamilton), Educational Tarrytown ("Spanish Onions"), Paramount sound news. **Gross:** $4,500. **Rating:** 100%.

Barthelmess Is Low With Gross Of Twenty Grand

Cleveland—Of the three new pictures offered here last week, "Sarah and Son" walked off with first place honors, doing big business ($25,000) in face of a bad blizzard that gripped the city all week. "Rogue Song" held up well during its third week, business being stimulated by a concert appearance of Lawrence Tibbett, his broadcasting radio program and the attendant newspaper publicity, bringing a $15,000 gross. "Son of the Gods" (Barthelmess-

(Continued on page 41)

Sez You!

Careers of stars will be prolonged 10 to 15 years by color photography, according to Dr. Herbert Kalmus, president of Technicolor, who states color is making 'em young again, blotting out sagging chins, wrinkles and tell-tale lines around the eyes.

We have in mind at least two dozen Hollywood "beauties" who are breathing easier since Kalmus announced this new hope for rejuvenation.

Shooting the Works

"Bob" Sherwood tells the yarn about Montague Glass, who made the great mistake of selling his "Potash & Perlmutter" to Samuel Goldwyn on a royalty basis. Instead of being paid a flat sum for an outright sale, he agreed to accept a percentage. In due course, Goldwyn started sending statements to Glass, listing all debits and credits so that he would have an exact estimate of his share of the booty, if any.

Glancing at the debit side of a statement, the author noticed an item of $7,000 for an expense incurred by Goldwyn in tendering a banquet to prominent exhibitors, "to promote interest in the picture."

When Glass considered the cost of this feast, and realized that he had unknowingly been sharing in that cost, he sent a telegram to Goldwyn, asking: "Did you *have* to serve pheasant?"

Arliss, Billed With Lightner, Takes $14,300

Providence—Fay's Majestic hit the high spot last week with a double feature bill headed by "Green Goddess." which clicked for $14,300, a percentage of 125%. Loew's State and Victory did fair business, chalking up percentages of 90. Wrestling and hockey cards provided stiff opposition.

Weather: Cold, fair.

Opposition: Wrestling and hockey cards; "Phantom of the Opera," Victory; "Lady to Love," Loew's State; "Green Goddess" and "She Couldn't Say Na," Majestic.

"GREEN GODDESS" (WB)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "She Couldn't Say No," (WB) Fox Movietone news. **Gross;** $14,300. **Rating:** 125%.

"LADY TO LOVE" (MGM)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions,** Langdon comedy "Fighting Parson," Hearst Metrotone news, organlogue. **Gross:** $18,150. **Rating:** 90%.

"PHANTOM OF THE OPERA" (Univ)

VICTORY—(1,600), 15c-50c, 7 days. **Other attractions,** "Road to Mandalay," "Crosby's Corners," Pathe sound news. **Gross:** $9,100. **Rating:** 90%.

RKO's "Framed" Dies in Balto. on a $2,300 Gross

(Continued from page 39)

Floorwalker," "L'Petite Lilie" (American premiere of this French subject), piano. **Gross:** $900. **Rating:** 90%.

"EMBARRASSING MOMENTS" (Universal)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other Attractions:** Pathe Review, Pathe sound news, Lloyd Hamilton in "Polished Ivory" (talking Educational comedy), Bert Smith players in "Sweetheart Town," with acts, chorus; organ, orchestra. **Gross:** $9,000. **Rating:** 90%.

"SLIGHTLY SCARLET" (Paramount)

KEITH'S—(3,016), 25c-50c, 6 days, starting with a midnight show Sunday. **Other Attractions:** Pathe and Universal sound news, "Voice of Hollywood, Station S-T-A-R." **Gross:** $4,400. **Rating:** 55%.

"FRAMED" (Radio)

AUDITORIUM—(1,600), 25c-60c, 6 days, starting with Saturday, and with a special midnight show Sunday. **Other Attractions:** "Lost and Foundered" (talking Pathe comedy), "Love and Memories" (talking Pathe comedy), Pathe sound news. **Gross:** $2,310. **Rating:** 35%.

NEW—(1,500), 25c-50c, 6 days, starting with a midnight show Sunday. **Other Attractions:** "Master Mind" (Mickey McGuire talking comedy), "Snapshots of Hollywood," Fox Movietone news. **Gross:** $9,000. **Rating:** 90%.

"Glory" Bites The Dust With An $800 Intake

Oklahoma City—"Blaze o' Glory" (Sono Art-World Wide) brought tears to the eyes of the Empress manager. The Eddie Dowling film just curdled up and died in a three-day run. Great ballyhooing aroused interest in the film, but not sufficient to send the gross over a 50 per cent rating, which means eight hundred bucks for the house.

It was the only flop for the week, others all hitting their quota mark and some jumping far ahead. "Murder on the Roof" (Columbia) and "Montana Moon" (M-G-M), for instance, chalked a 125% rating, with the former taking $2,760 in four days, and the latter $5,000 for a full week.

Weather: Pleasant throughout the week.

Opposition: "His First Command," Liberty; "Blaze o' Glory" (3 days), Empress; "Sarah and Son," Capitol; "Murder on the Roof" (4 days), Orpheum; "Montana Moon," Criterion.

"HIS FIRST COMMAND" (Pathe*)

LIBERTY—(1,800*), 25-50c, 7 days. **Other attractions:** Fox Movietone news. **Gross:** $4,800. **Rating:** 100%.

"BLAZE O' GLORY" (Sono-Art)

EMPRESS—(1,500*), 25-50c, 3 days. **Other attractions:** Pathe News, Educational short subjects. **Gross:** $800. **Rating:** 50%.

"SARAH AND SON" (Paramount

CAPITOL—(1,200), 25-50c, 7 days. **Other attractions:** Laurel & Hardy in "Brats," Metro News. **Gross:** $4,000. **Rating:** 110%.

"MURDER ON THE ROOF" (Columbia)

ORPHEUM—(1,500), 25-50c, 4 days. **Other attractions:** Fanchon & Marco Ideas ("Drapes"), Fox sound news. **Gross:** $2,760. **Rating:** 125%.

"MONTANA MOON" (M-G-M)

CRITERION—(2,000), 25-50c, 7 days. **Other attractions:** Chas. Chase comedy ("Whispering Whoopee"), Paramount News. **Gross:** $5,000. **Rating:** 125%.

'Honey' Proves a Reel Honey With A $14,220 Gross

Des Moines—"Honey" (Para.), with a whopping good supporting bill, but the best box-office figure that the Des Moines theatre has had for the past six months. It grossed $14,220, rated as 200 per cent. "Slightly Scarlet," next door, ranked as the outstanding opposition, doing better than average on a four-day run. The popular stage band show was also a contributing factor in the box office in this Paramount show. No pictures fell below average and all received favorable comment.

(Continued on page 41)

It's a Phoney

Eva Le Gallienne's first appearance on the American stage was with Harrison Gray Fiske in "Mrs. Boltay's Daughter" and, according to Sid Skolsky, the star's father, Richard Le Gallienne, who hadn't seen Eva since she was three years old, attended the performance. Eva had the role of a colored maid. Mr. LeGallienne on seeing her exclaimed: "My God—is that my daughter!"

"Phantom" Is a Surprise in L. A., Grossing $23,500

Los Angeles.—Poor weather, cloudy, and plenty of showers, helped create the b. o. slump prevalent at majority of Hollywood and Los Angeles first runs, where current attractions hit below par, except in a few cases. "Phantom of the Opera," playing the Criterion, surprised film row with its $23,500 intake, a rating of 137 per cent for the house, and the fourth best performance for the week.

Warners' "Hold Everything" was a wow! The picture took in nearly thirty grand at the Hollywood, finishing the week with a 207 per cent rating.

"ROGUE SONG" (MGM)

HOLLYWOOD—Grauman's Chinese (2023), 11th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $14,500. **Rating:** 91%.

"HAPPY DAYS" (Fox)

LOS ANGELES—Fox Carthay Circle (1650), 5th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Elinors Orchestra, Movietone news. **Gross:** $12,100. **Rating:** 97%.

"HONEY" (Paramount)

LOS ANGELES—Paramount (3596), 7 days, 35c to 65c. **Other attractions:** Christie talker ("Stronger Sex"), "Bride's Wedding," Paramount sound news, Milton Charles organ concert. **Opposition:** "Phantom of the Opera," "Under a Texas Moon," "She Steps Out," "Hell Harbor," "Rito Rita," "Delightful Rogue." **Gross:** $23,600. **Rating:** 94%.

"SHE STEPS OUT" (Fox)

LOS ANGELES—Loew's State (2418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco Idea with Singer Midgets; Harry Langdon in "Fighting Parson," Movietone news. **Opposition:** "Phantom of Opera," "Honey," "Under Texas Moon," "Hell Harbor," "Rio Rita," "Delightful Rogue." **Gross:** $22,-200. **Rating:** 82%.

"PHANTOM OF THE OPERA" (Universal)

LOS ANGELES—Fox Criteron (1652), 1st week, 7 days, 35 to 65c. **Other attractions:** Mack Sennett comedy ("Bulls and Bears"), Movietone news. **Opposition:** "Under Texas Moon," "Honey," "She Steps

(*Continued on page 48*)

Barthelmess Is Low With Gross of Twenty Grand

(*Continued from page 40*)

First Nat'l) was a big flop, taking $20,000, which rates only 80% at the RKO Hip.

Weather: Fair Sunday and Monday; rain Tuesday; terrific snow and blow storm Wednesday and Thursday [illegible] by thaw. Continued, blizzard and ice.

Opposition: "Honor Among" (3d week), State; "Sarah and Son," Allen; "Slightly Scarlet," State; "Sacred Flame," RKO Palace; "Son of the Gods" (2nd week), RKO Hippodrome; (Stage): Marx Brothers in "Animal Crackers," Mitzi in "Sari," and "Escape," at Playhouse.

"ROGUE SONG" (M-G-M)

(*Third week*)

STILLMAN—(1,900), 40-75c, 7 days. **Other attractions:** "Marionettes." Hearst Metrotone news. **Gross:** $15,000. **Rating:** 100%.

"SARAH AND SON" (Paramount)

ALLEN—(3,300), 30-60c, 7 days. **Other attractions:** "Big Kick" (M-G-M), Snap Shots (Columbia), Hearst Metrotone news. **Gross:** $25,000. **Rating.** 125%.

"SLIGHTLY SCARLET" (Paramount)

STATE—(3,400), 30-60c, 7 days. **Other attractions:** "Let Me Explain" (Para.), "Arabian Daze" (Univ.), "Alice Is Lost at Sea" (Fischer), Paramount news, "Gypsy Dreams" (Loew Unit, Leon Navara, M. C.). **Gross:** $20,000. **Rating:** 111%.

"SACRED FLAME" (Warner Bros.)

RKO PALACE—(3,600), 35c, 75c, 7 days. **Other attractions:** "If Men Played Cards as Women Do" (Para.), "Vital Subjects" (Para.), "Perfect Match" (Pathe), Pathe news. Pathe Review, vaudeville. **Gross:** $25,000. **Rating:** 100%.

"SON OF THE GODS" (First National)

(*Second Week*)

RKO HIPPODROME—(4,500), 35c, 75c. **Other attractions:** "He Trumped Her Ace" (Educational), Fox Movietone news. **Gross:** $20,000. **Rating:** 80%.

Be Seated, Please



A striking view of eight assistant directors in their shirt sleeves and sweaters hard at work assisting the director to take a scene of Mae Murray in "Peacock Alley." The strain on assistant directors is terrific. In all our years of close association with Hollywood we have never been able to figure out why a director is invariably seated when dirscting a picture. This study clears up the matter once and for all. You will kindly note the eight assistant directors arduously standing up. True they are doing nothing; but the indubitable fact still remains that they are doing it standing up. It takes an assistant director an average of twelve years to become a director. And after standing up steadily, doing practically nothing for twelve years, can't you see why a director's first official act is to sit down?
From "Cinema," New York

Only $2,800 For "Ranger" In Six Day Ottawa Run

Ottawa—Exhibitors here maintained average business during the week in the face of Lenten missions and hockey playoffs. One theatre scored above par, the Avalon with "Sunny Side Up," rating 105% on a $1,800 take for 3 days. The Centre suffered through withdrawal of sub-standard feature but the substitution made for good will in the future. "The Sacred Flame" was helped materially at the b. o., at Keith's by a strong vaudeville bill.

Weather: Fair.

Opposition: "Condemned," Regent; "Love Comes Along," Keith's; "Sacred Flame" and five RKO vaude acts, Keith's; "Sunnyside Up" (3 days), Avalon; "Marianne" (3 days), Avalon; "The Lone Star Ranger," Imperial; "Furies," Centre.

"SACRED FLAME" (Warners)

KEITH'S—(2596), 15-60c, 3 days. **Other attractions:** 5 RKO vaude. acts, orchestra, Clarke and McCullough in "All Steamed Up," Krazy Kat comedy, Pathe silent news. **Gross:** $5,200. **Rating:** 92%.

"LONE STAR RANGER" (Fox)

IMPERIAL—(1200), 15-50c, 6 days. **Other attractions:** Comedy "All Stuck Up" and "Black and Tan"; Hearst Metrotone news. **Gross:** $2,800. **Rating:** 68%.

"CONDEMNED" (United Artists)

REGENT—(1225), 25-60c, 6 days. **Other attractions:** Orchestra, Fox Movietone news, comedy. **Gross:** $5,900. **Rating:** 95%.

"SUNNY SIDE UP" (Fox)

AVALON—(990), 25-35c 3 days. **Other attractions:** Fox Movietone news, comedy "Merry Dwarfs." **Gross:** $1,800. **Rating:** 105%.

"LOVE COMES ALONG" (Radio)

KEITH'S—(2596), 15-50c, 3 days. **Other attractions:** Charlie Chase in "Snappy Sneezer," "Alpine Love Call," Universal newspaper reel, Canadian scenic. **Gross:** [illegible] **Rating:** [illegible]

"THE FURIES" (1st Nat'l)

CENTRE—(1200), 15-50c, 5½ days. **Other attractions:** Fox silent news, Buster West in "Dancing Gob," Warners night club revue. **Gross:** $3,100. **Rating:** [illegible]

"MARIANNE" (MGM)

AVALON—(990), 25-35c, 3 days. **Other attractions:** Our Gang comedy, "Amateur Night." Fox Movietone news. **Gross:** $1,250. **Rating:** 90%.

"Song of West" Hits Low Note With $5,500

Minneapolis—It was a sad week in Minneapolis. "Song of the West" proved to be a swan song to the Century where it rated 60% on a gross of $5,500. The Orpheum and the Minnesota showing respectively George K. Arthur in a personal appearance with "Hello Sister" and Ted Lewis in person with "Slightly Scarlet," brought in $18,400 for the Orpheum and $26,600 for the Minnesota.

[illegible] "Hello Sister" and Ted Lewis [illegible] Orpheum; "Slightly Scarlet," Publix stage show and personal appearance Ted Lewis & Merry Musical Klowns, Minnesota; "Song of the West," Century; "She Couldn't Say No," State; "Framed," Seventh Street; "Playing Around," Lyric; "The Aviator," Aster; "Mexicali Rose," Loie Bridge musical comedy troupe, Pantages.

"HELLO SISTER" (Sono Art)

HENNEPIN—[illegible] days, 3 shows daily. **Other attractions:** 5 acts vaude. [illegible] Gross: [illegible] Rating: [illegible]

"SLIGHTLY SCARLET" (Par.)

MINNESOTA—[illegible] daily. **Other attractions:** Personal appearance Ted Lewis and his Merry Musical Klowns; Walter Hagen [illegible] news reel. **Gross:** $26,600. **Rating:** 70%.

"SONG OF THE WEST" (W. B.)

CENTURY—[illegible] **Other attractions:** all talking comedy. **Gross:** $5,500 **Rating:** 60%.

"FRAMED" (RKO)

SEVENTH STREET—[illegible] shows daily. **Other attractions:** none. **Gross:** $8,500. **Rating:** 90%.

"MEXICALI ROSE" (Col.)

PANTAGES—[illegible] daily. **Other attractions:** Loie Bridge musical comedy [illegible] **Gross:** [illegible] **Rating:** [illegible]

"PLAYING AROUND" (First Nat.)

LYRIC—[illegible] **Other attractions:** comedy and newsreel. **Gross:** $4,000. **Rating:** 100%.

"SHE COULDN'T SAY NO" (W.B.)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** March Heroscope reel, Paramount comedy, Paramount newsreel. Graham McNamee [illegible] **Gross:** [illegible] **Rating:** [illegible]

"THE AVIATOR" (W. B.)

ASTER—(812), 20c-35c, 7 days, 6 shows daily. **Other attractions:** none. **Gross:** $3,500. **Rating:** [illegible]

"Honey" Proves a Reel Honey with a $14,220 Gross

(*Continued from page 40*)

Opposition: "Honey," Des Moines; "Slightly Scarlet," 5 vaude. acts (4 days), Paramount; "Bishop Murder [illegible] days), Paramount; "Ship from Shanghai," Strand. "Cohens and Kellys in Scotland," RKO vaude (4 days).

"COHENS AND KELLYS IN SCOTLAND" (U.)

[illegible] **Other attractions:** [illegible] Gross: [illegible] Rating: [illegible]

"BIG PARTY" (Fox)

[illegible] **Other attractions:** [illegible] Gross: [illegible] Rating: [illegible]

"LOVE RACKET" (1st Nat'l)

STRAND—[illegible] **Other attractions:** [illegible] son's Commanders," "Biltmore Trio." **Gross:** $3,500 **Rating:** 95%.

"HONEY" (Para.)

DES MOINES—[illegible] **Other attractions:** Para. comedy, "Dangerous Females." Gross: [illegible] Rating: [illegible]

"SLIGHTLY SCARLET" (MGM)

PARAMOUNT—[illegible] **Other attractions:** 5 acts of vaud., Dancing Cadets. Gross: [illegible] Rating: [illegible]

"BISHOP MURDER CASE" (MGM)

PARAMOUNT—(1700), 3 days, 25c-35c,-50c-65c. **Other attractions:** [illegible] show, Para. sound news. **Gross:** $6,252. **Rating:** [illegible]

"SHIP FROM SRANGHAI" (MGM)

STRAND—[illegible] **Other attractions:** [illegible] Gross: [illegible] Rating: [illegible]

Briefly Told

Vitaphone Engineer Speaks

Porter H. Evans, chief engineer of Warner Bros. eastern Vitaphone studios, will address a joint meeting of the Institute of Radio Engineers and the Society of M. P. Engineers April 2 on "From Broadcasting to Audible Pictures." Evans, who is a pioneer in the field of sound pictures, will compare the conditions surrounding the making of talking pictures with those in radio broadcasting.

Snitzer After New House

Hamilton, O.—Lou Snitzer, forced out of business when the Eagle was razed to make way for new 1,900-seat Paramount house being erected here, is reported to be negotiating for site for new house.

N. E. Brokers Dance

Boston—The New England Bookers' Association will hold its annual dance for the philanthropic fund in the Hotel Copley Plaza May 9.

Indianapolis House Leased

Indianapolis—The Walker, a motion picture and stock house, has been leased for twenty years by the American Theatre Corp., a new corporation, according to Samuel J. Mantel, one of the directors. The theatre heretofore has been operated by the Walker Theatre Company.

Lenten Business Fair

Albany—Business is holding up remarkably well during the Lenten season. Many owners are using extra newspaper space and last week one theatre owner used an entire page announcing his coming week's attraction.

Managements Merged

San Diego, Cal.—The Victory has come under the same management as the Casino. Sound equipment has been installed.

Vista Reopened

San Diego, Cal.—Bush Theatres, Inc., have reopened the Vista, which had been dark for months. Improvements have been made, including sound installation.

Making All-Spanish Film

Hollywood—"One Mad Kiss," starring Don Jose Mojica, Chicago Grand Opera Company tenor, is the first film to be made by Fox with an all-dialogue print entirely in Spanish.

Warner-F. N. Now

Hollywood—The Warner Brothers name finally has gone up on the billboards of First National studios. Boards along the highway now read "Home of Warner Brothers-First National-Vitaphone Pictures." Previously the signs did not carry the Warner Brothers name.

S. O. S.

Shortage of cartoonists for picture work has placed at least one New York producer in a jam. He arranged for financing and was all set to launch a new series when he discovered there were no pen-and-inkers available, with all talent tied up and no signs of new men for the jobs.

Since the advent of sound, there has been a wild scramble by cartoon producers to outdo each other in sketch tricks and musical synchronization. This keen competish has resulted in a fine crop of comedy material in the cartoon field, with exhibitors giving considerably more attention to bookings of this type of short.

Fire Panics Averted

Rochester—Presence of mind of theatre men prevented panics and saved valuable equipment in two theatre fires here. Manager H. M. Addison of Loew's Rochester, biggest downtown house, calmed an audience of 4,000 when a stage entryway blaze filled the place with smoke. The fire was extinguished with slight loss and the performance went on uninterrupted.

Leroy Flower, operator for the Regent at Geneva, saved projection and talking apparatus by throwing a tarpaulin over them when an attic blaze burst into the projection room. He announced the fire to the audience, which left orderly. The blaze was extinguished in a few minutes.

Langdon in "Come Easy"

Hollywood—Harry Langdon returns to features through a role in Warners' "Come Easy." Langdon is on a layoff period at the Roach studios.

Falls—And Collects

Albany—Suing for $3,000, a woman resident was awarded a verdict of $150 against the Troy (N. Y.) Theatre Corp. by a jury for injuries suffered in a fall in the theatre.

Clearing Away the Web

The plagiarism suit filed against the authors and producers of "The Spider," mystery play which had a long run on Broadway, has been dismissed in the Federal court.

Schmidt Transferred

Cincinnati, O.—Warner Schmidt, who has been working out of local office of Independent Pictures under Chester Lowe, has been transferred to the home office at Cleveland.

Drop Dayton Site Search

Dayton, O.—E. Rosen, home office field representative for RKO, after scouting for site, has abandoned search for present. Rumored site will be available in Fall, and new house started then.

"Sunny Side" Suit Dismissed

Omaha—Suit of Will M. Maupin, Hastings, Neb., newspaper editor, for $100,000 against Fox, charging plagiarism of the title of his book, "Sunny Side Up," for the picture by that name, has been dismissed in district court here. No settlement has been made, according to Maupin's attorneys. The suit is slated to be filed again in such a form as to keep the case in Nebraska courts. Action had been started to move it to the Federal Court.

Allentown Theatre Sold

Allentown, Pa.—The Embassy has been sold by James K. Bowen to the A. R. Boyd Enterprises, which conducts a chain in Philadelphia.

New Michigan Theatres

Escanaba, Mich.—Delft Theatres, Inc., owners of houses in four Michigan cities, will soon start construction of new theatres here and in Marquette. The Escanaba house will cost $200,000 and will seat 1,200.

Texas Theatre Dark

Brackettville, Tex.—The Star has closed its doors for an indefinite period. Exceptionally poor attendance of late necessitated the closing.

Sheriff Sells Theatre

Sunbury, Pa.—The Capitol has been sold at sheriff's sale to C. K. Morganroth of the Arcadia Theatre Corp. It is a $350,000 property and one of the finest in the coal regions.

Vitaphone Buys Stories

Vitaphone has purchased stories by three authors for Vitaphone Varieties. They are Ring Lardner, Guy Bolton and Porter Emerson Brown.

Fox Gets "Scotland Yard"

Dennison Clift, film writer and director, has sold the talker rights to his play, "Scotland Yard," to Fox. A. H. Woods produced the play on Broadway last fall.

"Old English" Ready

Hollywood—Warners are rushing preparations for George Arliss' "Old English," which goes into production upon the star's arrival in Hollywood next month. Ivan Simpson is the first supporter signed.

John Bull Worried

London—Loud rumblings over Sunday closing throughout the U. K. and possibility of a severe national censorship law are threatening to heap added worry on the already over-burdened British trade, which is also fighting hard for reduction in high taxes.

• Stop Us If We're Wrong •

BUDD ROGERS, Sono Art-World Wide sales chief, has been cracking a lot of tough situations lately. One of his newest is the Metropolitan, Baltimore, which has set in "Blaze o' Glory" and "Hello Sister." This marks the first time in 18 months that the theatre has booked other than a Warner or First National picture.

* * *

Lou Tellegen should change his name to Lou Fellegan, says "Judge," in commenting on his fourth marriage.

* * *

Now that the Army-Navy game is a thing of the past, maybe Roxy will step into the breach with his battalion of ushers.

* * *

Charles Bickford is investing the salary Metro-Goldwyn-Mayer pays him in strange ways, according to "Talking Screen." Bickford owns a fleet of whaling vessels in Mexican waters, a hog ranch in Massachusetts, a garage, and a cafe in Culver City. He also has part interest in a business that rents animals to studios.

* * *

Only his inability to switch bookings prevented Manager E. C. Bostwick of the Pantages, Minneapolis, from holding over Tiffany's "Party Girl" for a second week. The house chalked up one of its best weeks with the picture.

* * *

E. C. Mills, president of the Radio Music Company, Inc., has been elected a director of Radio-Keith-Orpheum.

* * *

At Universal they call him Paul, but in Masonic circles he is now Right Worshipful Paul Gulick, Grand Representative of the Grand Lodge of Colorado Near the Grand Lodge of the State of New York. His investiture took place recently, and his friends are wondering if Paul's letterheads hereafter will carry his new billing.

* * *

From Hollywood comes word that Lloyd Hamilton must pay his divorced wife $10,000 *by court order. We'd like to see him laugh that one off.*

* * *

Bryant Washburn and George Fawcett, who were associated in film work 23 years ago, are re-united in Pathe's "Swing High." Tempus fugits, all right.

* * *

E. B. Derr, Pathe vice president in charge of production at Culver City, has signed Director Alfred E. Green to make special productions.

* * *

H. E. Rosenquist, Central sales manager for the Vitaphone Corporation, is back at his desk after a four weeks' trip to Vitaphone exchanges at Kansas City, St. Louis, Chicago and Detroit.

* * *

Bert Lytell and Grace Menken, who are principals in the stage show, "Thespians," were married in Philadelphia.

* * *

Nat Levine, who is distributing "Clancy in Wall Street" for Aristocrat Pictures, reports the sale of many states' rights franchises.

"Are You an Ostrich?"



Is your head so buried in comfortable prosperity that you are blind to the growing menace of fanatic interference in legislation? You have seen, in prohibition, what powerful religious organizations can do, but your very prosperity has kept you from suffering and also from making a protest. Liquor is plentiful and you have plenty of money. It will be the same when these fanatics ban other pleasures which make for the enjoyment of living. You won't suffer. Your money will enable you to have all these prohibited things just the same.

Is that the kind of ostrich you are?

Well, that's the kind of an ostrich the reformer is! His head is buried in fanaticism, and he has plenty of money too. His money puts over blue laws and your money breaks them. What a great example for the great mass of people who are not so well off! Is it any wonder there is no longer any respect for law?

Isn't it time we thought less of money and more of principles? The principles for which our forefathers fought. The principles of rights and liberties, tolerance and temperance!

—Reprinted from "Life"

FOREIGN Fox branches have set aside June as Clayton Sheehan Month, when a special sales drive will be staged to honor the head of the company's foreign department.

* * *

Herb Berg has made a real peppy house organ out of Columbia's "Beacon." He recently joined the company's publicity staff.

* * *

Even the bathtub vogue is changing. Cecil B. DeMille is introducing a glass-enclosed shower in "Madame Satan," his current M-G-M picture.

* * *

Charley Gregory, middle-states division manager for Columbia, hung up a real record when his division turned in 83 contracts on the new series of Buck Jones talkers.

* * *

Not to be outdone by their chief, Phil Reisman, John McAloon, Ed McEvoy, "Bill" Raynor and "Bob" Wolf journeyed early this week to Atlantic City. Probably looking over the ground of the company's forthcoming sales convention.

* * *

From Hollywood comes a dispatch recording the engagement of Irene Mayer, daughter of Louis B. Mayer, to David O. Selznick, motion picture executive. The wedding date has not been set.

I[illegible] DASHKIN, [illegible] which he will manage. Dashkin recently sold [illegible]

* * *

Herman G. Weinberg, manager of the Little Baltimore, hopes to meet Marlene Dietrich, German film actress, when she comes to America in April to join Paramount, with which she has a contract. Mr. Weinberg knows Miss Dietrich and if the Little closes for the summer, he hopes to become her personal representative.

* * *

Edgar Selwyn is on his way to the Coast to join the M-G-M forces, for whom he produced one picture, "The Girl in the Show." He plans to make at least two pictures before returning to Broadway to resume his theatrical activities.

* * *

[illegible] manager of Wilding Pictures Prod. of Detroit which has introduced sound picture in the field of industry, has established a radio recording division, to be devoted to the production of electrically transcribed radio programs.

* * *

Charles J. Ross, executive vice-president of RCA Photophone, has completed arrangements with La Societa Anomia Pittaluga of Turin Italy, for the installation of RCA equipment in its studios.

* * *

The golden anniversary of the kodak is being observed April 11 by Eastman Kodak. A special radio program will be given on that date.

* * *

S. Charles Einfeld, director of advertising and publicity of First National, is now at West Coast studios. Einfeld will be away for several weeks checking up on the new pictures now in production and developing advertising and exploitation campaigns.

* * *

J. P. McEvoy, author of Alice White's latest First National starring picture, "Show Girl in Hollywood," will attend the New York premiere during Easter Week. Mr. McEvoy is now [illegible]

* * *

Carl Laemmle's personal representative, Dave Feder, who has for the past nine months been gathering material for the Universal president's biography, is visiting Chicago to get final data of a historical and personal nature. The biography will be put into book form by a prominent writer in the non-fiction field, whose name is to be announced later.

* * *

Alfred E. Gottesman, executive assistant to Major Albert Warner, vice-president of Warners, returned last week from trips to Pittsburgh and Ohio, where he completed negotiations for several new theatres and sites.

* * *

Frank R. Wilson, president of Talking Picture Epics, New York, has been visiting the Middle West branches of that company in the interest of the new productions it will release in May. Among these are "The Break-Up," [illegible]

An Eyeful

Producer: "Hey, what's an automat, anyway?"

Scenario Writer: "It's a place where they put food behind magnifying glasses."

Let's Move Hollywood

An interview with Dolores Del Rio, given in Serbia, explains her purpose there as studying English, reports Frank Brady.

Tax on Outdoor Ads Considered By Iowa Board

This week's crop of legislative activity affecting the industry, directly or indirectly, is exceptionally llght in comparison with recent weeks. Regulation of fire prevention devices, an outdoor advertising tax and protection of certain phases of music publishing are the outstanding highlights.

In South Carolina, both houses passed a bill relating to the construction of fire insurance contracts providing for automatic sprinklers or other fire prevention devices. The bill is now awaiting signature of the governor.

Governor Roosevelt, New York, signed a bill making it a misdemeanor to print, publish or sell copyrighted musical compositions without the consent of the owner. Gene Buck, president of the American Society of Authors, Composers & Publishers told the governor that the measure is aimed at the song sheet sellers now active in New York City. The governor added that the measure ought to point the way for similar action in other states.

Iowa May Tax Billboards

State board of assessment and review, in Iowa, is considering a recommendation to the next legislature that a special tax be imposed upon billboards and other outdoor advertising along all highways of the state. Billboards are now assessed at the ad valorem rate and few of them are being placed on the tax rolls. One half million dollars is the anticipated annual revenue from the proposed measure. The boards now are barred from highway property, but thousands of them have been erected on abuting private lands. Only billboards advertising the products or services of the owner of the land on which they are located should be exempt, believes John W. Foster, tax board member.

New Legislative Survey

Although a majority of legislative activities recorded in this regular weekly Motion Picture News survey do not affect the industry directly, they do influence its operation through the channels of general business. Number of each bill, name of its author, a brief description, and the committee to which it was referred for action are included in the current compilation, which follows:

Massachusetts

(Change of Status)

H. 10. Bill relative to the taxation of foreign and domestic business corporations in case existing statutes applicable thereto are declared unconstitutional or inoperative. Basis of H. 1139.

H. 141. To have compensation payable to persons injured in industrial accidents paid from day of injury. Report, leave to withdraw, accepted by house.

H. 378. Relative to the repeal of provisions of law providing for the waiving of rights to compensation under the workmen's compensation law. Report, next annual session, accepted by house. Killed.

H. 521. Relative to the conclusive presumption of dependency for support upon deceased employes under the law relating to industrial accidents. Report, leave to withdraw, accepted by house.

H. 644. To increase the amount payable under the workmen's compensation law for funeral expenses. Passed by house.

H. 645. Relative to the payment of workmen's compensation in case of death. Ordered to third reading in house.

H. 725. Relative to the repeal of certain provisions of law authorizing the waiving of rights to compensation for industrial accidents.

H. 787. Relative to the period during which a lump sum award may be paid under the workmen's compensation law in case of a minor. Passed by house.

H. 887. To amend the law relative to payments for specific injuries in industrial accidents. Report, leave to withdraw, accepted by house.

H. 888. Relative to time at which compensaiton shall begin under workmen's compensation law. Report, leave to withdraw, accepted by house.

H. 994. To allow employes injured in industrial accidents reasonable compensation for care and nursing either in hospitals or at their homes. Report, next annual session, accepted by house. Killed.

H. 1155. To increase the maximum and minimum amount of compensation payable to injured employes under the workmen's compensation law. Passed by house.

H. 1155. To increase the maximum and minimum amount of compensation payable to injured employes under the workmen's compensation law. Rejected by senate.

Mississippi

H. 605. Mr. George. An act to equalize revenues; to presuppose the absence of negligence or fraud in an income tax return prepared by certified public accountants; Ways and Means.

H. 607. Mr. Ford. An act to provide for the equalization of credits allowed to income-tax payers, and to eliminate dividends from credits allowed; Ways and Means.

H. 626. Mr. Waits. An act to exclude from taxation income from beyond the borders of the State of Mississippi, when earned by natural persons, as well as corporations, and to exclude dividends from gross income; Ways and Means.

New York

A. 2083. Mr. Miller. To amend subdivision 6, section 15, workmen's compensation law, by providing that in case of total disability caused by loss of both eyes, minimum compensation shall be not less than $15 per week.

(Change of Status)

Gov. Roosevelt signed a bill making it a misdemeanor to print, publish or sell copyrighted musical compositions without the consent of the owner.

South Carolina

H. 550. Mr. Nash. Amending the law to provide for a penalty for failure to list real and personal property, so as to increase the penalty from 10 to 50 per cent.

H. 1200. Mr. Thomas. Providing for annual license fees for firms or corporations now doing business in the State.

H. 1291. Ways and Means Committee. Joint resolution to amend section 29, Art. III, of the constitution relating to taxes laid upon property so as to exempt real estate and tangible personal property from taxation for State purposes.

(Change of Status)

S. 852. To provide a system of workmen's compensation for industrial injuries. Killed. Committee appointed to study question and report to 1931 session.

H. 1841. (S. 1536.) Relative to the construction of fire insurance contracts providing for automatic sprinklers or other fire prevention devices. Passed by both houses.

Well, Fifi, What's Stopping You?

"My grandmother, she 'ave twenty-two children. My mother, she 'ave thirteen. For me—oh, Mon Dieu—I 'ope I 'ave two—well, maybe, three or four.

"Baby I adore. I want to be married. Oh, 'ow I love to be married. If I marry, it weel be to 'ave beeg family. I love keeds."

Thus, Fifi Dorsay, "Hollywood's newest sensation," dishes the dirt to Katharine Albert, via "Photoplay," where the sob sister describes Fifi in this manner:

"Bright as Clara Bow's returned engagement ring, clever and canny as a Scotch lawyer, radiant as the California morning sun.

"She rolls those beeg, beeg eyes—ooh, la, la—and, if you're a woman you decide to visit the masseuse or the modiste, or just quietly slip away and swallow a beeg dose of poison.

"She shrugs those slim shoulders and —if you're a man—you try to remember that awfully good attorney who said he'd get you a divorce cheap.

"Fifi is French, fiery and twenty-two. Oh garcon, she has everything. She mows 'em down and leaves 'em writhing!"

S-h-h!

"Whispers" is the title of Roland West's next for United Artists.

And they had to wait until talking pictures came along to use a title like that!

"Bigotry Trust" Combatted by Anti-Blue Unit

(*Continued from page* 34)

nor the little village of Sawyer in the same state where a man was arrested and fined for cutting some wood so that his wife might cook Sunday dinner.

Witchcraft, which is closely allied to the Puritanical Sunday, flourishes within the shadow of the state capitol at Harrisburg, as we noted from newspaper accounts from York and vicinity. An editorial in "The Milwaukee Sentinel" speaks about the ancient Wisconsin statute that was invoked in Racine to prohibit Sunday amusements and declares it was a case of spite work. Therein lies a potent danger of restrictive "moral" legislation that slumbers unrepealed in the law books. When some narrowminded individual sees fit to bring pressure upon a timorous or fanatical executive or petty town official then is the law revived. In fact, I have even known the governor of a state to cringe abjectly before the lobby of the Lord's Day Alliance, which openly boasts in its literature that it brings pressure to bear to defeat bills seeking to repeal the old blue law of that state. As the editorial in the "Sentinel" says: "Some of these laws have been forgotten even by those whose duty it is to enforce all laws. Some are remembered unofficially, but forgotten officially. Sometimes a forgotten regulation is dug out of its mould to be enforced in a particular case, in reprisal or in malice." Such statutes as that create disrespect for all law and should be repealed.

Calls Coercion a Fallacy

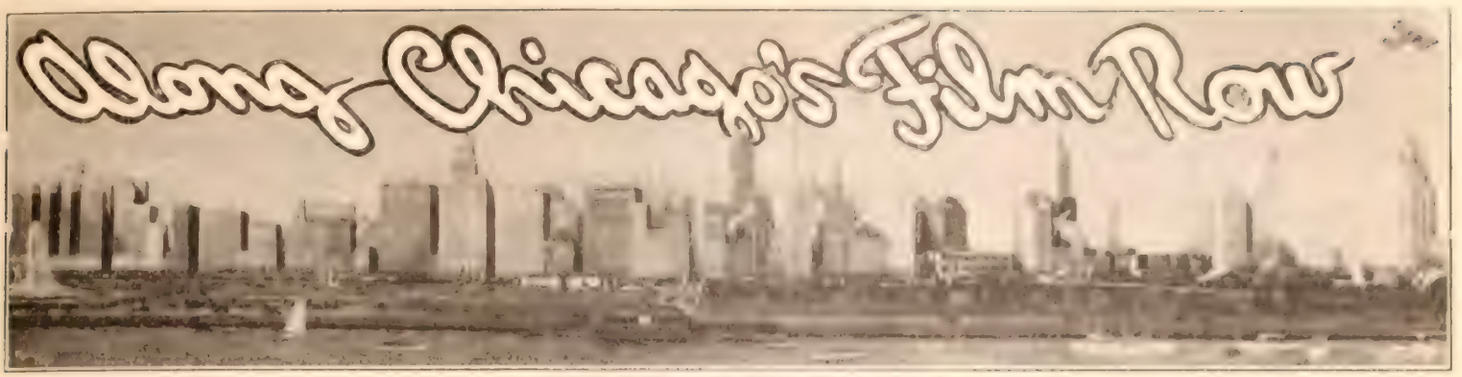
In looking over the whole field of individual liberty, human rights, and the freedom of the average citizen to exercise his talents and inclinations according to his heart's desire, provided he does not infringe or curtail his neighbors' rights and enjoyment, a normally-minded person cannot see where open Sunday amusements whether paid or free can in any way subtract from the rights of others to worship, ride in autos, or play golf. If the movie is open, no one can force me to go. If the church is open, no one can force me to stay away if I wish to attend. The attempt to coerce people into church attendance by making the first day of the week "blue" will be about just as successful and about just as obnoxious as the attempts to make people refrain from drinking tea or beer or light wine or "freezing mixture." It will be about just as successful as old King George's attempts to enforce a stamp tax on the unrepresented colonists. It was not the tax they resented so much as the unjust principle. It was the same principle that led a mob to dress up as Indians and throw overboard tea in Boston harbor years ago. I don't know, they may have had something better or more courage-inspiring to drink before their little adventure. It has come to the point where Americans must organize for liberty.

Columbia Promotion

Hannah Kass, executive secretary to Jack Cohn and Joe Brandt of Columbia, has been appointed head of the foreign department, which is now undergoing expansion.

Improvement

New York's most popular burlesque house, the Columbia, is gone, to be replaced by the new RKO Broadway show-window. Tell that to the deacons who are agin the movies.



Coston Refutes Merger Reports Of Bird String

The Bird Theatres Corp. announces that, in acquiring control of the National Theatres circuit here, it is acting as an independent organization and not in the interests of any large circuit, as has been reported in various trade circles. James E. Coston of the Coston Booking Circuit, who has been operating the nine National playhouses for the Chicago Title & Trust Co. under the receivership which was effected eighteen months ago, will continue their operation as vice-president and general manager of the Bird Theatres Corp. Robert O. Farrell of Chicago is president of the corporation, the offices of which are located in the Coston Booking Circuit quarters here.

The theatres affected by the dissolution of the receivership are the Capitol, Avalon, Stratford, Jeffery, West Englewood, Chatham, Grove, Cosmopolitan and Highland, all located on the south side.

Dey Opens Branch Office

The Fowler studios of Hollywood will open a branch business office here in the near future, according to Larry Dey, representative of the company, who will have charge. Fowler specializes in production of comedies and short subjects that are made for advertising purposes but are said to have entertainment merit enough to warrant a program showing. The manufacturer's name or product is presented only incidentally in the films, which are distributed to exhibitors without charge.

Jack at the Avalon

Jack Dempsey has been booked to appear in a comedy skit for one week at the Avalon. A page of theatre advertising announced Dempsey's appearance. The ad, in the form of a welcome, was placed with the "Evening American" by theatre products manufacturers and the Bird Theatres Corporation.

Millinery Note

Fashion note: Filmack, Chicago trailer house, has received a prophetic order for one of those ancient "Ladies, please remove your hats," flashes, the first of its kind on record here in years. Femmes are wondering if it augurs a return of the wide brimmed headpieces to popularity.

Snow Stuff

Max Balaban, so the story goes, was seated in his homey, warm office a week ago, gazing out of the window on Chicago's 19-inch snowfall, a look of "God help the sailor on a night like this" on his face.

"Certainly glad I don't have to be out in it," he murmured, turning to answer a phone call.

At the end of a cryptic conversation he sighed and reached for his hat and coat.

"Get me whatever reservations are available on the Century," he directed a secretary. "I'm leaving for New York."

"But your luggage?" objected the secretary.

"Making the train is more important," he called back from the doorway.

Wabash Ave.—South

JOE LYON, formerly with Fox, RKO and other local exchanges, is back with his old buddies again, a number of whom are to be found at the local RCA office where Joe is now located. . . . Abe Feder reports that sound equipment is going into his Metro theatre. . . . Two Tiffany productions are scheduled for Loop openings in the near future. "Journey's End" will probably go in at the Roosevelt for an indefinite run; while the Chicago may take 'Mamba" for a week. . . . Daddy Gouldson has taken over the Ideal, formerly Ben Nathan's. . . . John Semmon is installing talking equipment in the New Home. . . . Max Slott, manager of the Orpheum, will have an office in the new W. B. Exchange building at 13th Street.

* * *

Bob Stobaugh, formerly with Goetz Moviephone, now covering Iowa and Nebraska for "Her Unborn Child," was in town recently to welcome an addition to his family. . . . "Unborn Child" grossed almost as much in its second week at the Monroe as it did the first ($12,000), and in consequence was held for a third. . . . Oscar Flaxman [illegible] duty for RCA.

* * *

Henri ("Perpetual Motion") Ellman has had several sales conferences in Detroit with O. R. Hanson, general sales manager, and L. A. Young, Tiffany president. The trio left this week for the New York premiere of "Journey's End" at the Gaiety, April 8. . . . Steve Montgomery is pointing with pride to Tiffany's current record of three concurrent [illegible]

* * *

Herbert G. Immenhausen, former Chicago exhibitor, is up for re-election to the Municipal Court bench at this week's primaries. He is the owner-lessor of the Standard, Clark Street and Chicago Avenue. . . . One Chicago exhibitor who headed a chain of eleven theatres one year ago is reported to have held an organization convention in the telephone booth at Morgen's restaurant recently. Ex-[illegible]

KANE.

And So in the Red

"How," a Chicago exhibitor was asked, "did you find business the first night of the blizzard?"

"Rotten," he moaned. "And I was put to extra expense besides."

"How come?"

"Why, there were no street cars or buses running and the audience insisted I send him home in a cab."

Expansion Talk 'False' Declares Balaban & Katz

Publix-Balaban & Katz discredit report that new theatres are contemplated for 63rd St. and Union Ave., Western and Devon Aves., and Wacker Drive and State St.

"There is nothing to indicate that construction is contemplated on the South Side in the near future," said W. K. Hollander. "As for the North Side theatre, the Gateway will be completed about May 15th. I do not know of any other North Side location where construction is contemplated."

The Gateway is at Lawrence and Western Aves. and has been under construction for some time. Hollander disclaimed knowledge of any construction plans for the Wacker Drive site.

Changes at United Artists

Sam Gorelick, formerly assistant branch manager for RKO here, has been named office manager of the local United Artists branch.

Eddie Grossman, U. A. branch manager, also announces the appointment of E. P. Pickler, former Wisconsin division salesman, to an Illinois territory.

Schaak Visits Chicago

Arnold Schaak, former Chicago exhibitor who has been here visiting Lester Retchin and other Chicago friends, left for San Francisco on a business trip this week. Schaak's home is in Los Angeles.

Opinions On Pictures

King of Jazz Revue

(Universal—All Talker)

Very Big If Musicals Go

(Reviews by Walter R. Greene)

UNIVERSAL'S "King of Jazz Revue," with Paul Whiteman starred, is unquestionably the most sensational filmusical of the industry. Other companies are going to hesitate plenty before attempting to top this one. The only questionable angle revolves around the public reaction to musicals which some circuit heads feel are on the wane.

"The King of Jazz Revue" is a symphony of color and music; with a blending of comedy, sensational settings, and intimate numbers to make the production commanding entertainment.

Conceived and staged by John Murray Anderson, the production clearly shows his hand in assembling a musical revue to obtain the utmost results in entertaining qualities. Anderson has combined stage and screen technique for startling effects in lighting, staging and tempo.

Paul Whiteman and his band predominate throughout with musical numbers presented in gorgeous backgrounds. Accompaniments for various song numbers are also provided by Whiteman's crew. Paul does a little acting himself, and demonstrates ability in that line.

Of Whiteman's band numbers, "Rhapsody in Blue" is the standout. The number is rendered as only Whiteman can and is presented in a gorgeous setting with blue predominating.

John Boles scores tremendously in two song numbers, "Monterey" and "Song of the Dawn" —both in startling backgrounds and each a high spot in the production.

From the animated color cartoon at the start, showing a comedy conception of how Whiteman was crowned King of Jazz through to the stupendous "Melting Pot" finale, the all Technicolor production is packed with genuine entertainment.

There is an exquisite spectacle, "The Bridal Veil"; a comedy music presentation, "In The Park"; Whiteman's Rhythm Boys in two song specialties; Billy Kent running throughout in sketches and blackouts as comedian; various specialty song and dance numbers and flash presentations. In fact, the production is one grand kaleidoscopic effect of dazzling proportions, yet retaining an intimacy for direct audience attention.

The finished production of "King of Jazz Revue" is worth all the difficulties and headaches that Universal encountered during preparation and production. Those critics in and out of the business who took a keen delight in calling the production "Universal's Folly" will now place it among one of the biggest accomplishments in the history of the industry.

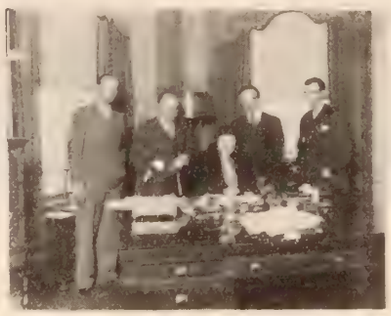
Produced and distributed by Universal. Directed by John Murray Anderson. Song composers and lyricists, George Gershwin, Wabel Wayne, Milton Ager, Jack Yellen. Musical score, Ferde Grope. Designer, Herman Rosse. Dance direction by Russell Markert. Photographed by Hal Mohr and Jerome Ashe.

THE CAST

Paul Whiteman and his orchestra, John Boles, Laura La Plante, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Otis Harlan, George (Slim) Summerville, Stanley Smith, Billy Kent, Grace Hayes, Sisters G, Rhythm Boys, Brox Sisters, George Childs, Jacques Cartier, Al Norman, Frank Leslie, Jeanie Lang, Charles Irwin, Paul Howard, Marian Statler and Don Rose, Tommy Atkins Sextet and Nell

Time Flies

"Al Jolson has never appeared more youthful than in his latest, 'Mammy,' which makes all the more amazing an announcement in last Saturday's 'Telegram' that 'Since Jolson appeared in the first talking picture in history on October 5, 1827, the Warners have presented one Jolson opus annually,' states "Mike" in the "N. Y. Telegraph."



Lawrence Green, Joseph I. Schnitzer, Edna Ferber, Morris Ernst and Jonah Shapiro watching the signing by Miss Ferber of a contract disposing of talking picture rights to the author's "Cimarron", which RKO will produce.

Paramount on Parade

(Paramount—All Talker)

A Wow Entertainment If—

(Reviewed by Walter R. Greene)

THERE'S a continuous parade of entertainment in "Paramount On Parade."

Every one was speculating on just what Paramount would do with a film revue to follow similar productions of other companies. Its layout and structure are originality itself with an intimacy that strikes a new note in variety of entertainment and audience appeal.

"Paramount On Parade" is a natural to click for plenty big grosses everywhere. It's a box office setup in the plainest language. The only dubious factor is a possible public reaction against straight musicals.

The production is novel in that it does not strive for bigness of sets and spectacles. Rather, it goes in more for audience appeal through intimate numbers and sketches. The trio of masters of ceremonies—Jack Oakie, Skeets Gallagher and Leon Errol—introduce the various numbers with short blackouts that carry plenty of laughs in themselves.

Opening with a smart song and dance number featuring Buddy Rogers and Lillian Roth, the production swings through the entire list of Paramount stars and featured players. Maurice Chevalier carries a good portion of the Revue with three separate numbers—each a natural in itself. Bancroft is in there with a slapstick sketch that is a riot.

Ruth Chatterton hits one of the many high notes with a dramatic sketch that equals anything that has been done on the talking screen. Little Mitzi Green, Paramount's youngest featured player, stops the show with imitations of Chevalier and Charles Mack of "Two Black Crows" fame.

Then there are Nancy Carroll, Gary Cooper, Harry Green, Helen Kane, Dennis King, Nino Martini, William Powell, Clive Brook—in fact, practically every player on the Paramount contract list.

Previewed in rough form, "Paramount On Parade" shows definite qualities of cinch box office excellence. It will draw heavy money.

Produced and distributed by Paramount. Supervised by Elsie Janis. Directors, Dorothy Arzner, Otto Brower, Edmund Goulding, Victor Heerman, Edwin H. Knopf, Rowland V. Lee, Ernst Lubitsch, Lothar Mendes, Victor Schertzinger, Edward Sutherland, Frank Tuttle. Dance ensembles by David Bennett. Cameramen, Harry Fischbeck and Victor Milner. Release date, April 26, 1930.

THE CAST

Richard Arlen, Jean Arthur, William Austin, George Bancroft, Clara Bow, Evelyn Brent, Mary Brian, Clive Brook, Virginia Bruce, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Stuart Erwin, Kay Francis, Skeets Gallagher, Harry Green, Mitzi Green, James Hall, Phillips Holmes, Helen Kane, Dennis King, Abe Lyman and his band, Fredric March, Nino Martini, Mitzi Mayfair, David Newell, Jack Oakie, Warner Oland, Zelma O'Neal, Eugene Pallette, Joan Peers William Powell, Charles Rogers, Lillian Roth, Stanley Smith, Fay Wray.

The Cuckoos

(RKO—All Talker)

A Laugh Hit

(Reviewed by Walter H. Greene)

"THE Cuckoos" should rank pretty close to "Rio Rita" in public fancy—not as a $2 attraction, but rather one that can step into runs for plenty of business. The picture stacks up as a "money" proposition in big cities and small communities.

Bert Wheeler and Robert Woolsey, comedians of "Rio Rita," take advantage of every laugh opportunity. The comedy is low-brow and unsophisticated—much of it good substantial stuff that has proven successful in the past. There is a plot, but no one takes it seriously. In addition, a musical background is provided with serious and comedy songs, and several dance ensemble "flashes." A few Technicolor sequences, inserted to heighten production value, are unnecessary.

The story details the experiences of the pair of adventurous comedians around the Mexican border. Opening shows them at a Mexican resort, presumably Caliente, where trouble begins with a tribe of gypsies. Switching back to San Diego, the pair finally hop off to the interior of Mexico for plenty of adventure, with finale back in San Diego. Backgrounds and story are only excuses for putting over the many comedy sequences and pieces of business.

Paul Sloane directed most capably, and his work demonstrates the reason why the company signed him to a term contract. Jobyna Howland, six feet tall, is a sure-fire comedienne for the screen. Dorothy Lee and Mitchell Lewis are prominent in cast.

Dramatic shorts and newsreel fit here.

Produced and distributed by RKO. From stage play, "The Ramblers," by Guy Bolton, Harry Ruby and Bert Kalmar. Adapted by Cyrus Woods. Directed by Paul Sloane. Photographed by Nicholas Musuraca. Length, approximately 8,100 feet. Running time about 90 minutes. Release date, May 4, 1930.

CAST

Sparrow	Bert Wheeler
Prof. Bird	Robert Woolsey
Ruth	June Clyde
Billy	Hugh Trevor
Anita	Dorothy Lee
The Baron	Ivan Lebedeff
Gypsy Queen	Marguerita Padula
Julius	Mitchell Lewis
Aunt Fanny	Jobyna Howland

Isle of Escape

(Warners—All Talker)

A Scenic Wow!

(Reviewed by J. P. Cunningham)

IF your customers are fond of tropical rum orgies, mean-shaking hula hula dancers and beautiful shots of Hawaii and the South Sea Islands, they'll go for this. There are no other qualifying factors, which is just too bad considering the opportunity they had to make a much finer picture. It flops hard because of the amateurish— and at times idiotic and unnatural style in which is bungled a fine cast, topped by

(*Continued on page* 47)

This Way Out

Some die o' bootleg liquor
Some die o' dancing sweeties,
Some die o' dissipation
And some die o' diabetes;
But by far the saddest victims
Who sink in Fortune's bog,
Are the dumb, outmoded actors
Who die o' dialogue.

—Talking Screen.

Opinions on Pictures

Captain of the Guard

(Universal—All Talker)

Impresses Here and There

(Reviewed by Red Kann)

UNIVERSAL promised much for "La Marseillaise," now dubbed "Captain of the Guard," but the picture fails to bear out the forecast except in unfortunately too few sequences.

As a box-office commodity, the production will give general satisfaction. Its chief faults are stereotyped direction, indifferent acting and the almost complete submergence of the dramatic possibilities ripe in a story of the French Revolution in favor of musical interludes.

This being a musical spectacle—the description is the producer's—it was to be expected that the film would be predominantly melodic. But so heavily are theme and other songs stressed that the tempo is slowed up to a point which made this reviewer fidget in his seat.

A main title at the outset explains that history has been left at the crossroads in favor of drama. The story concerns the events leading to the birth of La Marseillaise, the stirring national anthem of the French. Very sketchily and rarely convincingly are the dramatic potentialities developed.

John Boles plays Rouget de Lisle, music teacher and captain of the king's Hussars, who later turns from the monarchy and while confined to quarters, conceives the song. Laura La Plante, as the village inn keeper's daughter, supplies the love interest in undistinguished fashion.

Houston Branch, the author, makes her abandon a deep-rooted allegiance to the throne when the king's soldiers ruthlessly kill her father. In a manner left largely to the imagination, she swings to the revolutionary cause and establishes herself as The Torch, a symbol to whom the downtrodden people turn for renewed inspiration. Arrested and thrown into the Bastille, it was inevitable that the revolution should break out, thereby effecting her rescue for the final and happy clinch.

The mass movements in "Captain of the Guard" are impressive. Of the entire footage, the following sequences alone contain power and imaginative treatment:

The dinner of the Hussars, the night meeting of the revolutionists with The Torch, the march of the men of Marseillies to the rhythm of de Lisle's impressive song and the battle scenes. Paul Fejos claims, and Universal concedes, credit for directing them. Hand color was used for the flame of torches and to add emphasis to musketry fire. It is extremely effective.

In the early sequences, Gilbert Warrenton's camera is not kind to Boles. A number of angles from which he was shot show him to decided disadvantage, but once he doffs the uniform of the Hussars, his pictorial appearance takes on a decided improvement. Miss La Plante was, in the main, photographed very well. Camera work, as a whole, was spotty and for this the fact that some of the original sequences were shot by Hal Mohr is undoubtedly responsible.

There is little question but that the mediocre direction of John S. Robertson must be blamed for many of the banalities which burden down the production. Robertson followed the set formula in the usual Hollywood manner and the result is what you see on the screen.

The mass scenes, further, were cut into intimate sequences with too little regard for the whole. So it is that the spectator is taken abruptly from a love scene between Boles and La Plante to a long shot of the revolutionists' meeting. The procedure jars.

When the players don't talk or sing, a symphony orchestra is hard at work. The fallacy of this treatment is perhaps best demonstrated in the scene where the priest comforts La Plante prior to the execution which you know is slated but which equally well you know will never happen. All through this the theme song is played when it doesn't belong, first because the music detracts from story value and secondly because, in this opinion, it appears to be a breach of good taste.

Whether or not Boles professes to be an actor or merely a musical comedy lead warbling his way through sound pictures is something the record doesn't show. It is a fact, however, that his performance in "Captain of the Guard" is stagey and bombastic. But again, perhaps it is supposed to be.

Sound cartoons and [illegible] comedies will go well. Don't overlook the newsreel.

Produced and distributed by Universal Story by Houston Branch. Directed by John S. Robertson. Adapted by Arthur Ripley. Dialogue by George Manker Watters. Music composed by Charles Wakefield Cadman. Length, about 6,840 feet (definite length not yet set). Running time, 76 minutes. Release date, not set.

THE CAST

Marie Mattox [illegible]
Rouget de Lisle.....John Boles
Baron [illegible]
Marnay.....James Marcus
Colonel of Hussars.....Lionel Belmore
Louis XVI [illegible]
Marie Antoinette.....Evelyn Hall
Magistrate.....Claude Fleming
Pierre [illegible]
Danton.....Richard Cramer
Mistress [illegible]
Robespierre.....George Hackathorne
Priest [illegible]

Shorts Improving

Richmond—Change for the better is reported in short subjects by the Virginia censor boards. Subtitles previously used were the point of objection on the part of the censors, but producers are eliminating vulgarity, it is asserted. A number of producers gave the censors assurance that such improvement would be made, it is claimed. Few silent films now are being presented for censorship.

Isle of Escape

(Continued from page 46)

Noah Beery, Myrna Loy and Monte Blue. Betty Compson is grossly miscast.

Miss Compson operates a hotel and rum joint in a tropical town which is ruled under the iron hand of Beery, who drives a marriage bargain with Compson when the latter's liquor-soaked mother is in danger of losing the property because of her dissipation. At about this time, Boles finds his way to the island while escaping from a savage band, and immediately incurs the enmity of Beery, chiefly because of Miss Compson's obvious affection for Monte Blue. It is padded considerably with scenic shots, majority of which are very attractive and the only redeemable feature in the whole piece.

Jazz up your show with a good [illegible] short and a sound cartoon.

Produced and distributed by Warner Bros. From the story by Jack McLaren. Directed by Howard Bretherton. Adapted by Lucien Hubbard and J. Grubb Alexander. Running time, 62 minutes. Released, Mar. 1, 1930. Footage [illegible]

THE CAST

David Wade [illegible]
Moira [illegible]
Stella Blackney [illegible]
Tom Shane.....Noah Beery
Judge [illegible]
Hawk [illegible]
Lem [illegible]
Marna [illegible]
Ma Blackney [illegible]

Hello, Sister

(Universal—All Talker)

It's There!

(Reviewed by Robert Hoag)

THE [illegible] part of the same but honest youth who loves a rich girl and must stifle his manly emotions is the basis of this tale, but it has been developed with so many unusual twists and moves so naturally and logically throughout that it provides entertainment good enough for any type of theatre.

Special credit should be given to the dialogue. At times it is brilliant, again it sparkles with humor, and at all times it is restrained and natural. "Hello, Sister" proves that a picture made at a moderate outlay need not be lacking in box office values.

Olive Borden and Lloyd Hughes as the leads evoke a sympathetic response that is infectious and a New York audience gave audible vent to its appreciation. There were too many close-ups of Miss Borden, but this team proved ideal and their voices register extremely well. The support, especially George Fawcett, is good.

Miss Borden plays the role of a social butterfly whose wings are clipped by her grandfather's will, compelling her to forsake the giddy pathway for six months, eschew liquor, tobacco and night life, and enjoining her to engage in church work. There she falls in love with a handsome young deacon, who proves to be her attorney's spy, but when he doesn't come across with the expected proposal she goes out on a bat—with only a few hours to spare before the probationary period runs out.

You can boost this picture. It is life-like in every respect and mingles fast action with delightful humor.

Balance with musical featurettes or similar shorts. The picture has enough comedy for a program.

Produced by [illegible] Story by Rita Lambert's Sono Art-World Wide. Adapted from Rita Lambert's Delineator story "Clipped Wings." Directed by [illegible] Length, [illegible] feet. Running time, 72 minutes. Release date, Jan., 1930.

THE CAST

[illegible]
Marshall Jones.....Lloyd Hughes
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

Playing Around

(First National—All Talker)

Ho! Hum!

(Reviewed by Robert Hoag)

THEY didn't do right by our Alice this time. The cash customers want to see considerable portions of Alice's lingerie and torso, and, but for a brief flash of the young woman disrobing for a shower, all they got was Alice in the humble habiliments of a lowly stenographer. In fact, the only S. A. in the picture was Alice's own comment, to wit: "That's the only auto horn I ever heard that had sex appeal."

The story itself is literary hash. Alice's goofy beau, a $35-a-week soda jerker, takes her to a swell cabaret with only a finif in his pocket, but Alice saves the day by entering a pretty legs contest staged just at that moment, the judge being no other than "Nicky Solomon," a bandit dude. It may be ungallant to say so, but the poor eyesight he displayed on that occasion, with scores of Hollywood's nether limbs a la femme parading across the stage, may have been responsible for his failure to kill her father.

However, although he thinks he killed the old man, he takes Alice out for a big night. It leaves a bad taste. The direction is slipshod and the whole production has the "quickie"

[Continued on page 48]

Opinions On Pictures

"U's" Rejuvenated "Phantom" Steals Show at Omaha

Omaha—Local picturegoers paid $3,125 into the coffers of the State theatre during a three-day run of "Phantom of the Opera" (Universal), sending the warmed-over Chaney opus to the week's high rating, 125%. "Vagabond King," ran a close second, hitting a percentage of 110% on a $12,100 intake at the Paramount. Warners took the booby prize with "General Crack," which was unable to gross more than $6,375 at the World, an 85% rating for the picture.

Weather: Warm.

Opposition: "General Crack," Warners; "Vagabond King," Paramount; "Officer O'Brien," 4 acts RKO vaude, Orpheum. "Phantom of the Opera" (3 days), State; "Locked Door" (4 days), State.

"GENERAL CRACK" (W. B.)

WORLD—(2,500), 25c-50c, 7 days. **Other attractions:** Winnie Lightner short (W. B.) Par. news. **Gross:** $6,375. **Rating:** 85%.

"VAGABOND KING" (Par.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** Par. news, orchestra and organ. **Gross:** $12,100. **Rating:** 110%.

"OFFICER O'BRIEN" (Pathe)

ORPHEUM—(3,000), 25c to 60c, 7 days. **Other attractions:** Rosita Moreno and Jim McWilliams co-headliners in 4 act RKO bill, Pathe news and cartoon. **Gross:** $15,000. **Rating:** 100%.

"PHANTOM OF THE OPERA" (M-G-M)

STATE—(1,200), 25c to 40c, 3 days. **Other attractions:** Universal news, comedy, cartoon. **Gross:** $3,125. **Rating:** 125%.

"LOCKED DOOR" (U. A.)

STATE—(1,200), 25c to 40c, 4 days. **Other attractions:** Universal news, comedy, cartoon. **Gross:** $2,225. **Rating:** 90%.

"Phantom" Surprises L. A. With $23,500

(*Continued from page* 41)

Out," "Hell Harbor," "Rio Rita," "Delightful Rogue." **Gross:** $23,500. **Rating:** 137%.

"HOLD EVERYTHING" (Warner)

..**HOLLYWOOD**—Warner Brothers' Hollywood (3000), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, sound news. **Gross:** $29,900. **Rating:** 207%.

"HELL HARBOR" (United Artists)

LOS ANGELES—United Artists (2100), 1st week, 7 days, 35c to 75c. **Other attractions:** Christie talker comedy, Paramount sound news, Gaylord Carter organ concert. **Opposition:** "Phantom of Opera," "Under Teas Moon," "Honey," "She Steps Out," "Rio Rita," "Delightful Rogue." **Gross:** $23,500. **Rating:** 174%.

"UNDER A TEXAS MOON" (Warner)

LOS ANGELES—Warner Downtown (2400), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, sound news. **Opposition:** "Phantom of Opera," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor," "Rio Rita." **Gross:** $25,000. **Rating:** 167%.

"DELIGHTFUL ROGUE" (RKO)

LOS ANGELES—RKO (2700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, Pathe sound news. **Opposition:** "Phantom of Opera," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor," "Rio Rita." **Gross:** $16,300. **Rating:** 102%.

"RIO RITA" (RKO)

LOS ANGELES—Orpheum (2750), 6 days, 35c to 65c. **Other attractions:** Talker comedy, Pathe sound news. **Opposition:** "Phantom of Opera," "Under Texas Moon," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor." **Gross:** $9,700.

"STREET OF CHANCE" (Paramount)

HOLLYWOOD—Grauman's Egyptian (1800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Coral" Idea, "Voice of Hollywood," Movietone news. **Gross:** $14,900.

Cause for Murder

Hollywood.—Mollie Merrick, the N.A.N.A. sobbie, tells of an incident where a famous New York playwright was brought to the Coast by one of our biggest and best studios, which put him to work on a story. It was weak, but he labored to build it up. He put in harder hours toiling on dialogue for this than he ever had on his own works.

Seven days later an assistant to the assistant of the producer's assistant burst into the room.

"Quit working on that story—boss's orders—we don't own it!"

Playing Around

(*Continued from page* 47)

stamp. Chester Morris, as "Nicky," has a clear enunciation that is delightful and plays his role capably. But we've seen much better actresses than "America's Girl Friend" in Screendom's lower strata.

Get good shorts to give them their money's worth.

Based on "Playing Around" by Frances Nordstrom. Produced and distributed by First National. Adapted from "Sheba" by Vina Delmar. Directed by Mervyn LeRoy. Length, 6,057 feet. Running time, 66 mins. Release date, Jan. 19, 1930.

THE CAST

Sheba Miller.....Alice White
Nicky Solomon.....Chester Morris
Jack.....William Bakewell
Pa Miller.....Richard Carlyle
Maude.....Marion Byron
Joe.....Maurice Black
Morgan.....Lionel Belmore

Anybody's War

(*Paramount—All-Talker*)

Plenty of Comedy

(*Reviewed by Walter R. Greene*)

THE Two Black Crows appear entirely in burnt cork in their second Paramount production. Little attempt is made to get serious, with the result that "Anybody's War" carries plenty of comedy—most of it sure-fire.

With the starring team established in its present spot of prominence through comedy past performances, "Anybody's War" will probably be a better attraction than "Why Bring That Up?".

For the week runs and subsequent bookings, the picture will prove satisfactory comedy entertainment, with calibre of draw depending entirely on standing of the Crows in each particular community.

Richard Wallace turned in a fine piece of direction, and had a nicely tempoed story with dialogue to work with. Charles Mack shoulders most of the burden of the picture, with his partner acting mostly as "feeder." A dog, Deep Stuff, darned near carries off the interest.

The Crow boys, Amos and Willie, after much hesitation, join the army and go overseas; finally coming back as heroes with the attendant decorations. The story is light and episodic, but full of humor and laughs. Walter Weems, besides writing the dialogue, played a prominent part as a negro sergeant to satisfaction.

Musical shorts and news weekly will blend here.

Produced and distributed by Paramount. Story by Charles E. Mack. Screen play by Lloyd Corrigan. Dialogue by Walter Weems. Adapted by Hector Turnbull. Directed by Richard Wallace. Edited by Otho Lovering. Photography by Allan Seigler. Length, about 6,750 feet. Running time, about 75 minutes. Release date, not set.

THE CAST

Amos Crow and Willie Crow, the Two Black Crows.....Moran and Mack
Mary Jane Robinson.....Joan Peers
Ted Reinhardt.....Neil Hamilton
Captain Davis.....Walter McGrail

Week's Lineup Of Shorts Hits New High Mark

"The Golden Pagoda"

(*Pathe—Talker—2 Reels*)

Don't Fail to Get This

If others in the new "Vagabond Adventure" series measure up to this initial release, by all means book the group. It has thrills, keen interest and picturesqueness. And entirely different from anything on the boards today. What more could you ask for?

Tom Terriss, the "vagabond" director, gathered several thousand feet of unusual camera studies of interesting spots in foreign lands. The material was split up into a group of shorts and dubbed with verbal descriptions of the highlights, spoken cleverly by Terriss, who has a likable English accent. Running time, 11 minutes.

Fine for practically any type of picture

"Pretzels"

(*Educational—Sound—1 Reel*)

Clever

Paul Terry's latest creation in his new series of "Terry-Toons" series stack up with the best in cartoon subjects with voice and musical synchronization. A nice job, handled intelligently. Running time, 6 minutes.

Okay for a dramatic feature, offering nice relief.

"Ride 'em, Cowboy"

(*Pathe—Talker—2 Reels*)

Snappy Stuff

A FOLLIES" musical comedy with a Western background and directed by Arch B. Heath. Principally deals with clever song and dance numbers, interspersed with humorous dialogue by Lester Dorr. Thelma White heads an effective cast which includes Eddie Elkins and orchestra. Running time, 21 minutes.

Good comedy or dramatic talker, without music, will go well here.

"Dixie Days"

(*Pathe—Sound—1 Reel*)

Fine Fun

A SOUND cartoon take-off on "Uncle Tom's" Cabin, done before in pen-and-ink style, but surely no more effectively than in this short, in which many highly entertaining gags are pulled by Van Beuren. Running time, 7 minutes.

Ideal as relief for heavy dramatic feature material.

"Audio Review—No. 14"

(*Pathe—Sound—1 Reel*)

Mildly Diverting

THREE out of four units incorporated in the current review just about hit par. The last one clicks heavily. It shows 50 crackerjack girl swimmers in various forms while in a large indoor Viennese pool. Particularly appealing because of its unusualness. Running time, 10 minutes.

Book this one with a comedy feature.

They May Be Short in Length But the Public Is Always Searching for Them

Audio Review, No. 15

(Pathe Sound—1½ Reels)

A Pip!

ONE of the most intelligent reels turned out by Terry Ramsaye, who dug deep into the files of Pathe News and unearthed historical shots taken by Pathe News cameramen who attended various events of American history. Ramsaye burlesques the discovery of America, the battle of Bunker Hill and other notable phases of early life in the States with funny captions, done a la early newsreel style. Good stuff!

The old porcelain nicknacks are brought into play for the opener, in which Ramsaye attempts to portray a brief analysis of prohibition history. This is done cleverly, but might cause a squawk where prohibition is frowned upon. Number two in the reel reveals parts of the show being staged in New York by the recently arrived Japanese players. This is a crackerjack subject. It runs 17 minutes.

Will fit well with a musical comedy or dramatic feature.

"Tee Time"

(Sullivan-Copley Films—1 Reel)

Out of Tune

IN a desperate effort to prove that a cartoon comedy can be just as versatile as a sound feature, and create just as much noise, the producers of this "Felix the Cat" offering lost their sense of humor somewhere along the way, and the laughs are few and far between. The main idea was to get a musical note out of every object pictured, from a convertible rhinoceros-piano to a golf ball, but it doesn't click.

Play it if you have to, but it's not up to par. Needs strong support.

"Jest for a While"

(Vitaphone Varieties—No. 941)

Entertaining

BARRY and Whitledge in a vaudeville act that gets over satisfactorily, the patter being somewhat subtle at times, but quick-trigger and original to a considerable extent. Miss Barry sings one song—but it's all in fun.

O. K. for any type of house, although they won't rave about it.

"Hello, Thar"

(Vitaphone Varieties—No. 930-31)

Could Be Worse

IT'S billed as "a howling travesty on the Klondike Gold Rush," with Eddie Buzzell trying hard against odds to wring laughs out of the audience, but many of the spoken wisecracks entertained our grand parents at one time. It got two laughs out of a Broadway audience. You couldn't fool Eddie, though; he knew the camera was there all the time. He is not so hot in pictures.

Satisfactory as an adjunct to a strong feature.

"A Western Knight"

(Educational—Talker—2 Reels)

Don't Miss This One

EDDIE LAMBERT at his best. No more can be said for any man.

Eddie is seen here as a cowboy and the entire reel is done as a burlesque on Westerns, with the usual shoot 'em up business featuring Eddie and his gang of cluck cattle chasers. Stephen Roberts directed. He did a fine job. Running time, 20 minutes.

Run it with heavy feature stuff.

"The First Seven Years"

(Our Gang—Metro—2 Reels)

Great Stuff

THERE ought to be a law to compel every adult star in Hollywood to see every "Our Gang" comedy and learn how to act, thereby saving millions of pains in the neck daily. For these youngsters are so natural and so camera-unconscious that it is unalloyed bliss to watch them. In this one the piece de resistance is a duel with swords that's a scream, especially when the fighters transfer their battle to a yard filled with Mammy's wash hanging out to dry. When they get through it looks like No-Man's Land. This one clocks a lot of laughs. Directed by Robert MacGovern. Running time, 20 minutes.

Don't be tongue-tied about it! O. K. with any feature.

"Brown Gravy"

(Chester—Paramount—2 Reels)

Silly Stuff

THIS is much ado about a spiritualistic faker in Birmingham's Darktown, who tries to promote a widow for the dough left her by friend husband. He warns her against her new suitor and instructs her to turn over a grand as first payment on an operation to be performed on her late husband in the spirit world. Tiresome and silly. Running time 30 minutes.

You'll need strong support for this.

"When My Dreams Come True"

(Advance Trailer—Sound—1 Reel)

Very Good

ANOTHER of the animated song reels, which fit nicely on any program. They have good follow-up value, and can be used for community song-fests. This one has Gene and Glenn, radio entertainers, singing the number, which is a good one. Running time 9 minutes.

Good with any feature.

"A Perfect Match"

(Pathe-Talker—2 Reels)

Something Different

THE late George LeMaire's last production. It centers around Jewish dialect and is funny enough, until they lay it on too thickly near the end. Cut shorter, this would click nicely. It's different than the usual run-of-the-mill stuff. Running time, 20 minutes.

Slip this in with a light feature.

How Come?

"Incidentally," writes B. A. Rolfe, "with the growth of the talkie industry, producers are finding it necessary to open studios in many of the foreign capitals.

"One movie maggot seemed much perturbed in his office. 'What's wrong?' asked a friend, 'You look upset.'

"'Hey I got trouble!' the film man answered. 'Here I hev to open an office in Tokio and I don't know who to put in charge. I hevn't a seengle relative there!'"—*N. Y. Daily News*

"Bowery Bimboes"

(Charles Chase—2 Reels)

Good Comedy

OSWALD makes an [illegible] reeling a [illegible] clever situations in this newest animated cartoon subject. The musical synchronization hits [illegible]

Just the thing for a dramatic feature.

"Hallowe'en"

(Universal—Talker—2 Reels)

Okay

ALTHOUGH there is not much variation in the basic thought upon which the [illegible] pretty good lineup of entertainment values, and this one is no exception. It has comedy, music and enough interest to hold up. Ann Christie leads her gang of juveniles through a Halloween party, with a gang of gypsies lurking in the background. Running time, 20 minutes. Director, Ray Taylor.

Slip this in with a good dramatic feature in need of light comedy.

"Follow Me"

(Universal—Silent—2 Reels)

Just in Between

THE plot is stale and Arthur Lake's alleged humorous antics are proving monotonous. They should persuade him to deviate a little from that long-legged looseness of his, which is no longer funny. The story concerns the time-worn haunted house gag, so old that it kills whatever angles Director H. Edwards used to put it across. Running time, 19 minutes.

[illegible] *must be good.*

"Brats"

(Hal Roach—M-G-M—2 Reels)

Full of Laughs

THE funny team in a new twist. Here you get two of Laurel and two of Hardy in the same comedy. They play the father of the brats and the brats themselves. A novel turn and different from the usual run of comedy. The comedians are very amusing in both roles and the sequences drolly clever. Holds up well with the preceding releases in this topnotch group. Directed by James Parrott and produced by Hal Roach. Running time, 21 minutes.

[illegible]

Franz Liszt

(Cinephone)

Episodes in Composer's Life

AS one of the Famous Music Master Series of shorts this comes pretty nearly being a leader in entertainment value. Liszt not only was a great composer, but his life, which ended as a cloistered abbe away from the women he loved in his youth, was drama personified. His Second Hungarian Rhapsody and "Dream of Love" are played with accompanying incidents that inspired them, one a gypsy love scene that has real merit. Running time, 11 minutes.

[illegible] *drama.*

Authors Demand Passage of New Copyright Bill

Washington—The patents committee of the House held hearings this week on the general copyright revision bill, which will affect the motion picture rights of literary property, and numerous authors whose stories have appeared on the screen appeared to urge the passage of the measure.

The new bill, which proposes the first extensive modification of the copyright law since the act of 1908, has as its chief purpose to bring the United States under the rules of the International Union; to bring the old law up to date so as to deal with the inventions of the last twenty years, such as motion pictures, radio, television and talking pictures, and to extend copyright from the present limits of twenty-eight years and twenty-eight years renewal to fifty years after the death of the author.

The proposed law would also permit the author to distribute his copyright into various entities, giving a magazine copyright, a book copyright, a motion picture copyright, and so forth, with full legal title in each, to each of the various interests to which he sells. This cannot be done under the present law except by trade practices, a cumbersome method when legal disputes arise.

W. E. Totals 6,267

World wide installations of Western Electric sound systems now total 6,267. Of this number 3,764 are in the United States and 1,503 abroad.

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Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet
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Also A La Carte Service
Room, Single, $2.00 - Double $3.00 Per Day
Bath, Single, $3.00 - Double $5.00 Per Day

Vernon's Reasons

St. Louis—Wally Vernon, master of ceremonies at the Granada, apparently ate himself out of house and home, as meals form the largest items in the debts he listed in connection with his voluntary bankruptcy case now pending before the Federal Court. His schedule shows debts of $2,270 and assets of but $290, including $90 in furniture and $200 in clothing for which he claims exemption. Among his creditors are a sheet music concern, $650 for attorney fees, $750 due a finance company on a straight 8 automobile and a $350 judgment.

Whitbeck's Showman Book

Hollywood—Frank Whitbeck, advertising and publicity manager of Fox West Coast Theatres, is writing a book on showmanship, advertising and publicity which will be circulated to managers of all houses on the circuit. Whitbeck is not taking an authoritative angle," but is handling every branch of theatre advertising with explanations of fundamentals—then telling the readers to use their showmanship without limit, but with good, common sense.

Sunday Shows for Palmyra

Palmyra, N. Y.—Sunday pictures were assured for another western New York town last week when Palmyra voters adopted a proposition calling upon the Village Board to legalize Sunday performances in one of the largest poll turnouts in the municipality's history. The next step is a village ordinance.

Photophone Building on Coast

Hollywood—Contracts have been awarded for the erection of a new general office building by RCA Photophone, Inc., at Santa Monica Boulevard and Orange Drive and construction will begin immediately, according to F. M. Sammis, general representative of the corporation on the Pacific Coast.

Radio Buys "Cimarron"

Radio Pictures has purchased the talking picture rights to Edna Ferber's "Cimarron," which is to be one of the company's major productions on the 1930-31 program.

A. R. BOYD ENTERPRISES
WE BUILD, BUY, LEASE, OPERATE OR MANAGE MOTION PICTURE THEATRES IN PENNA.—NEW JERSEY DELAWARE—MARYLAND —DISTRICT OF COLUMBIA— VIRGINIA AND W. VIRGINIA
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of Motion Picture News, published weekly at New York, N. Y., for April 1, 1930.

State of New York, } ss.
County of New York, }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. J. Hudson, 729 7th Ave., New York City, who, having been duly sworn according to law, deposes and says that he is vice-president of Motion Picture News, Inc., the Publishers of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 Seventh Ave., New York City.

Editor, Maurice D. Kann, 729 Seventh Ave., New York City.

Managing Editor, Charles F. Hynes, 729 Seventh Ave., New York City.

Business Manager, E. J. Hudson, 729 Seventh Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Motion Picture News, Inc, 729 7th Ave., New York, N. Y.; Stockholder, The Angus Co., 15 Exchange Place, Jersey City, N. J.; Stockholders, Angus Co., 15 Exchange Place, Jersey City, N. J.; Bodel & Co., 32 Custom House St., Providence, R. I.; James M. Heatherton, 239 W. 30th St. New York, N. Y.; Muriel D. Heatherton, 239 W. 30th St., New York, N. Y.; Wm. A. Johnston, 729 7th Ave., New York, N. Y.; J. A. Plummer, 215 Central Ave., Cranford, N. J.; Rowland Co., 560 Angell St., Providence, R. I.; H. H. Young, 32 Custom House St., Providence, R. I.; J. M. Heatherton Corp., 239 W. 30th St., New York, N. Y.; Stockholders of J. M. Heatherton Corp., 239 W. 30th St., New York, N. Y.; James M. Heatherton, 239 W. 30th St., New York, N. Y.; M. D. Heatherton, 239 W. 30th St., New York, N. Y.; L. N. Heatherton, 239 W. 30th St., New York, N. Y.; H. A. Heatherton, 239 W. 30th St., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

E. J. Hudson,
Vice-President.

Sworn to and subscribed before me this 22nd day of March, 1930.
(Seal) Wm. V. Cunniff.

Notary Public, Bronx County, Bronx Co. Clerk's No., 168; Certificate filed in New York County, N. Y. Co. Clerk's No. 921; Register's No., 1C619.
My commission expires March 30, 1931.

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. . . ADVERTISE IT . . .



First sketch of $500,000 theatre to seat 1,800 planned by Warners at Huntington Park, California. E. Marcus Priteca of Los Angeles is the architect

Ultra-Modern Is How Warners Describe Plans for West Coast

Wide Film, the Acme in Sound Reproduction Among Construction Problems These Theatres Will Encounter

NEW theatres of the most modern design and involving joint expenditure of over $1,000,000 are to be built by Warners in San Pedro and Huntington Park, California, at once. J. L. Warner states plans are nearing completion and bids will be asked for at an early date for these two enterprises.

The Huntington Park theatre will be an 1,800-seat house in Italo-Spanish design, with a main floor and balcony. The structure will occupy the entire lot on Pacific Boulevard between Zoe and Saturn Streets, with a frontage of 114 feet and depth of 150 feet. The building will house six stores in addition to the theatre and will cost when completed over $500,000. It will be called Warner Bros. Huntington Park.

The San Pedro theatre will seat 2,000 and will be built on Sixth Street, just east of Pacific, occupying a frontage of 150 feet. There will also be six stores and twelve offices in the building, and the entire enterprise will cost $600,000.

Both of these theatres, it is promised, will represent the most advanced types of architecture and construction and will be complete in every detail. The plans include air conditioning and refrigerating plants, pre-set remote control switchboards and other modern features found only in the big theatres of metropolitan cities. Both theatres will be built to accommodate the new large screens, identical with those which will shortly be in use in Warners' largest Eastern theatres. Plans for both have been drawn by E. Marcus Priteca of Los Angeles.

Warners' Beverly Hills theatre will be the next addition to the rapidly expanding chain on the Coast. Warner Brothers Pacific Coast Theatres has acquired from the owner, Harley J. Hoyt, the property at the southwest corner of Wilshire Boulevard and Reeves Drive, opposite the Beverly Hills branch of the Bank of California, and will at once start construction on a 2,000-seat deluxe theatre covering the entire site.

This will be the third new theatre in the greater Los Angeles district to be put into construction by the Warners immediately, as only a few days ago they announced that work would start at once on deluxe theatres in Huntington Park and San Pedro.

The Beverly Hills theatre will house all Warner and First National pictures. The theatre, while not quite as commodi-

ous as the Warner Hollywood, will nevertheless be comparable in design, treatment, equipment and comfort to that structure.

It will be entirely modern in architectural treatment. Located in the heart of the Beverly-Wilshire district, the theatre will be accessible to residents of the surrounding communities. With Warners' Forum, opened recently, and Warner's Hollywood, Downtown and Whittier theatres in full operation, as well as Warners' Fresno, expansion plans of the company are rapidly developing.

The program, now reaching its stride in the nation-wide race for theatre domination with Publix, Fox and RKO significant factors in the field, gives the former organization its first opportunity to embody in proposed theatres actual application of its experience in sound reproduction.

Acoustical improvements, model projection booths with the manifold devices now on the market available for better sound, are to receive particular attention. Auditoriums are to be submitted to treatment in order to assure a maximum result in tonal quality and, in connection with this, it is entirely possible that changes in line and design may be brought into play to meet the vagaries of sound waves rather than adapt the present type of auditorium to talking pictures.

Pioneering Again

JUST as they took the lead in experimenting in and developing sound picture recording and reproducing, Warners again are planning pioneering ventures in the field of theatre construction, furnishings and equipment.

The company for some time has been quietly working on a number of new theatre features, THE SHOWMAN has been informed, some of them declared to be of a revolutionary nature. Acoustical treatment is one of the big features of this development program, it is stated.

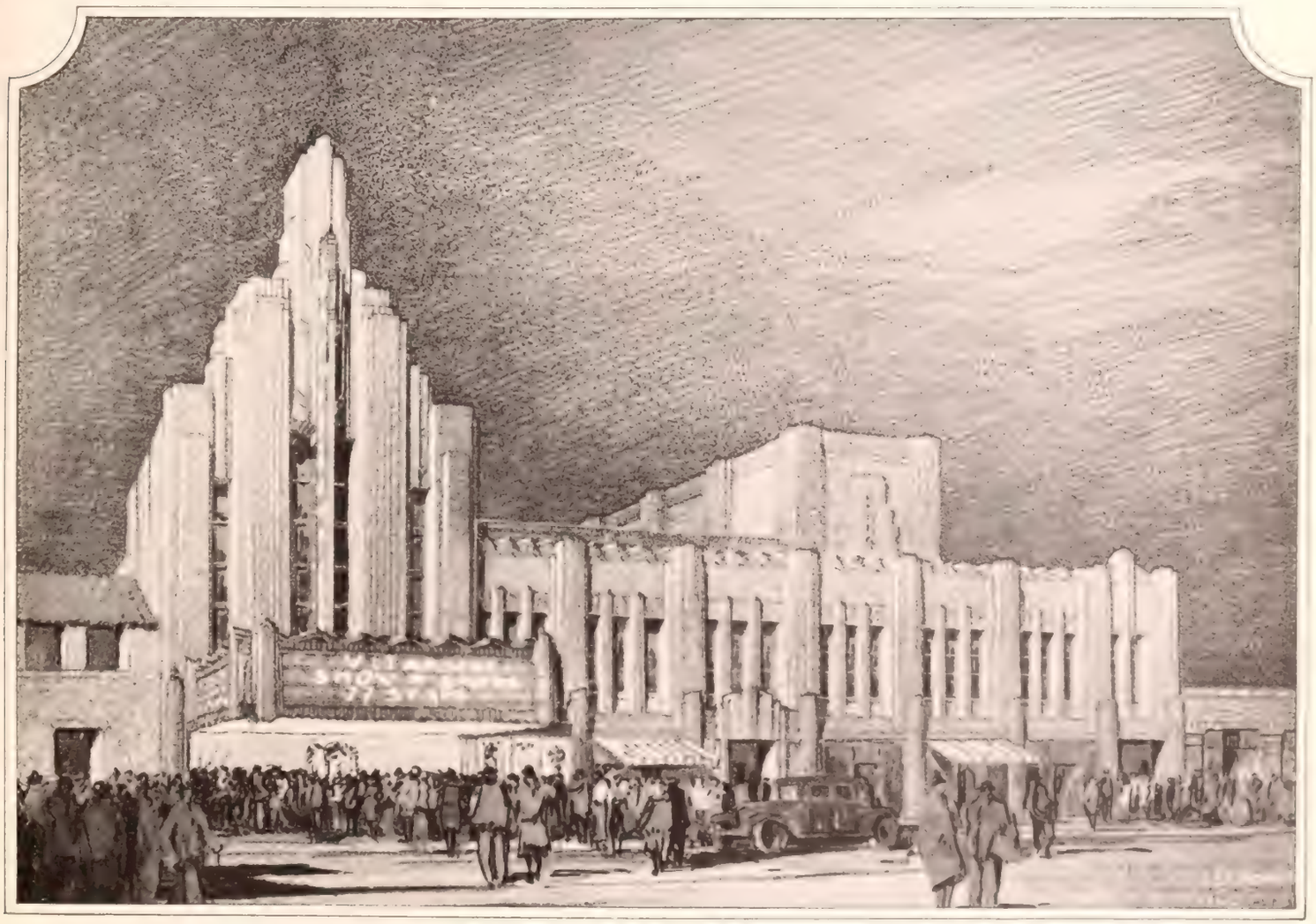
The Warner organization has been at work for some time on a wide screen process of its own. While the experimental work has been kept quiet, THE SHOWMAN understands that progress under the guidance of Joe Hornstein has been substantial. The development entails entirely new problems in the booth which architects and builders of new theatres realize they must take into consideration.

Power lines and floor area for the larger equipment are among the drastic changes necessary in the booth and, while wide film may prove to be slower in arriving than many industry leaders anticipate, plans for new theatres must be elastic enough to meet the change over if and when it comes.

Placing of seats is another problem which confronts new theatre building. Unless there is developed a process which eliminates distortion, difficulties are foreseen in the disposition of chairs flanking the new large-sized screen required with wide angle film.

Warners, it is said, have given both of these angles careful study, and developed a plan of seating arrangement which will assure maximum effectiveness for sound distribution throughout the theatre auditorium. New materials to help assure volume control also are said to be included in these tests.

A number of other problems of improved acoustics are said to have been solved by the Warners, who will introduce them in their new houses now under construction or planned.



San Pedro is one of the first towns on the Warner building program for the West Coast. This is how the architect envisions the $600,000 *house planned for that city*



Another Contribution to Ranks Of the Atmospheric Theatre

The Spanish Motif Stressed in the New Texas in San Angelo, Robb and Rowley's Sixtieth

THE Texas at San Angelo, Texas, newest addition to the circuit operated by Robb and Rowley in Texas and Oklahoma, is the latest to the growing roster of atmospheric theatres springing up all over the nation.

Designed by W. Scott Dunne of Dallas, a specialist in theatre architecture and well known to exhibitors in the section of the country in which he functions, the Texas reproduces with fidelity a Spanish hacienda. The opportunities for decorative touches which this style of theatre permits have been utilized by both architect and builder to secure the maximum in effects.

Interesting twists have been given to the columns supporting the balconies. Hanging shawls are a part of the balcony decorations.

The Texas is another demonstration of the feasibility of the One Contract Plan of the National Theatre Supply Company by which this house was equipped. It is the second of the Robb and Rowley chain to be so handled, the other being the Ritz at Corpus Christi, for which Dunne also prepared plans.

Indicative of the many elements which go up to make the modern theatre is a partial list of the commodities supplied the Texas by National. They range from Crystalite changeable letters for use on the marquee, Belson flood lamps for exterior illumination as well as regular lighting lamps, admission signs, various types of electric signs, lobby frames, rails for the box-office, stage rigging, stage scenery and drapes, carpets, carpet padding, acoustical felt for use in conjunction with sound reproduction.

National's participation embraced deliveries of furniture for the lounge and rest rooms, lighting fixtures, the Spanish shawls which enhance the charm of the hacienda windows. Projection equipment includes Simplex machines while other lines of accessories used in the Texas embrace the Brenkert F-7 apparatus, Peerless hi-intensity lamps, Ross lenses, Gold E Kwik change lense mounts, enclosed rewinds and eye shields. The booth tables are those supplied by National as are the real cabinets. Strong supplied the change over-devices, Hertner the tranverters and Simplex the ticket selling machines.

National's plan calls for the building of a theatre from the ground up, on a one contract basis. National aids from the time of selecting the site, arranges financing if required, provides the architect and designs the plans to completely equip the finished theatre, arranging for or supplying every needed accessory or item of equipment.

The plan was inaugurated soon after nationalization of the company a few years ago and since has been utilized by many theatres in all sections of the nation.



Conforms an interesting treatment of columns supporting the balcony of the Texas Theatre and that always vital requisite—comfort for the patron.

A bit of Spain transplanted to the Southwest The hacienda effect encompassed within the walls of the new Texas at San Angelo showing details of decoration

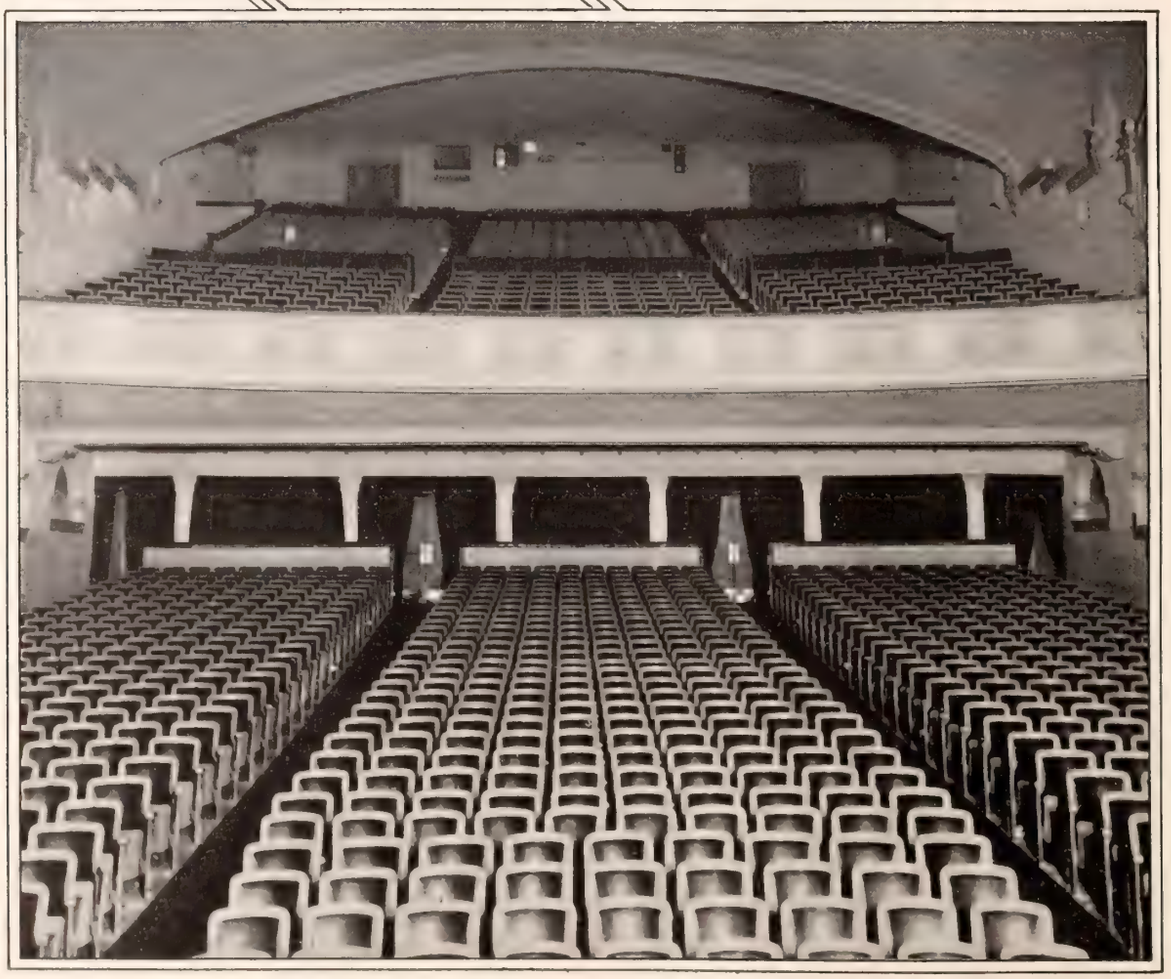




Southern and Spanish form the restful atmosphere of the ladies' room This illustrates how effectively [illegible] has been [illegible] this room of the construction at the new Texas



A long shot of the Texas Theatre at San Angelo pictorially demonstrating the charm of the atmospheric type of house. The opportunity to use drapes and velvets as well as massive iron fixtures should be noted.



The sweep of the auditorium and balcony of the new Texas cameraed from the stage. The Gothic arch of the balcony adds a simple, yet effective touch to the symmetry of the interior

Build Wisconsin House To Meet Talker Needs

BUILT especially for sound, A. P. Desormeaux's new Eastwood, a neighborhood house on Madison's East Side, is being heralded in southern Wisconsin for its acoustical qualities. The theatre seats 1,000, and its atmospheric treatment echoes the romance and dignity of Old Spain.

The provision of a free automobile parking space adjacent to the theatre, accommodating 500 cars, for the use of patrons is a unique expression of showmanship on the part of the management. The illuminated dome of the Eastwood may be seen practically the whole length of Atwood Avenue, which is the main artery of one of Madison's most thriving community centers.

The entrance lobby is a tower room. It rises 37 feet above the floor, and contains the ticket booth done in hammered gold and Benau-jaune marble. High on the grey and rose walls are eight murals depicting the Mediterranean along the Spanish coast. On each of the four walls is a balcony of hand-wrought iron, draped with Spanish shawls, and surmounted by tall etched mirrors. A chandelier in Spanish motif lights the tower room. It is five feet in diameter, and is made up of stained glass and crystal.

(Continued on page 90)



Above—An unusual photograph of the foyer dome at the Eastwood. The illustration also conveys a graphic idea of the decorative scheme used for the walls.



Right—Showing detail of decorations which adorn the panels flanking the stage on either side. The mood of the theatre, which is atmospheric, is further enhanced by this conception.



The main auditorium photographed from the left side of the balcony. Revealing again how the illusion of the outdoors, obtained through the properly planned and executed atmospheric theatre, is obtained.



Above—The attractive front of the Eastwood Theatre at Madison, said to be the first house in Wisconsin especially built for sound.



Above—A view of the foyer from the inner lobby. Openings of the ducts bringing fresh air from the auditorium into the foyer may be seen in the ceiling.



Looking the length of main floor foyer of the Eastwood. The stairways leading to the balcony have newel posts of gracefully wrought iron. Doors on the left lead to the auditorium.



A piece of attractive art work which decorates one of the stairways leading to the balcony. The heavy carpet here shown adds luxury to the surroundings.

STAGE LIGHTING

IN THE MASTBAUM THEATRE, PHILADELPHIA.

THE new Mastbaum, said to have cost $5,000,000, is Philadelphia's largest theatre. Thousands of dollars are spent each week on stage presentations of the highest type. Nothing is sacrificed in the newest and largest member of the Stanley Co. of America Chain to present entertainment of the finest sort.

Stage lighting plays a part of tremendous importance in each week's show. As is the case in most of the world's leading theatres, Vitrohm (vitreous enamelled) Dimmers, are used to give an unequalled range and flexibility of lighting effects. To the successful stage presentations in the Mastbaum, Ward Leonard Vitrohm Dimmers are contributing their full share.

The newest, largest and best known of Philadelphia's motion picture theatres specified Vitrohm Dimmers — they are backed by 38 years' experience in the design and manufacture of equipment for the complete and accurate control of lighting.

Bulletin 75, describing Vitrohm Dimmers and their applications to stage lighting, will be sent upon request without charge.

WARD LEONARD ELECTRIC CO. **MOUNT VERNON - NEW YORK**



A scene from a colorful stage presentation in the Mastbaum Theatre.



LIGHT AND FIRE have [illegible] been closely linked with the [illegible] and rites of savage and semi-civilized tribes. The African Negro, prior to [illegible] fire. Light and flame mark the center of a [illegible] dance.



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National Theatre Supply Company,
624 So. Michigan Ave., Chicago, Ill.

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Better Reproduction Claimed for Sound-on-Disc over Film Method

Expert Concedes One System Has Advantages Over the Other, But Explains Why He Favors the Disc

PRACTICABILITY, economy and better reproduction are advantages claimed for sound-on-disc as contrasted with sound-on-film recording in an address made Wednesday by Porter H. E. Evans, chief engineer of the western Vitaphone studios, before the International Association of Radio Engineers in New York.

Porter stressed the development of sound pictures and their analogy to radio broadcasting. Warners, he said, chose and is continuing disc recording, because the company found this system produced best results. If results with sound-on-film become superior, he declared, Warners will switch to this method of recording.

"There are many things to be considered in comparing the relative merits of disc and film—in some, the advantages lie with film, in others the advantages lie with disc," Evans pointed out. "It might be well for us to pause long enough to look at one or two of the factors to be considered.

"When the sound track is placed on the film alongside of the picture, it is necessary to replace the entire print whenever a new sound record is needed," he continued. "Inasmuch as a 1,000-foot release print costs many times that of a disc, it is only natural that there is a marked reluctance to retiring a print before it is absolutely necessary. As a result, sound film is frequently retained in service long after it would be desirable from the sound standpoint to retire it. No definite information is available on the life of film containing sound track and what is available is not reliable because there are no established standards for determining when the useful life of sound track has been passed. With disc recording, additional records are furnished to replace the records in service whenever there is a noticeable depreciation in the quality of the reproduction—the exhibitor being advised not to play one record over 20 or 30 times.

"It is frequently stated that a better result can be obtained with film than with disc recording. This statement is based on tests made in the laboratory where every step in the recording, developing, printing and reproductions is under the control and supervision of engineering experts. In practice, however, where film must be developed and exhibited in large quantities, it is impossible to get the expert handling which is required to obtain satisfactory results—this is especially true on the exhibition end.

"From the standpoint of the equipment, a disc reproducer is simplicity itself—the only attention the reproducer requires in the projection booth is the insertion of a new needle for each new disc—if anything goes wrong with the reproducer a new one may be installed quickly, easily and cheaply. On the other hand, the film reproducer is complicated by comparison. There are a number of adjustments which must be made with a high degree of precision in order to obtain satisfactory results. Two additional stages of amplification are required, in which the energy level is extremely low and the afore, the problem of excluding extraneous noise is very difficult. As the projectionists in the booth become more familiar with the handling of sound track and more expert in the maintenance of the sound track reproducer we may expect the results in the theatre to improve.

"On the surface there appears to be a marked advantage in the use of sound film in the editing process. In practice, however, this operation is not so simple as it appears at first. While sound film has its use in editing it also has its limitations.

"It is interesting to compare the film and disc record of the same sound. As the wave form of a photographic record is more evident in the variable area method than in the variable density method, we will make a comparison between the disc and the variable area method.

"In a disc reproducer the induced voltage is proportional to the transverse needle velocity. This means then that for uniform output level the amplitude of the sound track on a disc record is inversely proportional to the frequency.

"In a photoelectric cell, the current output is directly proportional to the instantaneous value of the light entering the cell—in other words, the amplitude of a photographic record for constant output is independent of the frequency.

"Figure 3 illustrates the effect of frequency upon amplitude in the two types of recording. It will be noted that in disc recording the amplitude at 3,000 cycles is only one per cent of the amplitude at 50 cycles for the same sound output level while in the case of film recording the amplitude is the same at both frequencies for the same output level.

"To illustrate this effect a little further we have imagined a base violin, a cello and a violin playing simultaneously at equal volume. To simplify this illustration further, we have assumed that the instruments produce sinusoidal waves bearing a frequency ratio of 1, 3 and 9 and have shown the resulting wave form that would be obtained on the film and disc record. Figure 4 is very interesting.

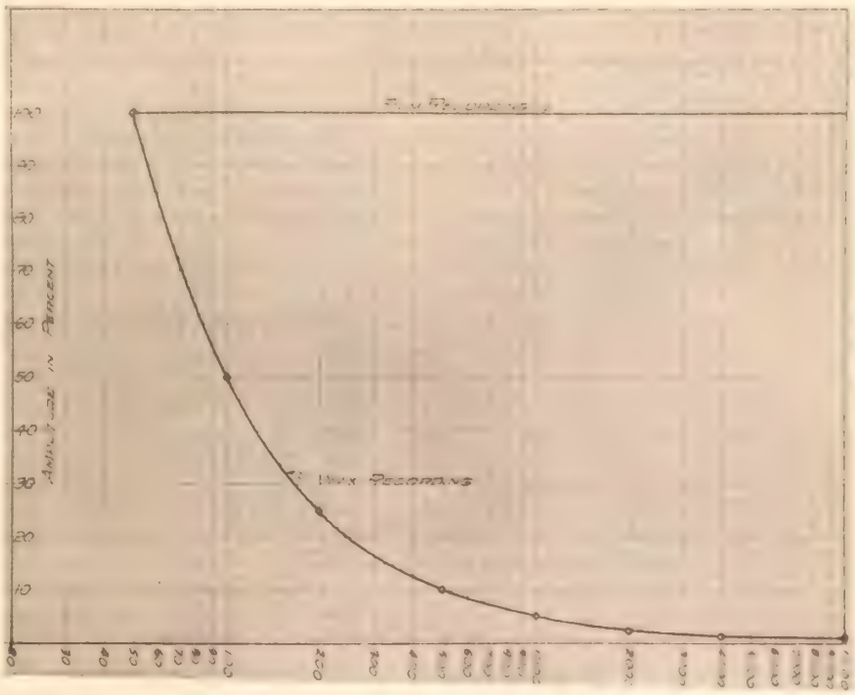


FIGURE 3

Frequency amplitude relations wax and film recording constant output level

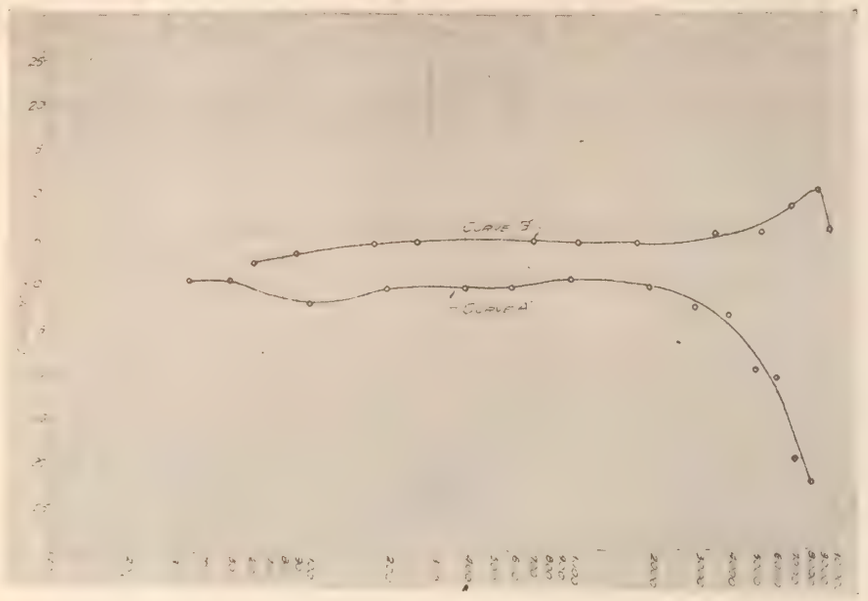


FIGURE 5
Frequency characteristic — experimental dynamic reproducer

The high frequencies are scarcely evident on the disc record by comparison with the film record. An inspection of figures 3 and 4 illustrates why the presence of high frequencies need not be considered in establishing the level for wax recording while they must be considered in establishing the level for film recording.

Cites Relative Recording Levels

"It will be observed that if the level of the low frequency sounds are kept within the prescribed limits on wax recording that the monitor man need not pay much attention to the high frequency sounds. In film recording, however, it is essential that the sounds of single frequency be recorded at a relatively low level in order to prevent overloading when complex sounds occur.

"When we observe the relatively low amplitudes which are involved in recording high frequencies, it makes it easy to understand why it is difficult to eliminate surface noise from disc recording and why this surface noise is high pitched. It is extremely difficult to obtain a surface on the wall of the groove which is free from slight irregularities. If these irregularities occur at frequent intervals they need only be of molecular proportions in order to produce relatively large volumes of sound.

"It is interesting to note what the limiting factors are in extending the frequency range beyond that in current use. In this connection a study of the wave length of the recorded sounds is valuable. In order to keep the length of one reel of film long enough to be practical, it was necessary to materially lengthen the playing time of the commercial phonograph record. This was accomplished by increasing the diameter of the disc and by reducing the speed of rotation. Commercial records rotate at 78 r.p.m., while Vitaphone records rotate at 33 1-3 r.p.m. It will be evident that this change in speed will materially effect the wave length of the recorded sound.

"It is obvious that if the radius of curvature of the recorded sound becomes less than the radius of the reproducer needle that it will be impossible for the needle to follow the sound wave. It is also evident that for a given wave length the radius of curvature decreases as the amplitude increases and, therefore, for wave lengths corresponding in magnitude to the diameter of the reproducer needle there will be a limit to the amplitude which it is capable of reproducing. In addition, there is an effect in reproducing these frequencies which is analogous to overloading in an amplifier or radio transmitter. As this effect is usually confined to the last octave, the harmonics generated fall outside the range of the loudspeakers and produce no objectional sounds.

"In order to determine whether it was the frequency characteristic of the reproducer or the wave length phenomena, which is at present limiting the frequency range of reproduction, a laboratory reproducer was constructed and used in playing a standard frequency record of constant velocity. Curve 'A' in Figure 5 is the result obtained. The speed of the record was then approximately doubled with the frequencies corrected to correspond with the new speed. Curve 'E' shows the results of this test and indicates that the reproducer which we used had no resonant peaks below 8,000 cycles and that, therefore, the decrease in output with increase in frequency in Curve 'A' must be the result of the wave length phenomena. It is to be expected that if the recording level on the constant velocity standard frequency record was reduced that the breaking point on Curve 'A' would be shifted to the right more and more as the recording level was reduced. As the normal amplitude of sounds above 3,000 or 4,000 cycles is ordinarily very much below the amplitude of low frequency sounds, it is doubtful whether the wave length phenomena would be an obstacle in attempting to add another octave to the present frequency range.

Theatre Advantage Claimed

"As pointed out above, a study of Figure 3 indicates that the amplitude of the low frequencies is a limiting factor in disc recording. By reducing the amplitude of these frequencies the high frequencies can be recorded at a considerably higher level and, therefore, the ratio between the recorded sound and the surface noise is increased. When this was done it was found in reproducing these sounds in the theatre that the results were more pleasing than when the low frequencies were recorded and reproduced in their true proportion. At first, this was baffling but the explanation can be found in the study of the theatre acoustics. Figure 6 illustrates the way in which the sound absorption in the average theatre varies with

(*Continued on page* 95)

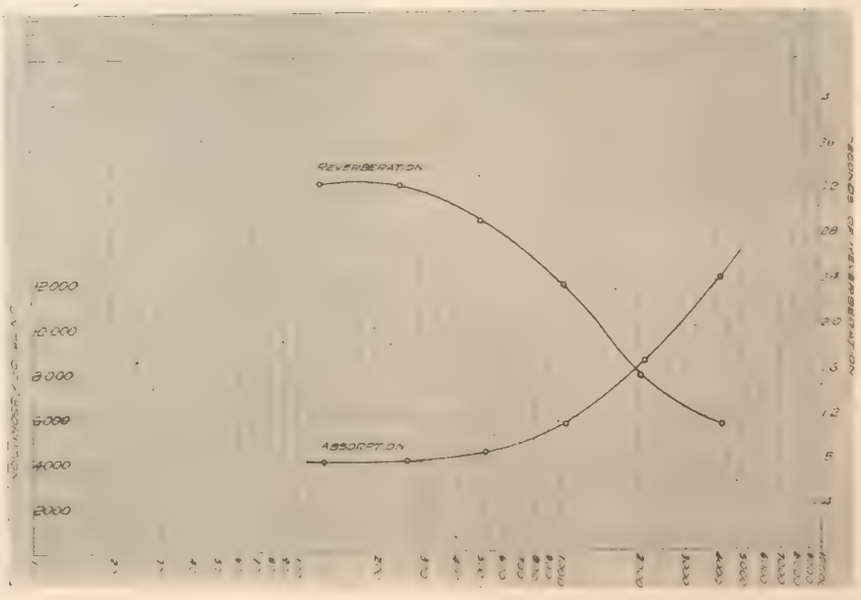


FIGURE 6
Reverberation absorption characteristics typical theatre curve



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THIS is the day of tests . . . of comparisons. And now there is the *silence test*...the comparison of ventilating and air conditioning systems to determine the one producing just the degree of comfort required in the face of hot *incandescents,* and yet not introducing a single sound interfering with recording or reproduction.

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Revolutionary Improvements In Architecture And Sound, Moss Aim

Theatres Shaped Like a Bell to Enhance Talker Reproduction, New Slants on Projection Proposed for New Circuit

NEW features of architecture and acoustical treatment, which he says are revolutionary will feature the circuit of sound theatres to be built up on a national scale by B. S. Moss, head of the former New York circuit which bore his name.

Moss, who retired from show business two years ago with sale of his holdings to Keith-Albee-Orpheum (RKO), intends to build a chain of 50 sound houses. Eugene De Rosa is architect for the proposed theatres.

The first is a house at Eighth Ave., and 23rd St., in the Chelsea district of New York. It will be called the B. S. Moss Talking Picture Theatre and will be built at a reported cost of $2,000,000. The house will seat between 2,000 and 2,500, Moss states.

The Chelsea will be a modernistic structure, its facade resembling other houses which have been built embodying similar design. The interior will be the shape of a bell, cut in half, and will embody many radical innovations, which will contribute to the quality of sound reproduction, according to Moss.

The seats will be arranged similarly to an extended fan. There will be no architectural flourishes in the auditorium, which will have flat or curved surfaces throughout with no recessions or boxes. The surfaces will be treated with dampening materials, in a manner which Moss says will enhance quality reproduction.

Sound proof walls and ceilings, and remote control of amplification so that it may be regulated from any part of the auditorium, thus assuring constant volume and to eliminate dead spots also are planned for houses which will comprise the Moss group. Each theatre is to have full stage facilities and be equipped with wide screen. Entire floor space of the houses will be covered by carpeting.

A number of features of sound reproduction now are being worked out by Moss and his associates, some of which, it is said, will be exclusive features of the Moss houses.

Former Colony, Key House

Key house of the circuit will be the Colony at 53rd and Broadway, which May 31 reverts to Moss. This house will be remodeled throughout, and will be equipped for sound along with the proposed new acoustical principles. Previously, it has been stated that the theatre would become a musical comedy house, but according to exclusive information given to MOTION PICTURE NEWS, the theatre is slated to become the key house of the Moss chain. Its name will be changed to the Broadway, to perpetuate the name of the ace house of the former Moss chain.

With construction beginning on the Chelsea district theatre, which will open next fall, Moss has acquired three additional theatres in Greater New York. One of these is the former Shubert at Jamaica, and a house at Mineola. The Jamaica house is being remodeled.

In addition, Moss has sites for six additional theatres in the metropolitan district. Among these are theatres at 207th St., and Broadway and a house at Elmhurst, L. I.

Moss has acquired a site for a theatre to be built at Cincinnati, it is understood. This proposed house is to cost $1,000,000. At Pasadena, Cal., option on a Green St., site is declared to have been secured, with houses reported in prospect for Los Angeles and San Diego.

"The principal feature in our new type of perfect sound theatre will be the elimination of the old time gallery and the introduction of a perfectly constructed "mezzanine," says Moss. "As a result of this new type construction the entire building will be reduced in height and the projection booth will be lowered so that the angle of the throw will be almost on a direct line with the screen."

"We have studied the latest development in sound so thoroughly that we believe our key theatre will be most revolutionary in character. If we succeed in cutting down the height or throw of the projection we lessen eye strain, and the picture will appear natural from every seat in the house. There will be no elongated or out-of-proportion projection."

"Our new type of balcony will no longer have a pitch to it, there will be no stairs to climb in order to get the best seats in the house. The new order of the day is a small, beautifully constructed and pitchless mezzanine together with a rounded construction in the body of the theatre so that no possible avenues of escape will be available for the perfect production of sound. It is our idea to make the mezzanine seats the best and most expensive in the house. Further we plan each seat a divan, with plenty of room in the aisles and now there will be no necessity of having to take an elevator to reach the desired seat.

"Our engineers are at this moment studying the problem of outside sounds and have assured me we will be able by a process of special treatment on the exterior of the building to eliminate virtually every sound which accrues from street traffic, building elevated railroads and other big city noises."

Interior Like Horn

"Beginning from the stage the interior of the theatre will have the appearance of a huge horn of wood composition, and the wood construction will be a feature throughout the entire house. We know by tests that wood will give us most perfect sound reproduction and will better satisfy the discriminating audience. Nowadays in the standard motion picture cathedral audiences sense the fact that the sound comes from metallic speakers and the illusion that the character is really speaking is lost. This, with our plan of projection and construction, will be entirely eliminated."

Couldn't Quit



ALTHOUGH but 50 years of age, B. S. Moss is one of the real pioneer showmen of the industry. He graduated from the ranks of New York newsboys to found and develop one of the country's strongest chains, which he operated until his retirement two years ago, following sale of his holdings to Keith-Albee Orpheum (RKO).

His first theatre venture was the Washington in Washington Heights, and his success was so pronounced that he soon opened in quick succession a chain of houses in the Greater New York area, among them the Colony, Broadway and Cameo on Broadway.

Two years ago, he sold all of his holdings, save the Colony, which since has been operated by Universal under lease. The house reverts to Moss May 31.

Retirement from show business irked Moss, who now is returning to the fold, planning a national string of sound houses.

"Further I expect to equip all houses, whether newly constructed or revamped with the most perfect type of projection machines. We will be prepared to handle the standard type of film and the larger film, when and if it is generally adopted. Our projection rooms will be larger and contain the newest and best mechanical equipment possible to buy.

Equipped for Standard, Wide Film

"Another feature will be the careful construction of the stages. The prosceneum arch will be built to take care of either size film and the stage itself will be constructed so the sound will be perfect even though parts of the equipment and curtain will be movable. We know now in the present day theatre the moving in and out of speakers tends to give poorer sound, but this will not happen in any of our theatres. Our remote control system of sound reproduction will take care of the matter just mentioned and the general effect in every nook and corner of the house will be exactly the same as that in your own home when you set the volume of your radio to suit your convenience.

"I expect to install ear phones for those whose hearing is impaired and to have every known device which will give complete audience satisfaction."

"I have talked to many exhibitors regarding their needs in the matter of sound reproduction and have found for the most part they are up against a problem that is difficult. I feel when we have completed our first perfect sound theatre at 23rd St. and Eighth Ave., we will have done something truly constructive for the motion picture industry as a whole. We are not interested in harming any individual in the construction of our new type theatre. Rather we feel ourselves pioneers in this field and our show house when finished will serve as a model for future construction. Audiences after all are the ones to be pleased and I know from my own experience that most theatre-goers are far from satisfied with the present method of presenting talking pictures.

Sees Venture as Duty

"That is why I feel it a duty to try to further the interests of the motion picture business by the introduction of the perfect picture theatre."

Moss is losing no time in getting back into harness. He is opening new offices at 57th St. and Lexington, drafting and redrafting plans for embodiment in his new project, studying architect's drawings, arranging for the buying of materials, equipment and furnishings for the chain of houses which he will erect.

Off Beaten Track

Construction of his new house at Eighth Ave. and 23rd St. will await outcome of negotiations to house the theatre in a proposed apartment hotel project. However, preliminary work is proceeding, so that no time will be lost in erection of the house for completion by next October.

While the theatre is off the beaten track for a house of its type, Moss has no qualms on that score. Anticipating development of theatre possibilities has been one of the keynotes of Moss' career.

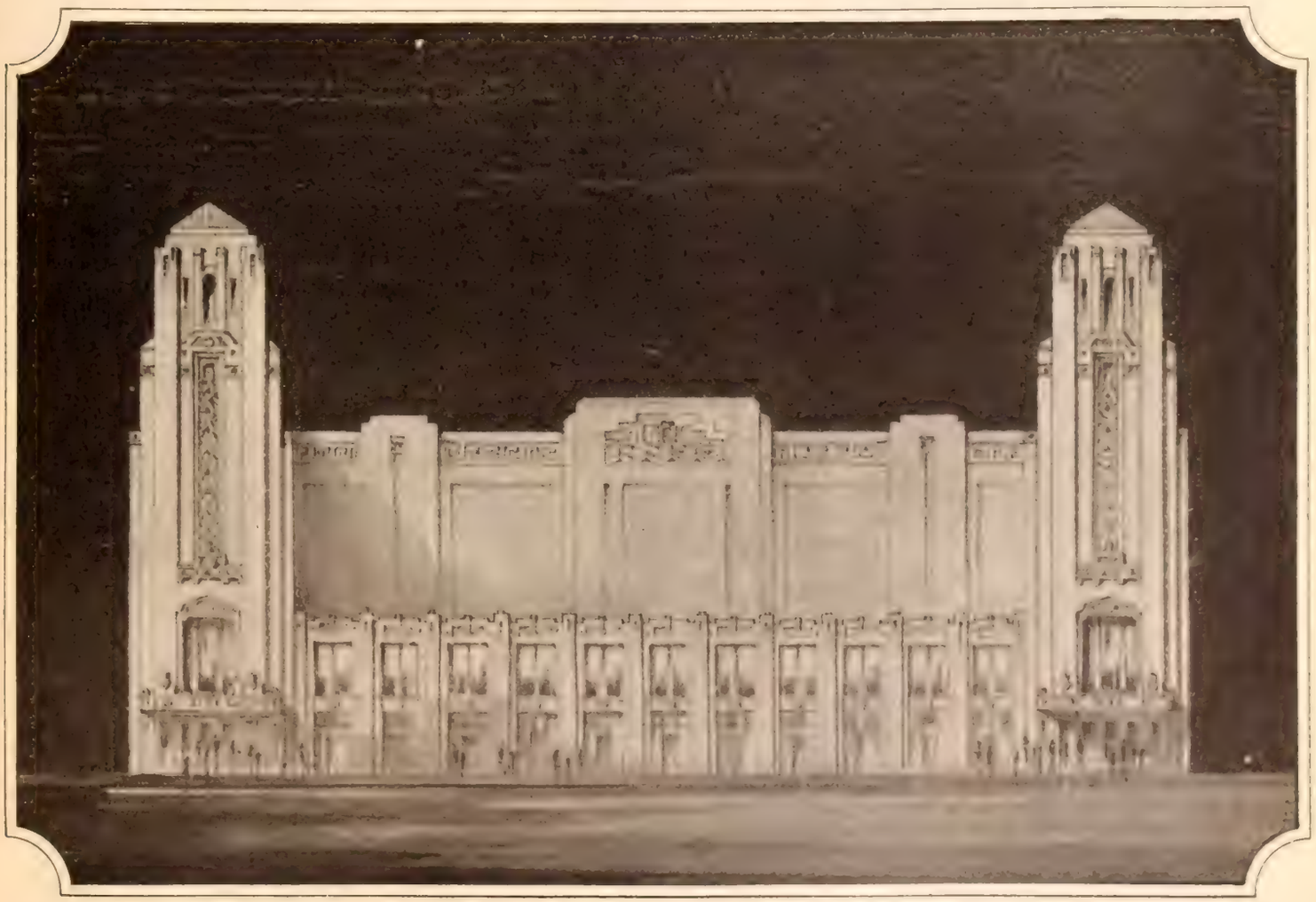
The right kind of theatre giving patrons the best in picture and sound values will draw patrons, overcoming the location handicap if the site is not a "natural," Moss believes. He proved it with his vaudeville houses, some of which were built over protests of well-meaning advisors, and he intends to repeat the procedure with his new talking picture theatre chain, in cases where choice locations may not be available.

In this connection, it is recalled that when Moss launched the Cameo project years ago, there were many who called the venture foolhardy. Among the skeptics, it is said, was the late E. F. Albee. So sold was Moss on the idea, that he offered Albee a "piece" of the house, a partnership which proved profitable to Albee.

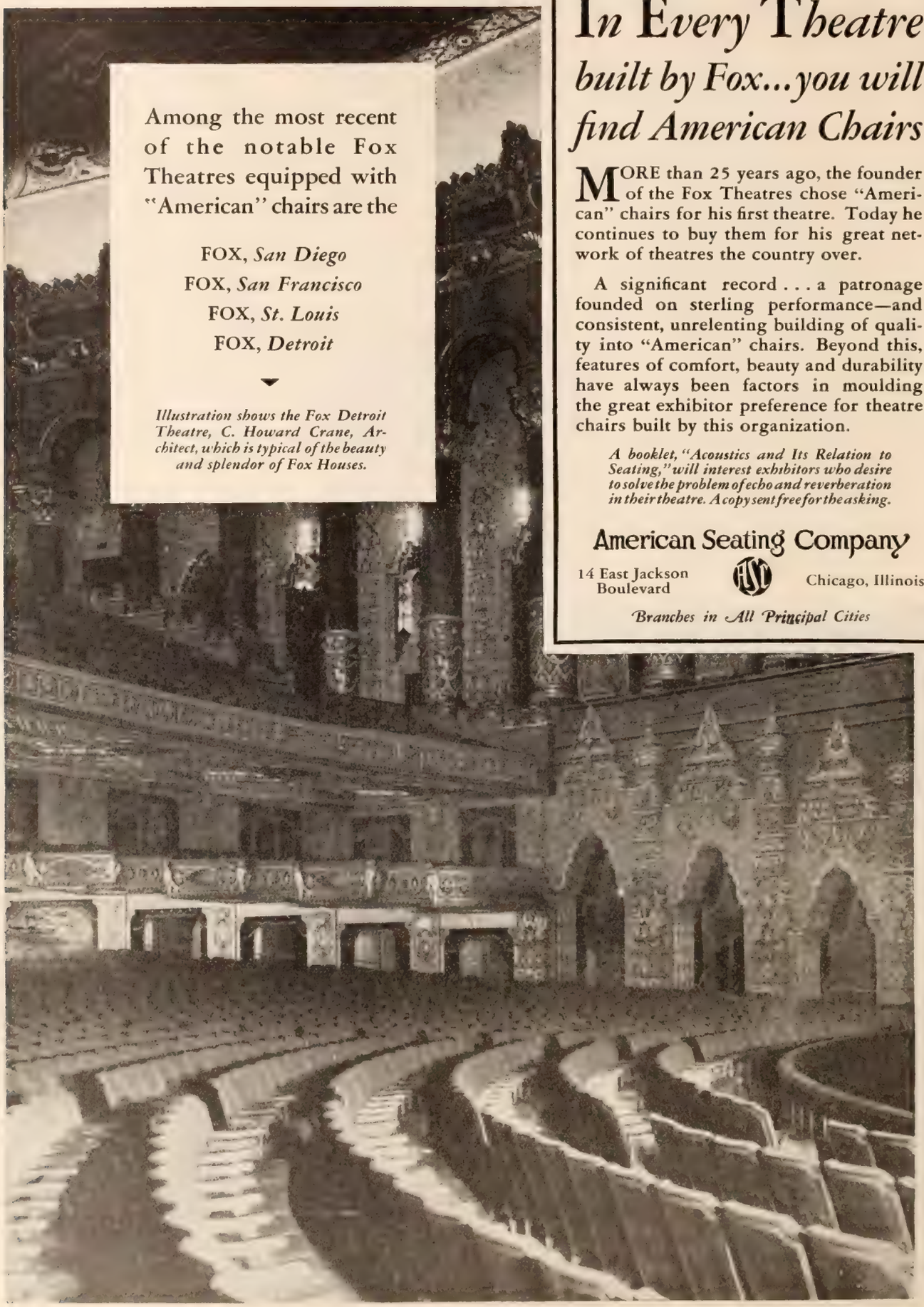
Will Buy, Too

B. S. MOSS plans to buy as well as build theatres in development of his independent chain of sound houses. With construction of approximately 50 theatres called for in his program, he also will seek to acquire through purchase or lease strategic key city houses.

He also will operate houses for independents, offering to them alliance with his circuit. He has no tie-up with any distributor.



The first of the new Moss chain to be built at Eighth Avenue and 23rd Street in New York. [illegible] of these is the architect



Among the most recent of the notable Fox Theatres equipped with "American" chairs are the

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FOX, *San Francisco*
FOX, *St. Louis*
FOX, *Detroit*

Illustration shows the Fox Detroit Theatre, C. Howard Crane, Architect, which is typical of the beauty and splendor of Fox Houses.

In Every Theatre *built by Fox...you will find American Chairs*

MORE than 25 years ago, the founder of the Fox Theatres chose "American" chairs for his first theatre. Today he continues to buy them for his great network of theatres the country over.

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A booklet, "Acoustics and Its Relation to Seating," will interest exhibitors who desire to solve the problem of echo and reverberation in their theatre. A copy sent free for the asking.

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With 264 Seats, This Theatre Makes Money

Showmanship Puts Over Small House in Indiana Town of 750



The Rialto at Walkerton which, despite its 264 seats consistently stays in the money class

WALKERTON, Ind.—This is an account of a 264-seat theatre, located in a town of 750 population, that has been making money since 1922.

Albert G. Schultz, who until that year had been inside a theatre only on the rarest of occasions, convinced himself that prosperity had departed from the rural soft drink emporiums and was on the lookout for a new business enterprise. Prior to that time he had been a carpenter in LaPorte, and before that a farmer in the vicinity of the same city.

While visiting a brother in the little town of Walkerton, population 750, Schultz learned that the local theatre, which had sent two former owners to the poor house, was for sale. He looked over the property and, while the natives snickered, laid $3,300 on the line for the 264-seat Rialto. That was in 1922. Today, it is not only making money, but is paying a better dollar for dollar return on the investment than any other local enterprise of comparable size.

How Schultz Operates

The same principles that govern show business in the big cities apply to show business at the crossroads, Schultz believes. Give them the best in equipment and the best in programs. Be responsible. If you're stuck with a poor program and they ask your opinion, be honest. Spend money and you'll make money. Those are the essentials that have guided Schultz and made money for him.

When he took over the Walkerton theatre eight years ago — with its history of failure behind it—it was a run-down, poorly equipped hall. Before reopening it, Schultz did everything but erect a new theatre. He re-decorated inside and out, constructed a new front, put in panel and plaster wall interiors, hung draperies, installed new lighting, new screen, new curtains, a new stage floor and footlights. He ordered upholstered, leather-cushioned seats to replace the old plain wooden ones; he installed a new heating and ventilating system, motor fans for the summer time, and a new electric piano and organ combination.

From time to time he repaired and replaced equipment as required, and when sound became popular, the little 264-seat Rialto was not slow in being wired. Acoustics in the theatre are remarkable, but then fire ordinances in this little village are not nearly so severe as they are in the big city where sound reproduction, in consequence, often is not as good as it is here.

And all the time features were being booked here when they were really new; often in advance of their appearance in Chicago, and occasionally in advance of their appearance in the nearer cities of LaPorte and South Bend, Indiana. Schultz kept his Rialto abreast of the times.

Newspaper Ads Out

His drawing territory extends about 15 miles to the north, and perhaps 25 miles south, east and west. Walkerton is 19 miles south of La Porte, and 25 miles southwest of South Bend. There are no other theatres in the intervening territory. His clientele comprises a farming population, the bulk of which is just as liable as not to be snowed in for weeks at a time from December to March. Balancing the scale in this respect, however, is the crowd of summer vacationists who are attracted to Koontz Lake, four miles distant, in the balmy season—many of whom become his most dependable patrons on week-end nights.

He does no newspaper advertising whatever; engages in no contests, gives no free tickets, runs no matinees. His admission scale is 15 cents and 35 cents for all-talking programs; 10 cents and 25 cents for silents, and a top of 50 cents for specially advertised road shows.

Each month Schultz has 2,000 monthly programs printed. They are eight pages. Fifteen hundred of them are mailed to prospective patrons out of town, while 500 are peddled from house to house in Walkerton. This is the extent of the Rialto's advertising.

His typical program includes, in addition to the feature, a good two-reel comedy, a Color-tone revue and, on Sunday nights, an up-to-the-minute news reel. Big nights [illegible] are scheduled, are Wednesdays, Saturdays and Sundays. On a summer time seven-day schedule, the resorters help to boost business on Thursdays and Fridays as well. Westerns and comedies are inevitably popular. "The Covered Wagon" hung up a record of a three-day run at capacity that has not been equalled here since.

Schultz lists Tom Mix, Norma Shearer, Lon Chaney and Greta Garbo as the local favorites. The influx of the stage names with the talkies, and more recently the trend toward operatic stars, fall on the percepti-



Interior of the Rialto at Walkerton which consistently stays in the black, one of the few houses not [illegible]

Good Sound and Good Seats spell BOX OFFICE SUCCESS!



THE talkies have changed box office appeal. Today, with hardly any "presentations," "jazz bands," etc., the battle for patronage is based on good pictures, good sound equipment, and COMFORT—especially in theatre seats *where your patrons spend over 90% of their time.* That is why a practical investment in Heywood-Wakefield theatre seats will help to increase box office profits. These luxurious theatre chairs have been developed to give restful comfort and enjoyment to your patrons. Publix, Warner Brothers, West Coast, Roxy, and scores of other prominent showmen have specified Heywood-Wakefield seats because they have patron appeal—box office pull. For detailed information, just drop a line to any of the Theatre Seating Division sales offices listed.

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HEYWOOD-WAKEFIELD
Theatre Seating Division

Mind Readers, Food Shows, Dancing In Lobbies To Keep Standees Happy

New Showmanship Slant Used Extensively by Publix Points Way to Hold Waiting Crowds and Attract New Ones

WHAT about theatre standees and what to do to take their minds off their feet while waiting for seats? Many circuit heads see in the new policy of lobby entertainment already extensively used by Publix and growing daily in proportions, an answer to the problem.

The Katz organization, certainly one of the best organized chains in the United States, and, in the opinion of many, the leader, views the lobby entertainment slant from at least two important angles:

One keeps the standees from growing too restless by diverting their attention to other interests.

The second is the influence which attention-getting stunts brings to bear on new patronage.

This problem of what to do with standees, provided the exhibitor was lucky enough to have them, has been given serious consideration only recently. The many who bought their tickets stood on line until the seats were ready for them and said nothing. That is, nothing audibly, but what they thought was often plenty.

A lot of customers were lost in this way. No one knows how many potential patrons have been discouraged from even attempting to gain admittance to a theatre whose lobby is packed with waiting hundreds.

To cope with this situation, so long entirely ignored, Publix at least among the chains, has devised a varied form of informal entertainment staged in the lobby, the lounge and, in many instances, even extended to the S. R. O. line outside on the street.

A Check-Up Made

A check-up on the Publix activities along these lines has been completed by THE SHOWMAN, the observations covering a period of three weeks at two of Publix's largest houses—the Brooklyn Paramount and the New York Paramount. The entertainment provided for the standees, the staging and the public reaction follows. Unless otherwise specified the entertainment was staged at the Brooklyn Paramount:

Gene Dennis, known as the Kansas Wonder Girl, was the chief entertainer for the standees for four continuous weeks. She answered any and all questions put to her at random by patrons who have got as near to their seats as the lounge. Miss Dennis occupied a conspicuous place in the grand lounge. She was announced at the break of each stage show by the organist. She worked from a raised platform in spotlight. In a tie-up with the newspapers Miss Dennis answered questions which had been published the day before, and part of her work was done over the radio.

The reaction as reported by the Brooklyn Paramount management was the development of an unusual following among women patrons, some remaining as long as four and five hours in the theatre to get their pet question before the performer. The ushers were beseiged with questions as to what time and when Miss Dennis would next appear. The stunt, the management claimed, not only held the interests of the standees, but served as a magnet to draw customers.

That Standee Problem

FORTUNATE is the exhibitor who has to worry about the S. R. O. sign. Many of them had to, but didn't. They laughed it off and unconsciously added, "Let 'em wait."

Some of the "thinking" chains reason differently. They began considering those standees while they had them, not waiting until they, by chance, might not.

In the accompanying article THE SHOWMAN, following a check-up of lobby entertainment, passes the word on to the next fellow who may have them standing and lets them stand.

Mind Reader Act Draws

A mind reader also was found used, the reader being a woman "fed" by a man scurrying among the standees in the lobby. The woman, blindfolded, stationed in a specially designed stand, answered all comers, the questions including "whose hat is this," the hat in question having just been removed from a patron's head by the man of the act at an appreciable distance from the blindfolded woman.

There is nothing new in this. This type of act circled the vaudeville circuits for many seasons but always arouses curiosity. Many conclusions have been drawn on just how it's done. The method makes no particular difference, according to managerial report, the stunt proved so attractive to standees that in some instances it continued for as long as two hours at a time. When you can hold the attention of lobby hold-outs for two hours with a mind reading stunt there must be something to it.

Other Divertissements

The piano and a player always serve as entertainment whether in the lobby of a theatre, in the orchestra pit, or on the stage. Even the player piano has been brought into play, as have the phonograph and the radio.

One of the best lobby attractions noted at this theatre was an exhibition picture of Byrd's Antarctic expedition, the material supplied by the "New York Times." An attendant was on hand to answer all questions. And there were many.

The patrons' reaction was described as "splendid" by the management. A trailer ran on the screen in the nature of a ballyhoo.

Food Show Tested

In conjunction with a grocery chain of 550 stores the grand lounge staged a food show. There were 20 booths, each occupied by a national food concern. Every woman patron was given approximately $1 worth of food. The show lasted one week and was reported a good business getter.

A radio show, Postal Telegraph display, were among other novelties staged for lobby standees.

At the Brooklyn house one of the most popular divertissements was dancing in the lobby. A special five-piece orchestra furnished the music. Any couple was permitted to go into a half Nelson and flit off across the floor of the lobby. Young people grabbed this one with a lot of zest, thinking more of it as a pastime than the show they were waiting to see. Dancing was confined to Wednesday night.

These efforts at keeping the standees in the right mood indicate a permanent place in the theatre for lobby amusement, especially in larger theatres where standees are more the rule than the exception.

The Sketch Artist Gag

A lightning sketch artist was another diversion for the standees. Dorothy Dwin was the center of attraction, making sketches of patrons selected at random. The number was not set. The artist worked until she became tired. Plugging this number a trailer on the screen informed patrons that they could meet Miss Dwin in the music room. On the back of each sketch made

(*Continued on page* 86)

Doctors As Tenants Simplify Renting Problem in Theatre

Medical Men Make Good Neighbors and Lighten Proceedings for Exhibitor, Rigaumont Says

Arranging Office Suits For Doctors' Use

Dear Mr. Rigaumont:

A recent article in THE SHOWMAN mentioned a Medical Center suite of offices above the stores in a Schine theatre designed by you. I like this idea and would appreciate a fairly detailed idea of how this layout is arranged. Also, is the amount of extra work involved in excess of that usually involved in the ordinary office construction?

I think the idea is perfect for making the theatre an institution in the community.

J. R. K.

Answering J. R. K.:

In a small town, such as the one you are located in, the assembling of doctors under one roof makes your renting proposition more simplified than if you were to sublet it haphazardly. Doctors are very good tenants.

The fundamental idea is to permit the doctors to economize on the overhead expense, and also centralize their various equipment so that they may be able to assist one another when the occasion arises. The layout includes a general waiting room, nurses' room, sterilizing room, and drug room or pharmacy. Along the front of the building are located the various offices of the doctors.

* * *

Investment Possibilities Of Art Theatres

Dear Mr. Rigaumont:

What is your opinion about building an art theatre in a residential neighborhood? We should like to have about 600 seats, larger than the ordinary capacity for these houses, and lots of lounging space. Can a fireproof building be built simply and inexpensively and yet serve as a good theatre for a profitable investment, which we intend to operate ourselves?

T. S.

Answering T. S.:

Community theatres are nice little things for those who can afford to own them and not want to make any money. There are very few, if any, community theatres that are profitable ventures and merely placing the name "Art Theatre" is not sufficient. It is difficult to imagine what the name "Art Theatre" really means. The real art of the theatre is on the screen, or formerly on the stage, and the various gyrations of decorations that from time to time have evolved upon the walls of the auditorium have been merely an attempt to overbalance the real attraction. Yes, a fireproof building can be built simply and with good ideals and comfort, and the question of creating a good theatre depends upon the architect who is a specialist in this type of construction. Theatre designing has just passed through a razzle-dazzle stage and exhibitors are becoming aware of the fact that the essential fundamentals of theatre design are in harmony and comfort—not gawdiness.

* * *

Explains Need for Large, Ample, Projection Room

Dear Mr. Rigaumont:

Can you give us any information as to the changes in the projection booth which have been made necessary by the coming of the wide screen pictures?

J. A. C.

Answering J. A. C.:

Yours is really a question for a projection department to answer. However, when you build a new building, it is very desirable to make the projection booth big, commodious, and have the various dependency rooms in direct communication with it. There are all sorts of things that are necessary in conjunction with a booth. Keep in mind that the stage nowadays is in the projection booth and that it is there to stay for a long time to come.

* * *

Complying with Law on Fireproof Drapes

Dear Mr. Rigaumont:

Will you kindly tell us if acoustical drapes can be made fireproof? We are also very anxious to learn whether or not our present drapes which are both attractive and serviceable can be treated with some form of fireproofing.

W. C.

Answering W. C.:

Certain cities require the auditorium draperies to be fireproof. This can be done easily by a responsible firm without spoiling your materials and, since you must comply with the law, why not do it?

* * *

Escalators As Means To Bolster Balcony Trade

Dear Mr. Rigaumont:

We experience considerable difficulty in convincing our patrons that the balcony is a fine place from which to see the show, and it is very difficult to get them to go to the balcony even when the main floor is filled. Someone suggested installing an escalator.

W. J. P.

Answering W. J. P.:

The idea is very practical and it would unquestionably make your balcony very desirable for the crowds. There is only one hitch. It is very questionable if the state authorities would permit an escalator because when it is operating it is always going up. And, in case of panic, it could not be used as a means of exit for the simple reason that it is going the wrong way, and your crowd could never get to the street quickly enough. Perhaps, if you would submit a scheme which would pass state approval, your idea would be "bully."

An Exhibitor Service

This department is conducted as a general service to exhibitors and as an aid to them in solving their various construction problems (excepting those which relate to projection rooms). All correspondence will be treated in strict confidence and answers will be identified by initials only. Address all communications, Victor A. Rigaumont in care of Motion Picture News, *729 Seventh Avenue, New York City. Readers incur absolutely no obligation through requests for advice on construction addressed to this department.*

Theatres' Sound Troubles Aided

Boston—Claim that the Saf-3 Mixer makes sound reproduction more natural is borne out by the rapidity with which the device is being adopted in theatres, according to Siplimus, Inc., manufacturers of the equipment.

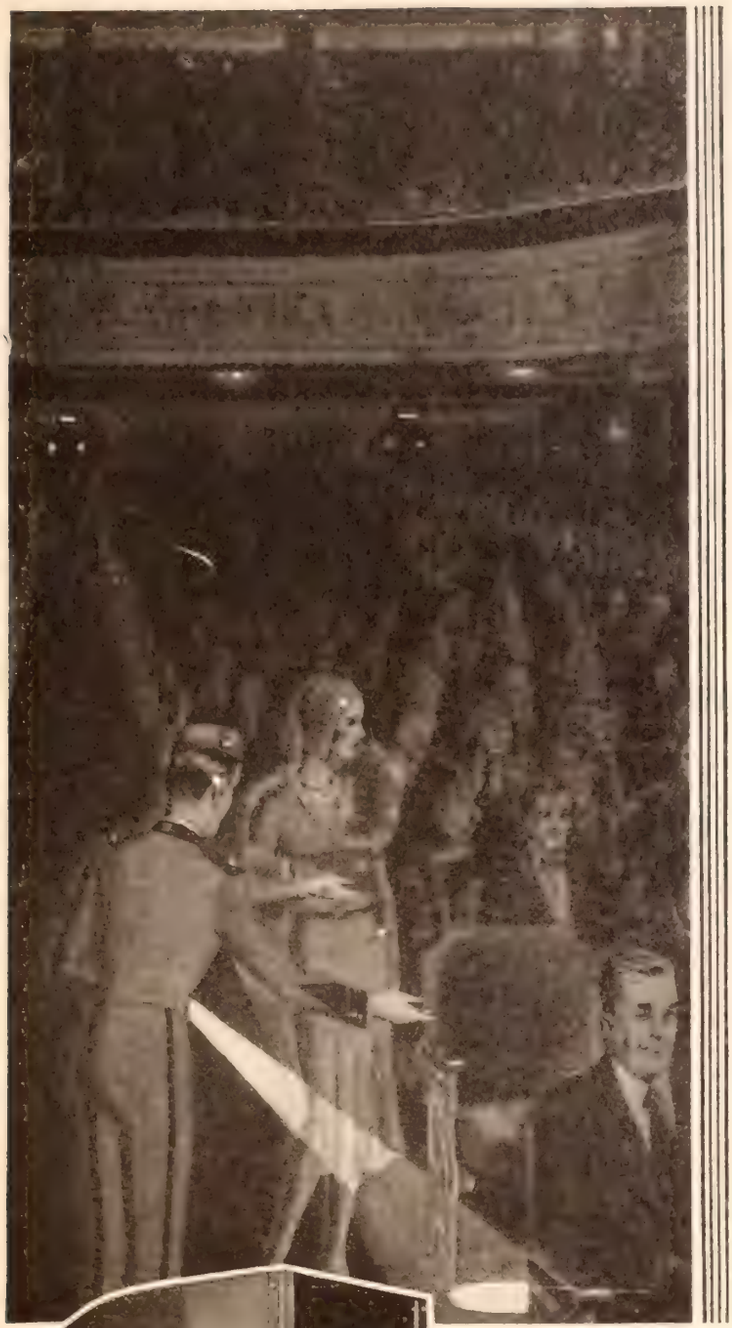
Pointing out how selectors have aided in meeting problems of recording in studios, Siplimus declares the Saf-3 Mixer accomplishes the same objective in improving the quality of reproduction in the theatre.

The mixer was built to correct defects encountered in reproduction after the studios have done their part. It is designed to add brilliance and depth to reproduction, thereby making the voice sound more natural and music more true.

When reproducing an orchestra, the Saf-3 claims to take out the base horn without affecting the higher pitched instruments. It also takes out high, shrilly notes without affecting the lows, the makers assert.

The device is not a volume control, but a quality control. It can be compared to a triple valve or gate which can be set to stop sounds of a certain pitch without affecting others of another pitch. It is similar to an electrical sieve which has the faculty of sorting out the frequencies, stopping some and permitting others to pass, and can be adjusted to apply at any degree of correction desired to the sound frequencies.

In voice reproduction, the Saf-3 will eliminate the low, drummy sounds which muffle the speech and will bring out the high frequencies necessary to clear articulation and pronunciation, claims made for it assert.





The New Sirocco FOR SILENCE!

Absolute silence in operation makes the new Sirocco the most practical ventilating fan now available for "sound" houses. It is perfectly adapted to use with "air-washing" systems. Ask your nearest National Branch for full particulars, prices and terms.

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The new Sirocco is here... An added attraction of cool, fresh air for the summer months—a necessity for good ventilation the whole year through... And it's especially designed for "sound" houses. This latest product of the American Blower Corporation provides maximum ventilating capacity at exceptionally low speed. This means absolute silence in operation. No hum or mechanical noise to interfere with good sound distribution... Get ready now for hot weather. Adequate ventilation is not only a year-around patronage builder; it's a showman's best protection against that "summer slump"... With the new Sirocco, summer won't hurt your patronage!

This Stamp of Approval identifies National Products. For your guidance and protection—look for it in the advertisements of theatre equipment manufacturers.

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Ask today for your copy of Catalogue Number 30—a new national handbook of theatre supplies and equipment.

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Projection Group Plans Expansion

Expansion of activities of the Projection Advisory Council is planned under regime of Thad C. Barrows, of the Metropolitan, Boston; newly elected president. Committees already have been named to carry on the extended work of the organization. Sidney Burton of the Metropolitan studio, Hollywood, is first, and Lawrence J. Katz, Harrisburg, Pa., second vice president. Harry Rubin of Publix, New York, is treasurer and Laurence Jones, of Loew's, secretary.

New expansion plans will take the form of a drive for members in all sections, as well as widening of the scope of the organization's activities. Industry leaders are appreciating the work the council is doing and have promised active co-operation in the organization's future work, according to Barrows.

James J. Finn, New York, is chairman of the ways and means committee just named by the new administration. Other chairmen are:

Safety—George C. Edwards, New York.
Projection Room Planning—M. D. O'Brien, New York.
Sound—R. H. McCulloch, Los Angeles.
Effects—Harry Rubin, New York.
Law—Hirsch E. Stein, New York.
Awards—Thomas A. Reed, Washington.
Resolutions—Benjamin Stern, New York.
Public Relations—Harry Sherman, New York.
Finance—Otto Kafka, New York.
History—Will C. Smith, New York.
Publications—P. A. McGuire, New York.
Theatre Managers—Charles E. Lewis, New York.
Publicity—James R. Cameron, Brooklyn.

At the first annual meeting of the council, held this week, the following regional vice presidents were elected:

Charles F. Eichhorn, vice-president Local 306, New York, New York; Roger MacKelvey, business agent Local 171, Pittsburgh, Middle Atlantic States; Theodore H. Eckerson, business agent Local 150, Los Angeles, California; Arthur Gray, Lancaster Theatre, Boston, New England; Frank Sutton, Loew's, Norfolk, Va., the South; Victor A. Welman, secretary Local 160, Cleveland, the Middle West; Chauncey L. Greene, Hennepin Theater, Minneapolis, the Northwest; C. A. Dentelbeck, president Local 170, Toronto, and Canadian supervisor of projection for Paramount, Canada.

Jesse J. Hopkins, Paramount, New York, is chairman of the board of directors. Others are Joseph Clayton, Lester W. Bowen, Ed Keller, Charles F. Eichhorn, Victor Armand, W. C. Ricks, William S. Roberts, Otto Kafka, Rudolph Miehling, P. A. McGuire and Lester B. Isaac.

Heads Council



THAD C. BARROWS, new president of the Projection Advisory Council, has been in the industry since 1906 when he joined Howard M. P. Co., at Boston. He became a projectionist in 1907 and in 1910 helped organize and secure a charter for the I. A. T. S. E. for Boston Local No. 182. After serving in various offices, he became president of the local and since has been reelected annually without opposition.

From 1913 to 1930 he was chief projectionist, at the Park, Boston, and when the Metropolitan was opened, as the first of Publix New England De Luxe Theatres, he was made supervisor of projection.

Operator Citizen Bill Defeat Seen

Albany—Little chance for passage of the operators' "citizenship" bill is seen here. The legislature is to adjourn April 11 and all Assembly bills now are committed to rules. The operator bill, which is in committee, would require that every projectionist must be a citizen of the United States and be at least 21 years of age.

New U. K. Projector

London—Marketing of a "non-intermittent" projector made for showing of both standard and 16 mm. film is planned throughout Great Britain by Continuous Projectors, Ltd., recently formed. The company is headed by E. D. Waley and W. Vinten as directors.

Better Projection Object of Survey

Los Angeles—Raising of projection standards through better care of prints and records is being undertaken by the M. P. T. O. of Southern California. The organization is calling upon managers to secure itemized reports on the condition of films and discs used at each show, and is supplying a report blank for the purpose.

This, the association feels, "will aid materially in the operator assuming more responsibility for the product in his hands; in the theatre manager keeping in closer touch with the physical aspect of the films he uses and in the exchanges being able to render better and more efficient service to exhibitors."

The Film Board here also is distributing a form calling upon exhibitors to make similar reports, but the two moves are independent of each other.

Exhibitors in Southern California, Arizona and New Mexico are being canvassed in the surveys.

Would License Operators

Elkhart, Ind.—Examination and licensing of operators here by a city board of projection examiners is provided in a bill before the city council.

The board would consist of the city electrician and two projectionists appointed by the mayor for terms of two years each, and the board would hold examinations at intervals of three months for the licensing of operators.

It further is proposed that no one under 21 years old should be licensed and no one operate a motion picture machine in any place of assembly, either public or private without a license, excepting toy machines or small projectors using non-inflammable film and having a light source not exceeding 100 watts. The measure would provide that the license fee for the first year should be $5 and each subsequent renewal $1 annually.

New W. E. Device Ready in July

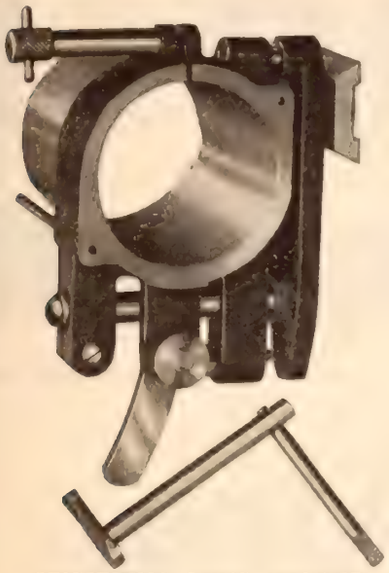
New small theatre equipment to be manufactured by Western Electric will be placed on the market about July 1 by Electrical Research Products. The new equipment is to be supplied at about $3,500 for sound-on-film reproducer. Disc equipment is to be $1,250 additional, it is stated.

For Greater Projectionist-Managerial Harmony

FOUNDED upon a platform that a projectionist must be more than the operator of a machine, but an engineer and showman as well, the Projection Advisory Council was formed just one year ago. Betterment of projection standards through dissemination of information and suggestions on the subject, giving emphasis to the show-adage that "The Show Must Go On," the council has made considerable strides in the first year of its existence.

This record has won for the council an international reputation, and its work has been reflected in improved projection standards in theatres throughout the world. Numbering in its membership outstanding leaders in the profession of projection, the council for the future proposes to improve relations between projectionists and managers. Its ability to understand problems of all branches of the industry merits for the Projection Advisory Council the support of the entire industry. Under leadership of Thad C. Barrows, the council's new president this work is to be expanded and extended.

MODERN PROJECTION NEEDS



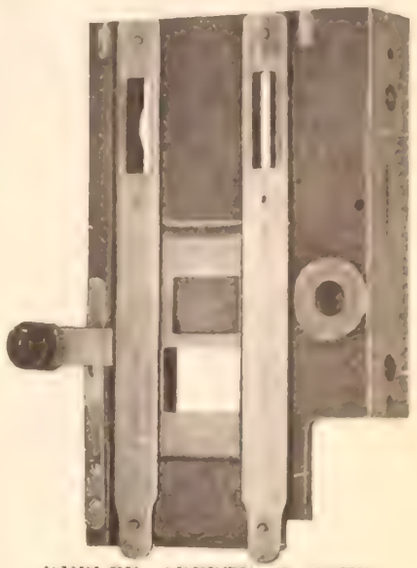
CENTERING LENS HOLDER

The Centering Lens Mount for Simplex, here illustrated, is endorsed by projectionists everywhere as the simplest, most accurate and efficient device for effecting instantaneous lateral adjustment of lens when changing from regular to sound track film and vice versa. Can be placed in machine in a few minutes without cutting or machining. Holds lens rigid and vibrationless.

Price each complete as shown—$25.00

The Duplex Aperture Gate for Simplex carries a vertically shifting plate having both the regular aperture opening and also one for movietone. The sound on film aperture may be either proportional or one which simply masks off the sound track, as you prefer.

Price each complete as shown—$35.00



DUPLEX APERTURE GATE

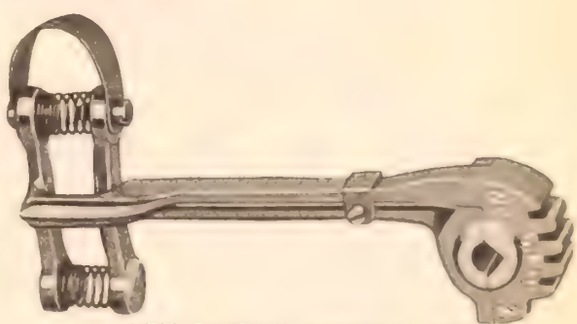
The Dual Focus lens permits instant changeover from regular film image to proportional movietone or vice versa maintaining the same size screen picture in either case. Prices on application.



ILEX DUAL FOCUS LENS

The Gem Carbon Jaw is designed expressly for use with the Peerless High Amperage Reflector arc lamp. Made of a special heat resisting alloy which will outlast any material now in use for this purpose. It is composed of but two castings. Type of construction insures carbon being held parallel and positive crater is always precisely at focal point. Because of lasting qualities it is by far the most economical carbon jaw to use.

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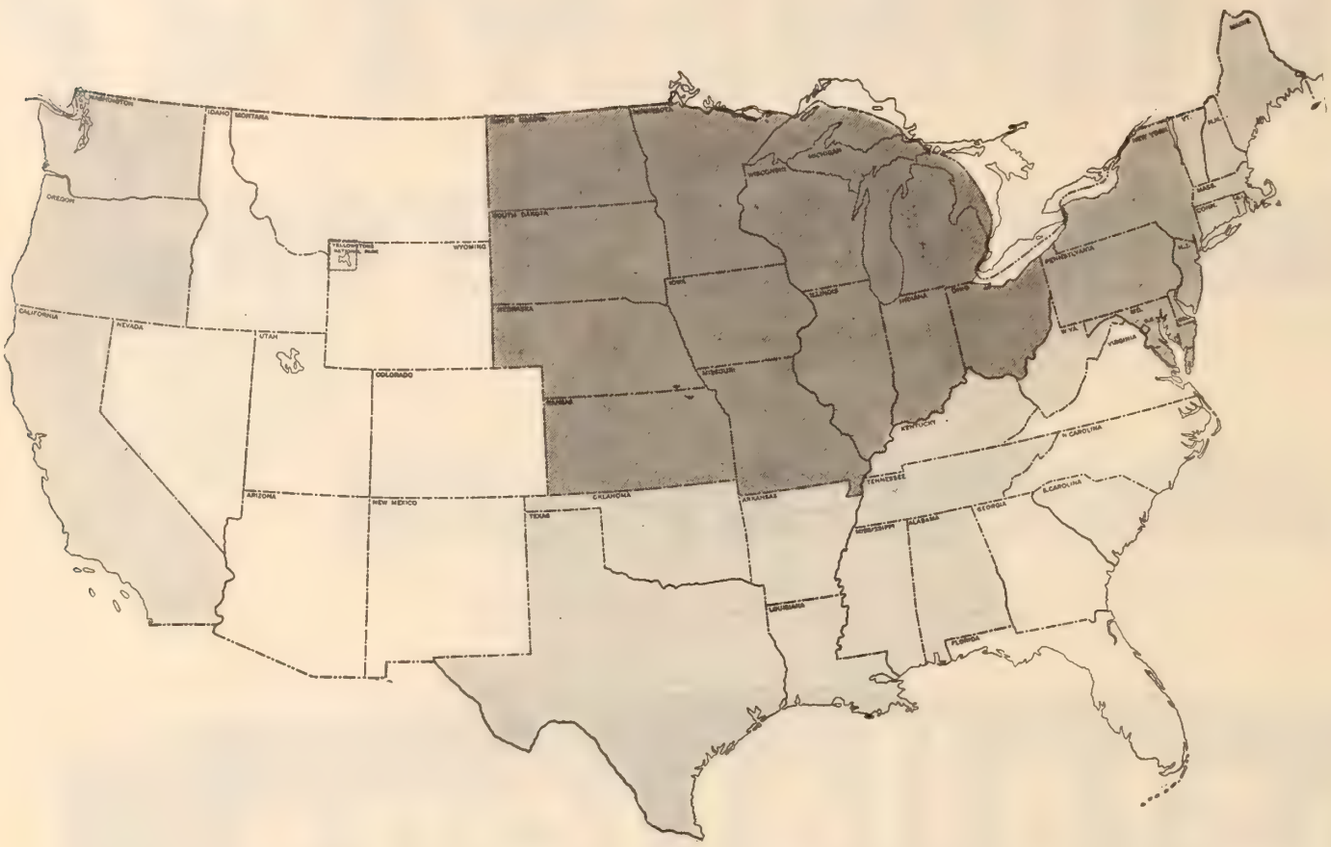
Arctic Nu-Air is an attraction that makes everyone want to see the new pictures at your theatre. Write now for this book.



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More Money Poured Into Theatres



FOR the thirty-day period ending March 15 THE SHOWMAN publishes the following statistics on theatre building:

For the United States, a total investment of $19,535,000 has been scheduled for investment in 29 new theatres, the combined seating capacity of which will total 75,250.

These totals compare with the following figures as published in THE SHOWMAN for April, 1929:

For the United States and Canada, a total investment of $14,700,000, in 55 new projects having a total seating capacity of 72,050.

Thus for the second period of the current year new building operations exceed those of 1929 in point of dollars invested, while the volume of projects is considerably smaller than those announced for similar periods last year.

The bulk of new building thus far reported is sponsored by the larger circuits and call for the more elaborate type of theatre housed in combination office, store and theatre buildings.

A feature worth noting at this time is that at the close of the period on which this report is based and during the latter part of March a great number of new projects of the smaller type of theatre sponsored by independent interests were announced in points scattered widely over the country.

Index To Map

The map of the United States shown here is divided into seven territories, with shading indicating the division of new theatre buildng reported during the period from February 15, 1930, to March 5, 1930. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities; dark, representing greatest value of proposed theatres; medium, second in valuation of new construction; light, showing conservative building; and the very light areas, where investment in new theatre projects was comparatively light. The information was obtained through reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

This was a development looked for in many quarters where theatre properties of the right type were regarded as attractive and certain to find a response from capital as soon as money became easier. The stability of theatre business during 1929 as compared with diminishing activities in the majority of business lines last Fall brought them into a prominence and favor which is reflected in the sensational recovery of the leading amusement shares on the New York market.

Averages in cost per project and cost per seat are unusually high for the period on which re report, due to the several large-scale projects announced. The average cost per project for the 29 new theatres announced is $673,206. Average seating capacity is 2,250, with the average cost per seat reaching the high mark of $272.93.

The statistics for each of the seven territorial divisions of the United States is well in the lead for this report. $8,850,000 is planned to be invested in 9 new theatres, 3 of which theatres will cost several million dollars each.

The average cost per theatre in this territory is $983,333 with an average seating capacity of 2,500. This gives $397.34 as the average cost per seat.

Second in point of investment called for is the North Atlantic division. Ten new projects were announced, calling for a total investment of $5,925,000, and a total of 24,900 new seats. The average cost per project here is $592,500, with an average seating capacity per theatre of 2,440. This gives an average cost per seat of $237.95.

In third place, but far below the two leaders, is the New England territory, where it is planned to build two new theatres at a total cost of $1,850,000, having an average seating capacity of 2,900 and an average cost per project of $925,000. The average cost per seat in this territory is $318.96.

The Southwestern territory reported four new projects in which a total of $1,100,000 is to be invested. The average cost per project here is $275,000, and the average seating capacity

(*Continued on page* 84)

To Rent Wide Film To Theatre Owners

Wide screen pictures, and increase of the number of "good seats" in any theatre by 25 per cent, are promised by Natural Vision Pictures, soon to be placed on the market by Sono Art-World Wide Pictures. The Natural Vision wide-film process, developed by Robert Greathouse, covers both the filming and projection of 56 mm. film. Associated with Greathouse in developing the process is William Bitzer, veteran cameraman.

By virtual elimination of any distortion, side seats now regarded as unsuitable, will be made as good as others where the patrons receive a direct line of vision, Greathouse declares.

The new process is to be available to all producers on a royalty per real basis. The projection equipment will be marketed by Sono Art-World Wide. It consists of a projector head and magazine, which is attached to the Universal base. The unit is to retail for around $550, making a two-unit installation slightly more than $1,000.

The projector attachment can be installed in about 30 minutes, requiring change of the head, magazine, two rollers, and film chute. These can be replaced at will for the showing of standard-size pictures. The attachment weighs under 100 pounds.

The 56 mm. width was decided upon, Greathouse explains, because that width is the maximum size which can use the lower magazine of a standard projector with Universal base. With wider film a new base is needed, he says. The 55 mm. width, he also contends, is the most desirable from the standpoint of eliminating buckling.

Standard Projector Used

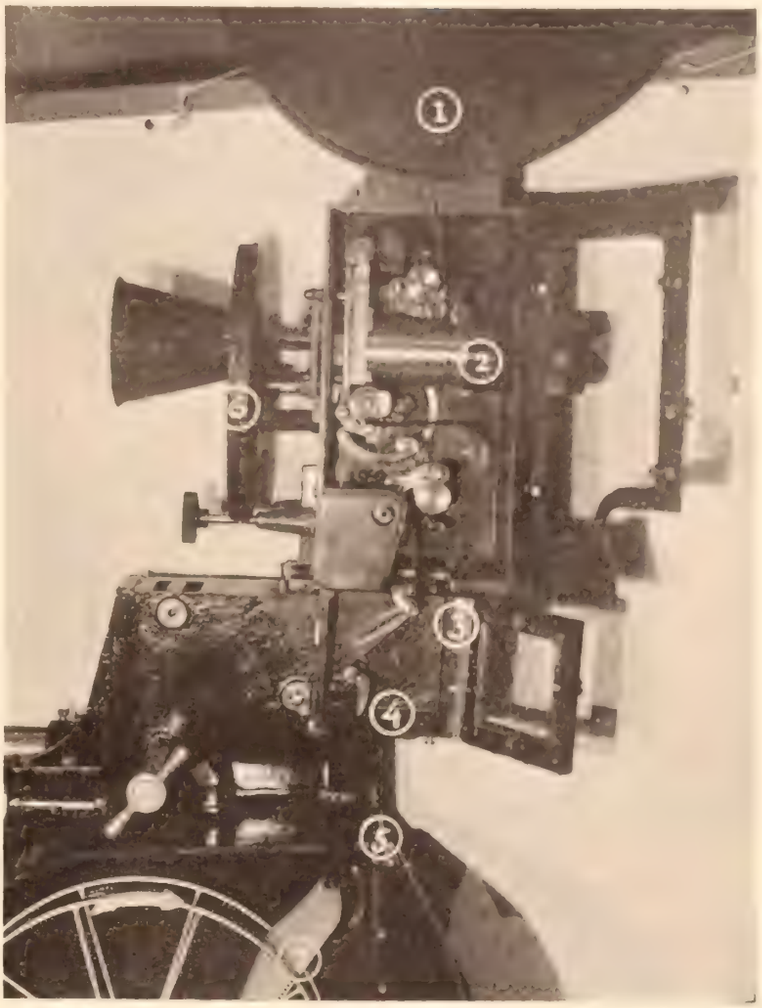
The Natural Vision Pictures projector head uses the standard lamp and all gears of the projector remain the same. It projects film at the standard speed of 90 feet per minute, so that there is no need for any change in the take-up mechanism. The gear ratio in the projection head is changed to correspond with the gear ratio now used for showing of standard film, so that the time is the same, even though the standard film runs 1,442 frames in 90 feet and the Natural Vision film runs 1,152 frames. Standard cut sprockets are used, and wear and tear is no greater than on standard film, according to Greathouse.

The Natural Vision Pictures are projected in ratio of 2 to 4. A picture as small as 2½ by 5 feet can be projected, and as large as 22 by 24 feet, he says.

To Rent Equipment

Quantity production of the projector attachments is to start within 30 days, it is planned. Meanwhile, Sono Art is preparing to start work on the initial feature which will employ the process. Under the plan, the initial picture probably will be roadshowed, the projector attachments routed with the picture on a flat rental basis. After that, sale of the equipment to exhibitors may be determined upon.

Greathouse for years was with D. W. Griffith and in the legitimate field, while Bitzer was chief cameraman on a number of Griffith and other films.



The Natural Vision projector attachments mounted upon Universal base
(1) *Special magazine for Natural Vision reel.*
(2) *Special projector head in place after removal of Simplex head.*
(3) *and (4) Rollers for 56 mm. film.*
(5) *The film chute used for 56 mm. film.*
(6) *Rear fire shutter to reduce heat on film.*
(7) *56 mm. film emerging from film chute and winding upon reel, fitted into standard lower magazine of universal base.*

Kids Sent Home at Night by Theatre

Chicago—Parental duties are part of the day's work at the Rosewood, a genuine neighborhood house, which is a community center in its district. The Montrose Ave. theatre, long established, co-operates closely with parents to see that their children do not stay out later than parental authority might wish.

The old showman adage that "the kids of today are the adult patrons of tomorrow" is strikingly demonstrated at the theatre, which has witnessed patrons grow up, marry and send their children to the theatre, they themselves continuing to attend. And the parents know that their children are in sympathetic hands, and that they can depend upon the theatre's co-operation, in case the kiddies "stay for a second show," or are overstepping the parental time limit.

When such missteps occur, the parent calls the theatre upon the phone and makes known the situation. At the first opportunity thereafter a theatre attache appears on the stage and reads off the names of the children who "must go home at once."

Wires House For Deaf Audiences

Chicago—The nation-wide movement to equip sound theatres with equipment which will allow the deaf and near-deaf to get full value from sound pictures has hit Chicago.

The first sound amplifying seat equipment to be installed in the city is scheduled to go into the RKO State-Lake. Mort Singer made this announcement in answer to scores of complaints that 300,000 Chicagoans of impaired hearing were being deprived of picture entertainment since the talky regime.

A small main floor section of not more than six seats will receive the amplifying equipment at first, Singer said. If it proves popular the reserved section will be enlarged rapidly. The equipment will be connected with the theatre's speakers and amplified as it is transmitted to the seats. The seat apparatus will permit "plugging in" with connections to the individual's ear phones.

The section to be thus set aside will be at the rear of the house. No extra charge is to be made for use of the apparatus. Other theatres here are expected to follow suit shortly.

Theatre Maintenance Important In Managers' Operative Scheme

Keeping the Theatre's "Insides" in Tip-Top Working Order Seen As One Way to Avoid Breakdowns and Trouble

By Charles E. Lewis

Editor, Managers' Round Table Club *Section of* Motion Picture News

NOT so long ago I used an expression on the Round Table Club pages to the effect that a showman who knows the value of the dollar in theatre management is not only a showman but an executive.

That this applies particularly to the maintenance of the equipment and other parts of the theatre we will endeavor to point out in this article dealing with this all-important phase of theatre management. And those real managers who are constantly fighting to keep the overhead as low as possble will back up every statement we make on the subject.

In dealing with the general equipment of a theatre, we have reference to everything which is subjected to hard usage and wear, such as booth equipment, carpets, ushers' uniforms, seats, signs.

In this era of so-called chain operation efficiency, both the big circuits as well as the little independents have learned a lot about keeping their equipment in first-class condition rather than wait for it to break down entirely and then replace it with new equipment.

The part a house manager plays is of the utmost importance because everything in the theatre is really under his supervision, regardless of how much he may shout about supervisors who check him up, maintenance departments and others, all part and parcel of the chain's management. But, boiled down to plain hard facts, it still follows that, as house manager, he is the one who is responsible for a close check on his equipment so as to catch anything beginning to show wear and correct, if possible, before it is too far gone to do anything but make a new purchase.

A manager who waits for some one on his staff, regardless of how efficient his staff may be, to call his attention to something wrong in the theatre, is a slacker and shows lack in ability to handle the job for which he is being paid.

While it is a good policy to have the head in each department trained to keep the manager posted on everythng under their charge, the only way that you can be certain that they will be on their toes continuously is by making regular and frequent inspections of your house.

These inspections should be so thorough and careful that they serve as an example to every member on the payroll. It will also stimulate them to try and catch trouble before you catch it and call their attention to things that they should have found without your running after them.

A "real" house inspection should start with the roofs of the theatre and cover every nook and corner, besides the usual portions of the house where your routine duties bring you in contact any number of times in the course of a day's work. The hanging ceiling, much forgotten and yet a dangerous part of your theatre, should be gone over with plenty of light to show if there is any accumulation of rubbish.

The porter's closets, ushers' dressing rooms, rooms back-stage, and, most important of all, the cellars and boiler room. They all constitute trouble spots to the manager, who gets into a rut of leaving things to others and never checks up himself.

Years ago while managing a theatre in Brooklyn we had a system of house inspections under the supervising manager which became a sort of a circus to almost every manager on the circuit because of the supervisor's habit of wasting time looking for cobwebs in isolated corners of the house and peanut shells under the radiators.

So I worked out in my spare time (don't laugh, it's a fact), a plan whereby each employee accounted for a certain part of the theatre's operation. For example, if the operator had to check up on the lubricating of the motors for the sign flashers, ventilating fans, etc., he carried a chart marked off to show that he covered these items once a week.

If the head usher was responsible for ushers' uniforms, dressing rooms for the boys and the poster room, he carried a similar chart. So when we started out to make our regular inspection of the theatre, each one was with us. When anything turned up that needed an explanation, the proper party was there to have his say for the condition which existed. Then we checked his chart to see if it was covered by his own inspection. In this way we could generally detect if a man had marked his chart with an O. K. when a report to the manager should have been made, calling attention to a bad condition.

Assigning the Job

Of course, in every locality the situation may differ, but for the purpose of a general discussion we would suggest that you make up charts as outlined above and place them in the hands of those responsible, such as the chief operator for his booth, projection and sound equipment. Head usher for the condition of the uniforms, cleanliness of the ushers' dressing rooms, etc. Stage manager

(Continued on page 93)

Inspections Important

FREQUENT house inspections, together with the members of your staff in charge of the different departments of the theatre, will result in everyone taking special care to insure a good rating on such inspections. This can only be accomplished by making them all understand that you have placed responsibility with them and that they must prove their capability by the condition of their department.

A Few Pointers

A MANAGER who waits for trouble generally gets plenty of it.

Try to anticipate and forestall breakdowns in your equipment by carefully inspecting every inch of the theatre from the cellar to the roofs.

Only such inspections will reveal the condition of the house and show you what is in need of immediate attention.

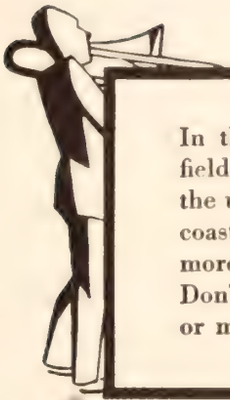
Particular emphasis should be stressed on the booth, boilers and other operating equipment more susceptible to breakdowns.

Equipment Care Vital

PROPER care of your equipment is just as essential to good theatre management as any other phase of your work. If you permit your house to get into a dirty, dilapidated condition, it will drive patrons away faster than mediocre pictures. It's all part of your job and you should be capable of shouldering this responsibility together with your other duties.

A Combination of Low Costs and Fine Results





In the reasonable price sound-equipment field, Platter Phototone and Talkafilm are the unquestioned leaders. Exhibitors from coast to coast with this equipment are making more money than ever before. Don't wait. Don't delay. Read these prices. Then wire or mail the coupon for a salesman to call.

Platter Phototone Talkafilm

PLATTER TALKAFILM SOUND ON FILM $895

where some type of disc equipment is now installed

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PLATTER TALKAFILM SOUND ON FILM $1295

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The Platter Cabinet Co.
North Vernon, Ind.

Please have a salesman call concerning your sound equipment.

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City and State_____

Outdoor Air in the Theatre, A Guarantee of Satisfied Patrons

Seasons Mean Nothing Under Modern Ventilating Methods—An Expert Explains Why and Describes a Few of the Fundamentals

By D. C. LINDSAY

Physicist with Carrier Engineering Corporation

LET us outline the ideal conditions which should be maintained within a theatre and follow the process of their accomplishments:

1. Air should be relatively clean, washed or filtered to protect the health of patrons and to preserve the beauty of the decorations and draperies.

2. During the summer months a temperature of approximately 75 degrees F. and a relative humidity of 55 percent is in most cases comfortable, though there is a tendency now to carry a slightly higher temperature and a correspondingly lower relative humidity. During the winter months a temperature of approximately 70 degrees F. with a relative humidity of from 35 to 50 percent is found practicable and comfortable.

3. The proper quantity of conditioned air to be supplied to the theatre is generally conceded to be about 30 cubic feet per minute, per person. This is not based upon the quantity of air which one person breathes in a minute. The average person inhales little more than one cubic foot of air per minute. The quantity of air is based rather upon the heat dissipation of the average individual which is sufficient in one minute to raise the temperature of 30 cubic feet of air approximately nine degrees F.

Velocity Regulated

4. Finally, this quantity of air must be carried to and distributed uniformly throughout every portion of the building. Since the air is cooled, the greatest care must be used in regulating the velocity and the direction at which it is delivered in order to avoid draughts. In other words, reference must be made to the comfort chart and the velocity of air delivered carefully adjusted to establish a comfortable combination with the existing temperature and humidity.

5. A certain quantity of fresh outdoor air should always be a part of the air delivered to the house. The practice in this regard varies rather widely. Some cities have ordinances which require that all of the air delivered to the theatre be fresh outdoor air and forbid re-circulation of any portion of the air within the building. Such a requirement is absurd and would subject the owner to a prohibitive expense either to heat or to cool his theatre. Air conditioning engineers and numbers of health authorities have pretty generally agreed that a constant minimum dilution of 25 per cent of fresh outdoor air, or approximately eight cubic feet, per minute, is ample from every point of view.

We have outlined five general problems to be solved in establishing ideal air conditions within the theatre.

Consider now a theatre completely equipped with a typical air conditioning and refrigeration system.

Assume there is an outdoor temperature of 85 degrees F. and a wet bulb temperature of 75 degrees F. This is not an unusual summer day.

Under these conditions the outdoor relative humidity is found on the psychrometric chart to be 63 per cent. The dew-point or condensation temperature of the outdoor air is about 71 degrees F. We wish to establish, as outlined in the requirement in No. 2 given above, a temperature of 75 degrees F., and a relative humidity of 55 per cent.

We find from the chart that this condition calls for a dew-point of approximately 57 degrees F. in the theatre. We have not only to cool the air from 85 degrees to 75 degrees but we have to dehumidify, that is, to condense sufficient water out of the air so that the dew-point is lowered from 71 degrees to 57 degrees. Here is how it is done:

How It's Done

We have as a part of the air conditioning equipment a spray chamber within which hundreds of small nozzles are atomizing perfect clouds of water. During summer operation the water supplied to this chamber is cooled by refrigeration to a temperature of about 45 degrees F. By means of the large centrifugal fan, air is drawn through the chamber in intimate contact with the water spray. Here it is completely washed, meeting requirement No. 1 as set forth above. Here, also, the air is cooled to a temperature of about 50 degrees F.

The air has given up its heat to the water, and the water temperature has risen about five degrees. Observe, also, that cooling the air to this extent we have gone below the initial dew-point of the outside air.

It follows, therefore, that water vapor must have been condensed out of the air. In other words, we have reduced the dew-point of the entering air from 71 degrees F. to 50 degrees F.

Re-Circulation Follows

From this chamber the air is drawn into the fan. It would not be desirable to admit air at 50 degrees F., saturated, as it is, upon leaving the spray chamber. Some economical means must be adopted for raising the temperature of the air and incidentally for reducing its relative humidity.

One very economical method of doing this is a patented scheme of re-circulation. Some warm air is drawn from the theatre and intermixed with the cold, saturated air at the intake of the fan. The mixture has a temperature ranging from 62 degrees to 65 degrees F., and the dew-point of this mixture has been slightly increased by the vapor carried in the warm re-circulated air.

The fan then delivers the air through a metal duct system to outlets carefully located in the high ceiling of the theatre, in the ceiling beneath the balcony and at other points throughout the building where cooling is required.

The location and design of the outlets have been a matter of careful investigation on the part of air conditioning engineers. The air delivered through these is not blown into the building, but is delivered at adjusted velocities and is so directed that the result is one of diffusion, a blanket of air, passing downward over the audience.

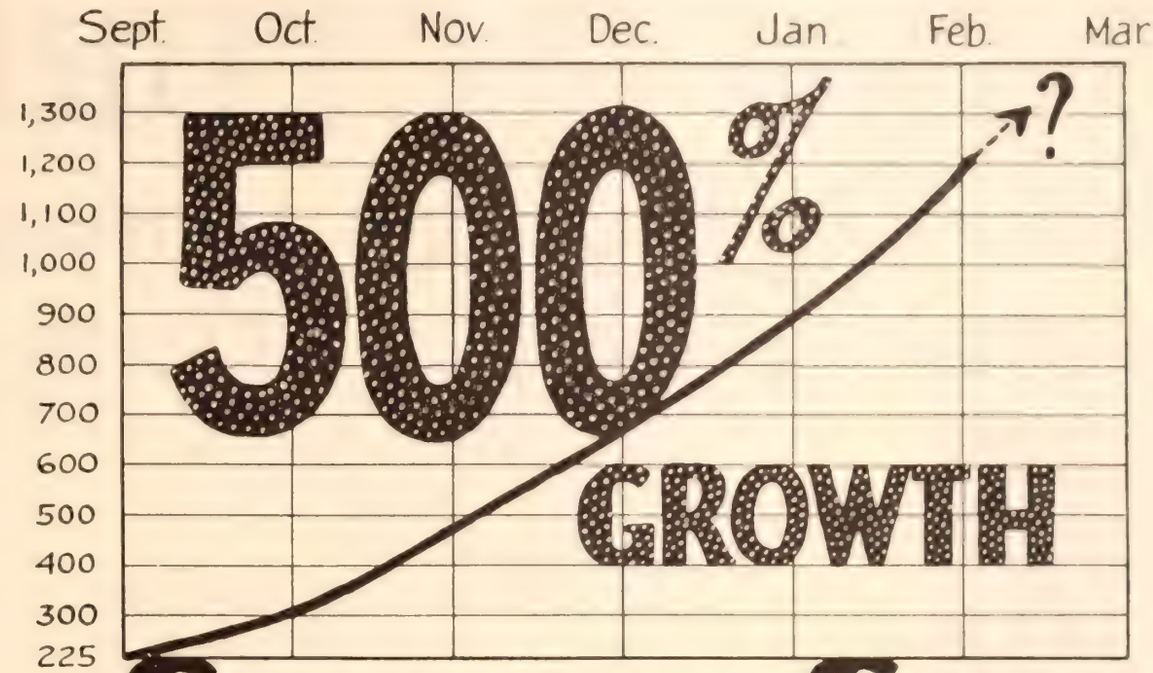
(*Continued on page* 91)

Insuring the Health of the Picturegoer

IN the onrush of innovations and improvements incident to the exhibition of motion pictures there perhaps has been no one step taken that has brought more real comfort to the millions who visit the theatre daily than that which brought with it proper ventilation.

During the past six years approximately hundreds of theatres in the United States have installed air conditioning systems. There are 1500 additional which are prepared immediately to add such equipment.

Insurance against breathing bad air is worth something to the patron. That is what the air conditioning system insures. And that is why THE SHOWMAN is passing along Mr. Lindsay's detailed account of just how it's done.



in SYNCRODISK SALES In The Last 6 Months!

This is no self-satisfied boast. We blame it on the product—it's *good*.

Syncrodisk is never high-pressured into a projection room.

Each buyer has bought because he learned that it is the best turntable for his needs.

If a single owner regrets it he has never told us—and there is a standing satisfaction-guarantee with every Syncrodisk.

SYNCRODISK IS THE STANDARD BY WHICH ALL OTHERS ARE JUDGED

It has never been cheapened or built down to meet a price.

Syncrodisk was designed and is manufactured, owned and sold by the Weber Machine Corporation, in their own factory.

One principle pervades every operation in construction — accuracy *plus* strict fidelity to one man's philosophy that anything which bears his name—Weber—must be absolutely "right".

Why This Rapid Growth?

The eating has proved the pudding good.

The reasons are numerous—as many as there are parts in each turntable.

Syncrodisk is vibrationless, steady, smooth—due to the famous Syncrodisk Spring Suspension and its weight per unit of more than 150 pounds. It gives absolute synchronization. It is tough—built for long service. Easily connected to any make projector in one hour's time. Does not drive off the intermittent. Has two needle pockets built into the metal guard which surrounds the disk. Comes equipped with a nickel-plated adjustable lamp to illuminate the needle track—a convenient feature.

Over 1,200 sets in operation every day.



Two Syncrodisks, Two Pick-Ups and Fader, Complete for only

$500

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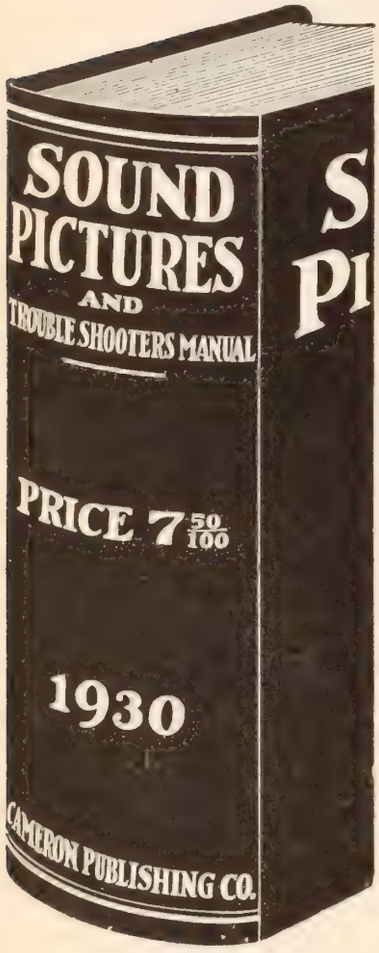
Just Published Two New Books—You Cannot Afford To Be Without

SOUND PICTURES

AND

TROUBLE SHOOTERS MANUAL

By JAMES R. CAMERON and JOHN F. RIDER



OVER 1100 PAGES—500 ILLUSTRATIONS

SOUND RECORDING and REPRODUCING EQUIPMENT

HOW IT'S CONSTRUCTED
HOW IT WORKS
WHY IT WORKS
TROUBLES TO BE EXPECTED
HOW TO LOCATE TROUBLES
HOW TO REMEDY TROUBLES

A Complete Guide for Trouble Shooting

THE WHOLE QUESTION OF SOUND MOTION PICTURES TREATED FROM AN ENTIRELY NEW ANGLE — EXPLAINS IN DETAIL THE CONSTRUCTION, OPERATION AND CARE OF ALL SOUND MOTION PICTURE EQUIPMENT

Nothing Like It Heretofore Published

If you are Recording—Installing Sound Equipment—Servicing Sound Equipment—Designing Sound Equipment—Building Sound Equipment—Operating Sound Equipment—In fact if you are in any way interested in Sound Motion Pictures

Then You Will Certainly Find This Book Invaluable

THE MOST COMPREHENSIVE WORK ON THE SUBJECT PUBLISHED

THE BOOK CONTAINS OVER 1100 PAGES OF NOTHING BUT "TALKIE" INFORMATION.

"WHAT DO YOU WANT TO KNOW ABOUT MOTION PICTURES?"
THIS BOOK WILL ANSWER ALL YOUR QUESTIONS!

CAMERON'S ENCYCLOPEDIA

SOUND MOTION PICTURES

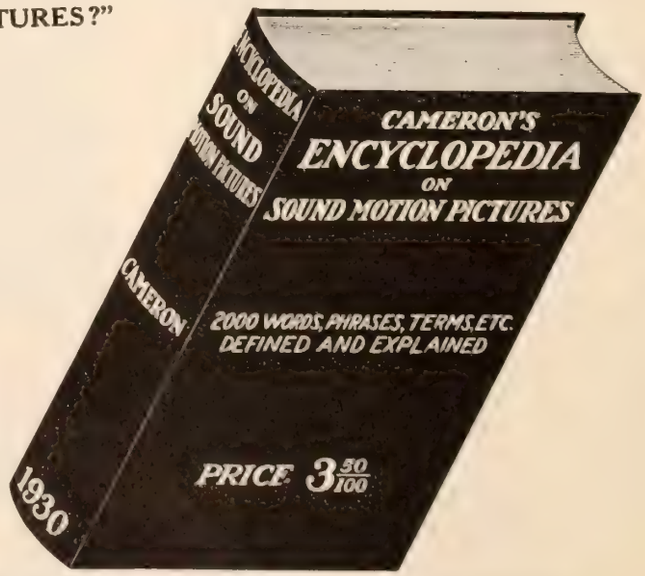
——CRAMMED FULL OF MOTION PICTURE FACTS——

CAMERON'S BOOKS HAVE BEEN USED BY THE MOTION PICTURE INDUSTRY FOR THE PAST 12 YEARS

YOU CAN'T GO WRONG WITH A CAMERON BOOK

DEPT. OF COMMERCE, Washington, D. C.:

"These books should be in the possession of every projectionist, theatre manager and everyone interested in receiving first hand authentic information regarding the application of sound to motion pictures. Cameron's books are a very worth-while contribution to the motion picture industry."



—SEND FOR YOUR COPY NOW—

CAMERON PUBLISHING COMPANY—MANHATTAN BEACH—BROOKLYN—NEW YORK

New Sound Reproduction Equipment

New Lens Mount as Aid In Projection

A new development for interchangeable projection of silent or disc recorded films and sound-track recorded prints with the same screen proportions maintained, for both has been brought to the market by the GoldE Manufacturing Company. The new device is called the GoldE Uni-Lens Mount, and, as its name implies, uses a single lens, the standard lens in use at any theatre, in a mount which enables the projectionist to change instantly from silent to sound-track films by insertion of a mask and the throwing of a lever which recenters the picture with precision action.

The mount requires no change from one lens to another, does not employ prisms, and refocuses and recenters the picture by a simple operation. The change from full picture image of silent or disc recorded prints to Movietone or other sound track prints is made instantly, so that both types can be coupled on a reel and the full screen proportions maintained throughout the running of the reel. This enables the theatre to couple both silent and sound news shots.

The mask used for the Movietone film crops a minimum from the picture at top and bottom to compensate for the loss at the left side and returns the image to the rectangular proportions of silent pictures. The proportionate aperture is in accordance with the new standard recently adopted by the S. M. P. E.

One touch of a lever on the mount is all that is necessary to prepare for either sound or silent projection. The installation of the device is very simple, and, as already stated, only the mount is required, the same lens already in use with the projector being employed. The GoldE Uni-Lens Mount is being distributed by National Theatre Supply Co.

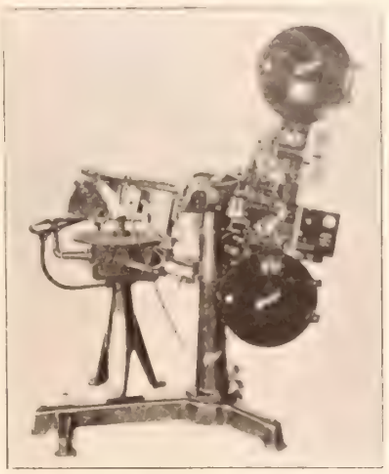
3 New Models of De Forest Device

Featuring a number of improvements over former models, three new type De Forest Phonofilm equipments have just been brought out by General Talking Pictures.

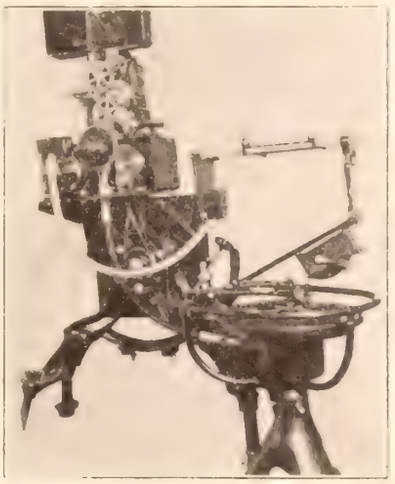
The new models have been in process of development for a number of months. Each model, states Dr. Lee De Forest, has more than sufficient volume to meet requirements. Application has been improved considerably, it is stated, with distortion claimed eliminated, even when the reproducer is carrying peak loads.

The new models are the Special, designed for theatres with seats up to 750. This model sells for $2,500. The Challenger is for houses with seats from 750 to 1,200 and is priced at $3,500. The Monarch is the heavy duty machine for theatres over 1,200 seating capacity and is listed at $4,250. These prices are for sound-on-film only. With disc equipment, they are $1,000 additional.

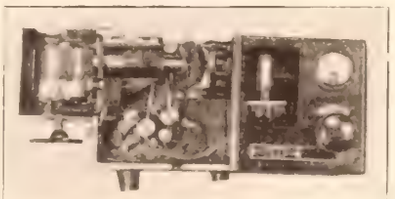
New RCA Equipment



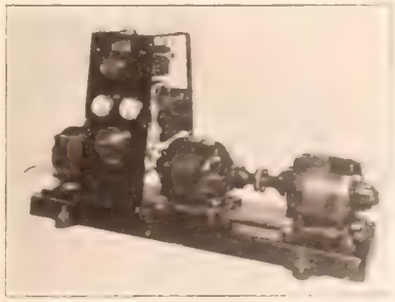
Model C-4. RCA Photophone equipment for small theatres. Battery operated with soundhead attachment and synchronous disc attachment for Model "S" Simplex projector



Model C-3. Motor generator operated: soundhead attachment and synchronous disc attachment for Power's 6 B projector.



Soundhead for small theatre equipment. Battery operated, showing operating side with doors and photo-cell cover removed



amplifier.

Scratch and Hiss Corrector Ready

[illegible] and correct needle scratch from records, hiss from films, static, microphone noises, etc., the Samson Qualpensator [illegible] developed by Samson Electric Co.

In order to attain compensation, the relative volume of high, low and middle frequency ranges is controlled with the Qualpensator. Any of these ranges may be reduced independently, or the high and low ranges may be reduced simultaneously. The device is provided with three switches which select the frequency range or ranges to be softened. The degree to which the volume is reduced, depends upon the setting of the variable compensation control. The total volume is subject to the remaining control.

The low frequency range is selected by a switch on the left of the Qualpensator. The high frequency range is similarly selected by the right-hand switch. The middle range is selected by the central switch. Selection is accomplished by throwing the switches to the right.

Compensation may be effected by the insertion of the Qualpensator between two proper circuit elements of a reproducing system. In general, the Qualpensator should immediately precede the main amplifier, following pick-ups, head amplifier, microphone amplifiers, or radio set detectors. Two or more of these instruments may be used where it is necessary to compensate for undesirable conditions in different sources, in which case, selection of channels must follow the Qualpensators.

Sterling Markets New Recorder Unit

Disc-recording apparatus for synchronous recording of sound with motion pictures to market for less than $10,000 has been introduced by the Sterling Motion Picture Apparatus Corporation.

The recording machine with air suction attachment, 18-inch turntable, self-contained stroboscope, recording at 33 1-3 R.P.M. or at 78 R.P.M., sells for a list price of $4,250. Complete with recording amplifier, mixing cabinet for five microphone positions, microphones, etc., the equipment is sold for a list price of about $7,000.

Features of the recording unit are: Starts cut on 7-inch diameter; 6th to 7th inch allowed for test cut; spiral starting line is cut automatically; insulated web construction to absorb all vibrations; motor drive separate unit entirely insulated from recording mechanism; horizontal and vertical screw adjustments for cutter-head; recording carriage on bronze bearings sliding on ground and lapped steel bars.

Major Areaflood Madein NewModel

Chicago — New model Major Wide Angle Area Flood has been developed for varied theatre uses, including stage olivettes, back drop and cyclorama lighting and flood the stage from overhead. Major pipe clamp mounting is standard equipment with the flood, but the lamp also can be used with the crowfoot base or tall standard.

The lamp is especially designed for short and medium throw work, where wide beam angle and smooth distribution are desired. It has a one-piece heavy aluminum spun reflector oxidized aluminum finish inside and kristokrak black outside. It has one-piece oxidized aluminum reflecting surface.

The color frame groove is spun with the lamphood. Spring brass clips hold the color frame against the lamp housing at the top, to prevent leakage of light around the frame. Gelatine is recommended for quick color changes and intermittent use, and the lamp has a two-piece metal color frame, with wires on either side to hold the gelatine sheet.



Wide angle area flood being morketed by Major particularly designed for short and medium throws

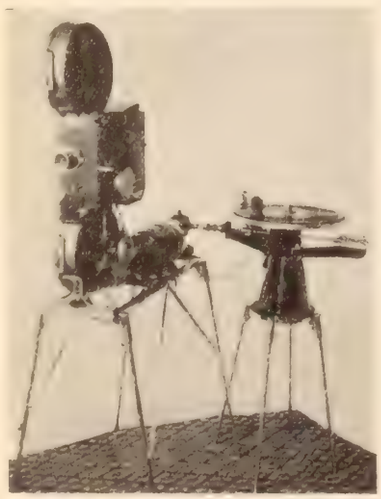
Silver-Marshall Ready With New Speaker Line

Chicago—A new line of auditorium speakers is announced by Silver-Marshall, Inc. The new speakers, designated as the "860 series," are said to handle musical tones as low in pitch as 30 cycles (lowest C on the piano) and as high as 8,000 cycles (a full octave above the highest note on the piano).

The speaker head is the same in all instruments of this type, but it is furnished for either A. C. or D. C. use, and each of the models is furnished with or without the input transformer—the latter item being sometimes included in amplifiers used in theatre sound systems, so that it is not always required in the speaker.

Cooling Plants Trailers

Acme Film Co., New York, has prepared a series of trailers to sell cooling systems to patrons.



Disc reproducer marketed by Aleograph Company of San Antonio

New Wall Tile for Theatre Use Ready

Asbestos wall tile, offered in a wide range of color combinations, has been placed on the market by Johns-Manville Corp. The tile is expected to have special application in theatre lounging rooms.

The new tile is formed of asbestos fibres and Portland cement, united under great pressure, into large sheets and grooved off into squares to give the effect of single units. The new tile is declared to be durable, waterproof and fireproof. Special lacquer enamels are used.

Ease of application is claimed for the new tile. The large sheets reduce installation costs, can be cut with a hand saw and erected without recourse to cement. Brass retention clips hold the sheets in place. Brass strips, lacquered to match the tile lock into the clips concealing the joints.

New Change-Over Device Patented

St. John, N. S.—A change-over device has been patented by Herber K. Jones, service manager for K. C. Irving, Ltd., and Edmund A. Chase, projectionists at the Strand. It is described as a "reel for motion picture apparatus comprising a pair of discs, a hub part, connected with the central parts of the disc, a member of resilient material surrounding the hub part and having a slit for receiving the inner end of the film placed on the reel."

Tonlux, New Screen

Chicago—A new sound screen known as the Tonlux has been placed on the market by L. V. Kuttnauer, 208 N. Wells St. The new screen is priced at $50.

It is pointed out by the manufacturer that the Tonlux screen is of all-porous construction and allows all the sound to pass through the entire screen surface. This is achieved without holes or perforations.

The screen is made with eyelets for lacing to present frame. It may be obtained flame proofed for $10 additional, and may also be obtained in Magna screen size.

Lupton Features Steel Cabinets

When sound pictures invaded the screen's silence, the problem of storing various accessories had to be met.

As one answer, David Lupton's Sons, Inc., of Philadelphia, developed a line of steel furniture. Record cabinet, slide, photo and insert racks, inspection table, wardrobe, trailer film cabinet were among accessories manufactured for the trade.

Pathe equipped its exchange in Pittsburgh with Lupton poster racks, as did Warners Pittsburgh exchange. Vitaphone disc racks are installed in the New York office.

Webster Has New Pick-up For Disc

Chicago—Webster Chicago is name of a new electrical pick-up placed on the market by the Webster Co., which manufactures power amplifiers, faders and other reproducing accessories.

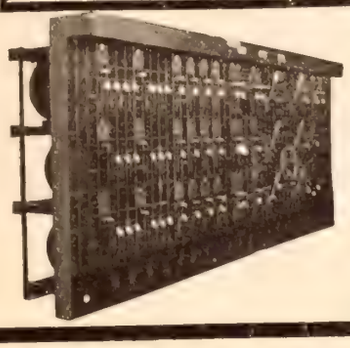


The ratio of the weight of the pick-up on the disc to the tone arm and head is claimed to be so timed that the movement of the needle will not overcome the inertia of the tone arm or head. At the same time the needle is free to follow the disc grove, thus eliminating the tendency to "jump" and preventing excess wear on the record. A magnet of cobalt steel is used. Volume control is of the voltage divider type. It is furnished in the standard type for phonograph and radio reproduction as well as in the theatre type for 16-inch records.

Testing Clay for Acoustical Values

Local theatre owners are awaiting with interest the outcome of certain clay material tests being conducted by the Structural Clay Tile Association. The new clay product is said to possess unusually fine acoustical properties and in addition its surface may be partially glazed to provide a finished wall surface. The process employs ground up clay treated with chemicals which give it a porous body, making it sound absorbent. Final tests are expected to be made in the near future and, if successful, production of the material will be begun commercially immediately. The product, it is believed, will effect appreciable savings for either insulation or wall finish uses.





Have an FA man tell you the facts without obligation. There is one near you, fully experienced to serve you. Write today for descriptive book on Theatre Lighting Control.

Are you— "in the dark" about theatre lighting control?

There is no need to be in doubt. Hundreds of successful showmen have used and are using this system of lighting control to the great benefit of box office returns. Light is as much a drawing card to the public as it ever was and should be used consistent with other modern programs.

Frank Adam
ELECTRIC COMPANY
ST LOUIS

Offices in all principal cities.

MAJOR FA SYSTEM

Wright-De Coster Reproducer
Used on Publix Theatres Sound Train



One of the $15,000 Publix Sound Limousines

Only the Finest of Speakers Could do Justice to This Fleet

The tremendous Publix organization is selling sound to millions of theatre-goers. It was vital to them that they install in their fleet of twelve sound trains the finest reproduction equipment possible to secure. And it was only natural that they selected Wright-DeCoster Speakers.

Perfect Reproduction—Always

There is a type and size of Wright-DeCoster reproducer for every purpose ranging from giant reproducers for outdoor or theatre use down to small ones for home radios. They all represent the utmost in true, clear reproduction.

A Letter of Appreciation

PUBLIX THEATRES CORPORATION.
District Manager's Office,
Miami, Fla.

Wright De Coster, Inc.,
St. Paul, Minn.

Gentlemen:

After having used Wright-DeCoster Dynamic speakers in our fleet of twelve "sound train limousines" for several months and having seen them subjected to all sorts of weather in all parts of the country, I am writing to say that we are most certainly pleased with the results obtained and you are to be congratulated on the splendid tone and durability of this speaker.

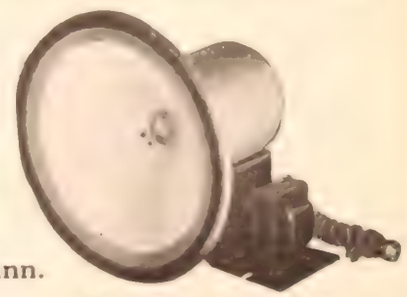
Thanking you for the fine co-operation that you have given us, I remain,

Yours very truly,

By: (signed) Harold E. Tillotson

Wright De Coster Inc.

We are for complete details and address of nearest sales office.



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More Money Goes For New Theatres

(Continued from page 74)

1,512. The average cost per seat is $181.81.

The West Coast is in last place with only one new project, announced during the period. Here the estimated investment is $1,000,000 for 2,500 new seats. The average cost per seat thus is $400.

New projects, supplementing those previously published in Motion Picture News, include:

MEMPHIS, TEX.—Hollis Boren will erect a new 1,100 seat theatre.

STAMFORD, TEX.—Stamford Amusement Co., will erect a $50,000 theatre here.

DALLAS, TEX.—R. and R. Theatre Corporation is planning a new $300,00 house here.

RAPID CITY, S. D.—Black Hills Amusement Company, is planning a $100,000 theatre here, to seat 2,000, according to Leo Peterson, manager of the Elks.

YUMA, ARIZ.—Fred L. Smith, hotel man of Los Angeles, and William A. Brown, real estate operator, will erect a six-story hotel and theatre building to cost $750,000. It will be located at Southwest Third and Main streets, and will seat 1,000.

HOLLYWOOD—Wilshire Amusement Co., is sponsoring a theatre at Wilshire Blvd. and Hamilton Drive, Beverly Hills. S. Charles Lee is architect.

TUSCON, ARIZ.—Joe Gross, former Los Angeles theatre owner, will start construction immediately here of a house on West Congress St. Roy A. Place, of Tuscon is architect.

BURLINGTON, VT.—A Burlington theatre will be added to the Publix string soon. Mowll & Rand, of Boston are architects.

ROUSES POINT, N. Y.—W. F. Kennedy of Champlain, will open a new house here, about May 1, is the tentative opening date.

CINCINNATI—A new $1,000,000 theatre building at McMillan Street and Gilbert Ave., Peebles Corner, is planned. A six or eight story structure is planned.

XENIA, O.—James T. Hibbert, proprietor of the Bijou, is considering erection of a house on West Main St. The two-story building now on the site will be razed.

POINT PLEASANT BEACH, N. J.—Harry May will start construction this week on a new theatre to seat 1,000. The contemplated building will stand at Arnold and Richmond Streets.

OAKLAND, CALIF.—Warners have made plans for a new $750,000 theatre to occupy a site at Broadway, Franklin and Twentieth Sts. F. Albert Lansburgh, of San Francisco, is architect.

MIDDLETOWN, O.—Property has been acquired on Broad St., for a $500,000 theatre building by Midland Realty Co.

BAKERSFIELD, CALIF.—Contract bids have been submitted for a new $250,000 theatre for Fox West Coast Theatres, Inc. It will seat 1,600 persons.

SANTA BARBARA, CALIF.—Joseph McManus, real estate operator here, reports a Los Angeles theatre man is contemplating erection of a house on the Coast Highway, at Olive Hill, near here.

NEW YORK—Plans for $500,000 theatre in Queens now on file represent the largest building project in this section for February. The theatre will be at Greenpoint Ave. and 45th Street.

YREKA, CALIF.—Walter H. Leverette, of Medford, chain owner will erect a $70,000 theatre here. Tourtelotte and Hummel, of Portland, are the architects.

PLACERVILLE, CAL.—Roger W. Browne will erect a $60,000 theatre, office and store building on Main St. Construction work is expected to start soon.

NEW MONTEREY, CAL.—A group of citizens here recently discussed plans for a picture theatre.

ABERDEEN, WASH.—Permit for the construction of a theatre here has been granted. Estimated cost $75,000.

OKOLONA, MISS.—Work has begun on a new $20,000 theatre on Main St.

YBOR CITY, FLA.—A theatre of Spanish architecture to seat 1,500 and to cost $100,000 will be erected here, according to plans of Mrs. Ignacio Haya.

COLUMBUS, O.—Springfield Theatre Co., is planning a $750,000 sound house. It will seat 2,500 and be in the downtown section.

PASADENA, CALIF.—Chotiner Amusement Corporation, of Los Angeles, will erect a $180,000 theatre at Berkeley Avenue and Colorado Street.

CLARKSTON, WASH.—With the coorperation of the local Chamber of Commerce, O. P. Pring, is promoting a new theatre on a site yet to be selected.

RAYMONDSVILLE, TEX.—The new theatre at San Perlita is expected to open on April 15.

RIDGEWOOD, N. J.—The Stanley-Fabian Corp. has informed local authorities that it will start construction on July 1 of a new theatre here.

VAUCOUVER, B. C.—Excavation work has started on the protected $225,000 theatre on property purchased by Frederick Guest of Hamilton, Ont. Hodgson & Simmonds are the architects.

MILFORD, MASS.—Representatives of a large chain have been spending several days here looking for a theatre site.

PLACERVILLE, CALIF. — Placeville's new theatre is expected to be ready for occupancy on June 15.

BUCYRUS, O.—Rapid strides are being made on the construction of the new Moose, $250,000 house scheduled for opening Aug. 1.

HOT SPRINGS, S. D.—Opening of the new Hot Springs Theatre by the Black Hills Amusement Co. is expected May 1. The company is also building in Rapid City.

CENTER OSSIPEE, N. H.—Ansel Sanborn, operating the Chamberlain Hall, is starting work on a new

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TO MAINTAIN the Hub Service for motion picture theatres as nearly 100% perfect as is humanly possible we have just added a complete line of lamps for sound picture equipment, centralized radio, and electric phonographs.

A complete line will be kept in stock and shipments will be made the same day orders are received. A detailed listing of this new equipment—as well as all other items in the Hub line—will be found in our new 1930 Handbook of electrical equipment for motion picture theatres. Your copy will be cheerfully sent on request.

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It has been our privilege to play an important part in the remodeling of the interior of many theatres recently. Get in touch with us if you are planning any changes. We will consider it a pleasure to be invited to cooperate with you in the planning of any contemplated changes—and such consultation will obligate you in no way.

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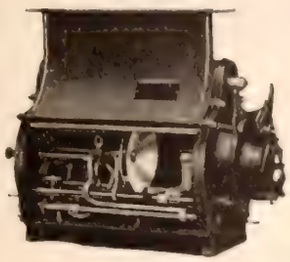
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★2— The continuous arc feed produces no foreign noise in projection of Movietone film.

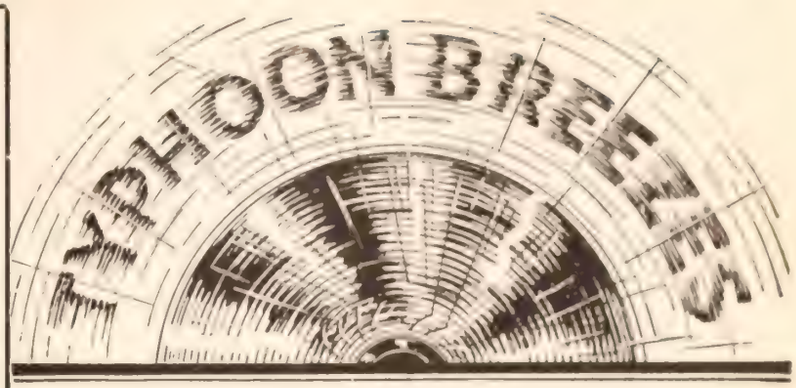
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1600 Broadway New York

Mind Readers, Food Shows, Dancing In Lobbies to Keep Standees Happy

(Continued from page 67)

by the artist there was an imprint with institutional copy on coming attractions.

Two birds were killed with one stone in this number. Patrons who fell for the sketches of themselves carried them away to show them to their friends. At least, so the management doped it out.

The Accordion Player

An accordion player jumped into the breach as an entertainer on another occasion. Frank Judnick proved not only a good accordion player but a good mixer and was not averse to carrying his music and personality right out to the street to keep the prospective patrons waiting in line in an anticipatory mood. He usually appeared during the peak periods and after a few days of this became of almost equal importance as the average master of ceremonies. He was called by name and all that sort of thing.

After two weeks of such capers Frank was joined by a clarinet player. Occasionally an usher who could sing was rushed into the breach as a complement to this two-some.

Pianist Holds Spot

For a bit of diversion THE SHOWMAN dropped in on the New York Paramount to check up on lobby entertainment. He found Hans Hanke, who boasts a repertoire of 325 compositions, on deck. Hanke occupied the spotlight in the music room, at times, at others the Elizabethan room at the beginning of the first afternoon spill from 1:30 to 4:30. At night from 7:30 to 10:30 he would hold forth.

Licensing Deal?

CONTRARY to popular opinion it should be noted that Vitaphone, Movietone and Photophone are registered trade marks for a product and not the name of a process. As a result of the patent license agreement between the manufacturers and inventors of the different processes, it would be legally possible for either the General Electric or the Western Electric to provide their licensees with anyone of the three processes for recording under their respective trade marks, Porter Evans, chief engineer of the Eastern Vitaphone studios, Wednesday told members of the International Ass'n. of Radio Engineers.

And never once did a note of jazz music emanate from the ivories. This, in itself, is quite some novelty for a picture theatre.

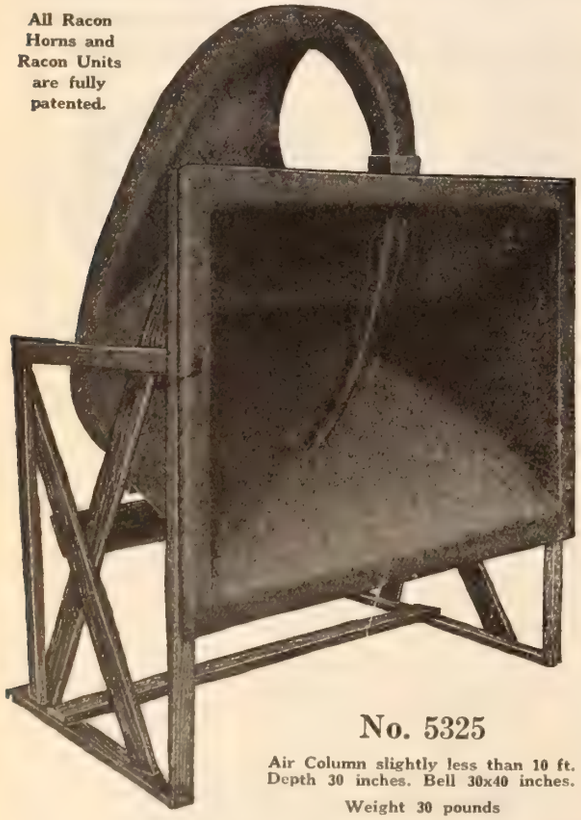
Good Freak Number

One of the outstanding, unique, attractions found at the house was in sole control of a mere boy whose name makes no difference. Said boy based his entire stunt on music emanating from a violin. He knew nothing of music, not even the rudiments, could not tell one note from another, nor fiddle properly. The press department said so, and, even if it sounded like stretching a point, the crowds vulnerable.

Here's how it's done. Everyone recalls the old radio sets whose wave length reception was disturbed by the proximity of a human body. The static and electricity in the human body influenced the reception of the radio set to the extent of a disturbance in the nature of a hum.

This principle has been embodied in what is known as the Theremin. The illusion, as well as the actual music, produced by the performer standing before the apparatus and drawing the notes out of the air by the waiving of his fingers proved intriguing to the crowds in the lobby. The theatre management attempted to make a check and came to the conclusion that new patrons were brought in by the presence of the Theremin.

All Racon Horns and Racon Units are fully patented.



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Air Column slightly less than 10 ft. Depth 30 inches. Bell 30x40 inches.

Weight 30 pounds

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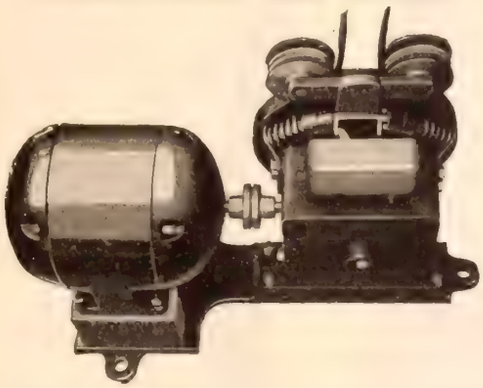
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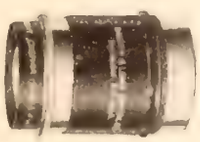


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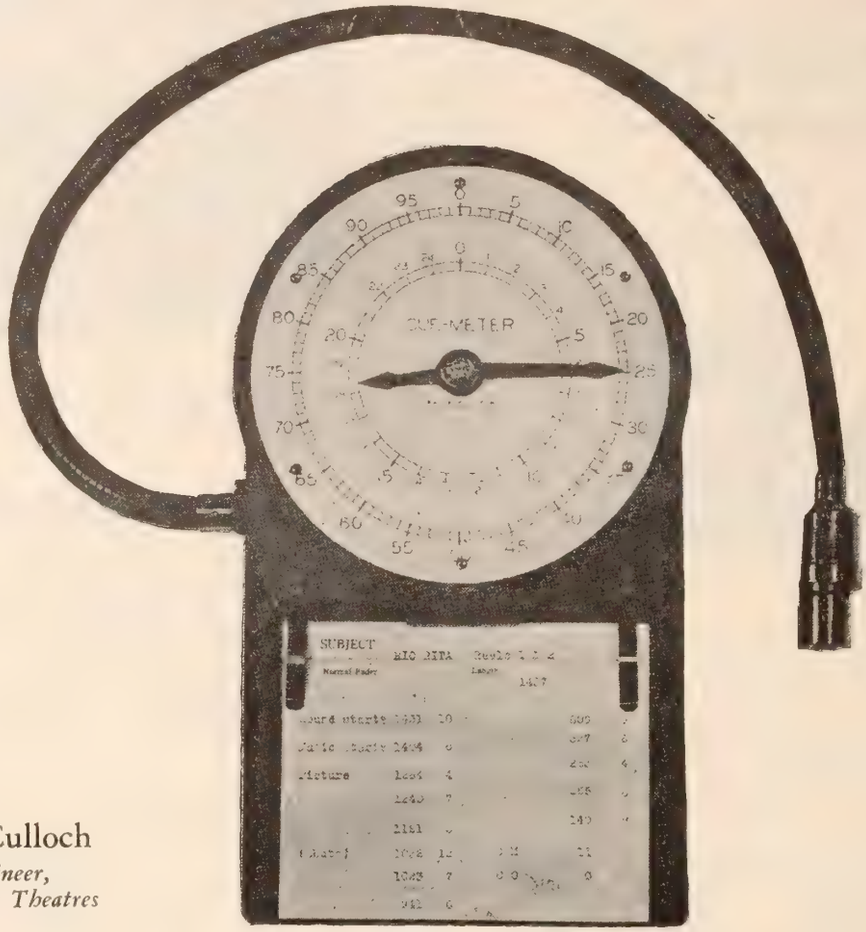
BRENKERT LIGHT PROJECTION COMPANY
St. Aubin and East Grand Blvd., Detroit, Michigan

Cue Meter Simplifies Change-Overs

By

R. H. McCulloch

Sound Engineer,
Fox West Coast Theatres



The cue meter which is in use in many theatres. This meter eliminates the long written cue sheet, which takes considerable time to arrange. Change overs are made more accurately by use of this meter.

MAKING good change-overs seems to be a great difficulty to many projectionists. I have found that the cue sheet supplied with the print is of little value after the print has been used for some time.

This applies mostly to Movietone, because after a print has played several theatres many frames are cut off the ends of certain reels while making up 2,000-foot reels and many film exchanges are requesting that Movietone subjects be run on 1,000-foot reels, so that good change-overs may be made on an indicated cue, without cutting off important dialogue.

Making change-overs has been simplified by the use of a cue meter. This can be used for making change-overs on disc and Movietone subjects. The meter has two hands and a dial, which indicates the footage of the reel numerically. A flexible shaft is attached to the shutter shaft of the projector mechanism which extends to the instrument on the front wall near each projector. The correct footage of each reel from the starting frame to the end is obtained by the use of a footage meter.

When threading the projector, the starting frame is threaded to the projector aperture and the total footage of the reel is set on the cue meter and as the film passes through the projector mechanism, the footage decreases on the dial of the cue meter. When the hand comes to the last 100 feet, the arc is struck on the proceeding projector and as the hand comes to the last 25 feet this is a stand-by cue, when the hand reaches the last ten feet this is the start motor cue for the proceeding projector and finally the dowsers are operated and the change-over is made with one and two feet of the end of the reel, which makes a perfect change-over. This new instrument eliminates the long written cue sheet, which requires considerable time to arrange.

How Footage Meter Works

Many projector mechanisms are equipped with a footage meter which can be used for the purpose of making change-overs. When making change-overs with the footage meter on the projector set the meter at zero with the starting frame. The footage meter will increase as the film passes through the projector and change-overs can be made similar as mentioned with the use of the cue meter.

The meter is also useful for re-synchronizing disc prints. When the film breaks above the top sprocket, it is necessary to stop the projector, rewind the reel and start all over again. As an example, suppose the film broke above the top sprocket and the projector kept running for several feet and you stopped the projector. You will find the footage indicated along the edge of most disc prints. The film broke leaving seven frames past 635 feet. The total footage of the reel was 920 feet and the meter showed 275 feet left to be projected after the projector was stopped. Turn the projector back by the use of the flywheel on the projector motor shaft, leaving the reproducer arm with needle on the record groove until the meter reaches 285 feet and then thread the frame which is numerated along the side of the film

Expert Describes Why It's Vital

at 635 feet, to the projector aperture, and then run the film down so that sufficient length is adequate for rethreading the remainder of the mechanism. After threading the projector, it is possible to resume operation in perfect synchronism, without the long interruption which takes considerable time to rewind and rethread.

Must Watch Threading

Great care must be exercised in threading the projector for film reproduction—otherwise, lack of synchronism will be the result. First of all, see that the sound-track mask, at the aperture, is in position. When threading a Simplex projector for film reproduction, thread in the usual manner, with the exception that the loop between the Intermittent Sprocket and lower sprocket should be such that the film just comes in line with the edge of the mechanism. For Powers and Motiograph projector mechanisms, allow a two-finger loop between the intermittent and lower sprocket.

There should be a length of 19 1/3 frames or 14½ inches between the center of the projector aperture and the light gate aperture in the reproducing mechanism. In threading from the projector mechanism lower sprocket to the sprocket of reproducing mechanism always allow the slack of two sprocket holes.

If the reading on the synchronous motor control box meter does not stay within specified limits, check the projector mechanism immediately, and also the working parts of the driving attachment. Excessive friction at some point in the mechanism will cause the meter reading to read high on AC, or too low on DC. See that the projector working parts are lubricated at regular intervals.

One of the most important items to check on disc reproduction is the condition of the records. If the record is all right, and the needle jumps the groove, check the reproducer to see that it is tracking properly. On many occasions the reproducer has been found to be dragging on the record. Under these conditions, try a new needle, and, if trouble is persistent, block up reproducer arm by inserting small piece of rubber eraser between under side of arm at rear end and pivot base, so as to raise reproducer clear of record and allow it to swing freely by itself.

Test amplifier equipment daily before starting performance. After amplifier has been turned on, test the disc pick-up, by rubbing needle of reproducer lightly with finger. This should be clearly heard in the monitor horn. In testing the film pick-up, see that the exciter lamp filament current is at proper value. Remove the light gate. Move your finger up and down across the light beam. Every time this is done a click should be heard in the monitor horn. Test each projector in the same manner.

Correcting Hissing

WHEN sporadic hissing, crackling and frying noises are perceptible in sound reproduction, it is advisable to inspect the amplifier tubes for internal short circuits. The filaments of vacuum tubes deteriorate more rapidly than the plate and grid. As the tube filament ages it develops weak spots in one or more places, which are very apparent, because they glow more brightly than the rest of the filament, when lighted. The tube should be immediately replaced if such a condition is noticed. Many vacuum tube filaments become slack and develop sagging as they age. Such a condition will give undesirable results and besides, it is possible that the filament may drop over on the grid and cause considerable trouble. Replace the tube as soon as the filament begins to droop very noticeably.

Vacuum tubes supported in a horizontal position should be inspected quite frequently for saggy filaments. Where a meter is provided on the amplifier for the purpose of checking plate current values and when the plate currents begin to fall below the minimum values, check the amplifier tubes and if all tubes show low plate current at the same time, the fault probably does not lie with them but may be due to the rectifier tubes.

Never use a battery and buzzer to test lines for opens or shorts in amplifier or reproducer circuits, as this may upset the magnetic characteristics of the coils. Use head set to test amplifier circuits.

Before removing the rear cover of any amplifier, be sure to turn off the power, and keep it off until the cover is replaced.

If the observer's equipment does not function, and if not loud enough to enable the observer and projectionist to hear each other, or if the buzzer is weak or inoperative, make sure that the batteries are in good condition. Batteries may be changed by opening battery box by loosening screw in cover.

If you are getting distorted sound through the Movietone system, check the alignment of the photo-electric cell and see that the ring shaped conductor and window are in parallel position with the sound aperture, as it is imperative that the full beam of light is received by the photo-electric cell. When photo-electric cells are changed so that all connections are tight and keep in mind that the photo-electric cell is installed in such a position that it accepts all the vibrations set up in the projector and if the connections are not tight, they will work loose and considerable noise will be encountered. When the volume begins to drop slowly on either movietone attachment, it is an indication that the photo-electric cell needs replacement, or the potential is weak.

Always be positive that the exciting lamp is operating at the proper value and properly adjusted before changing the photo-electric cell. When the volume cuts off quickly with Movietone, first see that the exciting lamp is burning, check the milliammeter on the p. e. c. amplifier. The filaments of the vacuum tubes in the photo-electric cell amplifier are connected in series, if one tube burns out, they all go out and if no reading is registered on the milliammeter connected in the filament circuit, check for a burned out tube. If the exciting lamp ammeter and the photo-electric cell amplifier milliammeter indicates no values, check for a blown fuse in the battery charging panel.

The exciting lamp current and also the filament current for the photo-electric cell amplifier is supplied by two 6 volt wet storage batteries, which is distributed from the battery and charging panel to each projector Movietone attachment. The photo-electric cell potential and also the plate potential for the p. e. c. amplifier is supplied by two 45 volt dry "B" batteries. The one amp fuse connected in this circuit very seldom blows, unless one of the component parts in the amplifier becomes shorted.

Quick Final Test

After the photo-electric cell or other part is replaced and all meters register their proper values the quickest way to test for sound is to pass your finger up and down through the light beam with the light gate removed and the fader set on the normal operating point. While making this test with patrons in the auditorium, turn off the stage horns. Leave only the monitor horn turned on for your convenience. If no sound is heard, touch the positive terminal leading from the photoelectric cell. A very distinct click should be heard through the system. If this is heard, replace the cell as many photo-electric cells are found to be defective.

Never start up a sound projector unless you are positively sure that sound is coming through as it is very embarrassing to start a projector with motion on the screen and without sound and have to stop again. If one of the p. e. c. amplifiers is picking up machine noise, look for a tube which is not inserted properly in the socket. On many occasions I have found wires in the p. e. c. amplifier touching some component part and the vibrations set up in the projector would be carried through the entire system. It is necessary to inspect the p. e. c. amplifier quite frequently and see that no obstruction is in the path of preventing it to swing freely. Because of the high impedance in the photo-electric cell circuit, it is necessary for the positive lead from the cell to the input terminal, on the amplifier, to be as short as possible without being so tight so that machine noise will be picked up!

Radio Programs In Theatre Hit

National Broadcasting Co. is reported planning a campaign to stop radio hook-ups in theatres. Action for infringement of copyright would be undertaken, under the reported plan. The company is said to feel that diverting of radio entertainment to the theatre, hurts the home draw of the radio programs, with resultant loss in advertising value.

A number of theatres throughout the country are declared using radio programs to boost receipts. One of the chief programs diverted is the Amos 'n Andy broadcast.

Color Cameras Worth $400,000

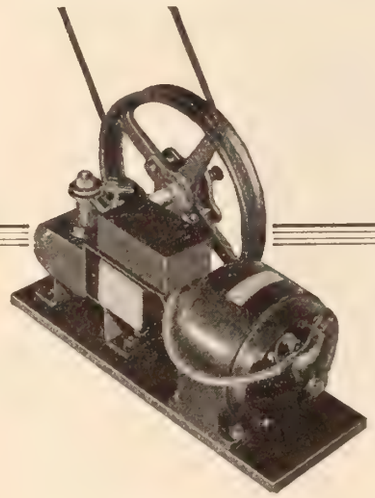
Laying claim to the largest motion picture camera department in the world, Technicolor estimates its equipment in machines alone as worth $400,000. Thirty-five cameramen are needed to take charge of these specially built cameras.

A Technicolor camera, without equipment, is valued at $10,000. With full equipment the value is estimated at between $13,000 and $15,000. The first to be put into use as an experiment, recorded scenes in Florida in 1921.

Today practically all major producers are using Technicolor.

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NEVER EQUALLED . . .

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SAMUELS
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Whether you operate one house or one thousand—you will eventually join the host of other Exhibitors now enjoying the superior performance and remarkable economy of this popular-priced equipment.

INSIST ON THESE FEATURES REGARDLESS OF PRICE

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- Clutch for Emergency Hand Operation.
- Elevator Type Traction Drive.
- Location at any Point on Stage.
- Curtain Separation up to 3½ Feet per Second.

Obtainable Through Equipment Dealers and Drapery Houses Everywhere

By the Manufacturers of

STABILARC MOTOR-GENERATOR — SILENT STEEL CURTAIN TRACK

AUTOMATIC DEVICES COMPANY

739 HAMILTON STREET ALLENTOWN, PA.

Wisconsin Theatre Built For Talkers

(*Continued from page* 57)

The inner lobby and the foyer are done in ivory and Sienna glaze. Square tapered columns lend dignity and grace to these halls. Doors of hammered gold lead to the four aisles of the auditorium from the foyer. At each end of the foyer stairways lead to the balcony. Each has a jewel post of wrought-iron surmounted by a bronze statute. The rest rooms are in the basement and are reached from the foyer.

Upon entering the auditorium, the patron imagines he has been suddenly ushered into the patio of an old Spanish hacienda. It is night and overhead the countless stars are blinking, and occasionally soft clouds drift across the deep blue sky. Dark ivory walls of antique stucco support tiled roofs along the side walls of the theatre. One has the impression of looking out over the hacienda's walls into the deep night. The walls are niched, and handsome drapes indirectly lighted decorate them. Carved masculine figures support arches above the niches.

The organ grills are made up of a Spanish sell pattern in gold, and above them are arches containing mission bells. The proscenium arch is delicately scrolled and finished in metallic tints to take the changes of color played upon it by the indirect lighting system.

The stage is deep and modernly equipped to handle a large number of change of scenery. The orchestra pit is roomy, and aside from the organ console can house a large orchestra. The Eastwood features its pipe organ as a relief from the possible monotony of sound entertainment. A hydraulic lift which turns the console toward the audience as it raises it is an added novelty.

The balcony is built over the foyer so that it projects over none of the main-floor seats. The balcony seats are at such a low level that the occupants do not have the usual "up in the attic" feeling when viewing the stage. Klein and Alford of Peoria, the architects, made provision for this.

The theatre complete was equipped by National Theatre Supply Company of Chicago and the others, representing the latest advances in this direction, by the Steel Furniture Company of Grand Rapids, Mich.

The Eastwood is one of the Wisconsin Theatres Company houses. A. P. Desormeaux, president of the company and for many years owner and manager of the Strand at Madison, is managing the Eastwood as well as directing the policy of his other houses in southern Wisconsin.

Engineers To Hold Spring Meet In May

Spring meeting of the Society of M. P. Engineers is to be held May 5 to 8, at Washington. Headquarters will be at the Wardman Park Hotel.

With 25 applications pending, the society now has a membership of 611. During the last year, 313 new members have been accepted.

Outdoor Air as a Patron Developer

(Continued from page 78)

The temperature of the air leaving the outlets ranges from 62 degrees to 65 degrees F. In mixing with the warmer air of the theatre, gathering up heat which has been given off by the occupants, by lights and through infiltration from out-of-doors, it reaches the breathing zone at our stipulated temperature of approximately 75 degrees F.

After passing over the audience, a portion of the air is withdrawn through mushroom openings beneath the seats or through openings arranged at other low points. This air is drawn back to the spray chamber to be re-washed and re-cooled or a portion of it may be mixed with the stream of newly washed air, as previously explained.

Since an adjusted quantity of fresh, outdoor air is at all times being drawn into the air conditioning system, a like quantity is being discharged from the theatre. In a properly balanced system the overflow occurs outward through the lobbies and exits. Thus the air within the building has a very slight outward pressure. The old and bothersome inward draughts are eliminated and the commonly used glass screen to protect the audience at the rear of the orchestra seats is no longer needed.

Downward Diffusion

This system of air circulation is known as the downward diffusion system and is pretty generally conceded by air conditioning engineers to be far superior to the former practice of admitting conditioned air at the floor line.

Automatic instruments located in the supply and return airducts are subjected to the incoming and outgoing conditions of the air and react upon systems of dampers and valves to produce the proper temperature and humidity at the breathing ozone. The automatic instruments which have been developed for this purpose are positive and extremely accurate. Once properly installed that are almost fool-proof and require virtually no attention.

Refrigeration Process

In describing the spray chamber within which the air is cooled and dehumidified we mentioned that refrigeration is necessary for reducing the temperature of the water to about 40 degrees or 45 degrees F. Most any form of refrigeration machine may be used to cool water. There are requirements, however, within a building, such as a theatre, which narrow selection of refrigeration equipment down to two types.

The refrigerating medium must, in the first place, offer no hazards to congregated people. This immediately bars the use of the familiar refrigerants—ammonia, sulphur dioxide and kindred gases that are offensive or dangerous.

The second requirement is compactness, because most theatres are limited in available space for equipment and the property upon which they are constructed is usually very valuable. Again, compactness will offer a decided saving if excavation is required.

Two Successful Systems

The two refrigeration systems which have found successful adaptation in the theatre have been the reciprocating machines using carbon dioxide as a refrigerant and the more recent developed Carrier Centrifugal Refrigeration, using as a refrigerant, Carrene one of a group of stable liquid chemicals which have been found suitable for centrifugal compression.

Wayne, Ind.; Princess, Springfield, O.; Lima, Portland, Ind., Grand, Bluffton, Ind., and Princess, Bluffton, Ind.

Maller Goes De Forest

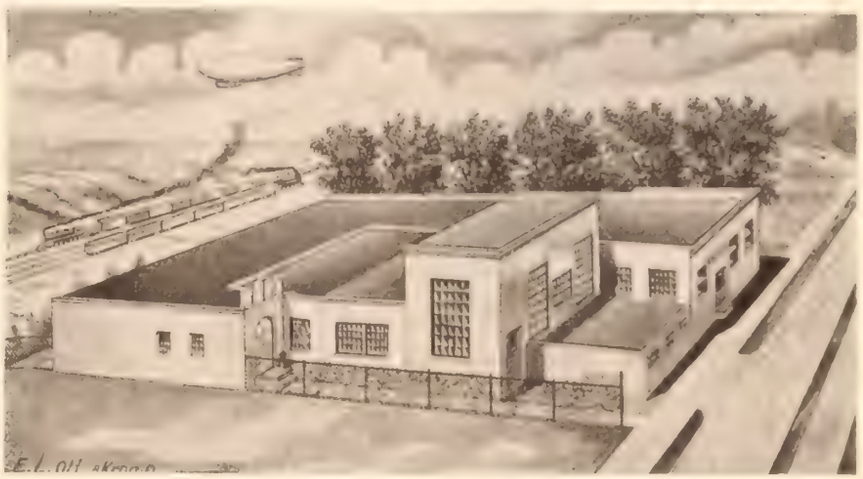
Bluffton, Ind.—The Peter Maller chain in Indiana and Ohio have gone 100 per cent DeForest. The houses of the chain are now being wired by engineers of General Talking Pictures. The theatres are: Royal, Lima, O.; Transfer, State, Broadway, Riley, Radio and Majestic, Ft.

Service Firm For Wired O. Houses

Checking-servicing of wired theatres not regularly serviced by the makers of the equipment installed or by union operators, is planned by Sound Service, formed here by John B. Lennon. A monthly charge will be made to all subscribers to the service.

Starrett Leaves Oliver

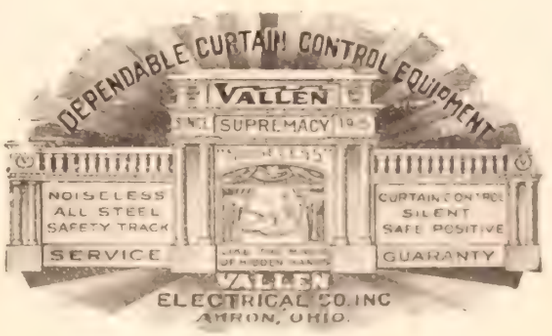
Cleveland—H. W. Starrett has resigned as field manager of the Oliver Picture Co., which manufactures and distributes the Oliver Reproducer.



Recently enlarged plant devoted entirely to the manufacture of Vallen Noiseless Curtain Control Equipment

Our Plant...

The result of your Cooperation and our Efforts in providing equipment of right Design, Real Quality, and exceptional Service; Proof of the mutual advantages derived from a manufacturing policy embracing Skill, Integrity, and Responsibility.



"Every Stage is a Better Stage when Vallen Equipped!"

Pressed Plush Is Held Drapes' Aid

San Francisco—Pressed plush is the new adoption for stage curtains in Coast theatres to get away from asserted "deadness" of velour, states Mrs. Theodore Newman of the Theatre and Drapery studio, which made decorations for the Uptown here. A number of Hollywood houses have adopted this type curtain, states Mrs. Newman, who asserts that modern decoration not only is atmospheric but has a psychological effect upon audiences. The title curtain of the Uptown is of heavy gray satin.

Bootleg Systems Banned In France

Paris—Bootleg equipment or unqualified operators are to be denied sound films by members of the French Distributors Ass'n under terms of an agreement made with sound equipment manufacturers, distributors and the exhibitor systems.

A commission has been formed to work out the conditions of this agreement and carry out negotiations with the exhibitors' association and the sound-equipment manufacturers.

Shows Profit in a 264 Seat Theatre

(Continued from page 65)

bilities of his patrons like pebbles into the sea. Even a name like Jolson has no particular meaning or drawing power here. The Duncan Sisters, Chevalier and Bordoni mean even less; while least of all are such names as Tibbett, Dennis King and Jose Mojica. Pictures made from the best selling of the "problem" novels, and bearing their names, likewise mean little. However, if it were from a Jack London or a Zane Grey story—well, now, that's different. Color, too, he said, creates but little enthusiasm.

How, then, can they be sold these strange names and pictures? Schultz was asked.

"By being your own critic," he replied. "There is no sense in spending money and effort in ballyhooing a name or a picture that means nothing to them. All you can do is give them your own estimate of the entertainment value of such a feature. Don't hold out on them. If you think it doubtful that they will enjoy the picture, tell them so without qualifications. If you do, you win their confidence. Most of them will pay to see it in spite of an adverse report, anyhow, and expecting little, the chances are they will enjoy it. At least, they will not be disappointed. But ballyhoo a new name or a famous title that means nothing to them and it will cost you their confidence, which means their patronage."

Meeting the Overhead Problem

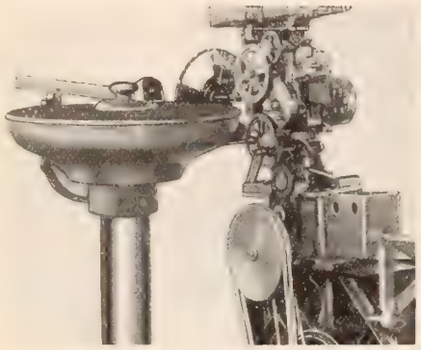
Schultz described the overhead on his theatre as moderate. He owns the theatre building. His wife is the cashier. He employs two operators, an usher and a janitor. Advertising costs are restricted to the printing and distribution of the monthly programs. Electricity costs are moderate, but he does not stint in its use. Taxes are low. Upkeep, an important if not a major item in his policy of management, is not exorbitant.

His only competition in the winter is public school basketball games. This sport is a state institution in Indiana, and occupies a place in the public mind similar to that of religion. Basketball nights make deep inroads into box office receipts. In summer, there is an occasional circus, a carnival, a band concert whose lure must be combated. But when the roads leading in from the hinterlands are free of snow they come and they pay. And when the resorters from Chicago flock to the nearby lake, it is these urban vacationists who are first in line at the box office, crowding out the natives until the second show.

The Schultz system works.

Talkies Invade Home

Auditoriums and projection rooms in private homes are going talkie as rapidly as the regular commercial theatres. Among the more pretentious private auditoriums recently to be equipped for sound pictures is that of Frank Steinhart, Jr., president of the Havana Electric Railway, in Havana, Cuba. A Mellaphone sound-on-film equipment has been installed in the completely equipped auditorium which is the gathering place of the elite of Cuba at the frequent social affairs given by Mr. Steinhart.



VITADISC TURN TABLES

meet all requirements of the medium sized house from the standpoint of unexcelled tone, performance, and price.

$200 Each Complete with Fader and Pick Up.

A quiet vibrationless Turn Table solidly constructed, expertly machined and fitted throughout. Gleason Gears, and high grade Ball Bearings running in oil bath. Standard fixtures adaptable to any type projector connections.

Excellent in tone quality. Audak or Elec. Research Lab. Pickups. Spring Suspended Mechanical Filter. Absolute synchronization. Your Vitadisc Turn Tables will give you the utmost satisfaction from the beginning. Special prices on accessory equipment.

Write today for full information

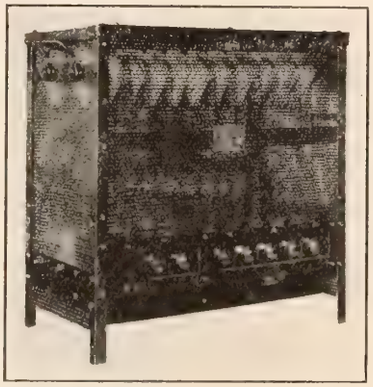
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SCENERY and RIGGING

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PERFECTION RHEOSTATS

RHEOSTATS Every known quality which is necessary in producing perfect results is embodied in Perfection Rheostats. That's why they are recognized everywhere as the highest standard obtainable. Union made.

HOFFMANN & SOONS
387 FIRST AVE. NEW YORK CITY
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

Maintenance a Manager's Task

(Continued from page 70)

for the responsibility if the curtains, travelers, lighting on the stage, and the other many details all back of the footlights, whether the stage is in use or not.

The janitor should account for the condition of his boilers, and it should require little emphasis to make plain the importance of this part of your theatre. Water at the proper level, grate in good condition (unless you have oil), oil burning equipment checked up by a reliable service company or by the manufacturer of the burner.

The part the assistant manager should play, if your theatre boasts such an individual, is just what his title implies. He should be taught to cover all of these manager's check-ups on his own hook so as to qualify him when he is appointed manager in some other house. His reports should be in the nature of a confidential note to the manager, not to construe as spying as this will break down the entire morale of your staff, but more from the standpoint that his direct superior ought to know if anything is being neglected. If he can help correct something himself, fine for him, but by all means he should report what is going on.

Not a Terrific Task

All of the foregoing may sound like an awful lot of extra work for a manager to be worrying about; but if worked out in the proper way, it merely becomes part of your theatre managing routine.

You are all "gassing" that you could handle supervising jobs on your circuit, yet so many of you cannot supervise your own small staffs and the theatre you are running. It's a true sign of executive ability to be able to keep a close check on the maintenance of your theatre and its contents. Once it is worked out to your own satisfaction you will be surprised to find that it leaves your mind open for the other important task called for in the execution of your job.

Syncrodisk Put To Stern Test

The new Weber Syncrodisk sound-on-film head recently installed in a Rochester theatre rendered its initial public service before 400 sound engineers invited to a special demonstration. Included in the audience were projectionists and exhibitors.

A special demonstration film was used through the device, the purpose of which, as Dr. Carl Weber explained in his introductory address, was to show clear, unwavering reproduction of tone from the lowest to the highest frequencies. This, according to engineers, is the most severe test a device of this kind can be given on first demonstration.

In the six months' period ending March 15, more than 1,300 Syncrodisk turntables have been sold, the company reports.

Never was Self-Operating Equipment at such a Premium as it is Today

New Projection equipment — new screen problems, new sound paraphernalia and acoustic problems. Think of the satisfaction of the Projectionists and Theatre Owners who possess the

TransVerteR

Here at least is one tried and true piece of equipment that performs — quietly — surely — automatically — economically — without supervision or constant attention.

It does that all important duty — supplies uniformly constant voltage upon which all satisfactory projection and sound performance depend.

Start with the Transverter first. It is the foundation of good Projection.

The Transverter has been installed in The Texas Theatre of San Angelo, Texas, featured editorially in this issue.

Canadian Distributor Famous Players Canadian Corporation Ltd.

THE HERTNER ELECTRIC COMPANY

12694 ELMWOOD AVENUE TransVerteR CLEVELAND, O., U. S. A.

Exclusive Manufacturers of the Transverter

GoldE Has It! You Will All Use It!

A PERFECTED Optical Mount using *One Lens*—your *standard* lens. No changing—no prisms—no uncertainty. Perfect alignment—perfect focus—with the startlingly simple GoldE Uni-Lens Mount and Proportionate Centering Aperture.

ORIGINAL—NOVEL—SIMPLE ACCURATE

Perfect rectangular screen size with your *original* lens for both Vitaphone and Movietone. No extra lens or addition of light-absorbing, fuzzy, image-producing appliances. A startlingly simple principle less all the hokum of bifocal optical systems and tricky changes.

DESIGNED AND MADE BY AND FOR THE PROJECTIONIST

The GoldE Uni-Lens Mount and the Proportionate Centering Aperture make a unit which will not be displaced by any other system.

METHOD ADOPTED BY LARGEST CIRCUITS FOR PERFECT PROJECTION

Entire system includes the accurately machined GoldE Uni-Lens Mount—List Price, $25.00—using the *original* house lens, and the Centering, Proportionate Aperture milled and fitted into E16 Simplex Gate—List Price: $35.00.

Sold by all National Theatre Supply Co. Branches

Manufactured by

GoldE Manufacturing Co.

2015 Le Moyne St. Chicago, Ill.



Akron, O. E. J. Vallen, head of the Vallen Electrical Company of Akron, Ohio, manufacturer of curtain control equipment, has the distinction among industrial heads in the motion picture business, of being one of the very few men who have designed and supervised the building of their own plant and offices.

The administration office, as part of the plant, follows the rustic cabin style of architecture.

Vallen's private office probably gives the best example of the cabin trend. To one side is a massive fire-place, not unlike any fire-place one would expect to find in a hunting lodge, with its stone front-piece extending to the ceiling. To give the effect of the hunting lodge fire-place, without question, a powder horn, hunting rifle and revolver are fire-place accessories. The office ceiling is supported by rough-hewn timber and for lighting there is the old-fashiond hanging lamp that still is seen in the mountain cabin.

This same effect is followed throughout the executive offices and even into the plant itself.

Lamb Gets Assignment

Thomas W. Lamb has been chosen architect for the two new Warner theatres in Torrington, Conn., and Ridgwood, N. J. Lamb designed the Hollywood on Broadway and other Warner houses.

THE BEST BY TEST
VOCALITE
Sound Screen
DON'T CHANGE YOUR LOW INTENSITY LAMPS
FOR PERFECTION IN PROJECTION
USE VOCALITE!
Vocalite transmits sound clearly at no sacrifice of illumination for the picture. Vocalite will insure clear, realistic pictures and offer your patrons absolute freedom from eye strain or glare. Vocalite screens are porous but not perforated and absolutely flame-proof.
Wherever Vocalite is installed, it is enthusiastically acclaimed as the ideal screen for the projection of black and white or colored film.
Approved for sound by Electrical Research Products, Inc., for use with Western Electric Sound Systems, DeForest Phono Film and Phono Disc, Pacent Reproducer Corp., R.C.A. Master-Phone, Electro-Phone, etc., etc.
Descriptive Literature on Application
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Cudmore Latest to Join E. E. Fulton Co.

H. H. Cudmore has become actively associated with the E. E. Fulton Co. and will have general supervision of the Electrical Departments to be established by the company in all its branches, it was announced this week by C. H. Fulton, president of E. E. Fulton Co.

Cudmore is already well known in the motion picture industry, as for many years he was president and general manager of one of the largest distributing organizations of complete theatre equipment. He also has been prominently identified with the Mazda lamp business of the G. E. Company, which he represented in the sales department of Mazda lamps for projection, as well as for General Electric Motor Generator sets and other G. E. electrical equipment.

Maya Architecture For Coast Theatre

Ancient Maya architecture of Yucatan is the latest novelty in theatre design introduced at the Mayan, Los Angeles. Morgan, Walls and Clements are designers of the structure, of which Donald E. Marquis recently wrote in "Art and Archaeology:"

"The Mayan style of architecture was chosen for the decorative scheme of the design of Los Angeles' most modern theatre building, because of its great ornamental value. Though rugged and even grotesque at times, the style is especially adaptable from the standpoint of construction, logically fulfills climatic requirements, and offers a most welcome relief from the stereotyped designs of the past.

Equipment Firm Plans New Offices

Preliminary to opening new branches in several cities throughout the country, the E. E. Fulton Co. will locate sales and service representatives in Cleveland; Kansas City, Mo.; Detroit; Dallas, and Minneapolis.

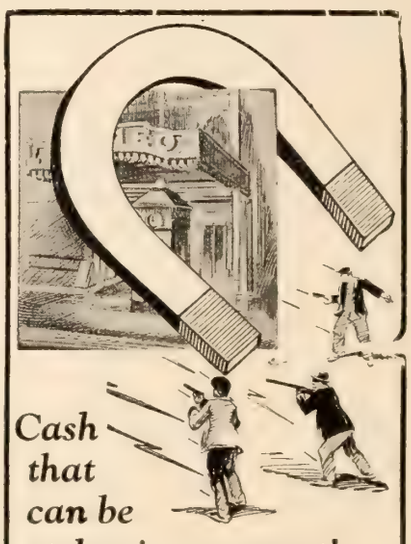
The plan has been in operation experimentally for two years, and has proved successful. Roy Willett has been located in Omaha for the past two years as special sales and service representative, the arrangement permitting the company to offer customers in the Omaha territory sales and service of Fulco Projectors, G. E. Generator Sets as well as the complete theatre equipment line carried by Fulton.

When conditions warrant the company will establish branch offices in each of the key cities mentioned.

Standard For Wide Film

An early agreement on the standard width of wide film is forecast by the sub-committee of the S. M. P. E. standards committee, which is seeking a standard width satisfactory to all interests. M. C. Batsel, chief engineer of RCA Photophone, is chairman of the sub-committee. The decision will be made purely on engineering principles, the committee reports.

It is probable the subject will be discussed when the organization meets in Washington next month.


Cash that can be stolen is a magnet!
It draws the burglar and hold-up man just as irresistibly as the loadstone draws steel filings.
The York Burglary Chest—the result of nearly half a century in expert safe construction—will bring to your theatre the protection needed.
YORK SAFES
YORK SAFE and LOCK COMPANY
York, Pa.

Cut Noise and Improve Sound

By *John F. Rider*

NOISE is one of the bugaboos of sound projection and next to non-synchronization is one of the most disturbing influences. Yet, because of its absolute simplicity one seldom interprets noise as electrical current flow in an installation and, vice versa, electrical current as noise.

Sound as made audible by a single loud speaker or a series of loud speakers is electrical current at work to set a diaphragm into motion. The electrical equivalent of that sound is a varying electrical current of definite wave shape in the amplifier. Since no one particular variation in current is required in order to produce a sound, any variation will produce a sound of one sort or other. An interruption of an electric circuit is a variation of electric current. It is maximum at one instant and zero at the next. The sound produced is a click. If the interruption is spasmodic, the click develops into a crackling sound.

An interruption of electric current is not necessarily limited to a circuit wherein is located a meter which indicates the flow of current. Current is flowing in a circuit metered with a voltmeter, since this meter indicates the electric pressure present in that part of the circuit and causing the flow of current. Any variation in the voltage will cause a variation in current, hence sound of some sort if the speaker is connected.

The current flow in a circuit is controlled by two factors, the voltage and the resistance. If the former is constant and the latter is varied, a change in current ensues, which once again means some sort of sound from the speaker. Under the circumstances it appears mighty difficult to effect some change upon the equipment without creating some sound. That is the exact truth, and is true irrespective of the perfection of the apparatus or the skill of the operator.

There is, however, another consideration, the rate at which the current changes. One can operate a fader without disturbing sounds, although the voltage being fed into the grid-filament circuit of the amplifying tubes is varied each time the control is manipulated. Yet if that same fader were adjusted over a certain arc of motion 25 times a second, a note of that pitch would be audible as modulating whatever sounds were being passed through the system. The normal operation of the fader is silent because of a gradual change in the voltage and because the circuit is at no time interrupted. Raise the contact arm from the resistance element as slowly as you can and a click will result when the circuit is broken because of a great change in current.

The possible source of noise in a sound installation are many. Each and every part of a system subjected to voltage or current is a possible source of noise. With this in mind, one can very readily comprehend that perfect operation of each such device is imperative.

Moisture and dust are great enemies of silent operation. Oxidization and corrosion are likewise great enemies of silent operation. Oxidized sliding contacts should be cleaned because they interfere with good electrical contact and as such cause current variations in the circuit—and noise.

Overloaded units, that is, current flow in excess of the rated values, is the surest way of permanently damaging a coil of wire or a resistance element. The usual result is noise if not burn-out. Such defects are not visible upon the surface. A unit may appear normal in every respect, yet is noisy in operation. Replacement is the only sure-fire test. These are simple items, but one of the greatest human failings is to overlook the simple things.

The units employed in a sound system are interlocked in many cases. Not necessarily in a mechanical manner, but electrically. Failure of one part does not mean that the effects are limited to that one point. Failure of one may cause an overload upon another, which will be manifest as noise. It then becomes a matter of attempting to locate the parts which are subject to overload by virtue of the failure of the first.

Units known to be noisy should not remain in the system. The noise will increase with use, with inevitable failure of the system. If that defective unit is located at a strategic point, immediate replacement is imperative because the outcome may be expensive.

Fuses

The fuse, in comparison with the other units in an installation, is an insignificant item, yet its position in a circuit is usually such that failure means cessation of operation. As a matter of fact, many complete systems are subject to detailed examination because the operator fails to check the fuses.

This device is simple in character—a small piece of metal designed to melt and interrupt the circuit when the current flow or the heat developed in the metal exceeds a certain temperature. Fuses are of three types:

1. In the form of a narrow flat sheet in a cartridge designed to fit into two clips.
2. A ribbon arranged in a plug to be screwed into a receptacle.
3. A very thin ribbon inside of a bulb which is screwed into a socket.

The design, or rather the capacity of the fuse, is governed by its utility and each fuse bears a definite current rating in amperes or a fraction of an ampere. This current rating is based upon the safe current flow [illegible] allowed in the system. Excessive current [illegible]

Replacement is oftimes effected by the [illegible] of a fuse or bulbs [illegible] such practice is beyond a doubt unwise. Thirty ampere fuses where five ampere fuses are required are sure to prove very expensive, if not dangerous. Current flow excessive with respect to the insulation in the circuit, yet not enough to blow the [illegible] may start a fire. This is particularly true in the case of motors which, because of some condition failed to revolve with the power "on."

Many circuits are "fused" in both legs, but this does not mean that both fuses will "go." On the other hand, neither does it mean that a good fuse in one side of the line means a good fuse in the other.

Investigation of W. E. equipment shows them to be "fused" more frequently than other systems. Each plate voltage and filament voltage lead in the amplifier systems is interrupted with a fuse. Investigation of the correct fuse should be the first step when circuit interruption is noted.

With respect to the "blowing" of a fuse, audible or visible indication at the moment of burn-out is not certain. Further interruption of low current tube circuits which are "fused" is not always accompanied by a basic failure. Many such fuses blow without an apparent cause and replacement of the fuse enables operation without further interruption.

Repeated failure of a fuse means an overload in that circuit without a perceptible indication. A short circuit in a resistance or a choke in an eliminator may cause excessive current flow through the fused circuit without visible indication upon the resistance or the choke. Prolonged operation under overload will show the short because of overheating. Such method of maintenance, however, is faulty and metered inspection should be carried out.

Correction of the difficulty by the insertion of a high capacity fuse is useless, since the short circuit will invariably impair operation. Mention was made in the item devoted to "Noise" that failure of one part may cause failure of another. Failure of one part will in many cases cause the burn-out of a fuse, hence routine checking of fuses should be a part of the maintenance.

It is difficult to estimate the number of times that much effort was wasted in the quest to locate an open circuit in a system with total disregard of the fuse in the circuit. One of the first items of importance to a projectionist introduced to a new amplifying unit is to acquaint himself with the location of the fuses in the circuit.

In 7,000 Theatres

NATIONAL Screen Service now is distributing sound and silent trailers to approximately 7,000 theatres of the United States and Great Britain, it is claimed. These include trailers advertising coming attractions, policy announcements and animated openings. The company recently added trailers with disc accompaniments to its service. Previously, the trailers were recorded on film only.

Favors Disc Over Film Reproduction

(Continued from page 60)

frequency, and indicates that reverberation at the lower frequencies is much more objectionable than at the higher frequencies. From this it is evident that a smaller amount of energy is required to produce a given volume of sound in the theatre in the first two octaves than in the last two. It, therefore, turns out that a modification in the frequency characteristic which is advantageous from a recording standpoint is also advantageous from the standpoint of theatre reproduction."

Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SCREEN SLIDES & MATS
(24A) Various types for screen advertising and announcements.

SIGNS AND MARQUISE
(24) Theatre advertising signs, marquise designs illustrated

THEATRE POSTER AND DISPLAY DEVICES
(25) Materials and supplies for advertising and art work.
(26) Automatic ticket machines for motion picture theatres,

TICKET VENDORS
change makers, canceling devices and registers.

Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
(27) AMPLIFIER UNITS
(28) HORNS AND SPEAKERS
(29) HORN TOWERS
(30) NON-SYNCHRONOUS DISC REPRODUCERS
(31) PICK-UPS
(32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
(33) RECORD CUEING SERVICES
(34) SYNCHRONOUS DISC REPRODUCING UNITS
(35) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS
(36) TRANSFORMERS AND VOLTAGE REGULATORS

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Motion Picture News
729 Seventh Ave.
New York City

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Street .....

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RADIO-MAT SLIDE

Sold by all leading Dealers

IS THE STATIONERY OF THE SCREEN

RADIO-MAT SLIDE CO. NEW YORK

$50 UNDER 300 SQ. FT.

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TRY IT

A sound screen 300 square feet for only $50.00? Yes! You never saw such a bargain! Has no perforations, yet passes sound without a bit of muffling. 100% sound penetration. Because it has no perforations the entire surface reflects light. 100% picture display. Has wonderfully brilliant surface.

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TONLUX Screen is ready to lace on your frame. Send dimensions of picture and size of frame when ordering. Add $.15 per square foot for a screen over 300 square feet. Flame proofing, $10.00 extra. Shipment in four days. Figure the size and send your order. With a TONLUX Sound Screen you can save amplifier current while getting better sound production. Just mail the coupon.

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Send me a TONLUX Sound Screen ..... Feet

☐ Plain ☐ Flameproofed.

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THE SHOWMAN

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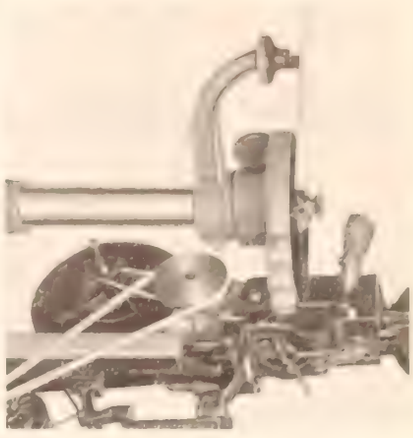
for

The Showman

Section for April 5

The following list of advertisers in The Showman Section has been prepared for the convenience of readers and while care has been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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Complete with Fader and Pick-Up

¶ Mellaphone Turn Tables are substantially built for continuous performance. Quiet, Vibrationless, machined throughout with utmost precision. Connects to main shaft of All Makes of Projectors. Easily installed. Unexcelled performance, world-wide acceptance!

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MELLAPHONE CORP.

ROCHESTER, NEW YORK

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City ..... State .....

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(Territory for Dealers)

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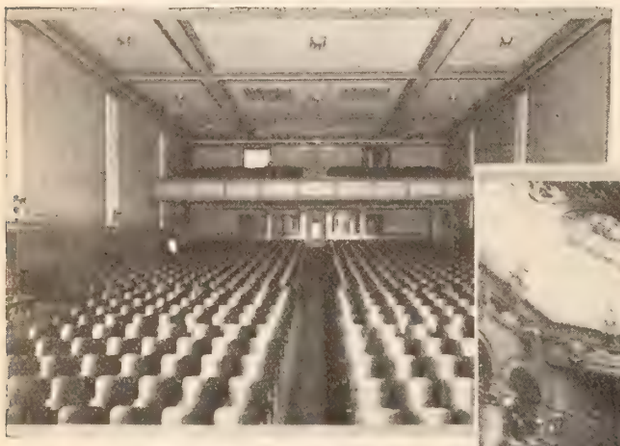
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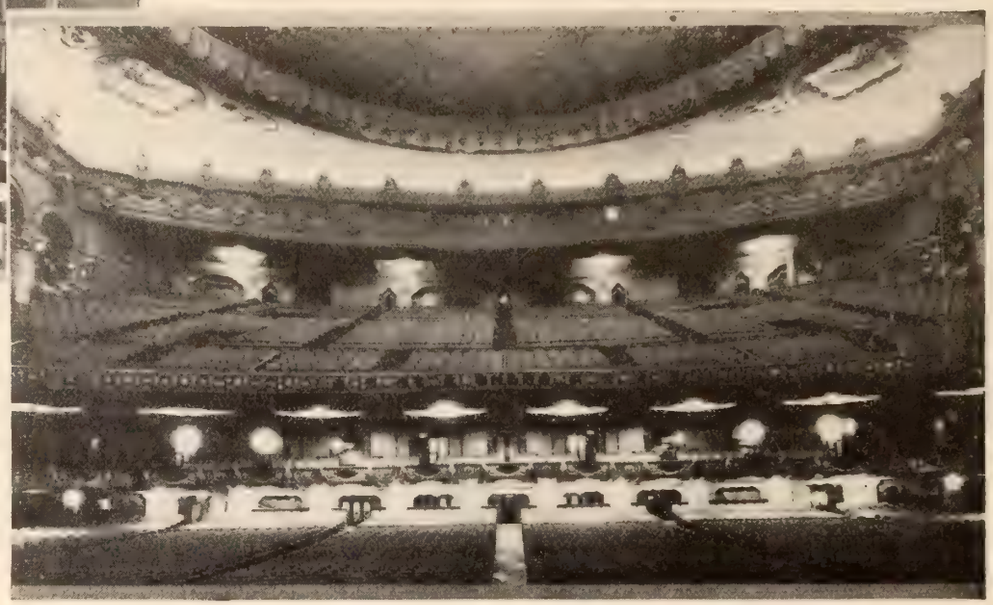
Advanced mechanically, and embodying the latest units of best known manufacturers in the sound field. G. M. Photo Electric Cells. All Aluminum Filmheads, uses no chains. Latest Samson Head Amplifiers. Reel Synchronous. ¼ H.P. Motor. Finest Optical System obtainable. Gleason Gears. Immediate deliveries.

MELLAPHONE CORPORATION

ROCHESTER, N.Y.

Small and large theatres come to Johns-Manville for scientific correction . . . of poor acoustics





Above—Princess Theatre, Columbus, Miss., the ceiling panels of this theatre were treated with J-M Nashkote "AX" ¾ in

Right—Fox Theatre, Detroit, Mich., Approximately 20,000 sq. ft. of J-M Nashkote "A" acoustical material was used in the treatment of this theatre. Architect: C. Howard Crane.

Let a J-M Acoustical Engineer advise YOU

IF blurred and confused reproduction of your sound films is being reflected in your box office receipts, you should call in a J-M Acoustical Engineer. Let him tell you how this condition can be corrected with certainty and how little it will cost you.

The necessary acoustics for sound films in your present theatre are easy to obtain providing experts are employed. Our engineers are skilled in every branch of this science. As pioneers, we have developed the materials essential to the work of sound control. These materials range in price to meet the needs of every theatre and every decorative effect.

Do not experiment with short cuts which bring only useless expense. Call in a J-M Acoustical Engineer. It will put you under no obligation and from this man you will get the facts about conditions in your theatre, and how they may be economically corrected.



In buying acoustical materials . . consider the FIRE LAWS

It is not necessary to install inflammable materials in your theatre to correct its acoustics. J-M Acoustical Materials have been passed on by the strictest of building boards. By installing J-M Acoustical Treatment you can prevent unnecessary expense in the future.

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Address JOHNS-MANVILLE
At nearest office listed below
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I am interested in acoustical correction of my theatre.

Name.....

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JOHNS-MANVILLE PRODUCTS

Johns-Manville

ACOUSTICAL AND SOUND CONTROL TREATMENT

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

What a Difference!

THIS morning's mail brought, among other things, two unusually interesting letters and since they present a "pet" angle, we are lifting them for use as this week's editorial chat.

One showman writes and says: "Dear Chick: As regards my being happy here, I am sorry to say that it is far from that. The home office constantly piles up details and more details until I am almost ready to believe that they stay awake nights figuring out new ways to annoy the house managers and keep him from plugging his theatre. . . . We also have a new supervisor in this district and if he has ever had any experience in running a theatre himself, then I'm a hippo. . . . The best thing he knows how to do is to tell me how wrong I am in everything I try to accomplish. . . ."

My sincerest sympathies go to a man in a situation like the one described above. I can honestly say that this manager is NOT a kicker. On the contrary, he is one of the most "sunny" chaps I ever had the pleasure of meeting and before he took his present position he was high in hope and spirit at the prospects for the future.

But let's get on to the second letter. You will want to know more about it, I'm sure. "A." says: "Between you and me, I want to tell you that 'P.....' is the greatest outfit in the show business. . . . My district manager comes to my theatre once a week and *I'm always glad to see him.* He KNOWS show business, and talks my language. We discuss my problems as men ought to do; never does he convey the impression that he is my superior. He sees things that I don't see and tells me about them in a manner that makes his suggestions welcome. . . . That's the kind of spirit that makes life worth while. . . ."

What a Difference!

The above, gentlemen, are facts. And in the face of such facts, how can the inefficient superiors of real showmen continue their stupid tactics? Are they so blind to their own faults that they fail to realize what jackasses they are making of themselves? It certainly would seem so.

It happens to be a cloudy morning, but as far as I am concerned the sun is shining brightly and I can tell the world that a letter like "A's" is enough to make the day perfect for me. I can think of no better news than the fact that there are honest-to-goodness executives in the show business; men of the type that "A" expresses himself about and we only hope there are plenty more like him.

No getting away from the fact that a division, headed by a common-sense supervisor, will get further in the long run than supervisors who are so busy playing "boss" that they entirely lose sight of the importance of harmony within their divisions.

"Chick."

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¶ Fulton's Ballyhoo Caused Comment
¶ Joe Koehler Announcing!
¶ Miami Openings Promoted By Holden
¶ Introducing Lyman Lynn
¶ Hinchman Called For Help
¶ "New Members"

MANAGERS' ROUND TABLE CLUB

IMPORTANCE OF THEATRE PROGRAMS!

Our arguments in favor of the use of house programs brought all kinds of reactions and results in much discussion on this subject.

Many members agreed on our stand, while others disagreed. We took all of the angles into consideration and the final analysis was:

USE HOUSE PROGRAMS, by all means.

We claim that the value of a well laid out program compares in importance with trailers or any other house advertising medium ever employed. And, besides, it offers several advantages not otherwise gained through other mediums. Especially the "Managers' Chat Column," the various announcements about your theatre's service angles, as teaser copy for a coming attraction and many other equally good ideas.

Then we come to what is, perhaps, the most important angle of all. The Mailing List which has proven its importance and effectiveness the world over. Your program is the basis for the starting of such a list and the larger it grows the more people are being kept acquainted with what your theatre is doing and showing.

We have reproduced hundreds of house programs on these pages for the purpose of letting our members and readers see the type of stuff other managers are turning out. If yours has not been shown yet, put us on your mailing list and we will be glad to reproduce your program as well as set forth the highlights, as we see them, in connection with such programs.

"Chick."

Irving Feinman Is Now at Ozone Park And Still Producing

There is perhaps no peppier an assistant manager on the Fox Metropolitan Theatre chain than Irving Feinman, and that being our contention we are going to stick to it, for Irving has shown us how he worked at the Leader Theatre in Brooklyn, and as he has **just been transferred to another position at the Ozone Park Theatre, in Queens, we are sure that he is going to bear out, more than ever, the statement we have made concerning him and his ability.**

When Irving was at the Leader you can bet your bottom dollar everything went along shipshape and just to show you what we mean, we are reproducing a picture of the Leader and as you will notice he has the front of the theatre selling everything inside the house, including the sound, as the banner hung under the marquee shows, and if you'll look closely you will notice that over the entrance doors he uses the selling phrase "From Broadway To You," as a stock catchline, and directly underneath has strung a banner announcing the picture. We would also like to call your attention to the fine copy he features on the marquee and which carries nearly all the information necessary about the picture.



Irving's activities have always been a source of great interest to us and it was with pleasure that we learned he was going to the Ozone Park Theatre to work under the tutelage of Monty MacLevey, whose showman exploits have often been seen on these pages, and we feel sure that with the knowledge of showmanship Irving acquired while working with Manager Champlin at the Leader, he will more than make a name for himself, and with Monty teaching him the little niceties of the business as only he can impart it won't be long before we start recording Irving's activities at his own house.

We wish Irving lots of luck and we know that he is going to keep up the active interest he has shown in his work and in the ROUND TABLE CLUB.

From Indications Ralph E. Phillips Sells His Shows

Ralph E. Phillips tied in with a jeweler on a stunt that netted lots of publicity for Billie Dove in "The Other Tomorrow" playing at the State Theatre, Chattanooga, Tenn.

The jeweler offered a wrist watch and a number of tickets to the ones making the most words out of his name. This stunt was publicized by printed cards being distributed at both the theatre and at the store well in advance of play dates.

The upper half of the card contained copy, "Billie Dove in THE OTHER TOMORROW at the State Mon-Tues-Wed wears a Helbros Wrist Watch on sale in Chattanooga by Shyer's Credit Jewelers."

The lower half of card read, "Win a Helbros Wrist Watch Free! Shyer's Credit Jewelers will give a Helbros wrist watch to the person who can make the most words using only the letters in the word HELBROS (letters must not be used more than once in a word). The next ten largest lists will receive one ticket each to see Billie Dove in THE OTHER TOMORROW at the State. Use reverse side of this card, and turn in to the State Theatre."

Keep up your fine work, Ralph, we have our eye on you and we are certain that your assignment as house manager will lead to bigger and better things, as you demonstrate your ability and capacity for showmanlike activities. Your different stunts will always find a welcome on the ROUND TABLE CLUB pages so the entire Industry will know what you are doing.

D. C. Harrison, By Joining Club, Runs Up Ga. Enrollment

Let's extend the glad hand of goodfellowship to another of Monty Salmon's men to enroll in the ROUND TABLE CLUB; D. C. Harrison, who is the assistant manager of the Rialto Theatre in Macon, Ga., which house is run under the City Management of our fellow CLUB member, Monty.

Working with a man like Monty Salmon, we feel sure that Harrison will be able to acquire an excellent knowledge of showmanship and before long we will record a goodly number of his activities on these pages, for after "breaking in" we don't doubt but that Harrison is going to prove a very active member.

As "D. C." is probably aware, there is a hustling bunch of showmen to be found among the ROUND TABLE members in the South so we know he sees the necessity for being a live-wire to keep up with the rest of the bunch down Georgia way, but we've got an idea that he'll fit into the picture perfectly. Let's hear from you Harrison, and we hope that your next letter will bring us news of your promotion to house manager, but if not you can bank on the statement that all you have to do is put over some stunts in a real showmanlike manner and before you know it promotion will be coming your way.

MANAGERS' ROUND TABLE CLUB

John Najdeck and His Rise to Mgr. Reads Like Story

"Risen From the Ranks," if we recall arightly, was the title of one of the enjoyable Horatio Alger stories, which by virtue of their simplicity used to bring, and in fact still bring, thrills to the reader, be he young or old. Strange to relate, though Alger's stories would read like fairy tales, the reader, at the conclusion of the book, was sold on the idea that perseverance would win out, because according to Alger, he had to win by virtue alone.

You are no doubt wondering by now just why we should bring Horatio Alger into this story, so in order to clear up any bewilderment we are going to tell you about a real life counterpart of one of the noted Alger's tales, whose name is John Najdek.

When Paul Binstock, newly appointed District Supervisor in Long Island for Fox Metropolitan, under Ben Leo, was managing the Broadway Theatre in Astoria, L. I., N. Y., Najdek was hired as an usher. Time went by and the first thing we know he had been promoted to doorman by Binstock, who saw possibilities in him. From doorman, it was only a short step to assistant manager, working with the man he had been working under, and receiving, under Binstock's exacting tutelage, a knowledge of the inner workings of showmanship.

Najdek was an apt pupil and learned thoroughly the lessons taught him, trying always to learn more and displaying his newly acquired sense of showmanship whenever called upon. Meanwhile the men higher up had been watching Binstock, as he had been watching Najdek, and promotion came his way. Today, to make this story come to its happy ending, Binstock is a District Supervisor and Najdek is now manager of the theatre, where ten short months ago, he started as an usher, proving that Horatio Alger knew what he was talking about.

At this stage of the story, we want to comment on another young man who too, seems to be getting ahead in the show business. We refer to Sidney Auerbach, former doorman of the theatre and now promoted by Binstock to assistant manager. We shall keep our eye on this young man and see whether history, as it is depicted in the Broadway Theatre and Najdek's rise, will repeat itself.

We offer our best wishes for the continued success of these two young men.

"DIRTY BULBS"

Talking about keeping your theatre in tip-top shape brings to mind the thought that you ought to devote a morning or afternoon to cleaning all the electric bulbs on the outside of the theatre.

Maximum brilliancy can never be attained from your signs if the bulbs are coated with a winter's dirt and soot. And while discussing this subject, may be inquire when you last walked out of the theatre, on an evening, to the opposite side of the street to look over the front of your house?

We suggest you develop the habit. In fact, it's worth doing several times a week, just to get the patron's slant on what the front of the house looks like. Is it inviting? Are there a majority of lamps not burning? Perhaps the letters of your theatre's name sign is sadly in need of a coat of white paint. Maybe the attraction letters could stand a good cleaning (despite your weekly inspection).

These represent but a few of the angles that every wide-awake showman should make it a point to watch. Whatever else you may do, DON'T wait for one of your bosses to tell you that your theatre looks like a "dump". Such news generally spoils your appetite for dinner and jars the nerves.

Are You Sending in Your STUNTS for the $750 cash Columbia Prizes

READ THE RULES COLLECT THE DOUGH

$150

1—Columbia Pictures offers a cash prize of $150 to the exhibitor presenting the most novel and effective lobby display on a Columbia Picture played during the month of April

$100

A second cash prize of $100 will be offered to the second best lobby display under the same conditions.

$100

2—Columbia Pictures offers a cash prize of $100 to the exhibitor who makes the most novel and effective use of poster paper on Columbia Pictures played in his theatre during the month of April.

$150

3—Columbia Pictures offers a cash prize of $150 to the exhibitor who displays the greatest amount of poster paper (sheet basis) on Columbia pictures played in his theatre during the month of April.

$150

4—Columbia Pictures offers a cash prize of $150 to the exhibitor who gets the greatest copy lineage from his local newspaper on Columbia Pictures playing his theatre during the month of April.

$100

5—Columbia Pictures offers a cash prize of $100 to the exhibitor who uses the greatest lineage of advertising space in local newspapers on Columbia pictures during the month of April.

Judges

6—The judges for all these contests will be Charles Lewis, of Motion Picture News and two executives of Columbia Pictures Corporation. Their decision will be final.

Closes May 15, 1930

7—All entries must be submitted to Columbia Prosperity Ideas, Managers Round Table Club, 729 Seventh Avenue. No entries received after May 15, 1930, will be considered. No letters, photographs will be returned unless requested and return postage accompanies entry.

In the event of ties each tying contestant will be awarded the prize tied for.

(Adv.)

The Contest is Wide Open Now—Get In!

Play Columbia Pictures while the tremendous Tenth Anniversary drive is on... it is making matter easy for you to exploit and publicise. Send your stunts in Managers Round Table Club, M. P. News . . . Send them in early.

MANAGERS' ROUND TABLE CLUB

BUT-BUT-BUT!!

Introducing a now famous alibi of all times, the well known and frequently used "BUT" . . . just three letters in it . . . originally intended as a conjunction, a figure of speech, an aid to good English . . . but adopted by the "can't make the graders" as an alibi . . . Oh, how that simple little word has helped so many lazy men . . . you're bound to hear it . . . no matter where you go . . . for no matter where you go there are lazy men . . . It's so simple to say . . . "We would have had a record breaking week, BUT . . . how naturally it comes to some persons' lips . . . and how it harmonizes with their whole being . . . Their lives have been BUTS ever since the time they put out to shift for themselves . . . Wherever they went they proffered excuses when they couldn't make the grade . . . "Place the blame on somebody else," they shouted, "we could have done it, BUT . . . Then when the man with a WILL comes along they wonder what on earth they ever did that he should inform them their services were terminated . . . "Oh, the injustice of it all," they moan, "after the way we slaved and worked for that company, too" . . . "Well, you can bet that on our next job we won't slave" . . . And that's the reason why they always remain subjects of BUT . . . THEY NEVER LEARN! . . . The poor fellows are so taken up with their sense of feelings injured that they won't take time to analyze themselves and find out where the trouble lies . . . An automobile must change its oil every five hundred miles or it will suddenly develop knocks in the engine . . . It is the same way with a man . . . Unless he changes his mental oil every so often HIS engine will start to develop knocks . . . There is no need for alibis in this business . . . If a man goes about his work in the right manner and decides to use WILL instead of the destructive, demoralizing BUT . . . he won't have to find excuses when things do not seem to click . . . With WILL behind him he goes to the bottom of his problem to find out where the trouble lies . . . Suppose a ship crossing the ocean is caught in a terrible storm and the engines refuse to function . . . somebody would be in a terrible fix if the mechanics and engineers all got together and declared that the engines would function BUT . . . Those men never need BUTS . . . They say that the engines WILL propel the ship by motive power . . . and they proceed to see that the statement is carried out . . . So it is with lots of men . . . Though they know they are capable of using WILL . . . They don't care to use it . . . It's too easy to alibi . . . "why be bothered overcoming obstacles" . . . ."let somebody else do it" . . . And so that cry goes on and on . . . gaining strength with each succeeding failure . . . Until finally . . . what started out originally as a guy with ambition and WILL . . . ends up a "has been BUT" . . . Don't let BUT get a grasp on you . . . Let WILL step into the place whenever things look tough . . . and you'll find that things were only as black as they were painted . . . Every dark cloud has a silver lining . . . It's only a matter of turning it inside out . . . So it is with you . . . Whenever you feel that he did this and you could have done it too, BUT . . . Don't alibi . . . Turn Yourself Inside Out . . . It's a simple process . . . all it requires is the WILL to do . . . and after you've done it a couple of times . . . you'll say . . . like so many others are saying . . . "Whaddya mean, the sun never shines."

A. H. Vincent Had Them Sign a "Dope" Book in the Lobby

A. H. Vincent used an advance lobby stunt to get publicity for "The Bishop Murder Case" playing at the Sterling Theatre, Greeley, Colo.

A table was placed in the lobby with note book and card of special notice reading, "You have read THE CANARY MURDER CASE and THE GREENE MURDER CASE and other Van Dine novels, but do you know anything of the BISHOP MURDER CASE? Sign your name and address on the register and information will be sent you later from the Sterling Theatre on this subject."

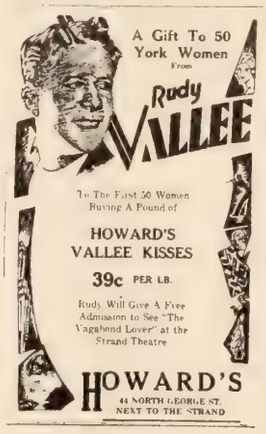
While Vincent obtained a lot of names on the register seeking information about the picture, the lobby stunt itself caused a lot of comment and helped to put over the idea that this was the best of all the Van Dine stories.

The register also provided a few more names for the theatre's regular mailing list, and considering the number of plugs we have made in connection with theatre mailing lists, we must compliment Mr. Vincent for his fine showmanlike methods as he used them in conjunction with this particular attraction. It will be our pleasure to pass along any more of this new member's activities, so we hope he becomes a regular active correspondent. How about it, "A. H."? You can answer this better than any of us here at CLUB headquarters. Speak for yourself.

Shewell is Still Thinking Up Gags To Sell Pictures

A couple of more samples of the way George Shewell, exploitation manager for the York Theatres in York, Pa., engineers window tie-ups may be seen below in the cut we are reproducing.

On "The Love Parade," Shewell tied up with a nationally known radio corporation and used the windows of the local distributors of the product to exploit the picture. Besides grouping stills in the window Shewell made up a novel cutout and placed it in the center where it was bound to create talk among the theatre-goers.



The other cut shows how he used a window of a local confectioner to exploit Rudy Vallee's picture and also featured a candy kiss called "Vallee Kisses." This window attracted a lot of attention from nearly every passerby. Besides the tie-up in the window Shewell arranged with the dealer to give away a free ticket to the first 50 women purchasing a pound of "Vallee Kisses." In return for this the dealer ran a notice of the picture and the free offer in his regular newspaper ad. In this way the theatre came in for a bit of publicity on the regular advertising pages at no cost to the house, except fifty passes.

He also arranged with the local drug and department store where they took advantage of Valentine's Day and worked in the star of "The Love Parade" besides getting in some plugs for the theme songs of the picture. These two stores are located in a very busy section of the city and the value of tie-ups of this sort can easily be seen.

In addition to these high pressure activities, Shewell promoted a single truck co-operative ad with the local radio dealers and ran a big plug on the picture in the center of the page.



The cost of securing this valuable publicity was nominal, with the theatre, as you know, paying for what is probably the regular space, but coming in for a bigger play by virtue of the full page ad.

It is too bad that we are so cramped for space, as we would like to show you some more of Shewell's displays, but since he is always injecting new angles into his tie-ups we feel sure that the future holds a good many surprises for the Club members from him. Right George?

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

His Newspaper Ads Played A Large Part In Campaign

Things have been going great out on the Pacific-Northwest around Walla-Walla, Washington, where the residents of that city and the towns adjoining have been celebrating "Senior Mercy Month" in honor of the Twenty Fifth Anniversary of Frederick Mercy Sr's quarter century in show business.

The newspapers co-operated wonderfully and gave the campaign much publicity. Frank Hill, who manages the Liberty Theatre in Walla Walla, handled the advertising for the Anniversary Month and certainly turned in a fine job. If space would permit we would like to show you a batch of Frank's ads that would sell in any man's country, but we can only tell you how he handled one of his layouts.

Injecting novelty in his ads being characteristic of his work, Frank put the congratulatory telegrams, received by him, from the various movie stars and picture companies, to good use. He arranged a fine set-up and inserted them in the regular theatre ad, thereby enhancing the value of the ad and getting in a plug for the occasion. When the readers of the newspaper came across the page on which was the theatre ad it was a dead certainty that they would stop and read it as, by virtue of the layout, it was unavoidable.

Frank evidently figured on this since he decided to plug a number of his coming attractions as well and made them up in the form of announcement boxes, leaving plenty of white space in order that the titles would stand out more strongly.

It is always a pleasure to look at Frank's ads and we hope, in the near future to run a layout of his latest ones. We want to thank him for keeping us posted on the doings of himself and the Mercy Circuit and since there is a good many of the circuit's managers on the Club rolls, we feel that this lively outfit of hustling showmen will be well represented on our pages. We add our congratulations to Frederick Mercy Sr., and wish him continued success, and if we could only get out to Walla Walla, nothing would please us more than to congratulate him in person.

Valentine's Day As Observed By WitteWowedTown

Because "Second Choice" playing at the Empress Theatre, Decatur, Ill., on Valentine's Day offered Paul Witte the opportunity of using Valentine heralds, special sets of red and yellow cards were made up, the red cards being given to the boys and the yellow cards to the girls.

The left side of the card was devoted to a cut of a heart showing a boy and girl. Also a number. The other half of card carried copy, "Valentine Date Night—Empress Theatre, Fri., Feb. 14th—Dolores Costello in SECOND CHOICE. Some girl (boy) has a Valentine date card that corresponds with the serial number on this card. Find her and bring her to this Big Valentine Show as guests of the Empress Theatre—Free."

The cards stimulated a lot of interest among the boys and girls. And although there weren't many finding their partners, there was, however, a sufficient number of pairs to make it a worthwhile stunt. And incidentally, all the boys and girls naturally told their folks about the picture too which helped to increase the box office receipts.

Those of you who follow the ROUND TABLE CLUB pages week by week, will recall that Ed Hiehle was the first one to pass this stunt along to us, and we are glad to note that other managers are using it throughout the country. Incidentally, we might add at the same time that it is not necessary to wait for Valentine's Day to work a gag of this sort, as any picture that lends itself to this sort of exploitation will fill the bill just as well. Good work, Paul, and we want you to know that you handled it in a real showmanlike manner, which bears out our previous statement that you are capable of accomplishing things that you set your mind to do.

Let's hear some more of how things are going down in Decatur, and remember us to our many friends and boosters out your way.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

APRIL

April 7th to 14	National Baseball Week.
April 8th.	Battle of Appomattox—1865.
April 9th.	Surrender of General Lee—1865.
April 13th.	Palm Sunday.
April 13th.	First Day of Passover. (Jewish Holiday)
April 13th.	Thomas Jefferson's Birthday.
April 14th.	Assassination of Pres. Lincoln—1865.
April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 19th.	Easter Saturday.
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America—1704.
April 25th.	War Declared with Spain—1898.
April 26th.	Confederates Memorial Day (Alabama, Florida, Georgia & Miss.)
April 27th.	General Grant's Birthday—1822.
April 30th.	Louisiana Purchased.

MAY

May 1st to 7th	National Golf Week.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

W. E. Stewart of North Carolina Is New Club Member

We want to say hello, at this time, to W. E. Stewart, manager and owner of the Pastime Theatre in Concord, N. C., for "W. E." is one of the latest showmen to enroll in the ROUND TABLE CLUB.

The Pastime is wired for sound and though Stewart hasn't a big city population to draw from, we know that he will more than sell his shows by putting over in the best way possible the finest kind of exploitation that his limited circumstances will allow, and in that manner boost his box office, for in his case, it's a question of having to bring them back again with every new change of show. Stewart also owns a vaudeville house in the town, which though it is now playing silent pictures with the vaudeville will eventually, as he tells us, go into sound.

So you can see Stewart will have to more than be up on his toes, thus we should be hearing some interesting things from him concerning the way he brings his patrons back again so we don't doubt but that some original ideas will be seeing the light of day and pepping up the town. At any rate we want to hear from Stewart again because we're mighty interested in finding out the manner he exploits his shows.

We look forward with pleasure to receiving a nice long letter from you "W. E." giving us some more "dope" on your showmanship, and when you send it in let's have a photo of yourself.

Damon Sold Town On Attraction By Using Good Angle

When A. J. Damon of the Lincoln-Dixie Theatre, Chicago Heights, Illinois, played "Disraeli" he realized that in order to have a successful campaign he must appeal to the intellectual classes and schools to mighty good results.

An aggressive campaign followed, the highlight of which was a tie-up with the superintendent of the city schools for allowing extra hours of credit for all members of history and dramatic classes who witnessed the showings of "Disraeli." Announcements were made in classes and assembly regarding the excellence of the attraction from the historical standpoint as well as for its dramatic qualities.

Needless to say, it was a novelty for a piece of entertainment to receive the support of such important figures in a community as the instructors and officials of schools, so the response was great. And as Damon says, the hook-up had an institutional value too, in that the efforts of the modern movie-producers were being looked upon with approval, especially when they defied convention enough to produce such an excellent picture.

To play up the importance of a special treatment in the exploitation and advertising of a picture like "Disraeli" would be too much like repetition so we hate to go into that angle again, but we certainly want to hand Mr. Damon credit for the fine way which he went about this school tie-up, and, of course, we can only hold it up as an example to our other members and readers because of its important and fine showman slant.

Let's hear some more from you, "A. J.," won't you? And tell us what else you are doing to pep up business on the different attractions that play your theatre.

Borland Sold Out His Entire House To Local Company

Letting his house in for a lot of favorable publicity is a habit with Dave Borland, the alert manager of the Metropolitan Theatre in Regina, Saskatchewan, Can., for, according to the latest accounts we have on hand concerning his work, we find that the local newspaper gave him plenty of space on a recent theatre party he ran.

The Robert Simpson Company enabled Dave to hook up a record by buying out the entire house for the entertainment of its employees. As this was the first time an organization had leased the house for an evening, according to the newspaper, a new record was created. The local paper alloted two columns on the front page of the second section to the theatre and an account of the party, and we note with interest that Dave made quite a success as master of ceremonies for the occasion. Proving again the versatility of a showman.

Besides newspaper publicity, Dave also derives a lot of benefit from his window display tie-ups and his latest work to be brought to our attention was the display he created on "The Painted Angel." He tied up with a local tobacco store and in the store window grouped a number of packages of cigarettes around a cut of Billie Dove, the star of the film, smoking a cigarette. A testimonial plug, carrying copy relating to the picture and play date, was placed in the center of the display, with stills placed around it. The whole thing was designed to sell and knowing Dave's work there's no question but that it served its purpose.

Thanks, Dave, for keeping us posted on your work and also we want to thank you for the nice expressions of good fellowship you voice in your letter. We want you to know that we're always interested in hearing of you and your work. Give our regards to the rest of the Club up around your way and let's hear from you again real soon.

Tickets In Loaves Of Bread Was Gag That Clicked Well

A tie-up with the Federal Bakery netted Manager Clint Lake lots of publicity for "Seven Keys to Baldpate" playing at the Publix-Tivoli Theatre, Chattanooga, Tenn.

One side of these stuffers or slips of paper contained copy about the picture, theatre and play dates. And the other side contained a number and details how to win a free ticket to see the picture.

The stuffers were wrapped with loaves of bread and the 4,000 of them were distributed in advance of play dates.

In every loaf of bread, there's a slip similar to this one printed on one side of the stuffer. And each one has a number as shown in the top left corner. But all the numbers are not the same. A complete set consists of seven of these slips numbered consecutively from 1 through 7. If you save these slips and secure a complete set, bring them to the box office of the TIVOLI before Saturday, Feb. 22nd, and you will be given one free ticket to see and hear SEVEN KEYS TO BALDPATE.

Of the one or two hundred complete sets distributed, 35 were redeemed at the box office for free admission.

The stunt created a lot of talk about the picture and greatly helped to publicize it to good box-office receipts.

Nat S. Ferber says:

"I am honored and pleased to be a member of the ROUND TABLE CLUB. I believe that this CLUB is a great benefit to our brother managers."

Manager, Fox Crescent Theatre, Astoria, L. I.

MANAGERS' ROUND TABLE CLUB

A Publicist With An A-1 Record Is Tom Olsen of Fox

We want to introduce at this time one of the most active members of the ROUND TABLE CLUB and also one of the most active publicity directors we know of. Meet Tom Olsen.

Tom is the director of publicity for the Upstate Division of the Fox Metropolitan Playhouses, and since we have recorded his activities in our pages many times his work is not unknown to his fellow members. But now we want to tell you something about his career in show business.



He is a graduate of the Paramount Managers Training School, and has managed theatres in Salt Lake City and Denver for the Publix organization. While in Denver, his ability as a publicist attracted widespread attention with the result that a tempting offer was received to join the staff of E. J. Myrick and handle publicity for United Theatres and the New Orleans suburban theatres in New Orleans, Louisiana. Tom accepted the offer and landed his first big publicity assignment, working with the Myrick staff until he joined the Fox forces.

With the Fox Metropolitan group he handled the editing of their circuit organ "Progress," until his present assignment as publicity director for the Upstate Division. Incidentally, while Tom lived in Seattle, Wash., he gathered a lot of newspaper experience in the capacity of Sporting Editor for the Seattle Star, which may account for the "live" way in which he makes up his new publication "From the Firing Line," circulated among the Upstate Division.

With such a background it is no wonder that Tom is able to display such a remarkable ability as a publicist, but we know, as do all other showmen, that nothing can be accomplished without plenty of hard work and untiring efforts. We know that Tom is always on the lookout to do whatever he can to better both business and good-will for his organization and he can bank on it that his work is attracting attention. We are very glad to have him on the CLUB rolls and we want him to know that we certainly appreciate the active interest he shows in us.

Bathtub Yodeling A Pleasure When Rendered Like This

Remember not so long ago we told you that you could expect to hear some corking accounts of the work of Harold S. Kopplin, manager of the Capitol Theatre in Miami, Florida, and his organist, "Buddy" Webber? Well, here's the first one in the form of an organ novelty put on by these two live-wires.

The photo itself is self-explanatory and shows "Buddy" seated in the novel bathtub effect he achieved for his organ slide presentation of "Singin' in the Bathtub." Just to forestall a couple of anxious queries we had better inform you that "Buddy" wears the lower portion of a bathing suit, which is hidden from audience view.



This novelty, the first that "Buddy" has used down there, went over for a big hit, and judging from the success of it he is already getting set to "wow" them again. The cost of the entire stunt was comparatively small, especially when you figure the way the people responded. The tub, made of tin, was purchased from a local plumber. The front was cut out to fit the organ. During the first five slides of the number, a black cloth concealed the tub, with a small head spot being focused on "Buddy." When the first slide of the chorus was reached an usher removed the cloth and the house roared with laughter at the strange sight, as this was the first time they had been treated to a novelty of this sort.

Well, you can see what "Buddy" is doing down there and it just goes to show you that Kopplin knows what an important part of his program an organ solo can be. As we have stated before, if you have an organist, use him. It need not be a bathtub gag, it can be any kind of a novelty, and it's a sure thing that if a little care is taken in the construction that your patrons will be more than pleased with your efforts. We want to thank "Buddy" and Kopplin for passing this one along to us and we know that the future is going to hold many surprises in store for the CLUB members because when two good showmen get together something is certain to break.

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB.
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.)

SIGNED .....

ADDRESS .....

CITY STATE

(Note: Unsigned requests will receive no consideration.)

MANAGERS' ROUND TABLE CLUB

Kunze's Modern ShowmanshipAgain Evident By Work

Having told you so much about Paul W. Kunze, it is not at all surprising that we should follow it up with a picture of Paul himself so you can get a more vivid idea of how he looks. (Is the above Ork with you, Paul?)

But getting right down to brass tacks compels us to pass along a peach of an idea which attracted our attention as soon as his latest letter landed on our desk. It deals with the subject of House Inspections, and every member and reader will surely recall how often we've pestered them with this important phase of theatre management.



Getting right to the point, we want you to see an inspection form used by the State Theatre in Stoughton, Mass., the house under the management of Mr. Kunze. If you will look it over carefully, its many fine points will show up as clear as a beacon on a dark night. Take a tip, brother members, and for the few cents it may cost (most theatre printers will make it up free of cost to the house) you should immediately have a few hundred run off and start the idea right away. Here it is:

STATE THEATRE
STOUGHTON, MASS

INTERSTATE THEATRES, Inc.
DAILY FIRE PROTECTION INSPECTION

Exit Doors examined and work easy?
Exit Lights lighted?
Location Exit Bulbs burned out?
Stand Pipes examined?
Water on?
Hose attached?
Chemical Extinguishers in good order?
Asbestos Curtain lowered?
Automatic Ventilator tested?
Switch Board in charge of
Inspector
Date

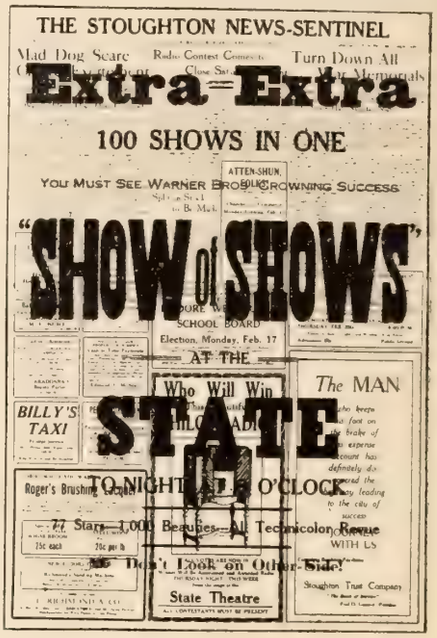
This report must be filled out and delivered to the Manager before each evening performance.

This is just one of the fine points of Paul's activities, but we have a still better one in the form of a manual for the ushers which we considered important enough to hold for special use. Watch for it within the next few weeks and it will appear verbatim as used in the State Theatre.



The front of the State Theatre reminded us of one we had under our wing not so very long ago—B. C. (meaning before Club) and don't let it confuse you for one moment. The inside is a beautiful and spacious auditorium and right up to tap when it comes to decorations and appointments.

Another reproduction we show is that of the red-ink imprint of the local paper which brought forth much favorable comment besides plenty of extra business for the theatre. We've shown the same idea time and again and our chief reason for bringing it up is because we want to continue to drive this argument home. It is still to be used in many theatres and towns and it is "different" enough to create comment and business, as stated before.


THE STOUGHTON NEWS-SENTINEL

Extra—Extra

100 SHOWS IN ONE

YOU MUST SEE WARNER BROS. CROWNING SUCCESS

"SHOW of SHOWS"

AT THE

STATE

TO-NIGHT AT 8 O'CLOCK

77 Stars—1,000 Beauties—All Technicolor Revue

WITH LS

Don't Look on Other Side!

State Theatre

Thanks, Paul, for your continued Club spirit. It's just that spirit which makes our job so doggone interesting and prompts us to try to improve the Club in every possible way. Keep up your contributions and don't mind the short delay getting the stuff into print as we must handle an enormous amount of material each week and we are trying to do justice to everything and everybody.

You might also convey our regards to the other managers on the Interstate Circuit up your way and by all means tell Eddie Anson we expect him to buy us some lunch when we get up Boston way next month. (He'll be getting off mighty cheap if that's all we want him to buy.)

But seriously, Paul, I'm certainly anxious to make your acquaintance and hope the opportunity arrives real soon. Remember me to Anson & Stoneman, too. They should recall the "almost" deal they made for the famous (?) Connecticut houses only a few short years ago.

JACK STEWART SAYS:

"A word about the MANAGER'S ROUND TABLE Section in the NEWS—This Section is the most inspiring piece of showmanship ever conceived by a trade journal, it teems with ideas for exploitation, and I am sure that the managers everywhere, are most grateful to the MOTION PICTURE NEWS for their constructive enterprise and foresight in giving them this key to increased box office receipts."

Manager, Capitol Theatre,
Peterboro, Ontario, Can.

MANAGERS' ROUND TABLE CLUB

John W. Creamer Has Own Program Circulation Staff

Out in Muscatine, Iowa, there's a showman who has proven a very active member of the Round Table Club. We might state that this particular showman is one of the earlier Club members too. Since John W. Creamer joined our organization of showmen we have had the pleasure of passing along many excellent ideas which in addition to helping him, also helped his brother members who used the stunts. Now Creamer comes through with another corking idea.

He has organized a club composed of boys residing in the town and calls it the Palace Boys Club. The purpose? To serve his house and to let the town know that the theatre has its interest at heart. The local boys have made the club a selective organization. They have their own officers and each member pays weekly dues. Though the club has been in operation only a short time now, a savings account has already been opened in the local bank for the purpose of outfitting and organizing a baseball team when spring rolls around.

Creamer donated two large dressing rooms in his theatre and meetings are held there. But—here's where the theatre benefits—in return for his work, the boys assist him in all ways possible. They fold his weekly programs, take care of the routing and distribution of them and in addition do odd jobs of exploitation for him. To the boy who displayed the greatest zeal went the presidency of the club. This boy was given the name and phone numbers of all the members, so that when Creamer had any special work that required immediate attention the boys could be mustered quickly.

On the distribution of programs, heralds, etc., the boys work weekly, in rotation, receiving passes for their labor. The youngsters are enthusiastic about the club and it is working very efficiently and the problem of proper program distribution which formerly confronted Creamer, has been solved through his showmanship.

This angle comes at a very opportune time, since many of our members no doubt are faced with a similar problem regarding how they are going to sell their attractions for spring and summer. We lay particular stress on the summer worries, as it seems to trouble a lot of showmen. But with a club such as Creamer has founded, you can give your patrons first hand information regarding your spring fashion shows, your cooling plant, your special attractions and almost everything you want to put across. And you can bet that the notices would be properly distributed.

It won't be any trouble to form one of these boys' clubs, especially if you are located in a "community" house, so if you have had any or the foregoing "headaches" concerning distribution on your mind, here's a chance to get rid of them.

"WHERE ARE YOU?"

The "Lost And Found" gag started in last week's issue of the Club pages apparently "hit the mark."

This item is being written only three days after publication of last week's edition and we have close to thirty requests to help locate different men in the show-business.

If you are looking for someone, fill out the "Lost And Found" box, which you will find on one of the Club pages, and we will do the rest. Our only request in connection with the suggestion is that you sign the blank yourself.

"Chick"

Down Where the Vest Begins

That's your "waste line" and it takes a wallop every time you fail to get the maximum exploitation possibilities out of every picture you play—features or short subjects.

We're going to grant the requests, demands and urgings of scores of members by trying to help you guard the "waste line" with reviews of new pictures for exploitation possibilities. This added feature of the Managers' Round Table Club begins in MOTION PICTURE NEWS for April 12.

Watch for these reviews—read them—use them as you now use the hundreds of ideas and suggestions contributed to the Club by its members.

MANAGERS' ROUND TABLE CLUB

PAGING SOME "LOBBY LAFFS"

Dick Kirschbaum is sorely in need of suggestions for the "Lobby Laffs" series and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.

If you stop to think for a moment or two, undoubtedly, you will recall some funny incident that occurred around your theatre and could be converted into one of Dick's "laffs".

"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.

M.R.T.C.

Morris Rosenthal Way Up On Top As Duluth Showman

According to Morris Rosenthal, it's pretty cold out in Duluth, Minn., where he manages the Lyceum Theatre for the Publix Outfit.

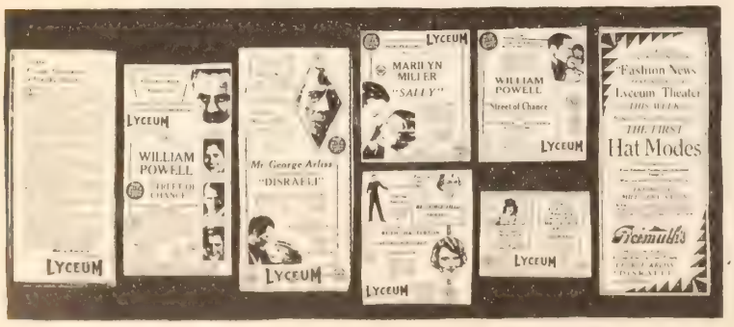
The foregoing statement, while it means nothing to showmen showmen (who don't care about the cold anyway?) is simply the way we have of leading up to the declaration that his activities which we are going to set forth will never find a cold shoulder awaiting them here.

Morris has been going like house-afire and to give you an idea of how he works we'll take as an example the campaign he used to sell "Street of Chance." Through some mysterious source a genuine roulette table, wheel, and other gambling apparatus was secured for display in the lobby. And what comment it created. Interest was so much out of ordinary that the local cops were trying to find out where the gambling apparatus came from. Through a tie-up with the local radio dealers of a nationally advertised radio he secured their cooperation and ran a double truck ad on the picture, at the same time tying in a contest. Many answers were secured through this source, and the power of the ad was proven.

On the picture "Sally" he made a valuable tie-up by arranging with the distribution of "Screen Secrets" magazine to give away, free of charge, 1000 copies of the magazine containing a story on the picture and star. The magazines were distributed two weeks in advance to all of the physicians, dentists, lawyers and other professional persons throughout the town, maintaining waiting rooms, while in the theatre lobby a girl dressed as Marilyn Miller handed copies to all women attending the matinees.

We are reproducing a number of the ads he used on "Disraeli" and other films. Incidentally, while we are talking about "Disraeli" we want to tell you about the corking campaign he engineered successfully on it.

To start off with, he held a private pre-view for the leading clergy and professional men in the town, as well as teachers and librarians, which gave him a good publicity break. He then arranged for the boys who distributed *Liberty Magazine* to customers in the city to insert book marks plugging the picture in every copy and in this manner the picture was brought to the attention of over five thousand people. By a tie-up with the local schools he engineered an essay contest to good results.



If you will look over the ad layouts you will notice the very effective way in which he sold "Disraeli" and other pictures. In one instance, as the ad on the left shows, he ran a special "personal" confirmation of "Disraeli's" value, addressing it to "The Younger Generation of Friendly Duluth." He tied up all the bookstores and libraries in the city, securing much valuable space. All in all the contest went over with a bang and Morris left no stone unturned. He used many more angles other than the ones we have recorded but since space will not permit an elaborate description we have tried to pick out the highlights.

In order that you may see how Morris handles his window displays we are showing you a photo of one he used on "The Love Parade." The window was secured from one of the largest department stores in Duluth and plenty of attention was paid it. If you look close you will note the small card in the front of the layout, that Morris is getting in a plug for his short entitled "Fashion News," a reel which proves an aid for tying up all women's attire dealers.



Thanks, Morris, it's plain to see that while it may be cold up where you are, you sure keep things "hot" around the theatre. And while we wouldn't mind dropping in for a brief visit there's the little matter of transportation to be consulted. However, if you can give us a solution for that angle, we'll be more than glad to greet you personally.

Special Capsule Contained Plug On John Ward's Show

Here's a couple of ideas from John V. Ward, manager of the Capitol Theatre in Niagara Falls, Ont., Canada, which we are passing on in the event that any of the CLUB members may find them useful, since they are applicable to almost any picture.

When the film "Dynamite" was booked into his house, Ward made up a novelty in the form of a "dope" capsule which was distributed throughout the town. Looking at the capsule, all that could be seen was the word "dope," but the capsule upon being opened was found to contain a rolled strip of paper about three by one inch, which when unrolled revealed an announcement concerning the picture and play date, together with some very effective selling copy. The catchlines on the "dope" read, Gaiety! Richness! Splendor! Women! Wine! Drama! This novelty did much to sell the picture, and it certainly let it in for a lot of interested comment.

A novel herald, in the form of a book mark was used by Ward as a "plug" for "The Lone Star Ranger," and carried on one side an announcement pertaining to the attraction and play dates, with the other side bearing a notice concerning the book and also an institutional plug on the talkies. No doubt the book stores were glad to handle the distribution of them and knowing Ward's reputation as a showman we feel sure he found many other effective means of distribution too.

We want to thank Ward for passing these ideas along to us as it serves as a means of our knowing that he is very much interested in the CLUB and its affairs, and also shows us that he is going to be one of our very active members. Let's hear from you again "J. V." and we hope it will be in the near future.

MANAGERS' ROUND TABLE CLUB

Meet Lyman Lynn Another Showman From Washington

Here's a newcomer to the CLUB who we are predicting right now is going to make a name for himself one of these days, and we want you to meet Lyman Lynn, Manager of the Liberty Theatre in Pasco, Washington, for the Inland Theatres Corp. (meaning Junior and Senior Mercy).

Besides being a newcomer to the CLUB, Lyman is also new to the show business, but we want him to know that it doesn't mean a thing. In a little while he'll get wise to the showman angle and then we expect to see him forge ahead, because we feel that since Frank Hill proposed him for membership, he has the goods, and working under Frank's tutelage he should blossom forth a real showman.



We want to thank Lyman for the nice sentiments about the CLUB he expresses in his letter, and since he thinks so well of us it more than ever makes us sure that he is going to be a real active contributor to our pages because a man who has handled the many and varied position he was connected with in the past should make a good showman. Lyman, before entering show business, worked in politics as a campaign manager besides being associated with the newspaper business.

Of course, Lyman, it is unnecessary for us to tell you that there will be many interesting angles come up in your daily routine which will help you prove your worth to the title of showman, since you seem to have encountered a couple of them already. Anyway we want to hear from you again in the very near future if it's only a line telling us that the air around Pasco is wonderful. Oak?

Hinchman Issued S. O. S. Call For Theme Song Discs

When "No, No, Nanette" played at the Sipe Theatre, Kokomo, Ind., R. D. Hinchman arranged a theatre front display which involved the use of the song numbers "Tea for Two," "I Want to Be Happy" and "No, No, Nanette," the song numbers from the original musical comedy version which were extremely popular a few years ago.

Upon applying at his local music dealer, Hinchman found that none of the records was in stock. The dealer suggested, however, that perhaps many people in Kokomo had the numbers from their previous release, and that if he tried he would likely find that there were hundreds of them in the record libraries of private homes. The dealer reported that he had had a heavy sale on these records when they were originally released.

This gave Hinchman the idea of running a classified ad in the local newspaper, to the effect that he wanted these numbers and that he would reward the first person bringing any one of these numbers to the theatre with guest admission tickets. The ad explained that the records were wanted to assist in advertising the song hits for the forthcoming screen version of "No, No, Nanette."

A big response followed, which proved that the dealer was right. There were a lot of the records still among the record libraries of Kokomo music lovers and there was no trouble at all in getting the required records.

The newspaper thought the usage of their classified section was unique indeed, and as a matter of using some institutional copy for the page, reproduced the ad on the front page of the paper and explained the success and results Hinchman had with his classified ad.

Although this is a somewhat new Club booster, we have every reason to feel that Hinchman will make a fine active member, and we look forward with keen interest to his future contributions to the Club pages.

Let's hope we won't have to wait too long. And, incidentally, "R. D.," your own photograph with a few details of your past experience should be included so that we can give you a proper introduction on the Club pages.

YOUR PROBLEMS AND MINE!

B's Problem:

B. has been handling a theatre, not so many miles away from Club headquarters, for some time now. When he first started at the theatre he made quite a hit with the local merchants and they assisted him to the best of their ability. B. was very grateful for this help. One day he noticed that the merchants seemed depressed. Questioning brought out the fact that business had been going from bad to worse for nearly all of them. The patrons preferred to shop in New York. Why? That was the merchants' problem, but B. made it his own. For, wasn't he a merchant too? He sold entertainment.

B's Solution:

Being located in a suburban community he went to work and organized a Lions Club. He pepped up interest in the organization by appealing, in person, to all of the live-wire merchants in the town. As a result the club came into being, with B. as its presiding power. Showmanship was applied to the merchants' way of doing business. Things started to pick up almost immediately. The residents of the town suddenly became conscious of the fact that right in their own neighborhood they could procure what they wanted and save a tedious trip to New York. They started to buy at home and from what we know they are still buying.

How did B. benefit? Well, just to cite one example. He recently displayed a number of electrical appliances in his lobby for one of the local dealers. The dealer so appreciated the opportunity of working with the theatre that he donated over one thousand dollars worth of electric percolators, vacuum cleaners, toasters, irons, grills, radios, etc., to be given away to the patrons. What a stunt and how it clicked! The dealer and B. cashed in plenty. To-day these tie-ups are a common occurrence to B. for the merchants think the world of him and his theatre.

"Two Thousand Heads Are Better Than One!"

MANAGERS' ROUND TABLE CLUB

"THANK YOU JACK"

Jack Allan's story about "Passes" in last week's issue of the Club pages brought some fine comment from our many members and readers and we thought we ought to let Jack know about it in this way.

Come on, *Pete Egan,* don't let Jack get away with all the "honors". Shoot us something in the form of a special story yourself. Oak?

"Chick"

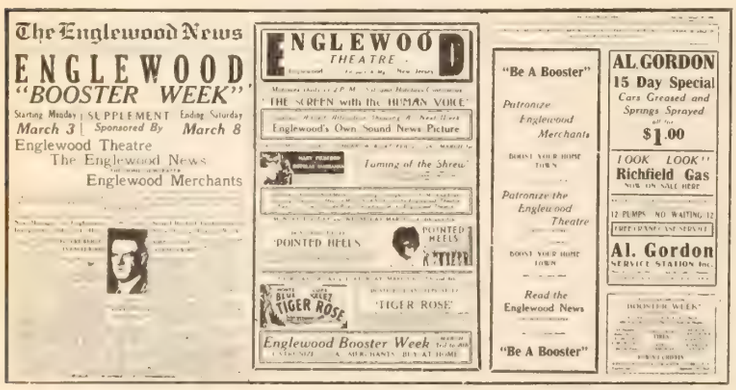
This Account of Fitzpatrick's Work Is Only A Starter

The residents of Englewood, N. J., seems to be in line to witness some mighty fine examples of the way a showman operates, now that J. L. Fitzpatrick, formerly managing the Capitol Theatre in Hazelton, Pa., has assumed his duties as manager of the Englewood Theatre.

Fitzpatrick has already fired the first gun in his campaign to put the house up with the Jersey leaders and it looks like he has scored a bullseye. A tie-up with the local newspaper, the Englewood News, whereby he obtained a special supplement, was one of the highlights of his initial campaign. Through the co-operation of the local merchants, he promoted "Booster Week" and worked it in with the supplement. The cut we are reproducing will give you an idea of its effectiveness. The town's leading merchants all bought space in the supplement, which, in addition to carrying the ads, also carried, as you note, a full page plugging the theatre.

Though he must have been very busy planning his campaign, he found time to cash in on the "Amos 'n' Andy," radio gag, which has become popular with the showman of the country, who, noticing that receipts fell off around seven o'clock, early show starting time, installed radios on the stage of the theatre or else transmitted the broadcast through the stage horns by means of a house monitor. As this was the first time the gag had been worked in Englewood, the town was all pepped up about it and many who previously stayed at home to listen, decided to go to the theatre.

Another of Fitzpatrick's activities is the Englewood "Sound News Reel," which is made up of "shots" taken of local personages and beauty places of the town. Some of the scenes in it were taken from hidden observation points and since many persons did not know whether they appeared in the reel they would go to the theatre to make sure. This stunt worked wonders with the box office receipts and also boosted up good-will for the house.



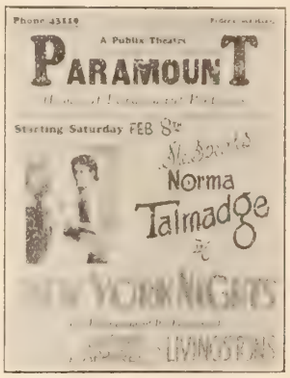
So with all these live-wire activities already under his belt, it looks as though Fitzpatrick is going to come through with some excellent stunts in the future. We wish him lots of luck and hope he is going to continue the active interest he has shown. Keep us posted, Fitzpatrick.

Solomon Offers An Angle That Is Worth Considering

No, that photo we are reproducing is not an ultra classy herald. It's a sample of the 22 x 28 merchants' co-operative card, used by S. S. Solomon, live-wire manager of the Paramount Theatre in Youngstown, Ohio, to exploit his attractions.

As you will note, the card, in addition to carrying a "still" on the picture, features a catch line on the bottom that aids the dealers. A unique plan has been hit upon by "S. S." for the distribution of these cards. His house staff is invited to secure locations for them and with every one placed, twenty-five cents is given to the member of the staff placing it. No passes are given out, since the dealers receive benefit from the "plug."

As this is one of the finest ways for securing valuable publicity we have seen recently, it would pay to study the copy on the card in the event that you would like to adopt this idea for your own use. The stunt met with immediate favor in Youngstown and forty cards are placed in as many different dealers throughout the city. Incidentally, while we are recounting Solomon's activities we would like to say a few words regarding the way he sold "Burning Up."



Since Youngstown boasts a number of auto manufacturing plants, employing many persons, he arranged to take motion pictures of the various departments and heads of departments. The film was put on at the beginning of the feature picture and almost everybody working at the plant was represented in person at the theatre. Another stunt he engineered was a tie-up with the local distributors of a nationally advertised cigarette. Seven thousand cigarettes were distributed in seven local restaurants. They were given out two days before the opening of the picture and only at the close of a meal. A pay envelope, appropriately worded, contained the cigarettes.

Solomon's campaigns, we agree, are real examples of intensive advertising, as most of his stunts strike out for a direct contact, and with his house rolling up big receipts week after week, it must certainly give him a thrill to know and to see that his work is well planned and executed.

Switched Over To NewHouse,Marpole Starts Exploiting

All of his friends will be glad to know that Jack Marpole, plugging manager of the Orpheum Theatre in Ogden, Utah, has received a promotion in the form of a switch to the "ace" house, the Paramount, in the same city.

Already Jack is pulling some corking stunts and his latest is the gag he used to plug "The Bishop Murder Case," when it played the Paramount.

A 3-sheet beaverboard cut-out showing the Black Bishop with a dagger in his hand was first used in the lobby ten days in advance and was later taken to the Berthana Ballroom, where a well-attended dance was in progress. During one of the dances, all the lights were turned out and a man proceeded to carry the cut-out through the crowded couples on the dance floor with a baby spot playing on it. During the moving of it three "plants" on the floor let out hideous screams—and this caused others to scream too.

The cut-out was then placed against a prominent spot on the wall with a floodlight playing on a sign announcing the picture and play date.

This stunt not only caused plenty of comment but insured the appearance at the theatre of almost every one present in the dance hall that evening.

Okay Jack, so long as we know you're active we can sit back and wait patiently for that letter you promised us setting forth your complete works to date and we feel that our wait will be worth while.

MANAGERS' ROUND TABLE CLUB

WEEKLY SERVICE STAFF MEETINGS

By EARLE M. HOLDEN
Miami, Fla.

Do you have a weekly meeting of your service staff? This question has been asked me more than once. I do. As a matter of fact our meetings prove to be the big event of the week at the Fairfax. They are interesting, instructive and above all things we try to make them entertaining, entertaining in the sense of the word that they do not become monotonous for the young men of the ushers' staff who attend.

If a theatre is of the size that it requires an ushers' staff, and we use 14 at the Fairfax not including a doorman, ticket taker, Chief and Assistant Chief usher, a weekly get together meeting of the Manager and his assistant with these men is most essential. It is for the betterment of the theatre and at the same time it proves to these young men that there is something in his work, that there is a future for him, provided of course that he wants to stay in the theatre business, and the type of young man picked for duty as an usher should be one who intends to make the theatre business his future work.

Our weekly meetings are held promptly at 10:30 p. m. every Tuesday evening. By this time the box office has been checked, the men have had a chance to change from their uniforms into civilian clothes.

The first thing on the program is a roll call. This is done by one of the service staff who acts as secretary and who takes notes on the meeting and the following day writes a full report to be handed in at the Manager's office. After the roll call the regular meeting is called to order by the Chief Usher and then turned over to the Manager.

All Must Attend

If an usher is late, or if he is an extra man and fails to show up for the meeting he is usually given from one to two extra hours' work per week. But all members of the Fairfax staff are usually on hand.

We do not then attempt to tell them the wonderful advantages of the organization. This they have already been told at the time they enter the employment of the theatre.

The first thing is a discussion of the program now playing. Each man present is asked his opinion of the feature and short subjects. He is given full reign in his discussion and the set up of the program is also discussed at this time.

Next the comments of the patrons are then discussed. Each usher is required to listen carefully during the week for patrons' comments and make a full report at the regular weekly meeting.

Then the following week's program is discussed and also the proposed set of this attraction. Its selling points are pointed out, the featured players are mentioned, so that when each man leaves the meeting he is able to converse intelligently with future patrons about the next week's attraction.

Selling the Shows

Then follows a discussion of forthcoming bookings. And tentative plans for the selling of these pictures are discussed. Every Fairfax usher has a part in each week's selling campaign, and every Fairfax usher is able to carry out the part of the exploitation campaign assigned him. He gets his first working start from these meetings. If he has to make cut outs he makes these from the plans as outlined at the regular weekly meetings. If he is assigned window trims he also makes plans for these at the meeting. And window trimming means that he also goes out and sells the merchant on the idea of placing in the trim.

Next follows a discussion of the physicial appearance of the theatre. If there is anything wrong with the theatre from a physical standpoint it is brought out at these meetings, as each usher is responsible for a certain section of the house and he reports anything wrong at these meetings unless the wrong is an emergency one at which time it is reported immediately.

Educational Too

And now the meeting is half over. Much more has been discussed than could be placed in type. We have had our discussion of the program, the audience reaction, the ushers are familiar with the names of the stars in the next program, they know every unit coming from the news up to the Feature. They know three weeks ahead coming attractions, they know how we are going to sell each individual picture.

Then comes a half hour of school. This has proved to be the most important part of the meeting. It is held the same as an old fashioned spelling bee, but instead of asking them to spell words, questions of the theatre from every angle are asked. When a man misses he goes to the head of the class. And these questions are not at all easy. When one man misses the question goes the rounds until it is finally answered and if there be no answer it is explained and answered by the Manager or the Assistant. And almost without realizing the men are learning many details of the theatre business that they would not know.

Here are a few of the questions that were asked at the last meeting:

1. What is meant by a projection machine.
2. What kind is used at the Fairfax.
3. Why is it necessary to have more than one projection machine.
4. What is meant when the picture is out of the frame.
5. What is a travel ghost and what would you do to remedy the cause.
6. Who is the Division Manager of this company.
7. What is the function of the exciting lamp.
8. What is the photo-electric cell.
9. What is the difference between high and low intensity lamps.
10. What time does the new reel start.
11. What is meant by a unit of a program.
12. How long is the program for next week.
13. Why is the comedy placed for showing after the feature.
14. Had the feature not been one of a heavy dramatic type, where would the comedy be placed.
15. What is the width of the Fairfax stage.
16. What is meant by the Grand Drape.
17. What is meant by the scrim.
18. What is the magnascope.
19 Explain its operation.
20. How many seats in the balcony.

We are very grateful to Earle Holden for this fine summary of his weekly service staff meetings and we feel reasonably certain that this article will be both helpful and instructive to our other members and readers.

From our own viewpoint we heartily recommend this idea to every showman in the business who wants to see his staff functioning to the best interests of the theatre.

Other angles in this connection are solicited and will be given every possible consideration of the Club pages.

Open Forum

Usually there are fifty questions asked each night and by the time the last one is over it is time for the meeting to adjourn. Questions are always new, with new things being discussed each night. However in the event that some prove very hard and require a long definition, it is usually asked several weeks later. These questions while they may seem hard to the average person who thinks ushers should not have any idea as to their answers, however are very instructive, and there is very little about theatre operation that the Fairfax usher does not know.

For instance how many managers really know the working and function of the photo-electric cell. They should know and why should any usher have to wait until he becomes a manager to find out. If he did not know what a "travel ghost" was, how could he check the picture on the screen properly and wouldn't it be annoying for the manager to always have to have an usher report some defect in projection without the usher knowing what to do to remedy the cause.

The Fairfax usher knows when there is a "travel ghost" and instead of notifying the manager he calls the booth telling which way the lines are running.

However, each theatre uses its own method of conducting meetings. Ours has proved very successful and the men look forward to their regular Tuesday night meetings. And it is a real pleasure for a manager to have some definite set plan of conducting these meetings without them becoming boreing either to himself or to the ushers and others who might attend.

MANAGERS' ROUND TABLE CLUB

"TIP US OFF"

There is no finer news than an announcement of advancement for any showman in this business and when such an event takes place you should, by all means, drop us a note so we can carry the news on these pages.

Remember, not only the members and readers of these pages want to know about it, but your personal friends and acquaintances in different parts of the country will be equally as delighted to hear such good news.

Personal publicity of this sort is far from "blowing your horn." It is just as consistent from the publicity angle as a news announcement from the heads of a national theatre chain or distributing organization. They use just such means of letting the industry know what is happening in their outfits, so you, too, should avail yourself of this method of passing along good news of your own doings.

Roy P. Drachman Believes In The Midnite Mat. Gag

A short while ago we gave you an account of a telephone gag used by Roy P. Drachman, manager of the Rialto Theatre in Tucson, Arizona, which proved an effective aid as a business builder, and now we want to show you an example of his newspaper advertising which is equally as effective.

The ad is well made up and by the judicious use of mats he has produced something that will sell. He apparently agrees with us on the Midnight Show argument we ran recently, for he is giving it a big play on the top of the ad. The midnight show will always start a lot of word-of-mouth advertising and that invaluable asset is a cinch to react favorably at the box office if the picture has any merit whatsoever.



We are glad to note that Drachman agrees with us on this, and as we have stated above, should prove a winner for him, for beyond a doubt he is ballyhooing it to the skies. The way Roy is stepping out there in Tucson leads us to believe that we are going to be in receipt of many interesting notes from him.

Now don't forget, Drachman, we expect you to keep up the active interest you are showing in the Club, and by the way, when we looked through the records we noticed that we haven't your photo, so why not send one in to us, at the same time, let's have a little data regarding your career in show business to date because we have a hunch that it will make interesting reading, and we know that your fellow managers on the Publix Circuit, many of them who are members will want to see it, too. Oak.

Making A Grab For Publicity, Dugan Secured Plenty

An enterprising showman up around New England way pulled a fine stunt on "Street of Chance" recently. We refer to David J. Dugan, manager of the Paramount Theatre in Newport, R. I., and his "grab bag" gag.

Through a tie-up with eight local merchants, located on the main streets, dealing in furniture, shoes, electrical supplies, drugs, etc., he secured their agreement to wrapping certain of their respective commodities in packages and placing them in a handy spot accessible to customers. A card alongside the display of packages read, "Each one of these packages contains merchandise valued at $1.00 to $1.50. Pay only 25 cents and possibly win a free ticket to see STREET OF CHANCE now playing at the Paramount Theatre."

Dugan dealt out a number of passes to the eight merchants who in turn wrapped them in several of their "prize" packages which were being sold at a price below cost. Although the customer couldn't see just what he was purchasing, he knew he was more than getting his money's worth in addition to possibly getting a free ducat to see "Street of Chance."

All the stores hung banners out front as well as placing cards in the windows about the grab-bag stunt, which bore the title of picture, theatre and play dates.

The stunt clicked from the start with the merchants getting rid of their packages and the theatre receiving a lot of valuable publicity and good-will.

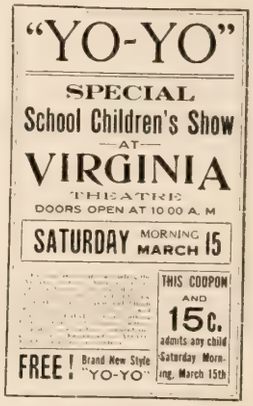
We want to thank Dugan for this opportunity to pass along an example of the way he sells his shows and we hope that now he has been represented in the CLUB pages he will want to keep us posted on his future work so that we can pass it on to the rest of the showmen who comprise the CLUB. What do you say Dugan? Let's have some more.

No Fooling, We Ask You Have You A 'Yo-Yo' Complex?

A great deal of hilarity is being occasioned down around Fairmount, W. Va., where R. E. (Fuzzy) Knight is working hard to bring business into the Virginia Theatre, which he manages.

The reason for the laughter comes in the form of a novel toy called a "Yo-Yo." This novelty is really a top which instead of spinning on the sidewalk or floor, can be spun on a string dangling from the finger. The residents of Fairmount have taken to this fad like a duck takes to water. And that's where "Fuzzy" comes in.

Noting the popularity of the "Yo-Yo," he decided to put it to good use and secure business and publicity for his house. He ordered five gross of the novelties from out of town, taking care to let the newspaper know about it. The paper picked up the stunt and gave it a big play. But that was only a couple of reasons why "Fuzzy" sent away for them. The other is seen in the cut we are reproducing.



So that there will be no confusion resulting as to how the stunt was worked we want to explain that he made up cards of the type you see here, measuring three by seven inches, which stated that the card and fifteen cents would admit any child to the special Saturday morning show he was running for school children. As an added inducement he offered a "Yo-Yo" to the first 500 children attending the performance. (That's the biz. getting gag.)

The stunt went over with a big noise. Kids flocked to the theatre an hour or two before time and were battling to be amongst the first 500. The show clicked great and the theatre came in for some extra business and plenty of good-will and publicity from the papers. We would like to hear more of the red hot work "Fuzzy" is engineering down there in Fairmount.

C. E. Giesseman Says:

"I find the section of MOTION PICTURE NEWS allotted to the MANAGERS' ROUND TABLE CLUB very interesting and most helpful."

Manager,
Norshore Theatre,
Chicago, Illinois.

MANAGERS' ROUND TABLE CLUB

Baby Organ Gag As Used By H. Pearl Is Very Effective

The only way a theatre can run smoothly, from a standpoint of its inner operation, is to have harmony among the employees. How well this theory is carried out is seen in the way H. C. Pearl, Manager of the Revere Theatre in Revere, Mass., operates his house.

The first photo we are showing in the cut will serve as a basis for our statements and shows how Pearl's employees had the interest of the theatre so much at heart that they co-operated with him and Louis Weir, the organist, in the attempt to put across a new novelty in Revere. The novelty, as you will note, is perhaps the world's smallest organ console, with a setting designated by Weir and constructed by Pearl and his house staff.

The baby organ sits on a pedestal made from a telephone wire cable reel, around which has been placed a covering of compo board with a number of musical notes painted on for atmosphere. The organ is hooked up to the large console, and an interesting novelty is the two-colored Neon light illumination on the keyboard, one side red and the other blue.



The setting for the solo is very effective. The special screen has sheet metal on both sides and top and bottom. The two sides also contain 25 watt blue and red lamps, hooked up onto the main control dimmers. Metal tinsel is sprinkled around all sides of the screen and with the red and blue lights on, it is exceedingly rich looking. The black draw curtains with the cut-out musical notes, also sprinkled with flitter, constitutes an atmospheric background.

Pearl's stunt has hit them heavy and he is doing additional business as a result of his whole hearted efforts, which when you come down to brass tacks are just what would be expected of a showman who wants to keep his house up with the leaders in his district, and if any of the members would like to use this stunt, we are sure that Pearl will be glad to furnish you data on the construction of the baby organ and the rest of the features, if you'll drop him a line.

Just a word now about the other photo, which shows the fine display he created for "Show of Shows," by injecting a little comedy into it in the form of the woman in the bathtub, a stunt incidentally that gets in a plug for one of the song numbers of the picture. The cutout on the right of the tub is well done and shows evidence of considerable care.

Thanks, Pearl, for keeping us posted on the way you sell your shows up in Revere and we don't doubt but that you have already received plenty of extra box office as a result of your efforts. We would like more of your interesting activities, so let's hear from you again in the near future.

"Sonny" Shepherd A New Member Is Rather Versatile

J. M. "Sonny" Shepherd is another Florida showman to join the ranks of the ROUND TABLE CLUB. Sonny is the manager of the Grand Theatre in West Palm Beach, Florida, for the Wolfson-Meyer Enterprises and if he is going to keep up with the rest of the Florida bunch we will hear some nice things from him about the way he goes about selling his shows.

Besides attending to the many little details a house manager's position calls for, Sonny manages to do his own art work for the house and in that manner is able to keep the "nut" low, and since theatre fronts should always look very attractive we surmise that he is exceptionally well gifted as an artist and we hope that he'll send us a few photos of his art display and also give us a little "dope" on his sound equipment which was made locally, and, as "Sonny" boasts, is as good as the cheaper equipment he has heard, and in addition he points out that it is not the quality of the equipment that goes to making perfect reproduction of voice, but the careful attention that is paid to the many little things which make up the equipment and must be carefully watched and "babied" along.

We think "Sonny" has the right idea regarding his sound equipment and under his supervision we don't doubt but that he is securing the utmost in reproduction from the material he is using for as long as a man tries to do the best possible with what he has on hand you can bank on it that the results will justify the energy and time expended in the careful operation of the sound, and it's the kind of pride "Sonny" is showing in his equipment which makes us believe he is going to be a mighty interesting and active member of the CLUB and we expect to hear from him again in the near future. How about it "Sonny"?

FOR EASTER WEEK

Your local florist will gladly co-operate with the theatre by furnishing plants and greens to be placed around the lobby, foyer or lounge rooms. This suggestion is particularly timely right now and helps the appearance of the theatre considerably.

Why not phone your florist NOW and work out the details before it slips your mind and you forget all about it? A little credit card is generally all they ask in return for the courtesy, and it's worth all of that in any man's town.

Here's A Display That Can Be Used On Any Attraction

Every day we come across excellent examples of showmanship and nothing gives us more pleasure than to pass on these activities of wide-awake theatre men to the rest of the Club. Especially when the work is of the sort turned out by H. C. Brown, manager of the Modjeska Theatre, in Augusta, Ga., as the photo shows.

The picture is really self-explanatory and it is needless for us to launch into a description of the stunt other than to say that the telegrams pasted alongside of the movie-star's picture carries well worded copy relating to the star's coming picture at the theatre, and if you want something to place in your lobby or pep up a window of a big store in your town, Brown has shown you what can be done.



Though we don't know the cost of a display of this sort, or whether Brown tied up with the local telegraph company we feel that any money expended in putting this stunt across will be fully returned in the added box office revenue. To avoid any confusion regarding the shape of the cut-out, since we must necessarily make small cuts to illustrate, we would like to state that it is in the shape of a horseshoe, which fits in with the copy on it. Four-leaf clovers also supply an adequate background for the telegrams.

We want to thank George E. Planck, Division Advertising Manager of Alabama, Florida and Georgia (for the Publix outfit), for supplying us with this photo, at Brown's request, because "H. C." only recently joined the Club, but from the way he has started off, we know that he is going to prove one of our most active members.

MANAGERS' ROUND TABLE CLUB

SOUTH AFRICAN ACTIVITIES!

Once again we are privileged to present some of the activities of our South African members and to J. H. Stodel, of African Theatres, Ltd., we extend out thanks for his thoughtfulness in forwarding this material to us in line with his usual fine policy of helping his managers get world-wide recognition for their efforts. Here's hoping we hear from them again mighty soon.

"Chick"

Again we take great pleasure in presenting to the Managers' Round Table Club some of the activities of our South American member. Exploitation always has been and always will be a constant source of interest to representative showmen. And when we get a chance to show you how the other half of the show world sells its attractions, we know that you're right behind us when we say, "It's a pleasure to look them over."



The first photo shows you how Manager Matthews of the Grand Theatre in Port Elizabeth ballyhooed "The Cohens and Kellys in Paris" and if this clever creation didn't cause a lot of comment and plenty of hilarity, why we'll personally take that pig in the photo out for an airing. Matthews displays a wonderful sense of humor in the way he has conceived padlocking the pockets of the smallish looking gentleman as well as the gag of having the representative of Erin carry the porker.

The second one comes from A. H. Stodel, Manager of the Opera House in Port Elizabeth and brother of our Regional Chairman, J. H. Stodel, shows a corking window display arranged by him for "Ramona." In the background he has outlined a mountain scene, with snow capped peaks rising in the distance as "atmosphere." By the judicious use of cut-outs he has made the figures tell a little story about the picture. Baby spots playing upon the scene lent a mellow tone to the entire effect giving it a beauty of tone that enhanced the display's effectiveness.



The next one, coming from Manager Lawrence of the Gaiety Theatre in East London, hardly needs an explanation. It is a stunt that will click almost anywhere and we must compliment him on the very fine arrangement he has made in spelling out the name of the picture by using ordinary playing cards. This stunt no doubt did much towards selling the film for him.



From two of the live-wire managers in Johannesburg, Manager Alexander of the Orpheum Theatre and Manager Chalk of the Palace, whose activities are characteristic of these photos, we are enabled to show you what methods they employ to sell their shows. On the upper right you see the unique street ballyhoo Alexander devised for "What Happened to Jones." The man, his head encased in a towel with a hot water bag atop, is seated in a turkish bath box, arranged so as to permit the escape of steam whenever a crowd gathers. The right photo shows you how Manager Chalk secured the co-operation of, as we believe, the local Boy Scouts, who aided him in exploiting a Rin-Tin-Tin picture. You all will agree with us when we remark that this is certainly fine work.



Manager Thorne of the Grand Theatre in Pretoria enlisted the aid of the local fire fighters to sell his picture, "The Fire Brigade," to the residents of the town and to what good effects may easily be seen in the photo, and were we to ask how business was during the run of the picture it wouldn't surprise us in the least to find that Thorne's receipts jumped up higher than usual. And we mustn't overlook those other two stunts he used on "Eternal Youth" and "Flesh and the Devil" either, both of which helped sell the films to his patrons.



Now see how Manager Pizarro of the Bijou Theatre in Johannesburg made the town conscious of "The Gorilla Hunt" and "The Road to Mandalay." If realism is what the movies wants it can certainly find it by asking Pizarro. Why go into details describing this gag? All you have to do is look at the picture to realize of what great value it proved to be for his house. And we don't mind saying that if Lon Chaney saw the "Mandalay" street ballyhoo we are showing on the right he sure would approve of it, as do we. *(Continued on next page)*



"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

SOUTH AFRICAN ACTIVITIES

This next one shows evidences of careful showmanship. Manager Peck of the Kings Theatre in King Williamstown, decided to give the residents of that town a thrill when "The Scarlet Letter" was booked into his house. So to that end he devised the ballyhoo depicted by the photo. A woman, sitting in the stocks and being wheeled around town caused loads of excited comment and drew plenty of attention to the attraction playing at the Kings that night and resulted in a big box office draw.



Have you ever seen a ballyhoo like this one? It's a product of the ingenuity of Manager Clucas of the Rinko Theatre in Maritzburg. Used in conjunction with "Twelve Miles Out" it was a sure-fire hit for grabbing plenty of that kind of attention which ultimately reacts favorably towards the box office.



Here's the way Manager Cobden of the Empire Theatre in Boksburg utilized his servant boy's bicycle as a means of ballyhooing the attractions at the theatre. The arrangements seems to be made of canvas and is doubtless very light so that the boy can pedal the bicycle easily.

And last, but not least, we want to give you an account of the way Denis G. Callard, manager of the New Vaudette Theatre in Krugersdorp, put that house's opening across to excellent results. Callard persuaded the various contractors who participated in the building of the New Vaudette to run ads in the local newspaper and in return the paper allowed him a full page absolutely free. Having been informed by Mr. J. H. Stodel concerning advertising rates, we can appreciate fully the value of this stunt engineered so successfully by Callard. We want also to mention the well made up souvenir program, a copy of which he thoughtfully enclosed, that was issued on the opening night. The program's make-up is in keeping with the high standard adopted by the house owners and is certainly a credit to the theatre.



In closing this all too brief article, we want to thank once more our regional chairman, Mr. J. H. Stodel, for the wonderful work he is accomplishing in South Africa, for his untiring efforts in securing the photos and stories we use, and for the splendid spirit of co-operation he and the other live-wire showmen comprising the cream of the business in South Africa are displaying.

"SHORT SUBJECT ISSUE"

Leave it to MOTION PICTURE NEWS to select a topic of great importance to feature in a special section.

April 19th is the date.

And the issue for that week will cover the short subject situation as it never was covered before.

The tremendous value of the Short Subject has already been accepted by real showmen all over the country. Now you will learn more about it than ever before.

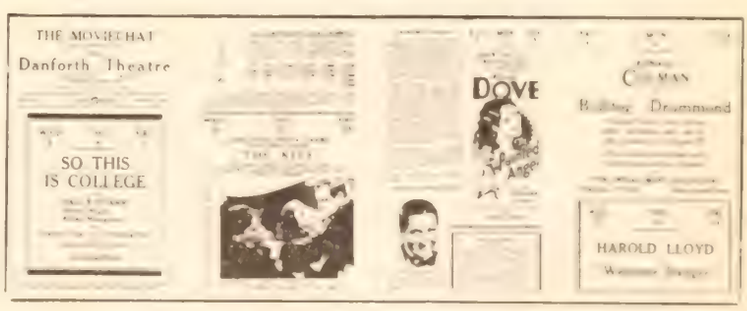
Remember, it's the issue of April 19th.

Barney Murphy Is Another Showman From Up Canada

Here's an example of a well made up house organ that we think has sufficient worth to merit being passed along to the rest of the CLUB. The program is the creation of Barney Murphy, manager of the Danforth Theatre in Toronto, Ontario, Can.

Though we were forced from lack of space, to make this cut small, you may be able to discern the local merchants lucky numbers stunt he is running in the program. This is not a contest of any sort. Murphy, by having the merchants select the numbers, displays a very clever piece of showmanship for in this manner he creates a feeling of good-will that will come in very handy when he wishes co-operation on any stunt.

And another example of showmanship we would like you to note is that little box headed "Manager's Confession," wherein Murphy gets around the sound picture angle by explaining that though the Danforth is committed only to a talking picture policy, the sound picture "The Kiss" contains such excellent entertainment value that he felt his patrons should witness it. In that way he held up the house policy and managed to make them like the sound picture. With his business on it, proving the strength of the personal message



We want to thank Murphy for passing this along to us so that we could let the rest of the CLUB witness the way another live-wire Canadian showman keeps them coming up to the box-office. We hope he will continue the interest he is displaying because we feel that he wants to keep right up in the front line with his fellow members.

William Evans Says:

"I'm still waiting impatiently every week for the NEWS to arrive so I can delve into the CLUB news. There is more of a kick in it than 14 mystery stories."

Manager,
Warner Bros. Rialto Theatre,
South Norwalk, Conn.

MANAGERS' ROUND TABLE CLUB

Joe Koehler Goes On The Air And Plugs His Picture

"Yours Merrily," Joe Koehler pulled a good stunt that had three or four thousand people talking about "Sunnyside Up," playing at the Publix-Idaho Theatre, Twin Falls, Ida.

The local Dodge dealer had just received one of the new cars equipped with a radio. The local radio station was off the air and was not to come on until 4:30 in the afternoon. Here was the radio equipped new Dodge car, thousands of people on the streets and no way for the dealer to demonstrate the principal feature of his stock in trade. But wait! Joe Koehler had an idea.

He got to the ear of the car dealer, poured him a lot of suggestions among which was the idea of turning the whole matter over to him (Koehler). Koehler then hunted up the manager of the local radio station and asked him what he would take for an hour on the air. The price was $25 so Koehler gives him $15 and it was a bargain.

The station went on the air with Koehler doing the announcing and strange to relate the only records that Koehler could find were the song numbers from "Sunnyside Up," the current picture, and "Show of Shows," the coming picture.

Inasmuch as the local station is the only one that brings in messages to local people during the day, there was no chance of picking up some other station. The Dodge dealer in his car picked up the program and in five minutes he had an audience of at least three or four thousand people.

The Dodge dealer got the $15 bill and was glad to pay for it inasmuch as he felt more than repaid for the advertising derived. And Koehler felt the same way about it in that it advertised his picture to thousands of people.

Doff your hats, brother members, to Joe for the master way in which he handled this whole stunt and it shows that he is equal to most any emergency that may arise. Without reflection upon any one else, we can safely say that many others would have been swamped, and the opportunity would have slipped by, but not so with Koehler.

Let's hear some more from you, Joe. We rather like the twist you give to your showmanlike stunts.

Here's A Photo Of An Opening Night At Holden's House

We actually accused Earle Holden, of the Fairfax Theatre in Miami, Florida, of telling a fish story when he claimed that the mobs crowded the theatre for the opening of "Show of Shows," so back comes Earle with a "whale of a story" pictured by a photograph in which you will agree that the lines certainly did not lie when he showed the opening crowd for "The Vagabond King."

Earle, far be it from us to accuse you of anything whether in nautical or showman terms, but just the same such evidence is indisputable and we offer our humble apologies and will do anything within reason to square ourselves even if we have to go out to dig worms for bait for your next fishing trip.

Of course, if we wanted to get real technical, we could challenge your statement, that the crowd was so large that the human eye could not detect the S. R. O. sign in front of the box office, and ask that you show us a photograph of said S. R. O. sign, but then again that would be taking the whale and making a little minnow out of it, and we've never yet tried to steal a person's thunder.



Seriously speaking, we want to compliment Earle on the marvelous opening he gave "The Vagabond King" and we are certain that his superiors are even more delighted with the result of his showmanlike efforts than we were. Let's hear some more about it Earle, and by all means pass along our best wishes and regards to the crowd down there in Florida.

If you meet Wally Allen, by any chance, tell him we are still hoping that he gets that North Pole assignment.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

MANAGERS' ROUND TABLE CLUB

Plugging Western By Special Front Helped Cartledge

Beyond all shadow of a doubt, we would brand this front display a masterpiece of showmanship, and we doubt whether any of our members or readers will question our statement in this respect.

In looking it over closely, we marvel at the simplicity of what Mr. James Cartledge, Manager of the Strand Theatre, in Knoxville, Tenn., injected into the idea and many of us will wonder why we haven't taken advantage of a similar thought months ago.

However, there has always got to be a first one, and since this is the initial presentation of a front display of this type on the ROUND TABLE CLUB pages, Jimmy Cartledge deserves all the credit we can heap upon his shoulders, and we know you are all going to agree with us.

In the event that your eyes deceive you, permit us to tell you that he fixed the front of his marquee to resemble the side of a wagon, worked out two cutout wheels and a covered wagon effect, and there you have the front of the theatre converted into an enormous covered wagon to advertise any picture that will lend itself to this type of exploitation.



For your further information, we might add that the entire display measured 45 ft. long, 45 ft. high and 8 ft. wide, which is some size wagon in any man's country.

Going a little further into the description, may we also tell you that the display was painted brightly in green and yellow, with the title painted the length of the wagon on the cover. The wheels of the wagon were in red with yellow and black trimming, and quite a few comments and congratulations were passed out regarding the theatre front, from not only the patrons, but the newspapers as well, which in our language, means free publicity for the attraction and the theatre.

Great work, Jimmy, how about shooting us some more? It is exactly what we want, and you are the man who can furnish it to us.

Let's hear from you and remember us to the rest of the gang down there in your section.

Believe It Or Not But Tom Is Newly Elected President

"If Thou Seek, Thou Shalt Surely Find." Which is a very religious way of starting off any story about Tommy McDonald of the Fox West Lake Theatre in Los Angeles, but, nevertheless, in looking through a recent issue of NOW, we find that he has been elected President of the West Lake Business Men's Association and also seems to be mixed up in the forming of an American Legion Post.

Which is exactly typical of Tommy McDonald's activities, and unquestionably the West Lake Theatre reflects the attention that he is paying to the community in which he is located.

Showmen the world over could gain a wealth of knowledge in what a theatre manager should do by following closely men of McDonald's type, and we certainly doff our hats to Tom and proudly shout—"He is a member of the MANAGERS' ROUND TABLE CLUB."

You're not forgetting us altogether are you, Tommy? You know, we have always welcomed your letters and contributions and they have been given a marvelous break on the CLUB pages because we know they more than merited such attention, so come through and let's hear more about you in the very near future, and at the same time say hello to the crowd out on the coast, whom we know so well, but don't get the chance to meet ourselves.

WHO'S GOING TO CASH IN

Columbia's Prosperity Month starts rolling from April 1st. Every theatre running their attractions during the month of April ought to make a try for one or more of the prizes offered in their contest.

Let's analyze the situation a little more.

You generally go in for some sort of a lobby or marquee display. Suppose you exert some extra effort in working out this angle and see if the results are worth the prize offered for this phase of your showmanship.

You've worked all sorts of single and double truck tie-ups in the past. Now you can make those tie-ups count for space on the advertising lineage prize. It's all in the day's work and besides it affords you the opportunity of cashing in for your work.

Go over each rule of the contest. (You'll find them in the issue of March 22nd.) See where you may best qualify and then—*go to it!*

"Chick"

Fulton's Ballyhoo Drew Plenty Of Comment On Show

Nowadays a car of old vintage seems to get more attention than an up-to-date model. With this in mind, R. K. Fulton used such a car to ballyhoo "Burning Up," playing at the Broadway Theatre, Council Bluffs, Ia.

Fulton located a 1902 Ford, apparently in good running condition, and received permission to use it to ballyhoo the picture.

A man togged out in a racing outfit including overalls, helmet and goggles was at the steering wheel of the 1902 Ford and had it on the streets three days in advance of picture. Signs on the car read, "This car was burning up the roads in 1902—Hear and see Richard Arlen and Mary Brian in BURNING UP at the Broadway, Feb. 23-24."



When the car was not running up and down the streets, it was parked in front of the theatre where always a crowd of people was inspecting it.

This 28-year-old car evidently got more publicity for the picture than if it had been a racing car.

Not a bad gag at all, Fulton, and we would like to bet you cashed in plenty with it, both on the publicity as well as interest-getting angle of this stunt itself.

Let's hear some more from you, and, remember, we are always ready to welcome your contributions on the Club pages with open arms. We like things that have a real touch of showmanship about them.

MANAGERS' ROUND TABLE CLUB

THE ONLY CLUB OF IT'S KIND IN THE INDUSTRY!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

O. L. CODAY is another of the Inland Theatres Corp. showmen to enroll into the CLUB. Coday manages the Liberty Theatre in Kennewick, Wash., and since we think a lot of this circuit's live wires, we believe Coday too knows how to step out and put the old box office in for a boost. And when he pulls some peppy gags we'd like to pass them on to the rest of the Club.

———*Wear Your Club Pin! ! !*———

JOSEPH M. GRANNIS is the Assistant Manager of the Roger Sherman Theatre in New Haven, Conn. Of course everybody knows that our fellow Club member, C. J. Latta, manages the house, so we can be sure that Grannis is going to learn a great deal about showmanship from a man who knows the ins and outs of the racket. Drop us a line, Joseph, and give us a little dope on yourself.

———*Wear Your Club Pin! ! !*———

CHAS. BROWN is the manager of the Capitol Theatre in Moose Jaw, Saskatchewan, Canada. The house being located up in Pete Egan's district it's a safe bet that Brown is going to turn into a regular contributor to the Club pages. We'd like to get a little note from Brown telling us about his career in show business to date, if he can find time to write us.

———*Wear Your Club Pin! ! !*———

JOHN C. CALHOUN is the City Manager of the Montgomery Theatre in Spartanburg, Pa. With an important position like City Manager under his belt Calhoun must be kept pretty busy but we believe that he will find time to keep us posted on his work and also send us a photo of himself.

———*Wear Your Club Pin! ! !*———

VERNON REAVER manages the Ritz Theatre in Birmingham, Ala. and according to George Steele who proposes him for membership, Reaver is one corking showman, and, handles the only big time vaudeville house in Alabama. With a policy like yours, Vernon, you should be able to put over some nifty stuff and we'd like to hear more about you in the near future. So if you'll write us and include your photo we'll give you a real send off on our pages.

———*Wear Your Club Pin! ! !*———

CLEMENT S. BARNES is the manager of the Galax Theatre in Birmingham, Ala., and is the second of the two new members proposed by George Steele. Barnes enjoys the distinction of being the youngest theatre manager in the city and handles the affairs of a first run house. Holding an important position the way he does, we have every reason to believe that Barnes possesses the "goods" and for that reason we'd like to have a little information from him regarding his rapid rise in the show business. Don't forget to include your photo, Clement.

———*Wear Your Club Pin ! !*———

EWART BOYD manages the Rialto Theatre in Loveland, Colorado. From what we can glean this house is the last word in photoplay entertainment and we are sure that Boyd's experience would make interesting reading for the Club pages. What do you say Ewart, let's have the lowdown on how you sell your shows out there in Colorado.

ROY P. DRACHMAN is the manager of the Rialto Theatre in Tuscon, Arizona. Drachman does not really need this introduction as he has proven himself an active member and his name has graced our pages before. It gives us pleasure to see that Roy is taking a lively interest in us and we feel sure that he is going to continue.

———*Wear Your Club Pin! ! !*———

PAUL SIGLER manages the Alhambra Theatre in Elwood, Indiana. Paul is no stranger to his fellow members since we recently published an account of some of his work but as most everybody in the Club knows, all must sooner or later be represented on this page so now that we have "intiated" Paul, he can continue right along, as actively as usual.

———*Wear Your Club Pin! ! !*———

SAM ABRAMS is the manager of the Starr Theatre in Brooklyn, N. Y. The Starr is a thousand seat neighborhood house and Som should be doing some good work to keep them coming. Let's have a little something telling us what you are doing to keep their interest pepped up over there in Brooklyn, Sam.

———*Wear Your Club Pin! ! !*———

JOHN E. BERRY manages the Colonial and Strand Theatres in Cambridge, Ohio, and has shown a wonderful interest in our activities in the past. Now that Berry has become a full fledged member of the Club we look forward to hearing from him frequently concerning his work at the two theatres, since he must have ample opportunity to display some fine showmanship.

———*Wear Your Club Pin! ! !*———

PAUL V. McKAY is the manager of the Avalon Theatre in Montgomery, W. Va. We don't know an awful lot about McKay but we should certainly like to hear from him as to what he has been doing up to the present time. How about it, Paul, can we expect to hear from you shortly?

———*Wear Your Club Pin! ! !*———

MURRAY SCHATTEN is the Assistant Manager of the Manhattan Theatre in New York City, and with all the theatrical activity going on around the "Big Town," there's no reason why Schatten shouldn't put over some darn fine showmanship. Knowing where the house is located and the possibilities it offers for exploitation we expect some good things from this new member.

———*Wear Your Club Pin! ! !*———

E. N. NEU manages the Earle Theatre in Carrol, Ia. and is no stranger to the Club pages as we have run accounts of his activities not so long ago. He really does not need this introduction but since all members must appear on these pages we introduce him again.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	6400	65.	Mar. 15
Demon of the Steppes	Nikalai Saltykov	Jan. 18	6800	75.	
Fragment of an Empire	Nitkin-Semenova	Jan 25	7000	78.	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67.	Jan 18

Coming Attractions

Title	Star
General Line, The	Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71.	
•†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71.	Feb. 15
•†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 18	5400	60.	Feb. 1
•†§Personality (A. T.)	Starr-Arthur	Feb. 18	6104	70.	Mar. 1
•†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68.	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Around the Corner				
•†§Call of the West (A. T.)	Revier-Matt Moore			
•†§For the Love of Lil				
•†§Hell's Island	Holt-Graves			
•†§Jazz Daughters				
•†§Ladies Must Play				
•†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman			
•†§Last of the Lone Wolf (A. T.)	Bert Lytell			
•†§Paris Nights				
•†§Prince of Diamond	Ian Keith-Pringle			
•†§Rain or Shine (A. T.)	Joe Cook			
•†§Royal Romance, A (A. T.)	Collier-Starke			
•†§Road to Broadway, The				
•†§Sisters (A. T.)	O'Day-O'Neil			
•†§Squealer, The				
•†§Sweethearts on Parade				
•†§Temptation				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
•†Autumn	Disney Cartoon	Feb. 13	1 reel	
•†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
•†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
1†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
•†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
•†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
•†§Hawaiians		Apr. 9	1 reel	
•†Haunted House	Disney Cartoon		1 reel	Jan. 4, '30
•† Jazz Fool	Disney Cartoon		1 reel	Nov. 9
§•"Little Friend of All World			1 reel	Dec. 7
•†§Marionettes	Tony Sarg	Mar. 12	1 reel	
•†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
•†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
•†§Slow Beau	Krazy Kat Cartoon	Feb. 27	1 reel	
•†§Spookeasy	Krazy Kat Cartoon	Jan. 30	1 reel	Feb. 1
•†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
•†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
•†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
•†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
•†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	2 reels		
•†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 13	1 reel		
•†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1830	20.	Feb. 22
•†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16.	Feb. 22
•†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
•†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20.	
•†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18.	Jan. 26
•†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	2 reels		
•†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21.	
•†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	2 reels		
•†Hot Turkey	Terry-Toons	Mar. 9	1 reel		
•†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17.	Jan. 11
•†Indian Pudding	Terry-Toon	Apr. 6	1 reel		
•†§Match Play	Hogen-Diegel	Mar. 16	2002	22.	Feb. 22
•†Museum of Art, A	Hodge-Podge	Feb.	1 reel		
•†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17.	Feb. 1
•†§Polished Ivory	Lloyd Hamilton	Mar. 16	1642	18.	Mar. 29
•†Pretzels	Terry-Toons	Mar. 9	1 reel		
•†Roman Punch	Terry-Toon	Apr. 20	1 reel		
•†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22.	Jan. 4
•†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
•†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21.	Feb. 1
•†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17.	Mar. 29
•†§Western Knights (A. T.)	Lambert-St. John-McPhail	Apr. 20	2 reels		

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Furies (A.T.)	H. B. Warner	Mar. 16	6660	73	
•†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	
•†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
•†§Loose Ankles (A.T.)	Fairbanks-Young	Feb. 2	6100	68	Mar. 8
•†§No, No, Nanette (A. T.)	Colleen Moore	Feb. 15	9100	101	Jan. 11
•†Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Feb. 15
•†§Playing Around (A.T.)	White-Morris	Jan. 19		66	
•†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	94	Jan. 25
•†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	6111	63	Feb. 8
•†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	6313		

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§Back Pay (A.T.)	Corinne Griffith			
•†§Bride of the Regiment (A.T.)	Segal-Prior-Pidgeon			
•†§Bright Lights (A.T.)	Dorothy Mackaill			
•†§Broadway Hostess, The (A.T.)	Billie Dove			
•†§Dark Swan, The (A.T.)	Walker-Swarthout			
•†§Flirting Widow (A.T.)	Dorothy Mackaill			
•†§His Woman (A.T.)	Blue-Lee-Mayo			
•†§Jail Break (A.T.)	Darling-Talbot			
•†§Jazz Queen, The (A.T.)	Dorothy Mackaill			
•†§Lady Who Lived, The	Dorothy Revier			
•†§Murder on Second Floor (A.T.)	Young-Brown			
•†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
•†§Show Girl in Hollywood (A.T.)	Alice White			
•†§So Fired (A.T.)	Doug Fairbanks, Jr.			
•†§Song of the Flame (A.T.)	Gray-Claire-Beery			
•†§Spring Is Here (A.T.)	Fairbanks Jr.-Young			
•†§Sweethearts and Wives (A.T.)	Billie Dove			
•†§Sweet Mama (A.T.)	Alice White			

FOX FILMS

(After August all releases sound on-film and sound on disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
•†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25	6200	69.	Mar. 1
§•†Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	71.	Dec.
•†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	
•†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64.	Mar. 29
•†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20		81	Mar 29
•†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23	6552	73.	Feb. 22
•†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84.	Jan. 11
•†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19	6295	70.	Dec. 14
•†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75.	Mar. 8
•†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72.	Jan. 18
•†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5		86	Jan 25
•†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86.	Jan. 4
•†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
•†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76.	Dec. 14
•†§Such Men Are Dangerous (A.T.	Baxter-Owen	Mar. 9	7400	82	
Reviewed under title of "Mare of Love" in Feb. 1.					
•†§Temple Tower (A.T.)	Baxter-Owen	Apr. 6			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
•†§By the Way, Bill (A.T.)	Will Rogers			
•†§Common Clay (A.T.)				
•†§Connecticut Yankee in King Arthur's Court (A.T.)				
•†§Fatal Wedding, The (A.T.)				
•†§Fox Movietone Follies of 1930 (A.T.)				
•†§Girl Downstairs (F & D)	O'Brien-Moran			
•†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
•†§If I was Alone With You A.T.)	Gaynor-Farrell			
•†§Lilliom (A.T.)	Janet Gaynor			
•†§Louis Beretti (A.T.)	Edmund Lowe			
•†§Mad Singer, The (A.T.)				
•†§One Mad Kiss (A.T.)	Don Jose Mojica			
•†§Oregon Trail, The (A.T.)				
•†§Playmates (A.T.)	Gaynor-Farrell			
•†§Sea Wolf, The				
•†§Solid Gold Article, The (A.T.)				
•†§Song O' My Heart (A.T.)	John McCormack			March 15
•†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
•†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins.	Reviewed
•†After the Verdict	Olga Tschechowa	Jan	7	76	
•†Crimson Circle, The	Stewart Rome	Feb	8	79	Jan. 11
•†§Dark Red Roses (A.T.)	Elsie Debe	Mar	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
•†§Accl-Dental Treatment		2	17	
•†§Abbie Mitchell & Sizzle & Blume	Song Program	1	8	
•†Alley-Oop	Mechanical	1	8	
•†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
•†Dimples and Tears	Miniature	1	9	Sept. 14
•†§Feed the Brute (A.T.)	Animal Novelty	1	8	
•†§Hawk (A.T.)	Fisher & Smith	1	9	
•†§Justice (A.T.)	Special Cast	2	17	
•†§Little Journeys in Songland	Song Series	1	9	
•†Mirror, The (A.T.)	Dorothy Williams	1	8	
•†§Mr. Smith Wakes Up (A.T.)	Mansfield-Bell	2	16	
•†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
•†§Nora Blaney No. 1	Song Program	1	9	
•†§Nora Blaney No. 2	Song Program	1	9	

•Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†Operatic	Marionettes			1	9	
*†§Radio Franks & 4 Bachelors	Song Program			1	8	
*†§Teddy Brown & His Band	Jazz Program			1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch			2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Free and Easy	Buster Keaton	Mar. 22			Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15			Feb. 1
*†§Lady To Love	Vilma Banky	Mar. 8	not set		Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29			Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue					
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Bugle Sounds, The (A. T.)	Torrence-Beery-Dane			
*†§College Life (A. T.)	Starr-Nugent-Montgomery			
*†§Devotion (A. T.)				
§†Ex-Wife (A.T.)				
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Five O'Clock Girl, The (A. T.)	Davies-Arthur-King			
*†§Gay Madrid (A.T.)	Ramon Novarro			
*†§Good News (A.T.)				
*†§Heavenly Twins (A.T.)	Duncan Sisters			
*†§High Road, The (A.T.)	Norma Shearer			
*†§Iris (A. T.)				
*†§Judicial Murder (A. T.)				
*†§Just Kids (tent.) (A.T.)	Special Cast			
*†§Lights and Shadows (A. T.)				
*†§Madame Satan (A.T.)	Reginald Denny			
*†§Nize Baby (A. T.)	Gordon-Holtz-Waldridge			
*†§Paradise Bar (A.T.)	John Gilbert			
*†§Pleasure Lovers (A.T.)				
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Shooting of Dan McGrew (A.T.)				
*†§Song of the Sunset (A. T.)				
*†§Song Writer, The (A. T.)	Gray-Gibson-Johnson			
*†§Strictly Confidential	Alison Shipworth	Apr. 19,'30.		Feb. 22
*†§Swan The (A. T.)	L. Gish-La Rocque-Nagel			
*†§Tabloid (A. T.)				
*†§This Mad World (A.T.)	Rathbone-Johnson			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charlesy Chase		2 reels	Mar. 29
Baby Follies	Children			
*†§Bear Shooters	Our Gang		2 reels	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	2 reels	Jan. 25
*†§Blotto	Laurel-Hardy		2 reels	Feb. 15
*Clyde Doerr		Jan. 18		
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	2 reels	
*†§Fighting Parson	Langdon	Feb. 22	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	2 reels	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4		
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	2 reels	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	2 reels	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shrimp, The	Harry Langdon		2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
*†§Tough Winter, A	Our Gang		2 reels	Mar. 29
*Van & Schenck		Jan. 11		
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	2 reels	

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Burning Up	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A. T.)	Arlen-Brian-Green	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Not set	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Seven Days' Leave	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Powell-Francis	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	Not set		Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach		2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles		2 reels	Feb. 15
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	2 reels	
*†§Getting a Ticket	Eddie Cantor		948	Feb. 15
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home In the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 25	1752	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The		Feb. 22	1 reel	
*†§Mountain Melodies		Jan. 11	1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 12	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Applause (A. T.)	Helen Morgan			Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Pallette			
*†§Big Pond, The (A. T.)	Chevalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Brian-Holt			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Honey (A. T.)	Nancy Carroll			Feb. 22
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†True to the Navy	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§Young Man of Manhattan	Colbert-Ruggles			
*§§Youth (A. T.)	Hersholt-Wray			

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Big Shot, The (A. T.) (F)					
*†§Clothes (A. T.) (F)	Constance Bennett	May 3			
*†§Crashing Through (A. T.) (F)		June 7			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 16
*†§Greenwich Village Follies, The (A. T.) (F)					
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19	6500	72	Nov 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28			
*†§Negligee (A. T.) (F)	Ina Claire	Mar. 15			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6582	73	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	Apr. 26			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Rich People	Bennett-Toomey	Jan. 5	7074	78	Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†§Treasure Girl (A. T.) (F)		Mar. 29			
*†§Up and At' Em (A. T.) (F)		May 31			
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	Apr. 12			
*†§Woman Afraid, A (A.T.) (F)		May 17			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§All Stuck Up			2 reels	Feb. 1
*†§Beauty Spot, The	Dawson-Carney		2 reels	Mar. 22
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11
*†Close Call	"Aesop Fables"		1 reel	Dec. 21
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13	2 reels	
*†§Dogging It	Sportlight		1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Foolish Follies	Aesop Fable		1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†Good Old School Days	Aesop Fable		1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18
*†§Interesting Tails (A.T.)	Sportlight		1 reel	Dec. 28
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†§Night In Dormitory (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11, '30
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
Perfect Match, The	Butler-Mayo		2 reels	
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†§Tight Squeeze	LeMaire	Feb. 9	2 reels	Nov. 23
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Damaged (A.T.)	Betty Compson	Mar. 30			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Captive (A.T.)	Betty Compson	Feb. 9			
†§Love Comes Along	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Campus Sweethearts (A. T.)	(F&D)		Mar.	9	.2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent		Mar.	16	.2 reels	
*†§Clown Topics (A.T.) (F)						
*†§Dear Slayer			Mar.	2	.2 reels	Feb. 22
*†§Eventually But Not Now (A T.)	(F&D) Vaughn-Cooke		Apr.	13	.2 reels	
*†§Fair Deceiver, The (A. T.)	(F&D)		Jan.	6	.1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr		Apr.	13	.2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr		Jan.	12	.2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly		May	25	.1 reel	
*†§Hot Bridge (A. T.) (F&D)			May	11	.2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra		Feb.	9	.1 reel	
*†§Johannes Brahms					.1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke		Mar.	30	.2 reels	
*†§Lost and Foundered (A. T.)	(F&D) Vaughn-Cooke		Jan.	19	.2 reels	
*†§Low Bridge (A.T.) (F)						
*†§Magnate, The (A. T.) (F&D)	Marc Connelly		Mar.	30	.1 reel	
*†§Mickey's Champs (A. T.)	(F&D) Mickey Yule		Feb.	2	.2 reels	
*†§Mickey's Luck (A. T.)	(F&D) Mickey Yule		Mar.	30	.2 reels	
*†§Mickey's Master Mind (A. T.)	(F&D) Mickey Yule		Mar.	2	.2 reels	
*†§Mickey's Merry Men (A. T.)	(F&D) Mickey Yule		July	20	.2 reels	
*†§Mickey's Strategy (A. T.)	(F&D) Mickey Yule		Jan.	5	.2 reels	
*†§Mickey's Winners (A. T.)	(F&D) Mickey Yule		Aug.	17	.2 reels	
*†§Mickey the Romeo (A. T.)	(F&D) Mickey Yule		June	22	.2 reels	
*†§Mickey the Whirlwind (A.T.)	(F&D) Mickey Yule		Apr.	27	.2 reels	
*†§Mickey the Warrior	Mickey Yule		May	25	.2 reels	
*†§Old Bill's Christmas (A.T.)			Feb.	9	.2 reels	Dec. 14
*†§Old Vamps for New	Vaughn-Cooke		Feb.	2	.2 reels	Jan. 25
*†§Palooka Flying School (A.T.)			June	22	.1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke		Feb.	16	.2 reels	Feb 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn		Jan.	5	.2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)			May	11	.2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles		Mar.	2		
*†§What Next (A.T.) (F)					.2 reels	
*†§While Auto Waits (A.T.)(F)			Jan.	12		
*†§Your Own Home Town (A.T.)	Russ Brown				.1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dance Hall	Borden-Lake	Not set	5700	60	Nov. 23
*†§Dixiana	Bebe Daniels				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Lovin' the Ladies	Richard Dix				Feb. 22
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
Tommy Atkins	Walter Byron	Feb. 4	6910	76	
*†§Up the Congo (D)	African Adventure Film	Dec. 15	5800	58	

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98 Jan. 25
At the South Pole					Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians		Jan. 24	9000	100 Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69
Black Hills	Special Cast	Big Three		5000	55
Captain Cowboy	Yakima Canutt	Bell Pict.		4800	53
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61 Jan. 18
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Clancy in Wall Street (A. T.)		Murray-Littlefield-Aristocrat			Mar. 1
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76 Jan. 18
Figaro		Franco-American	Not Set	6360	71 Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25
*†§Heart's Meloday A. T. (F & D)	Fritsch-Parlo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85 Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.			
Jade Casket, The	French Cast	Cosmos		5800	64
Lost Patrol		Pro Patria	Not Set	5100	57 Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160	68 Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film			
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69 Jan. 25
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64 Jan. 8
Sea Fury	Mildred Harris-Tom White		Not Set	5200	58 Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73
South of Panama	Carmelita Geraghty	Chesterfield		6300	70
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63 Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100	68 Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens			Mar. 1
Why Cry at Parting	Halm-Graila	International		7000	78 Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650	85 Jan. 25

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Bam	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb 11	reel
*†Jungle Rhythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†Kids and Pets	Color Novelty	Castle		1 reel
Lincoln's Birthday		Fitzpatrick	Feb 12	350 feet
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee		2 reels
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†§Monkey Squawks (A.T.)		Bam		
*†§Mr. Connand Mr. Sapp (A.T.)	Donnelly-Singer	Imperial		2 reels
*†§One Hundred Per Cent American (A.T.)	Hearn-Weston	Imperial		2 reels
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan 1	reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†§Signed, Sealed & Delivered (A.T.)		Bam		
*†§Sixty Minutes From Broadway	Color Novelty	Castle		1 reel
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel
*†§Summer Harmonies	Song Cartoon	Bleghorne		1 reel
Washington's Birthday		Fitz Patrick	Feb 22	350 feet
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
World Tours of Prince of Wales				

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Mamba (A.T.)	Hamblett-Boardman-Forbes	May 15		78	May 4
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Colin Clive			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Skies				
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	7	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night (A. T.	Gish-Nagel-La Roque	May 3	6300	70	May 3
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar.	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§Irish Fantasy, The	Donald Novis			Jan. 11
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nisson		8354	93	Mar. 8
*†§Queen Kelly (A. T.)	Gloria Swanson				
*†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Climax, The (A. T.)	Special Cast				Mar. 8
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue

*†§Embarrassing Moments (A.T)	Reginald Denny	Feb.	2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr.	6	Not set		Dec. 21
Flying Hoofs	Jack Hoxie	Feb.	2	3852	43	
*§†Hell's Heroes	Special Cast	Jan.	5	6300	70	Dec 21
*†§Hidden Valley	Ken Maynard	Aug.	10			
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	30			
*†§Howdy Cowboy	Hoot Gibson	Apr.	27			
*†§Ladies In Love (A. T.)	Mary Nolan	Mar.	30			
*†Lucky Larkin	Ken Maynard	Mar.	2	5785	64	Mar. 22
*†§Modern Love (D & F) (P.T.)	Hershelt-Crawford-Chase	July	21	6501	72	Oct. 19
*†§Montana Kid, The	Hoot Gibson	Aug.	31			
*§†Moonlight Madness (A. T)	John Boles	June	22			
*†§Mounted Stranger, The	Hoot Gibson	Feb.	16	5784	64	Feb. 15
*†§Night Ride	Schildkraut	Jan.	12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan.	19	5900	65	Feb. 1
*†§Rodeo Days	Hoot Gibson	June	8			
*†§Shannons of Broadway, The (A. T.)	James & Lucille Gleason	Jan.	5	6155	68	Nov. 9
*†§Song of Passion (A. T.)	John Boles	Aug.	31			
*†§Songs of the Saddle	Ken Maynard	June	29			
*†§Storm, The (A. T.)	Special Cast	May	11			
*†§Trailing Trouble	Hoot Gibson	Mar.	23	6000	67	Mar. 29
*†§Undertow	Nolan-Eller-Brown	Feb.	23			Jan. 4
*†§What Men Want	All Star	June	1			
*†§Week-End Girl	Laura La Plante	May	4			
*†§Young Desires (A.T.)	Mary Nolan	Apr.	20			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Way of the West (Reissue)	Billy Sullivan	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 rels	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
Halloween	Sporting Youth	Apr. 14	2 reels	
Hash Shop	Oswald Cartoon	Apr. 14	1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
†Ozzie of the Circus	Oswald Cartoon		1 reel	Nov. 23
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
Schoolmates	Sporting Youth	Apr. 28	2 reels	
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2	
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray		
*†§Barbary Coast	Mary Nolan	Apr. 20	
Czar of Broadway (A.T.)			
Flirt, The	Glenn Tryon		
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		
*†§La Marsellaise (A.T.)	La Plante-Boles		
*†§Little Accident (A.T.)	Glenn Tryon		
*†§Mountain Justice	Ken Maynard	May 18	6748 feet
Scrub Oak	Hoot Gibson		
*†§Serenade (A.T)	John Boles		
*†§Signal Tower (A.T.)			
*†§Singing Caballero (A.T.)	John Boles		
*†§Virgin of Stamboul (A.T.)			

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Morosi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	6150	68	Jan. 11
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells In Ermine (A. T.)	Armstrong-Gleason-Kent			
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil			
*†§Isle of Escape (A. T.)	Blue-Loy			
*†§Mammy (A. T.)	Al Jolson	May 31	7533	84 Mar. 29
*†§Man from Blankley's, The(A.T.)	John Barrymore			
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue			
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery			
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71 Mar. 29

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Alda, Frances	Songs	1 reel	Feb. 8
At Home	The Potters	2 reels	Mar. 15
Battery of Songs, A	Hoyt-Coots-Quintelle		
Bubble Party, The			
Benefit, The	Joe Frisco		Feb. 8
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Done in Oil	The Potters		
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Holiday In Storyland, A	Vitaphone Kiddies		
Letters	Pauline Garon		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
In Dutch	Ulls & Clark		
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Love Boat, The	Herman Timberg		Mar. 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
New Racket, The		1 reel	Mar. 15
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Perfect Understanding,	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Rose, Harry & His 6 Amer. Beauties		1 reel	
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps		
Stand Up, The			
Sultan's Jester, The	Bobby Watson		
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Will You Remember Me	Duet	1 reel	Nov. 30

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*



Second Hand Equipment Wanted

✧ ✧

CHAIRS — HORNS — SCREENS — PROJECTORS — TRANSFORMERS —RHEOSTATS—PORTABLE BOX OFFICES — CASH REGISTERS — TICKET CHOPPERS — BRASS RAILING — LOBBY FRAMES

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In replying, give description of article, or articles, when bought, condition and price wanted.

✧ ✧

ADDRESS

BOX X01, MOTION PICTURE NEWS

729 SEVENTH AVENUE, NEW YORK, N. Y.

WOULD YOU TRY TO WIN A STEEPLECHASE ON A BURRO?



If you set out on a cross country journey, you wouldn't go part way in an aeroplane and the rest on a slow freight.

But that is just about what an exhibitor does who books an excellent feature and carelessly throws in any kind of short subjects.

The "main stem" houses are booking ***Educational's Talking Comedies*** more and more consistently because they can be counted on to speed up the tempo of the best of shows.

MERMAID Talking Comedies

will add pep to any program. The current releases featuring **Eddie Lambert** are shedding new glory on this famous old comedy name. In "**THE BIG JEWEL CASE**" Lambert has kept audiences screaming in all types of houses. Now in "**WESTERN KNIGHTS,**" with Al St. John, he gives one of the funniest performances that have yet reached the talking screen.

Atta Boy, Ed!

Discovered: a new synonym for laughter—Eddie Lambert! He packs a mean comedy wallop.

Ed is an old legit and vaude trouper, who has been knocking 'em cold with his funny Jewish chatter, but his performance in "Western Knights," Educational Mermaid comedy, tops the list as ace-high comedy, tops the a wow! The audience in the main stem New York house where this was reviewed roared continuously during the entire two reels.

Take the tip, exhibs: book "Western Knights."

—M. P. NEWS

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

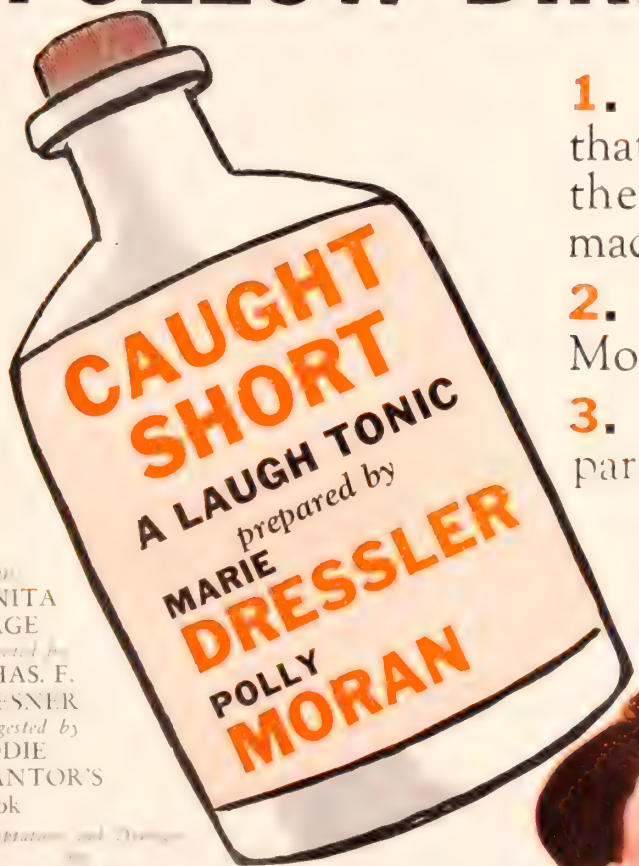
E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

News

Reg. U. S. Patent Office

FOLLOW DIRECTIONS:



1. Tell your patrons *now* that they're going to see the funniest talkie ever made—bar none!

2. Tell them Dressler & Moran are a riot!

3. Tell them to come prepared to laugh! laugh! laugh!

—and reserve extra playing time!



With
ANITA PAGE
Directed by
CHAS. F. RIESNER
Suggested by
EDDIE CANTOR'S Book
Adaptation and Dialogue by
WILLARD MACK

METRO-GOLDWYN-MAYER

LILLIAN GISH and Her Triumph!

by **ARTHUR JAMES**
in Exhibitors Daily Review
("ONE ROMANTIC NIGHT")

A new Lillian Gish will greet the public in "One Romantic Night" which is Molnar's "The Swan," done into a charming talking picture with such assisting talent as Rod La Rocque, Conrad Nagel, Marie Dressler and O. P. Heggie.

This United Artists picture, directed by Paul L. Stein, is romance portrayed through a rose crystal. It is the story of the princess and prince and the tutor who is permitted to love ardently and beautifully until the dawn sweeps the stars from the sky. It is a splendid story, engagingly presented and attractively acted.

Lillian Gish was never so lovely. She speaks with clarity, charm and a thorough naturalness that gives her new power as a star. In all the pictures in which we have seen her, and we believe we have seen her in all the pictures in which she has appeared, we have never seen so competent a performance.

Conrad Nagel as the tutor is splendid. Rod La Rocque is fully adequate, but aside from the star the acting honors go to Marie Dressler and O. P. Heggie, trained players who can be depended upon always for fine performances. Phillippe de Lacy and Byron Sage, who have little boy parts, are very attractive, and young Master Sage has a speaking voice which is a joy to hear.

The whole production is beautifully scened against rich backgrounds and is carried along to its romantic heights on naturally introduced music that is altogether delightful.

Lillian Gish takes her place as a big star of the talkies.



Rod La Rocque



Conrad Nagel



Marie Dressler



UNITED ARTISTS

The Royal Family of the Screen


SOMETHING
NEW
UNDER
THE SUN!
NOT A REVUE—though it has over 50 real STARS!
NOT A MUSICAL COMEDY — though it has 6 big hit songs and comedy galore!
NOT A DRAMA — though it is rich in heart throbs and thrills!
NOT AN "EPIC"—though it marks a new milestone in the talkies!
BUT...

REAL STARS PLAYING REAL ROLES



RICHARD ARLEN



GEORGE BANCROFT



CLARA BOW



EVELYN BRENT



CLIVE BROOK



NANCY CARROLL



RUTH CHATTERTON



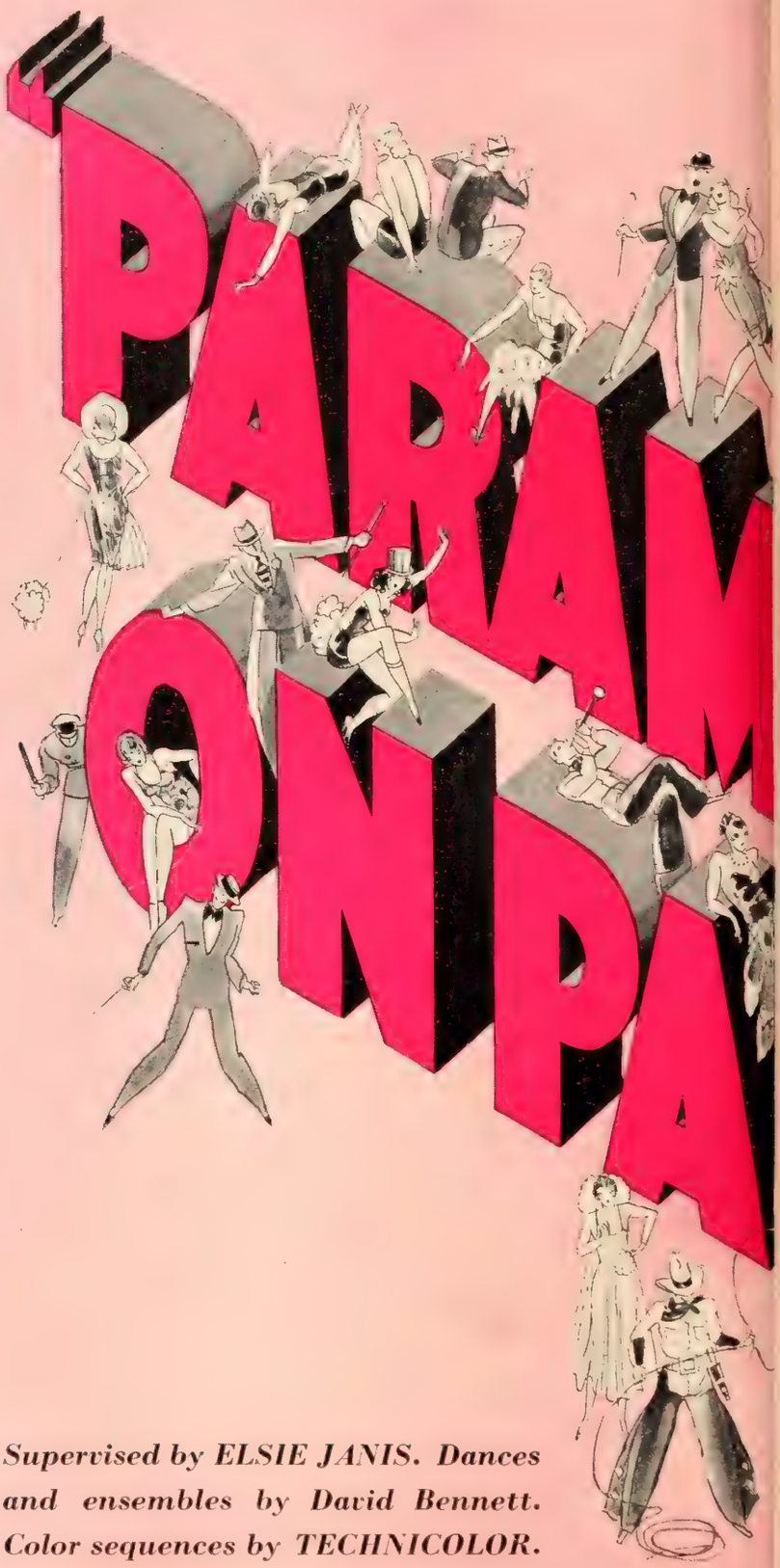
MAURICE CHEVALIER



GARY COOPER



LEON ERROL

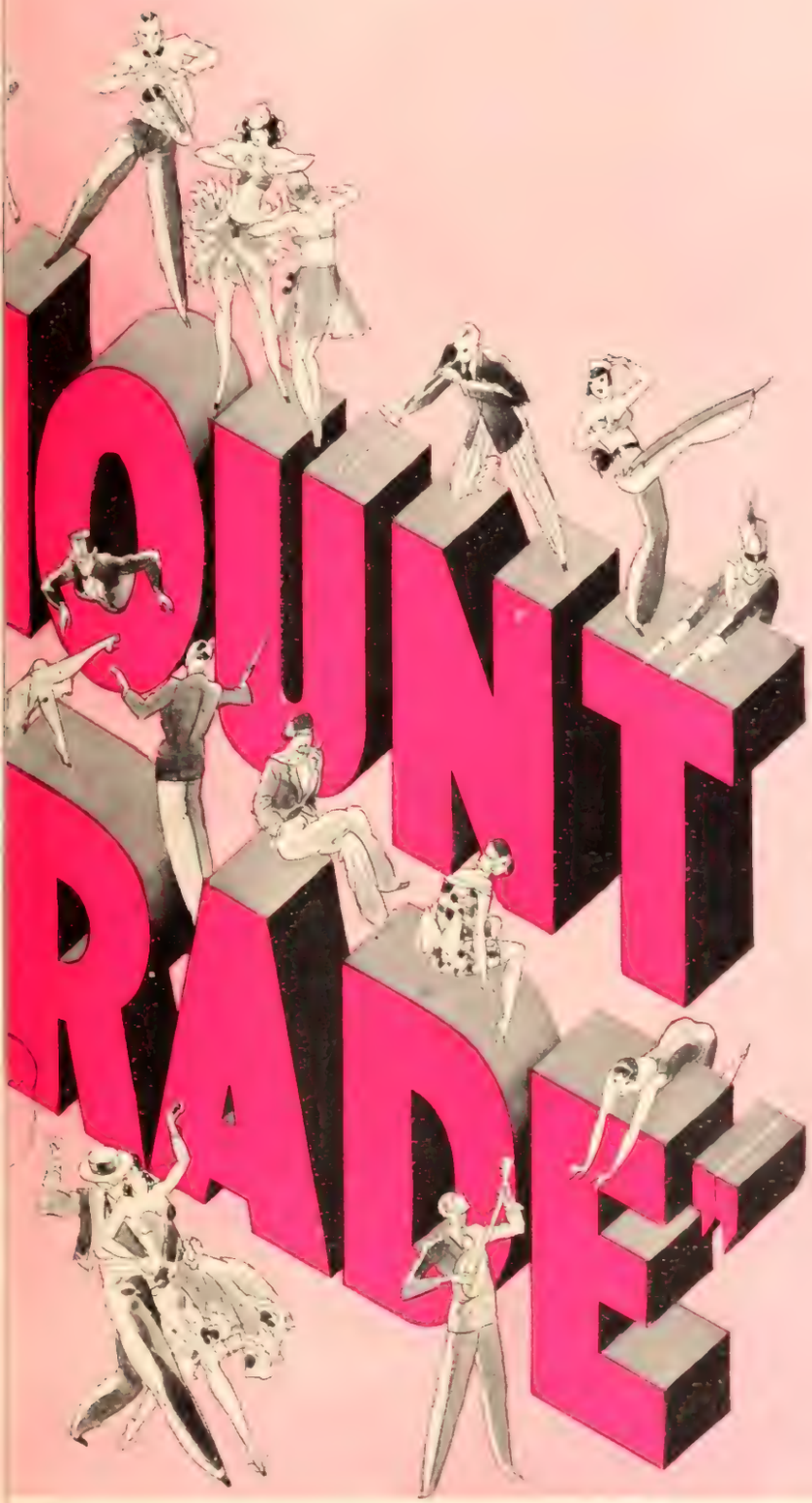


Supervised by ELSIE JANIS. Dances and ensembles by David Bennett. Color sequences by TECHNICOLOR.

FILMDOM'S FAVORITES GIVE

IN A DAZZLING DIFFERENT HIT!

Drama...Comedy...Songs...Dances ...Sparkling as diamonds...Intimate as marriage . . . Good as gold!



A PARTY ON YOUR SCREEN!



SKEETS GALLAGHER



HARRY GREEN



HELEN KANE



DENNIS KING



ABE LYMAN *and Band*



JACK OAKIE



ZELMA O'NEAL



WILLIAM POWELL



CHARLES "BUDDY" ROGERS

30 MORE

All acting star parts



THE NEW SHOW WORLD BLAZES INTO NEW BOX OFFICE GLORY!

¶ Paramount tops its mighty march of hits with "Paramount on Parade"! ¶ Read again the list of stars on the preceding pages. The big-money monarchs of the movies! Imagine! All of them—and more—in one great show. Not walking through it for the sake of their names, but each ACTING a real role, doing the stuff for which they are famous or startling you with delightfully new and different talents. ¶ "Paramount on Parade" is the ONE BIG PICTURE OF 1930 THAT'S UTTERLY DIFFERENT FROM ANY THAT'S EVER GONE BEFORE! The exhibitor doesn't live who can't clean up with it!

Paramount Pictures

"PARAMOUNT ON PARADE"

The Big Party of the Stars!

PATHÉ GIVES YOU THE FOUR BIG COMI-DAYS OF APRIL



Look over these new comedy releases and see how Pathé has added 4 comi-days to that grinning April calendar! On the 6th—"A PERFECT MATCH"—a perfect syphon of sizzling laughter, a typical George LeMaire hit! On the 13th—"RIDE 'EM, COWBOY"—something new in laughs. On the 20th—"SIXTEEN SWEETIES"—girlie-girlie show guided by Harry Delmar! And on the 27th—"CHILLS AND FEVER"—featuring the one and only Al Shean... Don't forget that 4 out of 5 theatres are playing—and liking—Pathe Comedies!

PATHÉ COMEDIES

This page was reserved for an advertiser who withdrew his copy at the last moment because MOTION PICTURE NEWS refused to run a publicity story which had no news value.

It would be cruel to reveal his name, because he is certain to outgrow his childish ideas *so far as space in* MOTION PICTURE NEWS *is concerned.*

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 12, 1930 No. 15

Secret Plan Reported for Merging All Amusement Interests in One Combine

Tee, Hee!

Hollywood—Alice White, "America's Girl Friend," is no longer addressed as "Alice" on the set where "Man Crazy" is being filmed at First National. By order of Director Eddie Cline, the blonde star is hereafter to be called "Miss White" by everybody, himself included. This edict has been promulgated, says Cline, for psychological reasons arising from the new type of role which Alice—pardon, Miss White—is portraying in her latest vehicle. A certain dignity attaches to the part, which marks at least a temporary change from the flapper roles in which the Girl Friend has heretofore specialized, so says the F. N. p. a.

Loving Nix for Gilbert and Dix; "He" Stuff Clicks

Hollywood — Richard Dix and John Gilbert are giving Bill Le Baron and Louis B. Mayer some things to think about.

It is an open Hollywood secret that the type of stories selected for their recent pictures haven't been telling the proper kind of story at the box-office and with heavily-weighted contracts on their hands, both RKO and M-G-M are spurring themselves into action.

As a result, Dix and Gilbert are to make a quick return to he-man outdoor roles. The problem of what to do about Gilbert's voice is the subject of many executive discussions on the Metro lot. In his next picture which is "The Way of a Sailor," Jack will concern himself with adventure on the high seas. Sound engineers will attempt to change his voice to a baritone.

Barrymore in "Hamlet," Big 1931 Warner Special

Designed to be one of the biggest of them all on the Warner list and the blue-ribbon production for the 1930-1931 season, the Warners are shaping plans to star John Barrymore in "Hamlet."

The picture will be one of the forty-two planned for next year and will be handled as a special.

Screen, Stage, Home Movies, Radio, Television, Music, in Electrics' Idea

The deal of deals is in the making.

From an always-reliable and conservative source MOTION PICTURE NEWS learns that definite efforts are being made to formulate a merger of all important producing-distributing-exhibiting concerns, stage producers with theaters, music publishing outfits, equipment distributors and other affiliations into one gigantic amusement combine.

"You will get a blank stare and emphatic denials from any executive you approach about it," MOTION PICTURE NEWS was told.

Fantastic as it seems, the plan is said to be sufficiently developed to have received many hours of study and discussion recently by ranking executives of practically all of the big film companies. Its sponsors are reported to have interested several of the largest financing houses in the world. Elimination of expensive competition in production and exhibition, and other conventional economic factors which promoters tout in developing merger plans, are claimed to be of minor importance in the consideration now being given to the reported combine

Its big objective, according to the NEWS informant, is complete control of all screen and stage entertainment in America through one gigantic holding company.

The electrics, already heavily entrenched in pictures, are said to have been the source from which came the original idea. It embraces the development of home movies, television, radio and allied interests, and their coordination along non-competitive lines with entertainment offered by theatres. Even the principals among the film companies who are said to have attended the preliminary conferences of the last ten days are reported to have been staggered by the magnitude of the plan.

Just how rapidly the consolidation of all entertainment activity into one vast unit may mature is frankly admitted to be anyone's guess. Also, in an undertaking as far-reaching, with the tremendous tax it would levy on even the biggest banks for the cash required, the problem of appraising values, the matter of the Government's attitude toward a complete monopoly, and numerous other complications, the probability of success becomes doubtful.

Available information, consisting solely of the statement that such a plan is being attempted, adds a reference to reports current some months ago that ultimately there would be attempted a giant merger of picture interests patterned on the organization plan of General Motors, and this, it is said, is what the present effort is intended to accomplish.

Sam's Double

Out in Hollywood, where they haven't anything to do with their time, actors and actresses pay plenty of attention to hobbies, and, to hear Sid Skolsky tell it, some of them have very peculiar ones. There is an actress, for example, whose hobby is collecting old Judas Maccabeus coins. She has an amazing collection and one day, talking about them, she said: "It's funny about those coins. No two of them have the same picture and yet all the pictures look like Samuel Goldwyn."

Canned by Pathe, Armstrong Back And Nicks Roll

Hollywood—When Pathe decided not to renew an option on the contract of Robert Armstrong last December, production officials figured the move to be a smart one.

But someone in the organization decided that Armstrong was too valuable to be freelancing for other companies, so a new contract with the player was signed this week. But the reconsideration of Armstrong by Pathe cost the latter company plenty of money, according to report.

It is claimed that Armstrong's agreement with Pathe last year called for a weekly salary of $1,000, with option of this year providing for a boost to $1,250. During the reorganization period last December, the player's contract was allowed to lapse, along with those of many other directors and players. But the later success of "The Racketeer" and "Oh Yeah," both of which featured Armstrong, made Pathe realize that Armstrong was a potential box-office name.

About the same time, Armstrong also decided his salary was far too low in proportion to popularity. So when overtures were made recently to the player for a new term featured and starring contract with Pathe, Armstrong quoted $1,750 a week as his salary. Pathe finally met the new figure, and the returning actor is now back on the Pathe payroll at a $500 increase over what his salary would have been if Pathe had originally exercised option on his former contract at the beginning of the year.

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 12, 1930 No. 15

THE CODE OF ETHICS ONE OF HONOR, TOO

OVER the wires of the press associations word has been flashed to the country at large that producers, of their own volition and by their own hand, now bind themselves to a code of ethics, carefully conceived and defining rigorously what shall and shall not be done in pictures.

The knocks are already in. Also some of the boosts. We lean toward the latter not because it is pleasant and non-resistant to clamber aboard the bandwagon, but because it is our opinion that the effort properly merits encouragement.

Whether or not the birth of the code came about as a complete *beau geste* on the part of the producing elements of the business has nothing to do with the case. The point to bear in mind is that the step has been taken, that it must be accepted as an earnest of intention and that every opportunity and every helping hand should be extended toward its proper execution.

It is to be assumed that the industry realizes the step it has taken. Wire walking, jaunts down the middle of the road, are "no go" from now on. The code very clearly outlines what the studios shall and shall not do.

It's destined to be a job, the rigid observance of these "don'ts" which members of the Producers' Association out Hollywood way now take to their bosoms as their creed.

The Merry-Go-Round Peril

Unfortunately, past trade events have demonstrated too well how hard it is to keep the marchers in line. Some disturbing influence is forever falling out of step and, while that of itself may not prove disastrous, it usually precipitates trouble by influencing others to feel the prerogative of one should be the prerogative of all.

The important slant on the ethics code seems to us to be this and it is emphasized again as a vital something for the industry to watch:

The commitment has been decided upon, made public and broadcast throughout the land. There is no turning back from this point. Women's clubs, reformers, church organizations and even legislators have the right to expect strict adherence to that commitment. If they don't get it, the merry-go-round will simply revolve more furiously and somewhere in the dizzy whirl a few heads may be banged.

Camaraderie and Business

Off for two weeks and then on again. The 2-2-2 conference in New York is over for the present. Only once in the deliberations did anything like an impasse develop. That came when the knotty problem of advance deposits entered the discussions.

But even that bugaboo holds chance of being surmounted. This is borne out by the attitude which pervades in that solemn room at the Bar Association building where a future contract form is being worked over for exhibitor consumption.

No passing chronicle of the conference would or could approximate completeness without fastening attention on the conduct of its chairman. Sidney Kent waved the mythical gavel, listening, disposing and arguing over moot points—and there were many. The vision of the man, the broad scope of his experience, the all-essential faculty of recognizing the need of approaching a problem from both ends as well as the middle, and his practicability unquestionably saved the meetings from hitting shallow water.

One of the really significant observations to be drawn from the deliberations seems to us to be this:

That differences in policy as well as opinion usually can be cleared away if these in whose hands their settlement rests abandon warped vision and approach the job with a liberal mind.

Grown-Up Harmony

Easily within the memory is the time when Allied and the Hays members were hurling vitriol at each other. Periodically, the ancient custom of washing dirty linen in public was revived and with each new instance, the spectacle of a gigantic business arguing with itself was aired in the newspapers. It did nobody good and at best served to project relations closer to the breaking point.

This week, on the other hand, a harmonious get-together demonstrated that there is a middle ground if those on the hunt would seek it out.

Merely a grown-up manner of tackling a job. But don't you agree it is sensible?

KANN.

Sarnoff-Brown-Schnitzer Discord at RKO Rumored: Swope May Head Co.

Diplomat

John J. Raskob should fit well into the industry scheme of things, if, as report has it, he is to become active in film affairs. Although he is chairman of the Democratic National Committee, Raskob still retains his membership in the Union League, Philadelphia, stronghold of Republicanism there.

RCA Gets Disc Device Rights as Paramount Loses

Easing Paramount out of the picture, interests identified with RCA are understood ready to close a deal for control of Columbia Gramaphone bringing to RCA rights on the so-called sunlight pick-up, an electrically controlled light which replaces needles and is said to insure clearer and better sound reproduction via discs.

Motion Picture News learns that negotiations are practically set and that a representative of the British company which controls Columbia Phonograph is now en route to London to submit final papers to the directors of the controlling corporation.

Hiram S. Brown, president of Radio-Keith-Orpheum, states that if any such deal was or is being negotiated it is without his knowledge.

D. W. Finishes "Lincoln"; Make-Up Market Slumps

Hollywood—Within schedule and under budget, D. W. Griffith completed production of "Abraham Lincoln" this week. The picture was Griffith's first all talker.

Hollywood has dubbed the Griffith production "the make up" picture of all time. Practically every character used had to have correct facial make up to conform to historical data, and 30 make up artists were employed steadily on the picture for this purpose.

Walter Huston, playing the Lincoln role, spent two and a half hours every day getting his face and beard make up ready for appearance before the camera. Robert Stephanoff, head makeup artist on the picture, took charge of the Huston face, and had to put the Lincoln beard on by hand. Every tuft of hair had to be placed correctly, and then trimmed. After 31 days of this procedure, Huston has decided to lay off bearded parts for some time.

Shubert Seeks "Journey's End" for Road Showing

"Journey's End" may road show in the Shubert string. Lee Shubert is understood to be working on an offer which he will make to Tiffany for the booking.

Hiram S. Brown Slated to Become New Chief of RCA — Victor?

Herbert Bayard Swope, former editorial advisor of the New York World and a brother of Gerard Swope, president of General Electric, may head Radio-Keith-Orpheum, succeeding Hiram S. Brown, who, it is understood, will probably head R-C-A-Victor. Brown denies the change and Swope says it's news to him.

Reports of disagreements on policy within the ranks are current in usually well-informed banking circles in Wall Street, where credence is placed in rumblings that David Sarnoff, Brown and Joseph I. Schnitzer are not entirely in unison on methods of procedure.

Brown was the choice of Lehman Brothers, bankers for R-K-O, to head the company during its reorganization period. He was president of the United States Leather Co. before entering the picture business. Indications that Herbert Swope is slated for a post of greater importance with R-K-O is seen in his recent appointment to the board of directors.

Schnitzer Without Contract

Schnitzer is functioning as president of R-K-O Pictures without a contract. The inside is that he is insisting upon a percentage as well as a salary, with Sarnoff reluctant to make the concession, particularly in view of the theatres—present and future—controlled by R-K-O which automatically assures the picture unit a set amount of gross business.

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Schnitzer has been spending considerable time in the company of Harry M. Warner. They are sailing for Europe on June 18, but a spokesman for Schnitzer, who is out of the city, insists the incident has no significance in view of the friendship of many years' standing between the two men.

May Revive Vaudeville

R-K-O has been talking about revival of vaudeville, but apparently hasn't advanced the idea much beyond the conversational stage. That is reported to be one angle of the corporation's activities which is bothering Sarnoff.

In production, it would not prove surprising if some inquiring eyes were shortly turned in the direction of William Le Baron. Radio started off the season with a bang, via "Rio Rita." Then came "Hit the Deck," and some others, which failed to elicit cheers from members of the Radio family.

Then there is "Grischa," which they would like to forget, but can't, in view of the six large figures which the picture cost to produce.

Tabloiditis

The minister killed his wife and eloped with the choir singer. But he soon tired of his affinity and began showering attentions on a chorus girl. During a brawl in a night club he slapped a society woman's face and killed her gigolo when he interfered. Just as he was about to be executed he confessed that he had been a spy—but just then the scenario writer's alarm clock rang!

Coast Hi Hatters Put Skids Under Tough Tomato

Hollywood—Phi-mi-gosh! She (ahem) of this here movie capital has discovered in its midst a person without culture, one who might well be branded "a real tough tomato." The individual is a big name player, and unless her rough mannerisms are tamed somewhat in the near future, the old narrowbacks fear she will bring disgrace upon all those self-appointed production folk who find it their duty to uphold the dignity of the village. Here's the lowdown, as told by Mollie Merrick, the sob sister, who, by the way, promises to give Louella Parsons a healthy run for first honors in dishing out the dirt about studio folk:

"The antics of one red-hot village star have been the despair of her producers. A riot throughout the country, and the recipient of fan-mail galore, success has not polished off any of the rough edges she brought with her when she began her career.

"Nor has a fat salary check served to surround her with any superficial gloss. She remains the same. Uncouth and with the vocabulary of a stevedore, the laugh of a coal miner, and unique ideas as to what constitutes the social evening.

Pulls a Faux Pas

"Recently a get-together meeting was held in which the wives of various executives took themselves to task for not encouraging the lass a little more, and pledged themselves to a social campaign which would draw her into higher ways.

"They gave her a heart-to-heart talk and told her she could travel with any set she chose, so why not choose the best? Then they threw a party. The lady came, dressed like a drunken Chinaman. The evening began auspiciously and the wives, circulating through the assembly, smiled sagely at one another and flashed silent I-told-you-so's.

"They gathered together to discuss the successful opening of their campaign. And, a bit later, were interrupted by volumes of masculine laughter. Glancing surprisedly toward its source, what should they see but a group [illegible] the lady's chair the while she regaled them with some of her choicest stories.

"Social circles have resumed their norm."

An Insider's Outlook

WHAT kind of a man is Harley Clarke? To begin with, he is the head of large utility and industrial interests in the Middle West. Elsewhere you will find the names, if you are that interested.

What is more interesting and significant for this industry to know is how he functions. Clarke is a merger specialist, a fancier in combines. His whole business career points that way. He thinks, not necessarily in terms of balance sheets, but in terms of the stock certificates that spell corporate control. He prefers to, and does, take two companies, bring them together, maintain the operating personnel—or as much as the combined organizations need—and then looks around for two more, all for the purpose of blending the four into one. That's how he developed the Utilities and Power Corporation in the Middle West.

The Way He Works

He is president of General Theatre Equipment and this is how he did it:

He first obtained control of Precision Machine Co. Then merged it with Powers. That out of the way, he sponsored formation of National Theatre Supply. The next big step was General, which brought under one wing National, International, Mitchell Camera, Strong Electric, J. E. McAuley and Hall and Connolly, Inc., thus creating what is far and away the most important organization of its kind in the field.

It is General that purchased Fox's controlling voting stock. General or Clarke, or both, is underwriting the common stock to be issued by Halsey, Stuart under the refinancing plan.

What Clarke proposes to do in the film business remains to be seen. But remember the operative formula to which he subscribes. It may explain future moves that on the surface appear mysterious.

Young Man Named "Blumey"

He's 38, dapper and quiet. Of all the headline names in this business his is the one which makes the first page less frequently than the others. Yet this chap has been pulling some mighty strings behind the scenes and to him, perhaps more than any other individual, unless it is Clarke, the man who put up the money, is the settlement of the Fox entanglement due.

You should know him. The name is Blumenthal—Alfred C. the first part goes—but merely "Blumey" to those who know him and his financial wizardry. About four years ago it was that Blumey came East. Up to that time he had been in California realty. He built Loew's State in Los and the Warfield in 'Frisco. He was the man behind the startling announcement of several years ago that Fox had nabbed control of West Coast theatres.

It was a good deal for Fox, and after it was washed up Blumey shook the dust of California from his heels and came East. At Fox's request he is credited with having interested Harry Stuart, of Halsey, Stuart, in financing Fox ventures. He is the chap who did more than any other single factor to keep the dollar parade marching by the Fox grandstand in the early days of that company's expansion.

Then the Loew Deal

Then one day about eighteen months ago Blumey dropped in on Fox. "How would you like to buy the Loew company?" he inquired.

"You must be crazy," said Fox, or words in that tune.

But Blumey wasn't. He had been socializing with Nick Schenck, and out of the fraternizing came the birth of the deal that startled the industry more perhaps than any other in its checkered history.

Then came the Fox Metropolitan lineup. Blumenthal had a whole handful of fingers in that one. By the time the mechanics had been set up for it he found himself on a boat, London-bound to tie up the Gaumont British claim for Fox.

This deal kept him in London and Paris all of last summer and well into the fall and winter. When the Fox mess first began to get messy Blumey was given assurances the market had left the Fox companies unscarred. So back he went to the job of raising money in England to buy out Britain's most important picture company for an American producer.

Across the Atlantic

But disquieting reports of difficulties persisted. The transatlantic cables kept humming until the financial checkerboard plays became so involved Fox asked his financial prime minister to return home. Once back in New York Blumenthal began to dig in. He found trouble. Plenty of it. Notes falling due. Commitments to face and no money to face them with. He found Fox determined to go through with his avowed intention of surviving via the Lehman plan or not at all.

Blumenthal found himself in complete disaccord with Fox's ideas and took himself for a walk. He hadn't gone very far when Fox called him back, so the story goes. From that point on, and despite charges that he had been bought, Blumenthal determined the better plan for Fox and his companies was the Stuart plan. There he stuck.

The Conferences Begin

Midnight meetings ensued. Early morning conferences as well. The full story of the inside would fill a volume. But the upshot was that in Blumenthal's opinion at least the best way out for all concerned was for Fox to sell.

He organized his line of procedure, spoke to Stuart, saw Otto Kahn, who had been called in as mediator, and in about three weeks had whipped the deal into shape. It was Blumey who set the terms of the sale with Bill Fox. It was Blumey who worked out the details with Harley Clarke, acting as liason officer between the seller and the buyer. Clarke wanted to know if Fox would sell. Blumenthal said that was his job, not Clarke's. Fox wanted to know what kind of a deal it would be. Blumenthal replied he would see that Fox got the best possible break.

A Sixty Hour Conference

That's the story, except for the sixty-hour meeting that started last week-end and ended up at the Bankers' Club on Monday. It was nip and tuck then, with the odds of a get-together growing slimmer and slimmer. But signed the agreement finally was.

Blumenthal doesn't do any boasting about it all. "My business is to make deals," is the way he puts it. And while he won't talk, it is a fact that he feels badly over the whole proceedings. He and Fox have been friends. More than that; bosom companions. An association developed over the years has been jeopardized and it rubs.

KANN

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Deposits, Clearance, Score Charge, Music Tax Hanging Fire on Contract

Skouras Signs With 3 Firms For 25 Years

St. Louis—Paramount, Warner and First National pictures will be shown until 1955 in the Skouras Brothers houses here, under a 25-year contract arrangement completed by Charles P. Skouras. This is said to be the largest and longest contract ever entered into in St. Louis.

It means that the houses will be showing to the grandchildren of the present generation whatever type of entertainment the three firms are producing 25 years hence.

Await Supreme Court Decision On Arbitration

Whether the credit system will be retained and the compulsory arbitration system restored in the industry will be determined by the United States Supreme Court, probably some time this fall.

The credit case, won by distributors, has been appealed by the Dept. of Justice, while the arbitration case, won by the government, has been appealed by distributors. It is likely that both cases, which were decided in District Court by Judge Thacher, will be heard at the same sessions.

Henry W. Taft of Cadwallader, Wickersham & Taft, is expected to handle the case for distributors. He succeeds the late E. P. Grosvenor, who was chief defense counsel in both actions.

Bicycling Charged in U. S. Suit at Charlotte

Charlotte—Charging bicycling, a suit has been filed in U. S. Court here by First National against W. N. Sherrill, who operates the Rivoli at Lincolnton.

Coast Trial of Protection Case Slated for June 17

Los Angeles—Legality of extended protection is the issue at stake in the conspiracy action of the government against West Coast Theatres and a number of distributing firms, which has been set back again for trial June 17. There have been several postponements of the anti-trust action. The firms are under Federal indictment on charges growing out of alleged freeze-out of independents.

B. C. Names New Board; Changes Operators' Rule

Vancouver—Appointment of a new board to examine operators in British Columbia has been made by the government. It will consist of J. A. Thomas, provincial fire marshal W. A. Oswald, and H. L. Taylor.

The government has altered regulations governing employment of operators by allowing theatres to employ one fully qualified operator, and an assistant. This arrangement is designed to save small theatres from excessive operating expense.

Tentative Draft Going to 5-5-5 Confab Slated to Be Held in Two Weeks

[illegible] music license fee, score charges and rules of arbitration. All other provisions of the proposed [illegible] agreed to in principle this week by the subcommittee composed of two members of the Distributors, M. P. T. O. A. and [illegible] States Ass'n groups.

Consideration of the contract as tentatively drawn, and disposition of the points at issue remaining will be undertaken by the 5-5-5 group at a meeting to be called in about two weeks. Then phraseology will be discussed and if final agreement is reached the contract will go out to exhibitors with the recommendation that they approve and use the new form of agreement.

Two Contract Forms

The contract agreement is to be for a tract, a copy of which will be given each exhibitor, and a short form license agreement, which will cover individual transactions, and obviate the need for use of the master contract in each transaction.

The contract agreement is to be for a term of years not yet decided upon even tentatively. One proposal is for a three-year agreement, the contract to be revised or modified upon request of a majority of any of the groups which are a party to it. Allied's suggestion, however, is for an indefinite number of years, the contract run-

(Continued on page 15)

Drafting the Proposed Standard Contract for the Industry



The contract framers pause for a moment at the closing session of the 2-2-2 conference to accommodate the MOTION PICTURE NEWS photographer. Here is the group winding up the subcommittee meetings after a week of toil on the proposed agreement, for which all but a few points were agreed upon. Left to right: Frank C. Walker, Fred Wehrenberg, Gabriel L. Hess, Sidney R. Kent, Sam Dembow, Abram F. Myers and Nathan Yamins.

Break Narrowly Averted On Advance Deposits Demanded by Distributors

Agreement to Have Voluntary Arbitration Clause—Master and Short Form Planned

(*Continued from page* 11)

ning until conditions make a new one necessary.

The proposed agreement is to be submitted to various organizations for signature, and then to individual exhibitors through film salesmen.

The meetings started last week with Sidney R. Kent and Gabriel L. Hess representing distributors, Abram F. Myers and Nathan Yamins representing Allied States Ass'n, M. A. Lightman, Frank C. Walker representing M. P. T. O. A., and Col. E. A. Schiller representing affiliated theatres. Later, Fred Wehrenberg substituted for Lightman, and Sam Dembow for Schiller.



Sidney R. Kent

At spirited meetings during the week, the various clauses of the proposed form of agreement were suggested, discussed weighed and accepted or rejected. At only one point was a break threatened, and that when Abram F. Myers and Nathan Yamins, Allied States Ass'n committeemen, refused to consider insertion of an advance deposit clause in the proposed new form of agreement.

"Then you'll never have a contract, I'll warrant you that," Kent declared, pointing out that distributors are entitled to protection from unscrupulous exhibitors, due to bicycling, duping and kindred evils.

Distributors, he said, do not want advance deposits, which he termed a nuisance, but said they are essential, due to conditions.

Advance Deposits Debated

Allied feared that deposits would violate the Thacher decree, Myers pointing out that refusal of exhibitors to sign the voluntary arbitration clause probably would result in demand for deposit. He conceded the right of an individual distributor, however, to ask for an advance deposit. After an adjournment, however, distributors offered to add to the clause a reservation stating that the deposits would be an individual matter between the exhibitor, and distributors will not and do not desire to reestablish the advance deposit system in the industry. This proposal is to be passed upon at the 5-5-5 sessions.

Attacks on the music score and effort of Electrical Research Products and RCA Photophone to force distributors to insist that exhibitors pay the "music tax" marked the discussions, which were for the most part harmonious throughout.

The new short form contract will carry a voluntary arbitration agreement, which can be used or stricken out at the option of either party. Cancellation of contract concerned and any and all others between exhibitor and distributor is provided as a means of enforcement, or in cases where the party refuses to arbitrate. Upon cancellation, all amounts due the distributor on unplayed pictures must be paid by the exhibitor.

Upon the protection question, it is probable that effort will be made to set up machinery for settling of the question in each zone, as has been the case in some territories in the past.

Chain operators, it was pointed out, would not consent to an arbitration of protection based on numerical majorities, feeling such a system unfair to them in view of the claim that such a step easily could put them out of business. Myers wanted to know why arbitration could not be fair for the "big fellow" as well as the small operator. Distributors and affiliated chains are eager to settle the matter on a fair basis, said Kent, declaring he felt the matter should be submitted to the 5-5-5 conference for action.



Fred C. Wehrenberg

Score charges are slated for discussion at the 5-5-5 meetings, and although their elimination or consolidation with rental is not scheduled to be a provision of the contract, recommendations will be made after which a conference of distributors will be held to discuss the situation.

Rules of arbitration were not discussed by the 2-2-2 committee, it being deemed advisable to defer action until meeting of the full committee.

Warranty in Contract

The proposed form of contract will contain a warranty that it contains all the provisions of the license agreement made and recommended by the parties. The warranty clause was retained after the deposit discussion, during which exhibitors offered to waive the deposit clause if the warranty were removed contending that the warranty precluded deposits under any circumstances. The offer was refused.

It also is to contain regular provisions for license and time and place of exhibition, and calls for payment of rentals four days in advance of shipment, unless other arrangements are made with the distributor's home office. On percentage engagements the day by day arrangement is the same, but the time for audit of account of the engagement is extended to four months.

Failure to show a percentage picture makes the exhibitor liable to the guarantee and, or on account of, such percentage of the average daily gross of the house for the 30 days preceding the run. If a picture is pulled the exhibitor pays 65 per cent of the gross of the percentage picture the last day of its showing.

Prints in good physical condition and able to clearly reproduce the recorded sound in synchronism are provided for and are to be delivered in time for inspection and rehearsal. Showing of a picture for three consecutive days would constitute general release in a territory, except in case of a preview, tryout or pre-release run.

Pre-release Defined

Pre-release, under a tentative definition proposed by Kent, would mean the releasing of a picture to certain cities or towns in a territory where for seasonal reasons it is necessary to show the picture ahead of general release in the balance of the territory.

If exhibitors are up on playing time, it is proposed to give them the right to select available pictures out of general order of release, if other available pictures are dated within 30 days. If the dated pictures are not played as agreed, then the exhibitor will be denied the right to play out of order of release in future.

First runs would be required to play a picture within 90 days after date of availability, failing in which the picture is released to the second run. The exhibitor then must pay for the picture, but would have privilege of playing it at any time within 60 days after the last date on which the film should have been exhibited. The provision is 14 days after the 90 for playing by a second run and seven days after the 90 for a subsequent run. In each instance, the 60-day playing privilege would obtain.



Frank C. Walker

The exhibitor, it is proposed, is to have privilege to cancel ten per cent of films

(*Continued on page* 27)

5-5-5 Confab Getting Somewhere

The 2-2-2 conferences proved a great thing, "a fine step forward," Sidney R. Kent, who sponsored the 5-5-5 conferences said at conclusion of meetings Wednesday, in thanking members for their participation.

Kent has been eminently fair and he feels a great sense of obligation, was comment of Abram F. Myers, Allied president.

The conferences have shown a fine spirit of co-operation with real accomplishment ahead, if "we continue this way," declared Frank Walker, M. P. T. O. A. vice-president.

What Is Score Charge? Exhibitors Want To Know in Attack on Systems

Co-Operation Preventing Mis-Outs

Record of the industry in preventing mis-outs is remarkable, members of the 2-2-2 conference agreed in discussing deliveries. Distributors have spent as high as $750 to get a print to the theatre on time for a $150 booking, it was asserted.

During the washout in the Salt Lake territory, Paramount shipped by plane, while in the floods in the South and in New England planes and boats were utilized that the show might go on.

Conference Close-ups

THE conference was a constructive affair, all parties agreeing that it looks like "we're going somewhere." There was plenty of argument, each side jealously guarding what it felt was its rights, but a spirit of sportsmanship prevailed throughout.

* * *

Ninety per cent of Paramount's accounts have been on the books for 15 *years, according to Sidney R. Kent.*

* * *

Despite the enforcement features of the old arbitration system, 50,000 awards were not complied with, Gabriel L. Hess stated during the sessions.

* * *

Only about ten per cent of contract applications are rejected, according to Kent. He says that up to a few years ago, when he personally passed on all contracts, rejections only totaled seven per cent.

* * *

Although he is transcribing notes and simplifying the language of the proposed contract, Hess doesn't intend that he shall be considered the author of it, promptly disclaiming that responsibility.

* * *

Proposed clause asserting the exhibitor's right to cancel an available picture on which the distributor refuses a date was thrown out as superfluous.

* * *

Kent is opposed to excessive protection, he emphasized. Protection is the clearance necessary and fair, he said, but excessive protection is that which goes beyond necessity and is obtained through undue exercise of buying power.

* * *

Legal phases of various questions were gone into in detail during the sessions, with Hess, Myers and Yamins representing a formidable array of talent. Naturally, there was rivalry, and some wisecracks as to the respective law schools represented.

* * *

Frank Walker, big gun of the Comerford circuit, was active throughout the sessions and had plenty of constructive suggestions and argument to offer.

"THE most dependent class" is the title Myers bestowed on the Allied independents, in discussing the protection situation. Because of this standing, their demands must be fair to obtain action, he said.

* * *

It looked like it was all over but the shouting when that advance deposit snag was reached. Allied members just wouldn't budge on opposition to any clause which savored of a return to the old deposit system. They also insisted that the exaction of deposits might prove a violation of the Thacher decree, banning arbitration. Later, however, the right of distributors to ask security for fulfilment of contract was conceded.

* * *

The meetings started at the Union League Club, then switched to the Bar Ass'n Building. It was all quiet along the 44th St. front during the major part of the sessions, but they'll probably have to move to Madison Square Garden when the 5-5-5 orators get into action.

* * *

Distributors are sympathetic to exhibitors' loud squawks about the payment of music license fee plus score charges, but wonder just what they can do about it. At any rate, that proposed clause to serve only music licensed theatres promises plenty of discussion at the 5-5-5 *sessions.*

* * *

Sam Dembow of Publix was substituted for Col. E. A. Schiller of Loew's, when business pressure made necessary the latter's withdrawal. Fred Wehrenberg replaced M. A. Lightman for the M. P. T. O. A.

* * *

The only minute that the committee wasn't working, throughout the week of discussions, was when they obligingly called a halt to look pleasant for the Motion Picture News *photographer.*

* * *

And Nate Yamins got through the entire conference without one of his theatres burning down.

Exhibitors Willing to Have Charged Passed Along But Duties to be "Nominal"

What is the score charge and who does it represent? is a question Allied States [illegible] asks to solve, according to Abram F. Myers, its president. A definition of the score charge and its relation to film rentals is expected to be a highlight of future discussions of the 5-5-5 conference.

Exhibitors are advocating elimination of the score charge or its consolidation with the rental charge, contending the score charge is properly part of the cost of manufacture. The question proved a puzzling one at the 2-2-2 sessions just concluded.

The exhibitor, it is pointed out, pays a seat tax for a license to publicly perform copyrighted music for profit. Why then, Myers asks, should he be forced to pay a score charge? The charge, Gabriel L. Hess explained, is for license to record music. The fee is paid at the source by the electrics and then allocated among sub-licensees. A clause in contract of the electrics seeks to compel exhibitors to insist that exhibitors pay the seat "tax" to the American Society of Composers, Authors and Publishers.



Abram F. Myers

Allied claims that segregation of the score charges is as logical as segregating star salaries. He says exhibitors are willing to pay the license charged producers for the music, but object to paying a profit on what he styles their taxes, as well as to bargaining for such taxes.

The argument arose when it developed that under the proposed 10 per cent cancellation clause, one-half of the amount of the score charge would have to be paid as well as one-half the film rental. Paying for a score not played was deemed unfair by the exhibitors. The matter was laid on the table for discussion at the 5-5-5 sessions.

Bum Business in Seattle Forces Early Policy

Seattle—As a result of a continued slump in business that has brought grosses down to new low levels, the New Orpheum will inaugurate its new "summer" policy this week, reducing prices, with four vaudeville performances every day instead of three. Doors will open at 11:30 a. m., instead of 12:30, with admissions at 25c until one p. m. From one p. m., until six the tariff will be 35c, and from six until closing, the top price will be 50c. The price cut brings this vaudeville-film house rate below the 60c rate charged by the local de luxe houses playing pictures only.

"Erpi" Jam with Warner, Fox and Tobis May Result in Transfer of Otterson

A. T. & T. Reported Displeased With President of Subsidiary

That Warner jam in which Electrical Research Products finds itself, as a result of the litigation over royalties and alleged failure to make speedy enough deliveries shortly after introduction of sound; plus the Fox tangle, just being unsnarled, and the German situation from which country the company is practically excluded, is disturbing "Erpi" plenty, it is understood.

So much so that John E. Otterson, "Erpi" president, is reported as on the spot with American Telephone & Telegraph Co. officials, with one report current that he may be returned to the telephone company ranks by the end of the year.

There is a reported $25,000,000 involved in the Warner (Vitaphone) claims. The matter has been in arbitration for some time, but the confident attitude of Harry M. Warner, who has assumed a "read the contract" attitude, is said to be causing frowns among A. T. & T. executives.

The flood of litigation and expense which followed the backwash of the Fox trusteeship also is said to have detracted from Otterson's standing in "Erpi" affairs.

Another setback is in Germany, where "Erpi" finds itself blocked, while Warners has an "in" through its hook-up with Tobis-Klangfilm, which is threatening to extend this situation to other countries of Europe.

Colleen and John Decide It's Just Too Bad; Part

Hollywood—After a long standing series of domestic differences, Colleen Moore and John McCormack have called quits and separated, with the star slated to file a divorce bill. Incompatability will be the charge. A trial separation convinced them that single tranquility was preferable to domestic warfare, and so the separation is to be made permanent. They were married in 1923 and since then Colleen has starred in a production unit headed by her husband.

$6,000,000 Net in Current Quarter Warner Estimate

Based on its earnings for March, it is estimated that Warner earnings for the fiscal quarter ending May 31 will make a new high record for any three-month period in its history. Advance bookings indicate that profits for the current quarter will be approximately $6,000,000, equal after estimating preferred dividends, to about $2.17 a share on 2,725,000 common shares.

Windy City Exhibs Hit Upon New Gag for Ads

Chicago—Newspaper advertising of member theatres of the Illinois Independent Theatre Owners Ass'n, will hereafter appear grouped together, much in the same manner of chain theatre copy in key city papers. The ads will be divided into zones.



JOHN E. OTTERSON

Chamberlin Chain Collapse to Bare Plenty of Dirt?

Philadelphia—Film Row is anticipating "plenty of dirt" to be revealed in the Federal and State courts when the inside story of the collapse of the L. J. Chamberlin Circuit is told in the open. The dissolution of the $1,000,000 chain is expected to be the outcome. With two receivers delving into the affairs of the circuit, rumblings are being heard of charges of gross mismanagement, coupled with promises of "startling disclosures" when the activities of the organization are aired.

Following the appointment in the State court of Stephen Gribbon as receiver in equity, Federal Judge William H. Kirkpatrick named Horace H. Koch temporary receiver to operate the theatres for 30 days.

In the interim, and indicative of what the final outcome may be, is a deal made by Louis Berman with the circuit to lease the Victoria theatres at Mt. Carmel and Shamokin for 20 years. Film Row habitues see in the move the ultimate breaking down of the chain into individual deals for the properties.

Sound, high rentals, alleged mismanagement and reported internal dissension are mentioned among the contributing causes for the situation.

Unique Offer

Bonding of Paramount's percentage engagements to assure a fair deal to the company has been offered by a large bonding firm, according to Sidney R. Kent. No details of the proposed machinery to be set up to carry out the offer were given, he says.

Myers Attacks Music License Contract Clause as Being Oppressive

Contracts of Electrical Research Products and RCA Photophone with distributors seeking to force insertion in film contracts of a clause specifying exhibitors must be licensed by the American Society of Authors, Composers and Publishers, drew fire from exhibitors during the 2-2-2 contract meetings just concluded.

Legality of such alleged compulsion was questioned by Abram F. Myers, president of Allied States Ass'n, who declared the contracts oppressive and outrageous.

Howard Again Directing After 6 Month Idleness

Hollywood—William K. Howard shortly returns to active direction after an almost six months' sojourn in the reading department at Fox. The picture will be "The Fatal Wedding," for which George Manker Watters is doing the adaptation and dialogue. Howard's inactivity came as a result of differences of opinion with Sol Wurtzel over story treatments.

Color is lent to the story closely held here that it was Myron Selznick, acting as agent for Howard, who precipitated the director into further difficulties by urging him to stay off the lot during the Wurtzel trouble, by the fact that Selznick and his representatives are barred from the Fox lot.

Girl, 'Hired' to Plant Stink Bombs, Caught in Seattle

Seattle—Suspected of throwing "stink bombs" in a number of non-union neighborhood theatres in this city during the last few weeks, Irene Coyot was arrested at the Beacon, after B. C. Johnson, manager, said he recognized the woman from the description given by W. B. Ackles, manager of the Society theatre, whose house was "bombed" a few days previously. Accordingly, he sent an usher to watch her movements in the theatre, and she was arrested after releasing a container of fluid on the floor, according to police, who declare that she admitted her guilt, saying she had been hired by parties whom she refused to name.

Flinn, Lally Indictments Returned; Jury Held Over

Because counsel for John C. Flinn, vice-president, and Henry F. Lally, studio manager, have demanded the minutes of the Grand Jury which indicted them for manslaughter in the second degree as a result of the Pathe studio fire which cost eleven lives last December, the jury was not discharged by Judge Levine in New York. Attorney Nathan Burkan said that he would attack the indictments, and if they are found defective, the Grand Jury can be recalled. Flinn posted $5,000 bail Thursday.

Warners Seek to Wrest Freedom from Domination of Big Electrics in Field

Cornering Patent Rights in Devices to Break "Erpi" Hold

Complete independence from the big electrics, with the company becoming self-contained, is the goal of Warners in securing recording, reproducing and other theatre equipment facilities of its own.

This is the factor which led to closing of the Brunswick-Balke-Collender deal, giving Warners its own recording and record pressing facilities. It also is bringing about consummation of the Tobis-Klangfilm deal, which will give Warners a decided edge abroad, due to Tobis' strong hold on the patent situation. The Pacent hook-up sets Warners in the reproducing end, while the firm is now reported negotiating for Arcturus Photolytic Cell, owned by the Arcturus Radio Tube Co. This fundamentally new type of photoelectric cell, on which the company is said to have basic coverage, is claimed to have many advantages in the filming and showing of sound-on-film pictures.

Warners for some time has been fighting Electrical Research Products, Inc., over royalties, and desires complete independence from that company. Its case has been in the hands of arbitrators for some time, with millions involved in the Warner claims.

That Victor Contract

Under its long term contract with Radio-Victor, Warners is said to be obligated to give that company a minimum of $50,000 a year business. As the record pressing done for Warners is said to involve $500,000, Warners expect to swing this function to Brunswick, above the $50,000 minimum.

Already strongly entrenched in the music publishing field, Warners' position is strengthened by the Brunswick deal, for the Brunswick records will aid in plugging the company's songs. Use of Brunswick artists also is provided for in the deal.

Warners is set in the equipment field through affiliation with Continental Theatre Accessories.

Production Dwindles at "U"; Specials Finished

Hollywood — Universal closed production this week on both "All Quiet On the Western Front" and "King of Jazz Revue," the pair of over-a-million specials that have been in production for several months.

Final scenes for "All Quiet" were shot Sunday, while production sheets on the Paul Whiteman opus folded on Tuesday. Both pictures were rough cut during the making, so that very little final editing and cutting will have to be done to get them ready for early presentation in New York.

Carl Laemmle, Jr., goes East soon with prints of both pictures, and will be in the East for the premiere showings on Broadway. Upon his return, Universal will launch production of next year's program which will be confined to specials only.



HARRY M. WARNER

Goulding Record A Record in P. A.'s Typewriter Only

Hollywood—"A lot of so-and-so" is how confirmed Hollywooders describe the record reputed to have been set up by Edmund Goulding at Paramount in completing "Devil's Holiday" in eighteen shooting days.

The press story pointed out the director had shot Gloria's last, "The Trespasser," in the two-weeks-and-four-day schedule and then moved to the lot over which Ben Schulberg lords it to stage a repeat performance. It may be a record for Paramount, the unimpressed declare, but they point to many instances on many lots where directors do the same trick in twelve or fourteen shooting days.

At any rate, the Goulding yarn captured some space locally and elsewhere. Motion Picture News swallowed it, as well. It looks like a case of press agentry winning out.

Evelyn Knapp Signed by Warner Bros. for Features

Hollywood—Evelyn Knapp, who has appeared in Vitaphone short subjects, has been signed by Warners to appear in features.

Stepin's Steppers

Hollywood—Stepin Fetchit, colored actor, could not step fast enough when a former friend started to clear up an old grudge, and his renowned big feet got tangled in a chicken coop wire, whereupon he received a sound thrashing. His assailant was arrested, but he said "it was wuth it."

Warners in Record and Radio Field on Big Scale by Brunswick Purchase

Preparing to enter the phonograph and phonograph record and radio field on a large scale, Warners Tuesday paid $12,500,000 for control of Brunswick-Balke-Collender Co. The deal involves all products and patents of the company except its billiard hall and bowling alley output. It had been in progress for months before being finally closed by H. M. Warner and R. E. Bensinger of Brunswick.

Brunswick has principal plants at Muskegon, Mich., and Dubuque, Ia., and record plants at Long Island City, Los Angeles, Toronto, Buenos Aires; 26 branches in the United States and Canada and has licensees in many foreign countries.

Chief Record Pressing Plant at Dubuque, Ia.

Dubuque, Ia.—Warners has removed the Brunswick-Balke-Collender plant here which will be its chief record pressing plant and a shipping center for discs used with the company's pictures. Between 400 and 500 men now are employed, but the number will be increased to 5,000, it is stated.

Publix, RKO Entering Warner "Record Town"

Dubuque, Ia.—With business expected to boom here as a result of extensive activity planned by Warners in the Brunswick-Balke-Collender plant, Publix and Radio-Keith-Orpheum are reported seeking sites for theatres.

Fox West Coast Outbids Offers for New Pantages

Hollywood—Despite offers from various other theatre circuits, the new Pantages house in Hollywood goes into the Fox West Coast chain on a 45-year lease.

Harold B. Franklin, president of Fox West Coast, closed the deal with Alexander Pantages after months of negotiations and in the face of competition from several other chains.

That Fox West Coast would eventually take over the house before opening was indicated exclusively by Motion Picture News several months ago.

Rogell Becomes Producer; Releases Through Tiffany

Hollywood—Albert Rogell, director of many pictures, including "Mamba," has become a producer, the company to be known at Rogell Productions, Ltd., with headquarters at the Metropolitan Studios. He has effected releasing arrangements with Tiffany. The report is also to be backed by a group of Eastern capitalists.

Rogell has purchased film rights to a group of four Preferred pictures made several years ago by Ben Schulberg, now production head of Paramount coast studios.

Breakdown of Wife's Health Prompted Fox to Sell "B" Stock, Friends Declare

Foes Scout Claim as Former Magnate Makes Plans To Visit Europe

Breakdown in the health of his wife, who has stood by him in the struggle for control of his companies, is attributed by those close to William Fox as the prime reason for his decision to dispose of the "B" controlling stock in Fox Films and Fox Theatres to Harley L. Clarke, Chicago industrialist. Those who have opposed Fox declare there is no foundation in fact for this statement.

Mrs. Fox has been a close advisor to her husband all through the latter's difficulties and, it is understood, carried great weight in shaping his business decisions. The strain to which both have been subjected since the stock crash is beginning to tell, it is reported.

Fox plans to take his wife to one of the water cures in Germany, sailing from New York for a quick trip the end of the month. Upon his return, he expects to assume duties as chairman of the advisory board under the terms of his settlement agreement. Fox officials now identified with Clarke have nothing to say about the personnel of this board or what it proposes to do, but indicate that it will be a long time before any such board holds a meeting. On this basis, it would appear that Fox's activities with the companies bearing his name were at an end.

Then and Now





The mighty tussle for control of the Fox enterprises has left its mark on Wiliam Fox. The photo on the left was taken a few years ago and is perhaps the last to be released for general publication. On the right is a shot of Fox taken during one of the recent bitter court fights. It tells its own story.

Advisory Post Seen Blocking New Fox Firm

The five year contract reported given William Fox as chairman of the advisory board under the new set-up will block him from organizing any new company, it is understood. Such a move on the part of Fox would be far from improbable, insiders say, pointing to the following Fox has built up in the industry and with the investing public. His name, it is said, attached to another film enterprise, would command a certain measure of co-operation from exhibitors.

In addition, say those who feel that Fox, unattached, would strike out on a new venture of his own, Fox has the nucleus of an organization in Jack Leo, Joe Leo and Sol Wurtzel, from the angle of laboratory and executive, theatre and production standpoints. As one close observer puts it, Fox plus this trio, could "bring one of the weaker companies to the front in no time." Jack Leo has been relieved of his duties, but Joe Leo has been asked to stay on. No indication of Wurtzel's status has been received. He has no contract at present. Jack Leo and Wurtzel were voted $500,000 by directors on Monday.

The impression prevails that Fox's duties

(*Continued on page* 17)

Franklin Stays On West Coast; No Publix Deal

Hollywood—Now that all the fireworks have died down—or nearly so—in the Fox tussle, Harold B. Franklin is remaining with Fox West Coast. He had been slated for the axe, along with Winfield R. Sheehan, James R. Grainger, Saul Rogers and John Zanft, in event Fox was victor in the historic battle.

Fox had charged that Franklin was being groomed by the Halsey, Stuart-Electrical Research Products group for presidency of the companies. That gave rise to report that Franklin would return to Publix, if Fox made the grade in his efforts to smash the trusteeship. Franklin insists there never were any discussions with Publix.

Move to End Suits

Efforts are now being made to clear up the various court actions pending against the Fox companies and executives. There has been some indication that part of the suits would be continued, but negotiations to prevent this are under way, with interested parties holding periodical meetings in attempting to iron out difficulties.

Fox Sales Force Clicking; Banner Season in Sight

Differences among Fox officials over control of the company, while reported to have cut into the morale of the force in the field, have actually not affected sales. At the end of the thirty-fourth week of the 1929-1930 season, the number of accounts had outstripped the total for all of 1928-1929 by a considerable margin. About two-thirds of the exchanges by that time had exceeded their 1928-1929 quotas with nineteen weeks to go.

The sales crew is concentrating on Jimmy Grainger Week, which is set for June 15-21. When Grainger arrives back in New York from Hollywood he will be told 8,127 theatres have signed for the personal celebration.

Fox Film Up 25%

Gross of Fox Film for the last four months has jumped 25 per cent and net profits a trifle in excess of that percentage for the period, according to Winfield Sheehan.

Earnings in the first eight weeks of 1930 were approximately $3,000,000 before Federal taxes.

Clarke's Record as "Merger Specialist" Expected to Govern Policy in New Post

Has Had Spectacular Career in Industrial Field and in Film Business

Chicago—Although he has been active in industry affairs since he formed International Projector Co. some years ago, Harley L. Clarke, new president of the Fox enterprises, is little known, except to his associates, for the reason that he has shunned the limelight and personal publicity. To his associates and in financial and utility circles, however, he has the reputation of a man who does big things in a startling manner.

Clarke secured control of Precision Machine Co. about four years ago, then combined it with Power's Projector to form International Supply Co. Formation of National Theatres Supply and General Theatres Co. followed.

Heads $500,000,000 Firm

Clarke came into the industry via experience gained in a venture to develop educational pictures for use in schools.

In addition to his theatre interests he is president of the $500,000,000 Utilities Power & Light Corp. of Chicago, holding company for international power and light utilities. This corporation is not connected with the Insull utilities in any way.

He is also president of the Fayre & Fisher Brick Co., one of the world's largest brick manufacturing companies. In addition, Clarke is the owner of the Laclede Gas and Electric Co. of St. Louis, the owner of the Utilities, Union Trust and Continental Bank buildings, Chicago. His purchase of the latter for $20,000,000 was the largest realty transaction on record in this city at the time.

He was born in Michigan, attended Chicago public and high schools and the University of Michigan, where he played football. He was a reporter for Chicago newspapers, and later became a salesman for a machinery manufacturer. He sold to public utilities and the contacts he made paved the way to his entry into that field.

Advisory Post Seen Blocking Fox Firm

(*Continued from page* 16)

as advisory chairman will be very nominal. This is apparently borne out by the statement made by a Fox official that "you will have a long gray beard before that committee ever meets."

It is further understood that the $500,000 a year for five years agreed upon was arranged as part payment of the settlement price strung out over the stipulated period as a matter of convenience. Fox has relinquished all posts except that of director. Jack Leo, Charles S. Levin and Louis M. Weber have resigned as vice president, secretary and assistant, respectively, of the film company. Felix W. Jacobs, Joe Leo, Herbert Leitstein, William Freed and Jacob W. Loeb also are out. Aaron Fox, Jack Leo, Levin and Weber have resigned as vice-president, treasurer, secretary and assistant secretary, respectively, of Theatres.

"I Have Assumed Obligations of a Large Magnitude"



That was the message given to MOTION PICTURE NEWS by Harley L. Clarke, new president of the Fox Film and Fox Theatres. Plans for the future of the two companies, he said, are being put into definite shape. He "must proceed quickly," Clarke wired from his Chicago office, "but at the same time carefully," in carrying out the big task he has undertaken. The president of the Fox enterprises, as well as General Theatres Equipment, International Projector and National Theatre Supply Co., is to be very active in direction of the Fox firms.

"We're Back in Show Business, Out of Speculation"



Winfield R. Sheehan in characteristic fashion, accepted the outcome of the long Fox struggle, in which the policy he favored emerged victorious, in the foregoing words. "The war is over" is his message to the Fox organization and to the industry. Theatre expansion will be continued and the company will go ahead by leaps and bounds, the energetic vice-president and general manager assured MOTION PICTURE NEWS.

New President Named After Buying Fox's Holdings for $20,000,000

Harley L. Clarke, "merger specialist." That description, applied to the new president of the Fox enterprises, may tell the story of the future course to be pursued by the Fox firms, and even forecast developments which may change the industry's future.

For Harley Clarke, pugnacious and determined, is a man who believes in big scale operation and practices his belief. Mergers and consolidations have marked his spectacular career.

Clarke already is engaged in mapping out plans for the future of the Fox companies which may be expected to be tied in with other companies which Clarke heads, as well as allied firms.

Bought for $20,000,000

Clarke was elected to the presidency of the Fox Films Monday after a syndicate he heads had purchased for around $20,000,000 the 151,000 Class B shares held by William Fox, and which represent voting control of Fox Film and Fox Theatres. The purchase put an end to the long and drawn out controversy over the Fox trusteeship and proposed plans of refinancing the companies.

Climax Spectacular

The spectacular climax came late Sunday, when, after a conference lasting about 60 hours, he finally agreed to the sale of his stock to break the deadlock which was threatening to force his companies into receivership. Several times a breakup of the meeting had threatened, but through the diplomacy of A. C. Blumenthal, who has been Fox's financial advisor and buyer in big deals, a split was averted and the deal carried out. Under its terms, Fox is to remain for five years as chairman of the advisory committee and a member of the board of directors. As an underwriter with Clarke, he retains a large monetary interest in the companies, it is said.

Refinancing will be undertaken immediately to provide for an issue of $50,000,000 to $60,000,000 of 6½ per cent debentures, with warrants for common stock of Film attached and for 1,200,000 shares of common stock of Film to be underwritten by Clarke, Halsey, Stuart and the Lehman-Bancamerica-Blair-Dillon, Read group, opponents in the struggle just ended, will participate in the financing, the former to the extent of about 75 per cent.

Cabinet in Saddle

The Fox cabinet members who opposed his repudiation of the trusteeship and favored the Halsey, Stuart plan now are in the saddle. Winfield R. Sheehan is vice-president and general manager and in charge of production; Saul Rogers, vice-president and counsel; John Zanft as head of Fox Theatres, James R. Grainger as general sales manager, Clayton P. Sheehan in charge of the foreign department and Harold B. Franklin in charge of Fox West Coast.

Courtland Smith, former general manager of Movietone News, may return to the fold.

Roxy Refusal to Play Ball with Fox Foes Seen in Booking of Ten Outside Pictures

Industry Puzzled by Action; Rothafel-Fox Feud of Long Standing

With a number of Fox pictures available for release, the action of S. L. Rothafel in booking a number of outside pictures for the Roxy is eliciting considerable comment in the trade. For some time there has been evidence of bad blood between Roxy and Fox, but in the light of the controversy just ended, it had been anticipated that the Roxy would play ball with the Fox sales organization for the moral effect of first runs at this time.

Under the agreement with Fox, Roxy has the right to book 16 outside pictures a year. During the last few weeks, he has booked ten pictures from outside firms for early showings.

Without discounting the qualities of these pictures, the situation is unusual in the light of the Fox pictures available.

Changing Affiliation?

Roxy now is in Bermuda with M. H. Aylesworth, president of the National Broadcasting Co. It is reported that upon completion of his Fox contract, he will become associated with RCA in operation of a proposed theatre, larger than the Roxy, to be housed in the new RCA amusement center to be built at 57th and Madison.

Outside pictures booked by Roxy are seven Universals, headed by "Captain of the Guard," which just completed a two weeks' run, "King of Jazz" and "All Quiet on the Western Front"; Tiffany's "Mamba," which recently completed a two-a-day run, and "Journey's End," to follow its two-a-day run; and Sono Art-World Wide's "Cock O' The Walk," now current.

Offered Record Price For "Journey's" Booking

S. L. Rothafel is understood to have offered what is said to be a record rental for "Journey's End" if Tiffany would book it into the house instead of playing it as a two-a-day attraction at the Gaiety. The offer was turned down by Tiffany, which felt the picture was entitled to the benefit of a run.

Schenectady Gets RKO Million Dollar House

Albany—A million dollar theatre will be erected this spring and summer by RKO in Schenectady, N. Y., according to Charles G. McDonald, a Schenectady realtor, who put through the deal. The house will seat about 3,500 persons and will be located in the business center of the city. Negotiations have been on for some time past. Work of construction will begin early this spring.

Nothing new has developed in Albany in connection with a report current two or three weeks ago that RKO is to erect a new theatre in this city, replacing the present house, which is rather antiquated.

"Check Your Brains, Sir," Is Next!

St. Louis—Despite progress made by sound pictures, the spoken drama will survive, Otis Skinner, veteran legitimate actor, told interviewers here. Skinner will be in Hollywood May 25 to make a talker version of "Kismet." "The drama," he said "cannot be killed. Picture houses are popular because you can enter them for 50 cents; you can kill two hours, but you cannot live two hours in them. If you so desire you can check your brains in the hat room, for you won't need them at all."

Strauss Deserts Warners; Secret Pact with M-G-M

Hollywood — Oscar Strauss was brought from Europe by Warners to write an original operetta. He arrived in Hollywood amidst a loud blast of publicity, was properly dined at a press luncheon, and domiciled at a swank hotel.

The composer went to work at Warners, and soon it was discovered he was writing the "Danube Love Song." No inkling was given as to how he was progressing, except that no one could hear his musical compositions until they were all completed. Lyric writers assigned to work with Strauss found themselves sitting around waiting to find out what the music was going to be.

Finally Strauss turned in his work, said "thanks and goodbye," and moved himself down to Culver City to write original operettas for M-G-M. Everyone wondered what had happened between Strauss and Warners, and a walkout was rumored about town.

Investigation discloses that Strauss originally signed a one-picture contract with Warners, but had signed a long term agreement with M-G-M to follow when he stopped off in New York on his way to the coast. Lowdown seems to be that Warners took a gamble on Strauss for the one operetta, figuring they could sign a term contract if his first work was okay, but M-G-M was willing to grab Strauss on his past reputation without waiting to see just how he would shape up in writing for the screen.

There's an odor that smells like a lawsuit in the air between Warners and M-G-M.

Fox West Coast Planning Expansion in Washington

Seattle—While no new construction plans have been decided upon in the newly-created Washington division of Fox West Coast Theatres, within the next year this chain of houses will be materially added to where situations warrant. As a recent expansion step, operation of the Fred Mercy chain has been taken over under a partnership arrangement. Houses taken over include Liberty and Victory, Toppenish, Liberty theatres at Sunnyside, Kennewick and Pasco; and Roxy, Capitol, Liberty and Keylor Grand in Walla Walla.

Contact Man May Solve Producers' Jam with Agents

Hollywood — The producers' committee delving into possible solution of the agency situation on the coast is still undecided as to just what procedure to take to remedy matters.

The committee has listened to all manner of suggestions, some good, but most of them worthless. The idea of franchising the agents is pretty nearly in the discard for all time, as it is pointed out that any method that will materially cut down the number of agents doing business will eventually place those left in too strong a position to dictate to the producers on artists and terms.

One suggestion under consideration is the appointment of a general manager of the Call Bureau, who would act as contact for the agents and casting offices. This manager could see that the bureau operates without various studios taking advantage of it for their benefit, and he could also handle all complaints for or against the individual agents. If one agent was found to be doing anything unethical, he could be properly checked up. By the same token, if a studio casting office cut corners on an agent, the latter could lodge a complaint with the general manager, who would investigate and adjust the situation.

It was pointed out that the agent is in a peculiar position; he happens to be the middle wheel between the artist and the producer. If anything goes wrong at either end, he generally finds himself in the middle taking all of the blame for a situation for which he had no responsibility.

J. & V. Dickering for Seattle Radio Station

Seattle — Jensen and Von Herberg, operating the downtown Liberty and a string of suburbans, will acquire the franchise of a Seattle radio broadcasting station, it is understood. If the license is obtained, the broadcasting equipment will be moved to the third floor of the Liberty Building. A majority of the station time will be utilized in plugging the Jensen-Von Herberg enterprises. Jensen and Von Herberg now broadcast the nightly "Amos and Andy" programs in their Venetian and Bagdad theatres, picking up the program by ordinary receiving sets.

Pathe Units Twiddle Thumbs as Gloria Uses 11 Stages—All for One Production

Left-Handed

Paramount gave Marlene Dietrich, German actress, a welcome-to-Hollywood luncheon at the Ritz the other day. She is first to appear in "Morocco" which Joe Von Sternberg will direct.

Lasky said the occasion was auspicious. Pointed how Paramount had welcomed Jannings to America; then "dear Pola" Negri and said he felt, that like them, Miss Dietrich's career would be as successful.

Jannings is off the Paramount list, returned to Germany because of talkers and his poor English, while Pola and the company have long since parted. Slightly left-handed, but Lasky meant well at any rate.

150 to 200 Day And Date Runs For Byrd Films

With 150 to 200 day and date runs now being lined up, Paramount is preparing an extensive campaign to exploit "With Byrd at the South Pole."

The picture premieres at the Rialto, New York, on or about June 12 and will follow in all over the country two weeks later. Willard Van Der Veer and Joseph Rucker, Paramount News staff cameramen who spent many months with Byrd at Little America, arrived in New York during the week with hundreds of thousands of feet of film which will now be assembled, cut, titled and submitted to a synchronized score. Admiral Byrd reaches New York the first week in June and it is probable he will supply the running dialogue to accompany the otherwise silent picture.

Two pictures will be culled from the footage. One will be a purely scientific film and the other the print for theatre use. The cameramen shot their footage on a prescribed schedule and, while circumstance made it necessary to change plans, hit-and-miss proceedings in the grinding were eliminated as much as possible.

Rucker and Van Der Veer will be guests of honor at a dinner to be tendered them by Paramount at the Ritz in New York next Tuesday.

Lorch Wins Comedy Scoop

Harry Lorch, Mid-Western division sales manager, has won first honors in the Pathe Comedy Scoop, states Phil Reisman, general sales manager. R. S. Ballantyne, Omaha, heads the branch manager winners who are M. E. Montgomery, Minneapolis; Lou Elman, Des Moines; Harry Graham, Indianapolis; H. Gibbs, New Haven; Ray Nolan, Kansas City; James Reilly, Buffalo; L. Garvey, Albany. The drive was on single reelers.

Swanson Lord of the Lot, But Laugh Is U. A., Not Pathe, Gets the Picture

Hollywood — Old Man Overhead is having his innings these days on the Pathe lot, where the regular studio and production staff is twiddling figurative thumbs, while 11 of the 13 stages are being used by Gloria Swanson for "What a Widow." The picture is being made under personal supervision of Joseph P. Kennedy for release through United Artists.

Glorious Gloria is said to be outdoing herself on the sets for the new picture, which are reported to have cost $300,000. She personally engaged in Paris an art director named Nelson to design and supervise their construction. He and his family, their expenses paid, were brought to Hollywood.

Art Director Has Orgy

Nelson, who had no previous experience in set designing and construction for pictures, eventually had the sets strung out on nearly every stage in the studio. And they are so strongly constructed and complete in detail that they can't be quickly torn down to make way for others, while the players are working in sets already up. The latter procedure is general in all studios and the result of years of experience, for the Swanson film. Sets, draperies, furniture—even a piano—were especially designed and constructed. Costumes and all clothes were designed and made especially for the picture.

And Pathe Merely Waits

Lack of Pathe production during making of the Swanson opus is attributed to the fact that E. B. Derr, production head, refuses to allow any picture to go into work until the story is absolutely ready for shooting. But with no stages vacant to work on, Pathe product would have to wait anyway—and inside reports declare it is being held back until enough stages are available for production.

Ann Harding's picture, "Holiday," has been abandoned and the star released from her contract as there wasn't time to finish the picture; Eddie Quillan's film, "Night Work," is said to be ready to start, but held up on account of lack of space. John Robertson is nearly ready to start "Beyond Victory." Meanwhile, overhead is plenty up.

Space Chiseling

Chicago—Marilyn Miller wanted to talk of her next picture for First National while here en route to the Coast, but reporters wanted to hear about her plans to marry Michael Farmer, "the wealthy Irishman." The result in local sheets was a better break for Michael than for First National, despite the fact that Marilyn said nothing about her forthcoming marriage than had not been said before.

Hollywoodenheads

Hollywood — A student at one of the large coast universities used to burn up every time he saw a picture that presented the scenario writer's idea of university life. He later drifted into pictures and finally secured assignment to write an original college story. After every sequence he would muse "The boys of the alma mater will spot this one." So he took particular pains to make every situation real.

Then the preview. Audience reception fine, but studio executives and "yes men" in the lobby were loudly discussing the demerits of the college atmosphere. The author's whereabouts are unknown.

Roach to Make 32 Next Season; New Star Series

Hollywood—Charlie Chase, starring comedian for Hal Roach during the past five years, continues with that producer in a series of eight domestic talking comedies for next season, despite reports to the contrary.

Roach, however, has made an adjustment on the contract of Harry Langdon, and the latter leaves the organization to free lance as a featured comedian. His first spot is in a current Warner production.

In lining up his group of talker comedies for the year 1930-31 for M-G-M release, Roach will produce four series of eight subjects each. Laurel and Hardy, Our Gang and Charlie Chase will each star in individual groups, while the fourth group will be known as the Hal Roach Star Series. The latter will include the adventures of a group of youngsters of early high school age, still carrying out the general story idea of the Our Gang series.

Roach has already selected his six leads for this series. Two, Mickey Daniels and Mary Kornman, are grown up members of the original "Our Gang" troupe. The four others are David Sharpe, Gertrude Messinger, Grady Sutton and Dorothy Grainger. The producer expects to develop new screen talent via his Star Series, and is hopeful that at least one of the sextette will blossom forth for graduation into featured spots in regular productions.

Meyer Joins Music Unit

Abe Meyer, long associated with Hugo Riesenfeld and of late in charge of music for Tiffany in Hollywood, is now identified with Famous Music Co. in New York. This is the sheet music ally of Paramount, was formerly Spier and Coslow and is jointly owned with Warners.

Hays Code to Make Pictures "Pure as Lilies" Is Growing Fear in Hollywood

Cannot Trust Hollywood?

"It is hard to foresee any remedy" for the conflicting aspects of censorship, states the *New York Herald-Tribune*, in discussing the pros and cons of governmental regulation of films. "Hollywood, even under the benign influence of Mr. Hays, is hardly to be trusted with a free rein in the matter of 'movie taste,' states the publication, while on the other hand the national dictatorship in this respect of a little haphazard company of ill-paid clerks, anxious to justify their jobs by abusing their authority, seems even less tolerable. Perhaps we shall have to wait for the millennium when all 'movie' producers have developed a social conscience and all provincial meddlers a broad spirit of toleration before the screen can come into its own."

Hays to Tout 200 Films to Silence Critics' Roasts

Two hundred of the best pictures made, sound and silent, detailed and described in list form, will soon be made public by the Hays association and distributed widely throughout the United States as an answer to charges that pictures have lost caste and are deteriorating in quality.

Quietly the Hays office has been whipping the line up into shape and plans to herald public announcement of the titles with as broad a newspaper splurge as city editors and news associations can be persuaded to give it.

Bare Legs Out; Pictures Better, Censor Declares

Vancouver—During 1929, the board of British Columbia censored 2,160 subjects, passing 1,800 without change, ordering eliminations in 357, and rejecting 89.

J. Walters, chairman, stated that he believes "features are getting better as to story and direction. Talkers have brought a more wholesome interest. There is less of the elaborate society drama depicting the life of the rich as one of jazz."

He thinks "there is a tendency for sound dramas to present the unfolding of character and the real problems of human life rather than mere pageantry and exotic stories with bizarre dress and undress with bare legs and suggestive positions.

"Its continuance in that direction would, I think, improve the movies greatly. The tendency to exaggeration in all classes of life and people is a very serious defect. Producers have been overdoing the terrors of poverty, the glories of riches, the extremes of class distinction."

"What's It All About?" Is Widespread Query of Film Folks

Hollywood — A number of folks at the studios want to know where they get on and off under the new code of ethics. Unless definition is made, the impression is growing that all pictures from now on will be as pure as lilies and perhaps without dramatic punch or action.

This slant on the code came to light when about twenty megaphone wielders fired questions at Fred Beetson and Colonel Joy of the Hays organization when the latter appeared before the Directors' Branch of the Academy to define what the regulations were scheduled to regulate.

Discussion centered around idea that those directly dealing with production should have more specific instructions on application of each different clause, as present status made various "don'ts" matter of individual interpretation with some going farther than others.

Swinging into various pictures which had shown bad taste, all present condemned the profanity used in recent pictures, especially "The Cock-Eyed World," which was held up as a star example of what should not be done.

An apparent desire on the part of those present to eliminate conditions of dialogue, action, and situations that might offend the audiences was seen in several resolutions which were passed during the course of the meeting. One called on other branches of the Academy to cooperate in discussions which would result in clarifying the general interpretation of the code as now constituted.

Hearst Censor Stand Puzzles Film Circles

Hollywood—What's behind William Randolph Hearst's editorial stand for Federal censorship?

Here in Hollywood, where they make 'em, the question is being asked. It is reminded that Hearst, as partner in the Hearst-Fox Corp., has a large investment at stake in sound newsreels and annually spends plenty of money to make Cosmopolitan Productions.

There are many here who cannot reconcile his position as publisher with his position as producer. The latest blast which appeared in all Hearst newspapers throughout the country and in "The Examiner" here is construed as a direct crack at the new code of ethics, appearing as it did a few days after the code was made public.

The publisher is on record as advocating Federal censorship, but his latest tirade is the first in about eight months.

Synthetic Love Taboo?

Hollywood—Talking pictures have rendered the old style of love making obsolete. It must be 99-44/100 the real thing during the filming and microphoning of fiery passions, or the effect of the audible screen falls flat, in the opinion of Herbert Brenon, veteran director.

"The days of the silent film when the sweethearts were in the so-called clutch, with one of them thinking about what she was going to have for dinner and the other about his income tax, are over. The combination of close-up photography and synchronicled dialogue in depicting the tenderest emotions demands that the players feel with their hearts and souls what they are doing in order to make it convincing to the audience."

Differences of Opinion on New Code Predicted

Hollywood—"While there will be wide differences of opinion on the question of what is vulgar and what may have a tendency to incite to evil, the producers are working for better standards, and it is up to the public to support them, the box office speaking as loudly as the voice," declared Mrs. Thomas G. Winter, studio worker of the Hays organization, in commenting on the new code of ethics adopted by the M. P. P. D. A.

"If the code is heartily carried out not everyone will be satisfied, because there are extremists," Mrs. Winter stated.

The chief complaints which come to her, she said, deal with drinking scenes, vulgarities, particularly sex vulgarities, injected into good plays, and "the new code will touch on these."

Milwaukee Clubwomen Endorse Code of Ethics

Milwaukee—The principles of motion picture standards, recently laid down by Will H. Hays, were indorsed at a meeting of the better films committee of the Milwaukee County Federation of Women's Clubs at the Y. M. C. A. Members of the committee will use these principles as a basis in reviews of motion pictures.

Church Group Going Thru Files of Hays Organization

The Hays organization has agreed to place its home office files and records at the disposal of a committee from the Federal Council of Churches, which is investigating the status of relationship between the M. P. P. D. A. and various church groups.

Six New York Papers Editorially Knock Hays Code of Ethics; Three Approve It

"Sun" Hits Luke-Warm Spot; "News," "Mirror," "Journal" Were Silent

Six of New York's 13 newspapers took a sock at the Hays code of ethics, several of the unfriendly writers hurling sensational charges against Hays and the code, branding the new platform "silly," not to be taken "too seriously," "childish," "commercial," and "inspired" by Hays' "fear of the club women and the ministers."

The Graphic, The Telegraph and *The Times* were the only sheets which took up the cudgels in behalf of Hays and the code. *The Sun* was non-committal, while *The News, The Mirror* and *The Journal* remained silent on the practicability of the ethics code, the latter leaving the Hearst opinion in the hands of *The American.*

Hearst Favors Censorship

One of the most sensational editorial reactions to the new code appeared in the *New York American*, where William Randolph Hearst went on record as favoring "national public censorship." Under a full-page streamer, the Hearst sheet stated: "the moving picture industry apparently does not object to proper censorship. The only question is what constitutes proper censorship.

"Mr. Will Hays thinks that proper censorship is to have moving pictures censored by the moving picture industry.

"Experience does not seem to sustain Mr. Hays' contention. There is always a certain element in the industry which will not hesitate to make improper pictures and that element, if unchecked by law, would speedily bring discredit on the whole industry. * * *

"Censorship of pictures by the moving picture industry would probably not be any more effective than the attempted censorship of the stage by stage producers, and the consequence of the failure would probably be that more States would establish censorship than now possess it, and that there would be more variety and more pernicious variety of censorship than exist at the present. * * *

"Mr. Hays would better support the practical and practicable idea of national censorship.

"His self-censorship will never supplant public censorship, and a trial of it might make the situation for the moving picture producers a great deal worse than it is."

"Graphic" Against Censorship

In direct contrast to the Hearst editorial, *The Graphic* stated that "now that the film industry has gone to its present extremely liberal limits in restricting itself, it is time that every official censorship board meddling with the movie industry be put out of existence."

The MacFadden publication believes adoption of the code was "a wise step to avoid interference of meddling boards and agencies." "We think Will Hays has a clear notion of what is needed," the paper commented.

Charges Public Will Be Cheated

The Herald-Tribune received the code in an unfriendly manner. In discussing the self-government phase of the new step, the paper stated "the amount of self-government involved may be left to the imagination of those who know their Hollywood and who are acquainted at the same time with the barrage of invective lately leveled against the films from the pulpits of the land. In his statement announcing the new order, Mr. Hays acknowledges the assistance of church leaders and others in framing the code—a work of supererogation. * * *" This publication stated further:

"There is so much qualification and ambiguity in Mr. Hays's Magna Charter of 'movie' taste that one hesitates to take it too seriously.

"But assuming that its long list of taboos is not mere pretense, what becomes of the motion picture as a great educational agency, to say nothing of its freedom as an art? Let us grant that it is not one of its functions to mirror life in all its nakedness, that its primary object is entertainment; also that the large percentage of immature minds among the millions that flock to it and the rampant commercialism of its manufacture and distribution make some degree of social control essential. Yet is complete sterilization necessary or even prudent? If it is restricted to feeding its public pap, then the poorer that public's equipment for meeting the realities of existence and the more disastrous its disillusionment when it discovers the truth. The mawkish sentimentality of the "movies"—which, by the way, finds no critic among their influential mentors—provides the poorest kind of schooling for the citizens of a democracy who must face and solve the problems of their environment. What they need is a robust fare, properly seasoned and graduated, to be sure, but rich with the vitamins of fact. And this is exactly what Mr. Hays and his fellow Bowdlers now propose, apparently, to withhold from them."

"But Where Is Art?"

The Post editorial, appearing under the above caption, saw, "in Mr. Hays's new code for American movies and talkies * * * something calculated to bring a smile or a shudder to the sophisticated. The smile would spring from a sense of the childishness of it all and the shudder from its commercialism.

"In the childish aspect there is perfect faith. There is faith to believe that complete righteousness can be obtained by definitions and prohibitions. 'The love of man and woman,' Mr. Hays dared say, is still 'proper plot material for motion picture presentation.' We are glad he saved that out of the wreck, but, of course, 'the sanctity of the home' and 'the marriage institution shall be upheld' while 'adultery shall not be explicitly treated or justified' and 'scenes of passion shall not be introduced when not essential to the plot.' (Isn't there a joker here?) All this will make for 'the better standard in life.'

[illegible] list of 'verbotens.'

"But the shudder that accompanies them springs from the knowledge that they are laid upon the art of the moving picture by the same forces that laid Prohibition upon us; and, in such provisions, so forced, art itself has no consideration and no place. Everything is thought of in Mr. Hays's code except beauty and the artistic interpretation of it. Religion, righteousness, law, morals, commercialism, patriotism, international relations are there, but there is no flicker of recognition of the Great Goddess whom the motion picture should serve.

"Aided by the timidities of commercialism, the Canon Chases and the Bishop Cannons may drive an art to define its own censorship, but they can't force it to live up to their idea of the censorship definitions."

A Tough Job Ahead

"Motion picture producers face the primary difficulty of entertaining the largest audience in the world. If they can follow their self-imposed code and continue to provide entertainment they will be doing a good job," in the opinion of *The Sun.*

Give the "Kid" Credit

"The outstanding editorial conniption fits of the week were thrown over Will Hays's formal declaration that from this time now and on the talkies are going to be good, grave and gooey," writes the author of "Among Us Intellectuals," a column appearing in *The Telegraph*, who pointed out that "most of the sheets contented themselves with being sarcastic in the hard-boiled manner with which they customarily treat kindred subjects such as prohibition, stage censorship and the other manifestations of the blue nose shoved into places where it deserves a hammer.

"*The World* dug beneath the surface of the matter and produced a 1930 rendition of the intellectual criticism which was leveled against the first movie in history and doubtless will be fired at the last three—dimensional, technicolored, scented talkie; namely, that the fillums give bus boys and chambermaids wrong notions of the values of this mortal life.

"What all the sheets neglected to state—and they must know it—is that Pastor Hays has saved the movies from the more rancid of the moral regulators, has been and is a buffer between the celluloids and their ancient enemies, the unco guid.

"Give the kid credit for that anyway."

Calls Code "Silly"

"If the press agents are to be believed, the country's soul is saved again and the screen will shed nothing but purity and light," *The Telegram* stated.

"Poor Mr. Hays; he has a hard time," the Scripps-Howard paper reported. "Moses had only to consult Jehovah. But Will is caught between his movie bosses and the blue-nose censors. His solution seems to have been to assemble a lot of generalities as a sop to the censor without making them specific enough to trouble the producers.

"Those rules about 'use of liquor' and 'scenes of passion' are obviously meaningless. As for 'obscenity' and 'indecent,' those words may

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The New Recruit



—From the Philadelphia Inquirer.

Bold Racketeering Of Better Films Bodies Alleged

Coupled with a vigorous defense of the Hays organization, Mrs. Thomas A. McGoldrick, chairman of the motion picture bureau of the International Federation of Catholic Alumnae, has issued a statement charging that she "has watched with growing indignation efforts to 'racketeer' the many organizations which are trying to promote the cause of better motion pictures through cooperation with the industry."

The "latest racket," she alleges, "is to impugn the motives of the many representative organizations that are trying to express the requirements of public welfare" to the M. P. P. D. A. She further declares:

"It is significant that some of these charges are being brought by men who have actually demanded participation in gross receipts of pictures for the alleged services they render.

"There is no group in a better strategic position to answer such 'charges' than the International Federation of Catholic Alumnae," Mrs. McGoldrick continues. "We have worked intimately with Mr. Hays for eight years. We sat in at his first public relations committee meeting after his election, and have remained with him ever since. In these years his office has helped us build up a service for better pictures—a service just now accepted by 42 newspapers and broadcasted by nine radio stations. In these years we have never received one dollar of remuneration from the motion picture industry or the Hays office, and what is more important still, we have never been offered a penny from anyone connected with motion pictures. We have never been asked to do anything, to write anything, or to say anything which we had

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Hays Used Office As Smoke Screen, Clergyman Says

Toledo — That Will H. Hays "has used his office and department as a smoke screen to prevent censorship" was charged by Rev. Paul Macy, pastor of a local church, at the regular meeting of the M. P. Council of the Toledo Federation of Women's Clubs.

Continuing his indictment, the clergyman declared when Hays "accepted that responsible position he stated he would give as much care to censoring and choosing pictures for the child as would a clergyman. In this respect, he has made a miserable failure. The movies have not improved in the last eight years."

Rev. Macy also criticized "lurid" and "sensational" advertising. He expressed himself as sympathetic toward exhibitor's problems, declaring that producers rather than exhibitors or local managers are responsible for tactics of that sort.

Some More Trouble

Hollywood — "With producers discreetly silent as to the new ethics code for the making of talking pictures, Hollywood faces the same problem which a few years back confronted silent pictures," reports Mollie Merrick, local correspondent for a news syndicate, who believes barring profanity, ridicule of law and sympathy for criminals, production is limited to the love story. "And the love story has been the Waterloo of the talking screen. The new edict, willingly subscribed to by the leading lots in the movie industry, hits at the most fertile source of story material today," she says.

Code Will Not Be Taken Seriously Watts Predicts

"If the recent stern edict from the office of the mosaic Mr. Will Hays were to be taken seriously, all of us optimists, who insist on regarding the motion picture as something potentially important, might as well pack up and go home," in the opinion of Richard Watts, dramatic editor of the *New York Herald Tribune*, who believes "this possibly desirable result is, however, hardly likely to follow from the sternness of the Haysian moral code, for the simple reason that no one takes the edict from the dictator with proper seriousness. We all know that any rules set down for the conduct of the cinema will be adhered to just as long as the producers regard them as economically profitable, and no longer. We all realize that the pictures will go right on in their customary manner, with the same innocuous moral tone they have always displayed. Then, too, there is the curiously widespread suspicion that the whole thing is just an ambitious smoke-screen against the attacks on the cinema that are always being led by sainted reformers. * * *

"No Chance" of Code Adherence

"It might conceivably prove quite entertaining to see the films conducted under such rules of conduct for a time, but there is no chance of it. There will be just as much drinking shown on the screen as ever before, and as many gangster heroes and attempts to imitate the ribaldry of 'The Cock-Eyed World.'

"As a matter of fact, it is something of a tribute, to the films that Mr. Hays and his colleagues should find it necessary to issue this ridiculous moral code. It shows, rather definitely, that somewhere in Hollywood there is a genuine revolt against that innocuous, flabby, immature spirit that has, through the exigencies of commerce pervaded the cinema. Obviously it has always been to the economic advantage of the films to present themes that would offend nobody. The dry would be annoyed by seeing drinking on the screen, while the wet would hardly be disturbed by the mere absence of libation scenes. Therefore the natural thing for the cinema was to leave such episodes alone. It was equally natural to provide films that would annoy none of such powerful groups as the women's clubs, the patriotic societies, the children's welfare organizations, the Pennsylvania censors and the law and order enthusiasts. The fact that the cinema has dared to present enough opposition to the various desires of these well organized people to meet with the reproof of Mr. Hays is at least a tribute to a certain inherent daring on the part of poor, scorned Hollywood.

"When you consider the tremendous economic handicaps that they must face, you can hardly doubt the courage of those few valiant spirits that insist on putting just a trace of maturity into their films. When Von Stroheim made his epochal 'Greed' he

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Good Old Days Ended by Hays' Nice Beatitudes?

"If there are going to be no sex talkies, there's a great chance for an oyster to star in place of Greta Garbo," in the opinion of Neal O'Hara, New York columnist, who predicts a "tough season for picture addicts who like their sex appeal laid on thick."

"Every movie producer of importance," states O'Hara, "has taken the pledge to love, honor and obey" the new code of ethics recently adopted by the Hays organization. "But wait till they start making pictures under them!

"Poor Clara Bow! When Clara comes on the lot and starts churning up her 'it' they will reach for the fire extinguishers. If Clara expects to stay in the films, she will have to play Little Eva in 'Uncle Tom's Cabin' and die inside of three reels.

The New Era

"Coming to your favorite theatre soon! MAKING CLAY POTTERY IN ARIZONA. (Based on the sensational novel 'Scarlet Passion.') See how urns are baked by the sun's glorious rays! See Gloria Swanson painting sunflowers on parlor jardinieres! See Lon Chaney rescued from the glazing ovens by the Salvation Army and a hook and ladder truck! The most sensational picture released this year. All sound and 100 per cent. pure.

"All next week! The super-epic feature of filmdom—MAYBASKET WEAVING IN SPRING. (Adapted from the famous best seller 'Snared and Seduced.') A film for all the family. See the bewildering Maypole dance. See John Gilbert hanging a Maybasket on the steps of Grant's Tomb. See the mob scene of 1,600 extras playing tag in Central Park. All in Technicolor, showing the natural tint of the marshmal-

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Civic Leaders Deny Receipt Of Hays Money

Thirteen organizations, including the Russell Sage Foundation, the Boy Scouts of America and the D. A. R. issued a statement denying assertions made in the newspapers that they have received financial support from the Hays organization, and praising Mr. Hays and his work. The statement follows:

"In view of the intimations that have recently appeared in the public press that the Motion Picture Producers and Distributors of America, Inc., have given financial support to representatives of various civic, religious and welfare organizations and to individuals who were associated in the former Public Relations Committee on motion pictures, it seems desirable that the facts in this matter should be definitely and authoritatively stated.

Resent Implications

"We, who in the course of our work for our respective organizations, and as individuals, have come into contact with the Motion Picture Producers and

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N. Y. Newspapers Divided on Hays Ethics Platform

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mean everything or nothing, depending on changing social customs and creeds and upon whether the individual's mind is clean or dirty.

"In explaining his code, Hays summarizes a list of subjects which must be treated, as he says, 'within the careful limits of good taste.'

"But there the usually wily Will gives the whole show away.

"Taste is a matter of education and culture and intelligence; it is the difference between the civilized and the uncivilized. That is why the play which seems most highly 'moral' to the puritan censor offends one of fine culture as vulgar, cheap and dishonest.

"We believe that the public interest and the public moral code of the day are adequately protected by the ordinary criminal statutes against indecency and the ordinary functioning of our judicial machinery with jury trial.

"We wish Hays's organization had the courage to fight the censors, instead of parroting their unclean prohibitions and then proceeding by evasion to make the whole business double dirty.

"If the American people can be trusted to govern themselves they can be trusted to do their own movie censoring—the only kind of healthy censorship.

"We would rather accept the morals and taste of the American public, as registered at the box-office and protected by the jury box, than the morals and taste of Hays or the censors as set down in this latest silly code."

Sees Hope in New Code

"Self-control is more desirable than compulsory good behavior enforced by the law, and a glance at the provisions of the new code indicates that the producers intend to be void of offense," *The Times* writer pointed out.

"Every one will wish Mr. Hays and his associates success in self-censorship," he says, and, continuing: "It has been tried on a less magnificent scale and worked well. Last May the Mayor of Dallas, defying many of the churches and women's clubs, told the theatre managers that he would trust them not to show pictures of a doubtful nature and that their good behavior would make Dallas one of the few censorless towns of the South. It is reported that there has been no criticism of the programs by citizens, not even by those who wanted censorship. The managers say that they have voluntarily refused bookings which they would have tried to slip past a censor. This example seems hopeful for the larger and wider code."

"Morals for Profit"

The World (morning) slam-banged the Hays's code and picture production in no uncertain style. They spared no one's feelings. "Hot" charges of "morals for profit" was the editorial keynote. Gov. Carl Milliken, Hays's secretary, replied to the charges in *The World's* open forum immediately after appearance of the editorial, which stated:

"Mr. Will Hays descended from Sinai * * * and presented the world with a code of morals which is to govern the motion picture industry. * * *

"This ought to sound tremendous and awe-inspiring, but somehow it is hard to take it very seriously. Why should it be hard to take the Hays code seriously? Probably because this grandiose and synthetic declaration is patently the homage which the box office pays to virtue. To put it more specifically Mr. Hays is afraid of the women's clubs and the ministers. They have the power in many communities to hurt the motion picture business. It is this fact, rather than any love of virtue for its own sake, which has inspired him to assemble in one code all the known counsels of perfection. The ideal which inspires the code is to make films which can be shown without interference or objection in each of the 22,000 theatres * * * If the ministers and the women's clubs had [illegible] yet, and were to [illegible] he brought in to see the films by [illegible] a different code, Mr. Hays, we take it, [illegible] had a different code. In short, the code [illegible] nothing but Mr. Hays's shrewdest estimate of what is the most profitable statement of policy for the motion picture industry to make at this particular time.

Sincere Application Expected

"That the code will actually be applied in any sincere and thorough way we have not the slightest belief. It expresses neither what the best nor the worst directors and writers and actors in Hollywood think, but what Mr. Hays and the magnates think it would be good business for them to give the appearance of thinking. The effort to live up to the appearance will run against the fact that many things outlawed in the Hays code are enormously profitable. The best brains of the industry will, therefore, have to consider how to merge the appearance of virtue with the attractions of sin, retaining the most profitable features of both. As a result hypocrisy at least ought henceforth to be practiced as a fine art in Hollywood.

"In any serious consideration of such a moral code as this one, the most noticeable feature is its careful omission of any of the virtues which have to do with truth. Yet the deepest evil of the movies does not arise from the crooks and the bedroom scenes and the bathing girls but from a vicious falsification of human values. One could censor out of the movies everything that Senator Smoot and Mr. John Sumner might object to without touching the immorality of the films. Such a censorship would not touch the fact that the movies reflect a view of life in which men have gotten rich so quickly and furiously that they have lost all sense of the burden of man's destiny. For what good is it to protect an adolescent boy or girl against seeing a too passionate embrace on the screen if all the rest of the picture is devoted to impressing them with the notion that they will be happy if they have a Hollywood bungalow and a high-powered motor? If the professional moralists had a little more moral insight they would realize that this, the materialism of the movies, their constant celebration of the acquisitive and competitive instincts, is far more deeply degrading, even to the sexual life of an adolescent, than ribaldry or coarseness. And if the professional moralists had read and pondered the teachings of the great moralists they would find them little concerned about the things which bother Brother Hays and deeply concerned about the things which he, as a go-getter and fixer, will never comprehend.

Cites a Lost Hope

"This real evil of the movies arises out of the fact that a motion picture is such a very expensive thing to make. Because it is so expensive it must make a wholesale appeal. Because it must make a wholesale appeal it has to be produced by magnates. Because it is produced by magnates it expresses the magnates and the code of morals by which they became magnates. Here and there a camera man, a director, a writer, an actor accidentally and incidentally does an honest and beautiful thing. But normally the monstrous wholesale profit-making machine grinds on and on, devouring the talents which it hires, and doing more to undermine taste and custom and popular integrity than schools, universities and churches can hope to restore."

Queries Hays' Authority

The Evening World thinks the new code of ethics platform adopted by the producers is needed.

"Mr. Hays was called to his present position," says *The World*, "at a time when a series of scandals involving men and women of the film world, together with the trend to a rather undesirable kind of picture, was creating sentiment hostile to the new industry. He was described in the beginning as a sort of moral censor. His function was to create a better feeling between the producers and the public.

"We do not know how far Mr. Hays's authority extends, but, apropos of the scandal in the Pathe Film studio fire in which eleven employees were burned to death, his authority ought to go far enough to make it possible for the dictator of the industry to force the producers to observe the laws passed for the protection of employees and public. Here is a case where eleven lives were lost because of an utterly contemptuous disregard of the law. If the organized industry, with a man at the head charged with maintaining friendly relations between the industry and the public, has no supervision over its units in this regard, it should have. Anything that indicates a disregard of law by a great industry tends to create sentiment against it."

Snoopers' Salaries

Toronto—The Ontario Board of Moving Picture Censors is costing the government $29,225 yearly. Of this sum the chairman, J. C. Boylan, gets $3,500; the vice-chairman, $2,700, and three others, $2,500 each. Two projectionists are paid $2,000 each, other expenses making up the amount. The grant for the Ontario government film studio at Trenton is $117,725.

Pre-Censorship Plan Operating In Hollywood

Hollywood—A [illegible] censorship by members of the Producers' Association [illegible] of the Hays organization [illegible] functioning with most of the kinks removed. When Will H. Hays was here on his semi-annual visit, he persuaded producers that the new method of approving pictures from the script was a considerable improvement over the former when all productions were viewed in New York in completed form and changes then made by shipping prints back to the coast.

The new system [illegible] the method for the past six months. Under it, producers submit scripts to a reading department organized for the purpose.

Jason Joy the Boss

The reading is done under direction of the Hays' organization Public Relations Department, of which Col. Jason Joy is local head. His staff comprises John D. Wilson, John P. Hutchins, Douglas G. McKinnon and James B. M. Fisher. In addition, Florence Eisenman and Betty Neely are employed as readers.

Joy's staff covers all features and comedies produced by members of the Producers' Association. Recommendations are made for revising scripts where situations and dialogue are not in good taste, or where they might possibly offend a particular nation or country. After a script is passed, there is a further follow up in viewing the completed picture.

All Pictures Covered

By this system, the Public Relations Department covers every picture, whether feature or short subject via a double check to keep objectionable material down to a minimum, besides insuring producers that difficulties will not be encountered when pictures are shown in foreign countries.

If a specific production carries a foreign locale, or deals with characters of a certain nationality, Joy's department consults an accredited representative of that country with which the story deals on the script layout. The recommendations for changes, or script approval, are then forwarded to the producer planning the production.

Columbia, Tiffany Works As a Hays Non-Member

Tiffany and Columbia were not elected members of the M. P. P. D. A. at the recent annual meeting, despite current reports to the contrary. Their applications are still being held in abeyance, although both companies have been working closely with the Hays organization for many months. They agreed with the Hays members to abide by the new code of ethics at its adoption.

Too Much Advice and Other Troubles Ease Balaban Out of Production Job

In the Springtime—

Hollywood—A film actress, at liberty for some time and reduced to the necessity of doing her own cooking, went into a meat market the other day for spring lamb, and asked the butcher to be sure to take out the springs.

First Quarter's Income Highest For Paramount

Paramount, despite the talk of hard times, is reported to have done the biggest business in its history for the first quarter of this year. While figures are not available, the earnings are expected to be in excess of the same period in 1929, when the net income was $2,565,000, after all charges were deducted, or approximately 13 per cent. greater than the similar period in 1928, up to that time the best first quarter.

Popularity of sound pictures is given the credit for this showing, and it is believed that the year will beat 1929, the most prosperous in the company's annals.

Publix Official Reports Increase for 1st Quarter

San Francisco—Motion picture theatres throughout the country report a new attendance record for the past three months, according to Ralph E. Crabill, director of the Western Division of Publix Theatres.

"The amusement business is always the first to feel the pressure of hard times," said Crabill. "The report of the greatest gross business and the greatest first quarter profits in the history of Publix Theatres is an excellent index to present conditions."

Theatre budgets for advertising are higher than any other year, Cahill said.

Wilcox Lands U. K. Film, One of Few, with M-G-M

One of the few outside pictures to be annexed by it for distribution here in the United States, "Rookery Nook," produced by British and Dominions Films of London, has been acquired by M-G-M.

Charles Wilcox closed the deal with Nicholas M. Schenck.

Col. Cooper to England

Toronto—Col. J. A. Cooper, president of the M. P. D. E. A. of Canada, will sail on May 15 for England, to confer with trade leaders, censors and others, including officers of the Performing Rights Society

Reported That Chicagoan Didn't Click as Paramount Supervisor

Too many attempts at telling A. J. Balaban how to make pictures for the theatre department are responsible for his resignation as chief of short subject production at the Paramount Long Island studio.



A. J. Balaban

Balaban went over to Astoria some months ago under a plan which called for production of Publix units in celluloid for use over the entire chain with the exception of the Paramount theatres in New York, several others in the East and a couple of the Balaban and Katz houses in Chicago. The idea was to further the all-sound policy which the circuit has been trying to develop.

There followed a lot of discussion and not much production—with the result that now, on the eve of Balaban's retirement from the studio, only one stage unit, "Listen to Lester," has been completed. This is in the editing stage.

At the Long Island studio the general opinion is that Balaban never fully grasped production essentials, and that this factor, plus efforts on the part of the Publix home office to dictate policy and types of pictures, resulted in the resignation. Paramount has nothing to say in answer to questions.

Balaban was one of the organizers of Balaban and Katz. His showmanship experience in Chicago was the factor which influenced the plan to place him in production.

The resignation becomes effective May 3. Thirteen days later Balaban sails for a long European vacation.

Chicago — Local Publix-B. & K. officials are at a loss to explain the resignation of A. J. Balaban in New York.

"He has worked hard for many years," said one. "No doubt he needs and will appreciate some well earned relaxation, now made possible."

BULL-ETIN



"I have always preferred to be my natural self when in the spotlight, even at the risk of being termed blase."—Rudy Vallee.

—*"New York American."*

Gratitude

Oklahoma City—The Criterion, Capitol, Ritz and Victoria are staging a "Thank You Celebration" this month in appreciation of exceptionally good winter patronage this year.

M. P. Relief Fund Demands Force Second Drive

Hollywood—Although $76,000 was raised for the benefit of the Motion Picture Relief Fund during the recent drive among the studios, the amount falls far short of the actual requirements of the industry's own charity organization for the coming year.

The fund has operated for several years, being supported by a small group of prominent leaders in the industry headed by Mary Pickford. Every worthy case brought to the attention of fund officials has been taken care of, but through the publicity developed during the recent drive for funds, the organization has been swamped with requests.

With these conditions facing executives of the organization, it is intended to contact all those prominent people in the local colony who did not contribute while the regular drive was on in March. By this method, it is expected to bring the total amount available up to at least $100,000.

Beetson Staged Drive

The regular drive, staged under direction of Fred Beeston, successfully topped the quota of $75,000 which was originally set. Beetson organized and mapped out a campaign that provided for six captains in every studio; each captain to solicit funds from workers in his particular line.

When the original quota was set, the amount of funds needed to operate during the year was set in accordance with anticipated requests for aid as based on the past year. But since the drive, the association has had triple the number of cases brought to its attention for assistance.

At the present time, the association has 15 cases under its care at the Windsor hospital in Glendale, besides 14 in other hospitals and institutions. The funds pay all charges for care and attention besides medical aid. Then there are a large number of semi-invalid cases being taken care of in private homes where the upkeep expense is less.

Relief fund officials are planning various methods of raising additional monies so that all needy cases of unfortunates in the industry can be taken care of. One project planned is the purchase of a large tract on which to construct a hospital and home. This is expected to cost about $300,000, but will help solve the pressing situation that is confronting the relief fund at this time.

R-K-O Hurls Defiance at B. and K. In Struggle for Windy City Supremacy

Wants Talker Rights

Hollywood—With Sam Goldwyn and Flo Ziegfeld established as partners in the production via films of several former Ziegfeld stage spectacles and musical comedies, Will Rogers rises to ask for the exclusive privilege of listening in on the conferences and battles of the pair.

Rogers should know his comedy—likewise Goldwyn and Ziegfeld—for he has worked for both of them during the past 15 years.

Mitzi, the Riot

Pretty much the bright light in "Honey," Nancy Carroll's "sweeter than 'Sweetie'" talker, is little Mitzi Green, nine-year-old daughter of Harry Green who is no slouch himself when it comes to comedy business. Mitzi is a born comedienne, has a voice that makes the "mike" chuckle with delight and approaches perilously close to the much-coveted distinction of being a riot all unto herself.

K A N N.

Paramount Tops Publix in Plan To Change Name

The Publix name is to give way to Paramount-Publix as a result of an anticipated decision of the stockholders to change the name of the company from Paramount Famous-Lasky Corp. to Paramount-Publix at a meeting to be held in New York on Tuesday.

With the name change will come the expense of making the necessary alterations on electric signs of houses comprising the big circuit. The tip-off of what was to come came to light months ago when the company began to switch the names of Publix houses in the Middle West to Paramount. Wherever Publix operates at least one house will be dubbed Paramount.

Baltimore to Be 2-Time Town After April 27

Baltimore—Firms who have indicated willingness to adopt daylight saving are expected to put it into effect April 27. Meanwhile, opponents of the proposal are seeking a city poll on the subject.

Boyd Stepping Out as Penn "Battle" Impends

Philadelphia—With Publix and Radio-Keith-Orpheum reported planning extentive theatre building and acquisition throughout this territory, Al Boyd, head of A. R. Boyd enterprises, is losing no time whipping his expansion program into shape. He has purchased the Embassy, Allentown, which he has been operating under lease, and has leased the Globe at Bethlehem, which will be remodeled for reopening Labor Day.

W. & V. Not Selling, But Is Expanding Instead

Reading, Pa.—Having determined against sale of the circuit to Warners, Wilmer & Vincent are planning a series of expansion moves in the Pennsylvania sector. The first will be a $1,000,000 house here on Penn St., site for which has just been secured.

Bad Blood Brews Over First Run Situation in the "Loop" District

Chicago—It looks as if the bad blood engendered between R-K-O and B. and K. over advertising is about to fester into something more deadly.

R-K-O is scouting the "Loop" for a theatre site, while B. and K., who naively enough denies plans for further expansion on the North and South Sides, is holding in reserve a plot on Wacker Drive and State Street as a site on which to build the minute somebody decides to enter the "Loop."

It's getting to look more and more like trouble. Now that B. and K. has reclaimed the Belmont from R-K-O, in accordance with provisions included in the original lease, stories of activities in the neighborhoods in retaliation are cropping up. R-K-O is said to be dickering for several North Side spots that may prove to be competition for the Belmont. Just what they are is not known.

The Lincoln, mentioned as one, is an improbability. Improvements contemplated by the bureau of streets of the city resulted in condemnation proceedings against the Lincoln, which stands in the way of a street widening plan which, when completed, will cut the house in half, thereby reducing its seating possibilities so that it would be no competition for the Belmont. The Strand and other neighborhood houses available have been closed for some time. B. and K. it is said, may further entrench itself on the South Side by building a de luxe house on the 63rd Street and Halsted spot it has owned for a number of years.

Sound Equipment Placed in Roosevelt's Mansion

Albany—Governor Roosevelt will now be able to listen to the latest in talking pictures. An up-to-date sound apparatus was installed in the executive mansion this week, with Assemblyman Charles J. Peters, of Utica, making the presentation speech. Up to now the Governor has seen but one talking picture in his life, the executive mansion having been equipped with an old type projector. On account of his physical disability, Governor Roosevelt, while fond of motion pictures, has never been able to attend the theatre.

Wood Back on M-G-M Lot

Hollywood—M-G-M has signed a new term contract with Sam Wood, who completed his former contract with "Father's Day." Following his direction of the first film with the Duncan Sisters, Wood is reported to have fallen into disfavor with the M-G-M moguls. Now the difficulties have apparently been patched up.

Nacio Sings in The Rain to the Tune of $54,000

Hollywood—No wonder Nacio Herb Brown felt that way when he wrote "Singing in the Rain." It has developed during the hearing of his wife's suit for separate maintenance that Nacio's income from turning out theme songs was so large that it made a star's salary look like pin money. In fact, Mrs. Brown could not tell exactly what hubby's earnings were, but she got $750 a month temporary alimony.

The songster's wife said that she had been spending $1,500 a month; that he was accustomed to getting checks for $5,000 and $20,000 and "other large sums," mentioning specifically two checks, for $13,000 and $28,000.

However, Brown himself fixed his 1929 income at $54,000. Out of a check for $25,700, received on March 1, he admitted that he had only $4,200 left. He said he had been unable to work for some time 'owing to this trouble." Mrs. Brown countered with the charge that he had become infatuated with Doris Eaton, film actress.

Montreal to Have Central Exchange Building May 1

Montreal—The brand [illegible] is considered as one of the finest exchange buildings in existence has been set for May 1, and preparations are being made for ceremonial dedication. The building is two floors high and occupies a city block with a frontage of 256 feet. All office suites are individual and self-contained to reduce the fire risk. Many of the local exchanges are preparing to move into the new structure which is situated in Montreal West.

Fire Destroys Lyric

Nogales, Ariz.—Fire destroyed the Lyric and damaged adjoining stores. The theatre was under lease by Fox West Coast Theatres Corp.

Government May Turn Searchlight on Circuits as Chain Store Probe Ends

Federal Trade Commission Is Expected to Investigate Chain Theatres

Washington—Belief that the Federal Trade Commission may put its corps of investigators on the trail of chain theatres, as it is doing now with chain stores of every description, is general in well-informed circles, although no officials will admit such a procedure. However, the "inside dope" appears to be strong enough for observers to predict that the commission has laid plans to inquire into the methods used in forming the motion picture theatre combines.

Nothing will be done for the time being, as the chain store inquiry is still pending, having been undertaken by direct mandate of the Senate. The resolution ordering the probe made no mention of chain theatres, but it is believed possible that if legislation affecting chain stores is enacted, it may be followed by consideration of the circuit situation.

Theatre Problem Intricate

If the commission delves into chain theatres it will find itself up against a far more intricate problem than in the case of stores, since there are two types of chain theatres—the producer-owned or controlled, and the independent. The former consists of theatres in which producers have ownership or other interest, used as outlets for their own productions largely; the latter of houses strung together by an exhibitor who usually has started out with one or two theatres.

There is an analogous situation in the store chains. There are, for instance, the Regal, Douglas and other shoe chains operated by producers as outlets for their own products, and the "Independent" chains such as the Great Atlantic and Pacific Tea Company. The commission, however, is not so much concerned with the former. It is the latter group that is being most closely studied, for these stores sell the same products as do the independent individuals—trade-marked commodities often, and the commission is concerned with studying the comparative prices of chain and individual stores and how the former, with its great buying power, is able to purchase at prices under those quoted the individual.

Paramount Case Cited

The Federal Trade Commission has already had one experience with chain theatres. In the still-pending Paramount case, the ownership by a producer of theatres was one of the issues, the commission charging that such ownership, in effect, acted in restraint of trade and competition. That issue, however, fell by the wayside, along with many other charges in the original complaint.

It must be emphasized that there is a great deal of difference between the commission's chain store investigation and its formal proceedings. The commission was created for the purpose of stamping out unfair trade practices, but also is a medium through which Congress makes industrial investigations. The chain-store inquiry falls in the latter class, and the responsibility of the commission extends no further than the compilation of the necessary data; what will be done with that information then is up to Congress.

Neither the chain stores nor the chain theatre is a new development. The former is probably very nearly 100 years old. The latter has been known for many years; probably the outstanding example years ago being the Keith circuit. It is only within the past few years that chains have achieved an economic importance, some of the chains consisting not of dozens but of thousands of stores. Since the World War chain stores have expanded to a point where they exercise a tremendous influence upon trade and the fear now is expressed that they may climb to the pinnacle of trusts, with the independent individual merchant practically eliminated. That is why Congress has ordered them investigated.

Al Steffes in Radio Talk Stresses Duty

Minneapolis — For years they've been pegging Al Steffes, head of the Northwest exhibitor unit, as a bolshevist, but Al has given the local gang something to think about by his strong pleas for contract enforcement. Recently, in a letter Steffes urged exhibitors of the territory to meet their agreements. This he has supplemented by a radio talk, stressing the importance of exhibitors fulfilling their obligations. He now is in New York helping to write a new contract.

Wilful Violation Of Copyright Is Indictment Need

Philadelphia—Wilful violation of the copyright law must be shown to make violation a criminal offense in bicycling and holdover cases, U. S. Attorney Charles Denby, Jr., told "The Exhibitor" in explaining the government's action in dropping prosecution of Harry Perlman, local exhibitor. The case was brought by the government at the instance of the Copyright Protection Bureau.

The exhibitor's defense was that he had authority from exchange subordinates for holding over prints longer than specified in the contract. The court indicated, he said, that this was sufficient to negative charges of wilful bicycling or holding over, which is necessary for criminal prosecution.

Stanley Company Earns $1,179,976 in Quarter

Quarterly earnings of Stanley Co. for period ending Nov. 30, 1929, reached $1,179,976, net, after all charges, including Federal taxes, but not embracing "extraordinary" profits arising from the sale of investments.

Bad Blood Held Cause of R-K-O Shakeup in N. W.

Minneapolis—Complete reorganization of the Radio-Keith-Orpheum division here has been completed by J. L. McCurdy, division manager, who recently succeeded Claud Saunders as district head. The shakeup is the biggest local upheaval in years. Bad blood extending down to the ushers, who went on strike last week, is said to have been the cause for the upheaval. The shakeup followed appointment of Nate Blumberg to assistant manager of the circuit with headquarters in Chicago.

Frank Burke, who has been with the organization five years, resigned as district exploitation representative rather than remain as manager of the President, St. Paul, to which he had been transferred. Edward Furni, for 15 years a manager in Minneapolis, St. Paul, Duluth and Winnipeg, also is out. The new district manager at the Hennepin-Orpheum here is Herbert Elisburg, in charge of the Twin Cities, Omaha and Denver.

Al Haynie, former Publix man, brought here by R-K-O several months ago, goes from management of the Seventh Street to management of the Hennepin-Orpheum. E. R. Franke, Milwaukee, is new manager of the Seventh Street. "Buddy" Priest, assistant publicity man at the Hennepin-Orpheum, has resigned.

Haynie attempted to organize the ushers along Publix lines, replacing the girls with boys. The service was in effect one week, when a walkout took place at the three Twin City houses. Ushers, many of them former Publix employes, are said to have been promised promotions as junior executives, salary increases and other concessions if they made good. After working a week, they were told of payroll cuts and walked out as a consequence. New forces were hired next day, and no old employes taken back. The strife was the first by ushers in the Twin Cities.

'29-30 Columbia Earnings May Reach $9.25 a Share

Current fiscal earnings of Columbia Pictures are expected to hit $9.25 per share, a high mark. New dividend basis will be established shortly for the stock.

Producers on Merry-Go-Round Due to Problem of Foreign Language Talkers

Local Censors Annoying

Hollywood—The big censorship problem today is not state control but local supervision over pictures in various communities throughout the nation. Colonel Jason Joy of the Hays' association is understood to have made this statement in outlining the new code to the Directors' Branch of the Academy. The job, he said, is to attempt to fashion production so that pictures are not cut to pieces when released.

Score Charge Is Showman Target; Attack System

(Continued from page 12)

under contract, by paying one-half their rental price, and five per cent of pictures on a percentage contract without payment. Whether one-half of the score charge should be paid for a picture not shown is to be paid, is one of the questions not acted upon. If the exhibitor defaults on such payments, the right of cancellation would be revoked. The exhibitor would receive credit of one-half the license fee in event the film is resold.

The contract proposals also will include retention of a majority of other clauses of the present standard contract, with changes and clarifications.

It is proposed that the short form contract contains provision for delivery of sound-on-film prints or of prints with disc recording. The voluntary arbitration agreement would be contained in this short form,

Amos 'n Andy in Talker On 1930-1931 RKO List

Amos 'n Andy, reputed to be the greatest drawing cards in ether entertainment, have been signed by RKO to star in one talker. The deal was made with the National Broadcasting Co. which is tied into the Radio family via RCA. The picture will be one of the early 1930-1931 releases.

2 Music License Suits At East St. Louis, Ill.

East St. Louis, Ill.—De Sylva, Brown & Henderson, New York music publishers, has brought a music license suit against Louis Menges of the State, and Remick Music Corp., has brought similar action against Ferd and Helen Ditzenberg, St. Clair. Infringement of copyright is charged in both instances.

"U" Re-Signs Three

Hollywood—Universal has renewed contracts for additional periods with Barbara Kent, William Wyler and Tom Reed.

Technicolor Cuts Prices, Allowing Contract Credits

Hollywood—Technicolor, which recently announced a cut in prices, explains that the saving to the producers, which it estimates will amount to $1,300,000, will be effected by allowing producers credit allowances on their existing print contracts. The major producers have been contracting for footage in Technicolor at a specific rate, but the company now is billing all companies in accordance with the contract price, but giving the following credit allowances: 1 cent per foot for prints where disc sound is used and 1.15c with sound track on film. The cut was made possible, officials stated, through increased capacity.

Grauman to Road Show "Hell's Angels" at $2

Hollywood—Negotiations pending between Sid Grauman and Howard Hughes are now set. Grauman is to take over road showing of "Hell's Angels" throughout the country and perhaps abroad.

Protest Against French Duty Increase Planned

Paris—Protest against increase in duties upon American films is planned by Harold Smith, representative here for the Hays association. The proposed increase, to be effective May 1, is via the indirect method of raising the arbitrary value of imported films.

"U" Promotes Two

Lou B. Metzger, general manager of Universal and head of the sales department, has appointed Leo M. Devaney, Detroit manager, to assistant eastern sales manager, with headquarters in New York, and G. E. Rosenwald is elevated from western division manager to assistant western sales manager, with headquarters in San Francisco.

Mack Transferred East

Hollywood—Roy Mack, director of Vitaphone Varieties musical shorts for Warners during the past year, is being transferred to the New York studios. Bryan Fox remains on the coast in charge of Vitaphone Varieties production.

Hollywood Prepares to Combat Foreign Activity in Multi-Linguals

[illegible] by the [illegible] foreign language countries, [illegible] by producers, who are greatly concerned over the prestige of American pictures abroad.

Emergency measures have taken the form of production of multi-linguals in Hollywood, with foreign language players engaged, but these moves are regarded as but a temporary stop-gap for the inroads being made because of language difficulties abroad.

Some producers are convinced that the solution is production of pictures in each foreign language country, particularly Germany, France and Spain. Steps toward this end are being carried forward.

The need for speed is seen in the activity of European producers in seeking to effect combines against American pictures. With Klangfilm Tobis' power shutting out practically all but Warner-controlled pictures in Germany, plans are under way for English, French and German combinations which will seek to cop the lead abroad from American pictures.

In some countries subtitles are being used in an effort to bridge language difficulties, while in others domestic-made talkers already are getting a good play.

In line with plans for foreign language talkers, Jesse L. Lasky sails Friday for Europe, accompanied by his assistant, Albert Kaufman. A week later, Adolph Zukor is to join them, and the party will travel together for two weeks. Lasky and Kaufman end their trip May 6 in order to be on hand for the annual Paramount sales convention May 15 at Atlantic City.

Foreign Language Problem Is Tackled by Shauer

Problem of foreign language talkers is being tackled by Melville A. Shauer, who this week became head of Paramount's foreign production activities. For the last two years Shauer has been special representative of the foreign department, with headquarters in Paris. His new post was just created by Jesse L. Lasky. Shauer now headquarters in New York.



M. A. Shauer

Ruth Wilde Trust Fund

Hollywood—The seven-year-old daughter of the late Ted Wilde, who died while directing a Harold Lloyd picture last fall, is to have a trust fund of $50,000, her mother, Phyllis Andrews, told a Probate court judge in seeking to be appointed administratrix. Miss Andrews will return to the screen to help create the fund.

Theatres Dispute Right to Show "U" Production

Baltimore—A court battle over the right to exhibit Universal's "Captain of the Guard" is being waged here, with the Rivoli instituting a suit for an injunction to restrain the Auditorium from showing the picture which, under its previous title of "La Marsellaise," had been advertised in the Rivoli lobby for a number of weeks.

The picture opened at the Auditorium on April 4 and on that day the Wilson Amusement Co., operating the Rivoli, filed the suit against the James L. Kernan Co., operating the Auditorium; the Interstate Film Co., Universal Film Exchanges, Inc., and the Universal Pictures Corp., an attorney from the home office of the latter being present.

Requiring the Rivoli to post a $12,000 bond, Judge Dawkins granted the injunction against the Auditorium, but at the close of the two and a half hour hearing the Kernan Co. was given permission to show the production if it posted bonds totaling $30,000.

It was claimed by the Rivoli that "Captain of the Guard" had never been rejected by that theatre although a telegram from the distributors stated that before "Captain of the Guard" had been offered the Auditorium, the Rivoli had rejected it.

The picture opened at the Auditorium Friday night, April 4, and continued there throughout the week beginning April 7. It is understood the Auditorium has an option to run it three weeks thereafter, if it chooses to. The top price for the engagement was raised to $1.

Rosenbush and Bernstein, attorneys for the Rivoli, have sent out registered letters to all first-run theatres in Baltimore stating that if any Universal picture is run without first being rejected by the Rivoli, court action will be taken in the matter.

The trial of the suit is scheduled to come up soon.

Lloyd Signs Barbara Kent

Harold Lloyd has signed Barbara Kent as leading lady in his forthcoming all-talking picture, "Feet First," which will be distributed by Paramount. Miss Kent was borrowed from Universal. She was leading lady for the comedian in "Welcome Danger," his first talker.

R-K-O to Make "Iron Trail"

Hollywood—RKO has purchased talker production rights to "The Iron Trail" and will make picture for next season. Jane Murfin is adapting and dialoguing the story. With "The Silver Horde" this gives this company two Rex Beach yarns.

Talkers vs. Radio

Chicago—In a newspaper interview this week Superintendent of Schools William Bogan asserted that in his opinion talkers will replace radios in the public schools.

Daring Dave's Deeds

Dave Bader's back in town and the old brain is still clicking. As soon as he sat down at his desk he reached for his Ediphone and dictated the following letter to Red Kann:

"Back from the land of snow storms, and er, er, er—Therefore brought back the enclosed momento of that glorious city—Chicago. Nothing to do with any of your remarks, wise cracks, or write-ups, nor of my esteem of you. Just a gift from the Windy City."

The envelope contained four bullets.

U. S. Financing For Australian Circuit Sought

American capital will be sought for development of theatre construction in Australia and New Zealand by the Fuller variety circuit which is sending a representative to New York for the purpose. This representative, due in New York this month, will consolidate agreements for the wiring of the Fuller and Williamson circuits. The firm has renamed its Fuller at Sydney the Roxy. It has been wired as have vaudeville houses at Melbourne, Adelaide and Brisbane. All of the circuit's houses will switch to pictures.

Ufa Shows Educationals Only at Sunday Matinees

Berlin—Ufa has instituted an innovation in its theatres in Berlin with the introduction of Sunday educational matinees, at which only educational films are shown. The Ufa management assumes that the community of educational-fans is much larger than generally anticipated and that many intellectuals may be added to the number of film friends if they are occasionally offered a full program of educational shorts. Recently the Kammerlichtspiel, Ufa theatre in the center of Berlin, has been showing an exclusive program of educational shorts on Sundays with much success. The experiment has been so satisfactory that Ufa has decided to introduce these educational matinees as a regular institution.

Screen Struck Damsels Seem Stuck by Slicker

San Francisco—Dreams of a score of San Francisco girls of being glorified on the silver screen were rudely shattered with the arrest of Bobbie de Selen, alias Sellan. A detective arrested de Selen on complaint of Warners, who charge that de Selen has been representing himself as the Western manager of the motion picture producers, and having a gay and profitable time promising screen struck girls careers in Hollywood. According to the detective, he induced a score of girls to attend his studio "rehearsals" to depict "Night Life of San Francisco." He promised them, it is charged, that checks would arrive from Warners and that a big banquet would be held and the actual work of "glorifying" the beauties start.

Louella Throws Wrench; Busts Up Swell Idea

Hollywood—Several weeks ago, an official of the Producers' Association decided that studio press departments should not continue to give out "exclusive" news on casts and pictures to any of the column writers of the dailies and syndicates. A meeting of studio press agents was held, and the new law explained to them with instructions that it was effective immediately.

At the time, Louella Parsons, editor of Universal Service, was in the East. Although the edict was apparently aimed directly at her, she made no comment. Soon various studios started to squawk about premature announcements breaking in the Parsons column. In two instances tip-offs were given about stories for which dialogue rights had not yet been closed with the authors, resulting in the latter tilting prices when they discovered the studio was ready to go into production.

It was finally decided to call the whole thing off, and a committee headed by Mark Larkin, publicity counsellor of the Producers' Association, waited on Miss Parsons to explain things would operate as previously.

The boys got the shock of their lives when the Universal Service editor informed them she preferred to go along under the new ruling—it was working great for her—and she would hesitate to change back. The meeting broke up with Louella refusing point blank to "be a good girl and play ball."

Studio executives are reported to be worried over the kick-back, as the premature announcing of stories will likely cost thousands of dollars during the course of a year.

Just another good idea gone wrong.

Milton Sills Signs Fox Contract; "Sea Wolf" First

Milton Sills has been signed by Fox Films to a long term contract as the result of his work in "A Very Practical Joke." Mr. Sills' first picture under the new contract will be the lead in Jack London's story, "The Sea Wolf," which Alfred Santell will direct.

Stahl Back to the Fold

Hollywood—John Stahl has returned to M-G-M and is now working on the adaptation of "Remote Control" preparatory to directing the talker. Stahl was under contract to Louis Mayer for several years before joining Tiffany-Stahl as producing head two years ago.

Hail the Theme Song

Hollywood—An unknown song writer has composed a current popular theme song dedicated to film supervisors and associate producers. Title of the number is "A Little Hiss Each Morning."

• Stop Us If We're Wrong •

RALPH WILLIAMS is now exchange head in the Universal home office as assistant Eastern sales manager. He will have supervision, under Ted Schlanger, over all the Southern exchanges and sales to the Dixie Circuits.

* * *

Rupert McAllister, formerly a motion picture stunt flyer, and T. Worden Hunter, president of the Bach Aircraft Corp., and the Los Angeles Metropolitan Airport, were killed at Garden City, L. I., when the airplane in which they were riding crashed.

* * *

C. C. Ezell, Warner general sales manager, is making a three-weeks tour of Kansas City, Dallas, Oklahoma City, New Orleans and Atlanta.

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Speaking of the "good old days," Maurice Black, who appears in Pathe's two-reeler, "Live and Learn," started in the industry as a prop boy with the old Reliance Company in New York.

* * *

M-G-M's "The Divorcee," starring Norma Shearer, was selected as the first picture to be shown aboard the reconditioned liner, Leviathan. Four hundred newspapermen attended the preview.

* * *

Lila Lee will play the girl lead in Lon Chaney's first talker for M-G-M, "The Unholy Three," which Jack Conway directs. Elliott Nugent has also been assigned.

* * *

Ralph J. Walsh, formerly in charge of Warner Stanley theatres in the Pittsburgh district, has been appointed manager of RKO Hippodrome, Cleveland, to succeed William Watson.

* * *

Having completed "Revenge of the Rio Grande," in which he starred, Bob Curwood has left for New York to complete releasing arrangements for the picture. Curwood will make a series of six western talkers, with next production scheduled for May.

* * *

W. L. Kerr, previously associated with M-G-M, has been appointed southern Ohio sales representative for RKO Phototone, with headquarters in Cincinnati.

* * *

Although Ann Harding is working at First National in "Girl of the Golden West," Pathe is preparing the cast for "Holiday," her next, under terms of contract with that organization. Mary Astor, Monroe Owsley and William Holden have been signed for parts in support. E. H. Griffith will direct.

* * *

E. E. Wellman has been appointed manager of the Electric at St. Frances, Kans.

* * *

Al Short, recently signed as musical director for Tiffany, is assembling both male and female choruses for various numbers in "Resurrection," which Phil Goldstone will produce for Tiffany. Prior to joining Tiffany, Short was director-general of music in the South and West Coast for Publix.

* * *

Ben Fish, personal representative for Samuel Goldwyn, will henceforth make Cleveland his headquarters instead of California. His family is now on the way to join him there.

* * *

Ann Brody has been added to the cast of "The Fall Guy," which Leslie Pearce is directing. Others in cast include Jack Mulhall, Mae Clark, Pat O'Malley, Ned Sparks and Tom Jackson. For RKO.



Elderly Lady (on first crossing): "When does the feature picture start, sonny?"—From "Life."

RUTH WARREN, comedienne, is at Fox Movietone City on a term contract. She was a featured comedienne on Broadway for five years. Some of her principal roles were in "Sweet Little Devil," "Keep Cool," "Pardon Me," "Kitty's Kisses" and "The Love Pirate." She recently headlined in vaudeville.

* * *

George Herman, stage contortionist and dancer, has been imported from New York by RKO to appear in one sequence of "Dixiana," which Luther Reed is producing.

* * *

Percy Marmont, former star and featured player of silent productions, has returned to Hollywood for talkers. He has been living in England for the past two years.

* * *

Irving Cummings has been assigned by Fox Films to direct Victor McLaglen in his next picture, "Good Intentions."

* * *

Messrs. Fine and Kramer have notified Cleveland exchanges that they have closed the Fairyland and that the house is to be dismantled.

* * *

Thomas Abdoo has purchased the Royal at Akron, O., from Andrew Turner.

* * *

Leo Devaney, who has been temporary manager of the Detroit Universal exchange, has been called to New York to fill an important home office position. Harry Scott, former Pathe district manager, has been appointed Universal resident manager in Detroit.

* * *

Si Seadler's passionate-red roadster has been sadly neglected ever since his chief, Howard Dietz, left for the M-G-M lot in Culver City to give new product the double-o. And here's the reason: Si has been holding down Howard's job, and his own, two tough assignments.

* * *

Harriette Lake is latest addition to M-G-M list of contract players. She has had neither stage nor screen experience, but has had training in music and voice culture.

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The Cameo in South Orange, N. J., has been purchased by Norken, Inc.

* * *

Fire destroyed the Fox Theatre at Vallejo, Calif., wih a loss of $50,000.

* * *

George T. Cruzen, manager of the Paramount Theatre at New Haven, Conn., has been promoted to district manager, with headquarters in Springfield, Mass. Eugene A. Curtis, publicity manager of the Paramount, has been named district publicity supervisor.

A [illegible] next, "The Cave Man," which Victor Schertzinger is directing.

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[illegible] purchased the Royal at Unionville, Mo., from Guy and Ted Allen.

* * *

Robert Armstrong has been signed for a featured spot in RKO's "The Railroad Man." Louis Wolheim will be co-featured.

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[illegible] signed to a term contract by M-G-M to direct both English and German versions of talkers.

* * *

Jake H. Lutzer, salesman for Universal at Dallas, has been appointed manager for "U" at Indianapolis.

* * *

Blanche Frederici has been added to the cast of "Billy The Kid," M-G-M production being directed by King Vidor. John Mack Brown has the title spot.

* * *

Sam Richblum, who has been sales representative in the Cincinnati territory for General Talking Pictures, has been appointed sales representative for the entire state with headquarters in Cleveland.

* * *

Polly Moran has been assigned a comedy role in William Haines' current production, "Easy Going," which Fred Niblo is directing. Others in cast include Francis X. Bushman, Jr., Buddy Roosevelt, Charles Middleton, Cliff Edwards and Leila Hyams.

* * *

The Erie Theatre, one of Cleveland's earliest picture houses, has been closed and is being converted into a freight depot. Dave Polster operated the theatre.

* * *

"Alias French Gertie" has been set as release title of RKO picture starring Bebe Daniels originally made under title of "Smooth As Satin." "Cooking Her Goose," also produced by RKO, will be released as "Runaway Bride."

* * *

Wilfred Lucas, Martha Sleeper and Edwards Davis have been added to the cast of Cecil De Mille's current filmusical for M-G-M, "Madame Satan."

* * *

Earl Crooker, 26-year-old author, whose works have appeared in numerous magazines and been used on the stage, has been signed by Fox to join the Movietone staff of writers.

* * *

Fred Schram and Nate Schultz of Cleveland have purchased the 100 per cent dialogue feature, "North of '49," for release through Ivanhoe Film Exchange for Ohio, Kentucky and Indiana.

* * *

Warners have purchased an original story, "Married in Mexico," authored by Pierre Couderc and Hal Davitt. Production for next season release.

* * *

Joseph Meyer is the latest song writing importation from New York. M-G-M brings him out on a term contract to compose original numbers for filmusicals.

* * *

Al Dubin and Joe Burke, song writing team under contract to Warners, have been assigned to write a new musical score for "Top Speed," a First National filmusical special. At the same time, the Dubin and Burke combination are writing original song numbers for "See Naples Or Die," a Warner filmusical.

Some Inside Dope On Pictures and Picture People

They Say That—

Paragraph Pickups from the Columns of Contemporaries

TALKIES in their rapid development have been a mixed blessing and curse, but they are bringing nearer to actuality a proper equation in the casting offices. There's many a leading lady who had her name in Broadway lights because her face and her contours made good camera material, who will be glad to make the Oshkosh and Reading circuits after she has opened her mouth.—*Screenland.*

* * *

It is said that a merger is in prospect of Radio and Columbia Graphophone. Think this is being circulated by the Gramophone pool.—*Ticker Editor, Daily Investment News.*

* * *

Another well publicized Hollywood romance which has gone on the rocks is that of Mary Philbin and Paul Kohner, the young Universal executive. The inside story of this little tragedy is one of the most weepy things. Paul chalked up what is possibly a world's record of six years of unbroken platonic devotion to Mary, and during the last half of that period has been engaged. Convinced that she had a spark of mental and artistic brilliance which only needed proper development to make her the supreme product of Hollywood's melting pot, Paul has devoted almost every moment of those six years to her. He has taken her to scores of concerts, introduced her to the work of the finest authors and artists, and worked steadily on what he was convinced was the germ of great genius as an actress. He has fought tooth and nail with other studio executives to build up her career. Last year, Carl Laemmle sent Paul on a mission to Europe. Shortly after his return it came to his attention that Mary was taking rides in the roadster of an enormous he-man from the Open-Space belt.—*Motion Picture Classic.*

* * *

Rudy Vallee's book is called Vagabond Dreams Come True, but if our vagabond dreams came true there wouldn't be any Rudy Vallee.—*Life.*

* * *

Maxine Glass, a co-ed of University of Southern California, is flashing a diamond solitaire which she says is a gift from Richard Dix. Richard neither admits nor denies the sweet tale. . . . After making a go of it for 23 years, William Farnum is being sued for divorce by his wife, Olive Ann Farnum. . . . When John Barrymore goes to parties and gets un-Constitutional, he has a way of reciting "Hamlet." . . . Al Jolson is a great bromo-seltzer imbiber. . . . Pola Negri has made up with her Prince and her suit for divorce was withdrawn from the Paris courts.—*Screen Romances.*

* * *

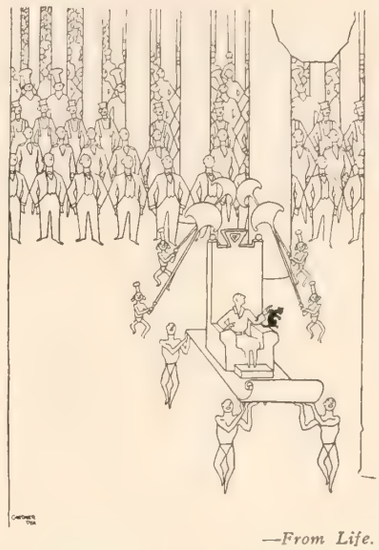
One of the most tragic stories in Hollywood is that of Anna Q. Nillson. Almost two years ago she was thrown from a horse and suffered a fractured hip. Since that time she has prayed for recovery. Although confined to her bed, her room became a salon. Her friends did not desert her. When she was able to be up and around at last she moved to Malibu Beach, hoping that the salt air would help her. Just recently she has undergone another operation. A piece of bone was taken from her shin and grafted to the hip bone. It will be months before she is up again.—*Photoplay.*

Low-down on the Sobbies

"New Yorker" describes the movie-society editor in this manner:

The social gadabout of Hollywood
Attends a dozen parties every week
Bearing her notebook, as a scribbler should,
Accepting tributes to her last critique,
And basking in the hospitality
Of filmdom's latest favorite, whose Scotch
And cigarettes are plentiful and free.
Time slips away. . . . The scribe ignores her watch.
A Latin lover stoops to kiss her hand,
A sudden thrill that finds her acquiescent.
"Gladys, I must be off. It's been too grand.
Have I the names of everybody present?
Good night." They watch her leave, erect and solemn.
And hope for mention in her Sunday column.

Cecil B. De Mille Puts Out the Cat



—*From Life.*

WHILE the producer-sponsors of the move are proclaiming it a necessity to protect the Hollywood film players, certain of the personal representatives charged this week that the whole so-called agent investigation is a shield behind which the producers are planning a general lowering of wages in the film industry.—*Inside Facts.*

* * *

It is whispered a pretty actress submitted to the extraction of all upper and lower teeth. A gum infection brought about by drinking poisonous liquor was blamed by the officiating dentist.—*N. Y. American.*

* * *

Pearl White, former serial queen, is writing her memoirs in France. . . . Chaliapin, the great Russian basso, has cut his price of $300,000 to make a talkie in half. . . . Mitchell Lewis wounded Bert Wheeler when a trick knife throwing scene didn't click. . . . Over in London, vaudeville managers wouldn't book Davy Lee, because when Jackie Coogan went over there he flopped. Evidently their motto is: Quit kidding us! . . . Skeets Gallagher is being sued for $10,000 by Sue Brighton, a dancer, because of injuries received in an automobile accident. . . . Montagu Love is suing Tiffany for alleged back pay. . . . Jack Luden and his frau are through. . . . Joan Crawford's brother just got a divorce. . . . Helen Twelvetrees is trying to get one. . . . Joseph Schildkraut's wife has brought their differences to court. . . . Marion Nixon and her husband aren't getting along any too well, it's reported.—*Film Fun.*

* * *

Whatever other people may say of the motion picture industry, it is still enthusiastically approved by Will H. Hays.—*N. Y. Herald-Tribune.*

* * *

F. Richard Jones rejected numerous gilt-edged offers from producers after the knockout success of "Bull Dog Drummond." The reason, it now develops, is that for many months he has been battling a nervous breakdown. . . . Arthur Somers Roche is flirting with the movies. However, he has such a dizzy notion of what his services are worth that even the practiced dollar jugglers of Hollywood are aghast. —*N. Y. Daily News.*

* * *

We encountered the other night a young woman who is a booster for young Carl Laemmle, Jr., and it is our experience that you don't find many such. She is Grace Hayes, who has just completed a role in Paul Whiteman's "King of Jazz Revue" at Universal Studios. In private life she is the wife of one of the seventy-one Foys.—Gerhard, N. Y. Eve. World.

THEN there was the chap who wrote his Congressman asking for the appointment to Roxy's.—*Judge.*

* * *

The betting is that Marilyn Miller's engagement to Michael Farmer won't last until her new picture, "The Good Bad Girl," reaches completion.—*N. Y. American.*

* * *

The only difference between columnists is the number of dots they use between sentences.—Life.

* * *

Jack Oakie's real last tag is Kesterson. . . . Fred Fradkin, the fiddler, and Ruth Mann, 17, were sea ed in Hollywood March 20. . . . Actor's Equity, with a fast-growing list of unpaid dues, is shelving most of its help. . . . Edmund Goulding and Mary Lewis are plenty that way. . . . Warner Bros. will have a sheet-music shop on almost every corner, a la United Cigar Stores, and give coupons, too. . . . Anna Fitziu is a Hollywood egg-ayer, her six weeks of dieting failing to make her a cinema sylph. . . . La Guinan says: "I'm a good girl at heart. But I have a bad heart." . . . The Charles Kenyons (Jane Winton, the cinema star), are amicably abrogating it so she can be sealed to a Park Avenuer pediculous with pelf. . . . The Arthur Loew-Helen Morgan romance is co'der than a head waiter's snub. . . . Claire Windsor's pash last week was Philip Plant.—Winchell, *N. Y. Daily Mirror.*

* * *

Success in Hollywood is a fickle thing. Take the case of Norma Shearer, who after "The Last of Mrs. Cheney" was acclaimed as having one of the finest voices in talkies. Yet for some reason her contract with M-G-M was not renewed. Al Green, who turned out "Disraeli," was also let out by Warners. And Zoe Akins, who rated bouquets for the way in which she adapted "Sarah and Son" for Paramount, got the gate in spite of good notices. Try and figure it out!—*N. Y. Telegraph.*

* * *

About the only excitement left in going to the theatre is trying to get through the traffic. —*N. Y. American.*

* * *

The brave spectacle of little Mary Astor carrying on after the tragic death of her husband, Kenneth Hawks, excited the admiration and pity of cinemaland. But at last overwrought nature has asserted itself. Miss Astor suffered a nervous collapse the other day and is in bed under the care of a physician and a nurse. She will have a long and weary fight back to health.—*N. Y. Daily News.*

* * *

Bill Atkinson and Georgia ("Simple Simon") Payne are in The Throes. . . . That pulchritudinous lass who clung to Harry Richman at the Club Abbey Friday night was Gracie Worth. . . . Milt Gross will head his own animated cinemacartoonies shortly. . . . Herb Brenon, Jr., son of the flicker director, becomes managing director of the Publix theatre in Gardner, Mass. . . . That certain gullible Hollywood gent is now convinced that Vilma Banky and Rod la Rocque still care. . . . Rudolph Friml, signed to musicalize the Evelyn Laye flicker, went into a pout and mal-de-mered suddenly to England.—N. Y. Graphic.

We'll Keep the Secret

Among other tragedies of Broadway's literary treadmill is the one reported by Walter Winchell, concerning a writer who is the personal sec'y to a movie magnate who has decided that a biography is good ballyhooey. The sec'y, an obscure chap, has been collecting data on his chief for six months, jotting down all the necessary info in his loose leaf volume. It is not in narrative form—just data.

"But here's the gag. His labors are to be turned over to some writer with a reputation, who will get the huge chunk of dough, while the actual biographer might get as much as fired."

High and Low On Music Row

MUSIC publishing executives are staging an exodus from New York. Jack Robbins, of Robbins Music Corp., has left for the Coast, where he will confer with M-G-M executives on musical exploitation and spotting in productions. Louis Bernstein, president of Shapiro-Bernstein & Co., Inc., left for Hollywood, where he is to be tendered a dinner by members of the American Society of Composers, Authors and Publishers. Frank Goodman, president of Handman, Kent & Goodman, also is trekking westward to preview forthcoming Universal productions and arrange for the exploitation of the music. Pat Flaherty, general manager of the Red Star Music Co., Inc., left for Chicago to arrange exhibitor tie-ups in connection with the music of "Song o' My Heart." Ira Schuster, of M. Witmark & Sons, headed for Boston, where he will endeavor to boost sales in Beantown. Danny Winkler, general manager of DeSylva, Brown & Henderson, took a choo-choo for the Capone stronghold, and Paul Jonas, of Handman, Kent & Goodman, came back from Baltimore, bid his boss, Frank, goodbye, and then continued on to Boston, where, no doubt, he and Ira will vie for the plug of the brass band which is featured nightly on the Boston Common.

* * *

William Rose, Inc., a subsidiary of Robbins Music Corp., has what looks to be three hits in the United Artist picture, "Be Yourself," starring Fanny Brice. The songs are "Kickin' a Hole in the Sky," "Cooking Breakfast for the One I Love" and "When a Woman Loves a Man."

* * *

Sammy Lerner, special service director for DeSylva, Brown & Henderson, has prepared a novel slide featuring "Sing a Little Theme Song" from the Warner production, "Hold Everything," which will soon open at the new Hollywood theatre. It must be pretty good, since organists at 15 metropolitan theatres have already sent requests for the slide.

* * *

Before Harry Woods left for the Coast to compose for M-G-M, he placed a number called "Be Careful With Those Eyes" with Gene Austin, Inc. Marty Bloom played the song for us and we've been humming the tune ever since.

* * *

Everybody seems to wonder what it is that is wrong with the music business. Personally we think that it's because there is a shortage of the Winkler, Robbins and Bernstein type of executives.

* * *

Bibo-Lang has secured the rights to publish the score contained in the Tiffany production, "Sunny Skies," with a cast including Benny Rubin, Wesley Barry and Marceline Day. The songs are "You For Me," "It Must Be Love," "Wanna Find a Boy," "Sunny Days" and "So Long." That weekend visit in the Bibo-Lang office likes the chances of "You for Me."

* * *

Ben Bornstein of Ager, Yellen & Bornstein, Inc., feels that he has another "Happy Days Are Here Again" in "Song of the Dawn," one of the songs from Paul Whiteman's Universal production, "King of Jazz." Milton Ager and Jack Yellen wrote this tune.

* * *

Joe Davis is back in town with "Sweethearts on Parade," which he brought from Milton Weil in Chicago. He believes that the song, themed in a Columbia picture of the same name, can be revived.

* * *

What is the name of the music executive who is making himself very unpopular with the boys on the street? PINCUS.

Montreal Chains Agree with Indpts. On Debt Payments

Montreal—Independent exhibitors and chain owners have agreed to kick in with $60,000 to clean up the debt arising out of their combined fight against the government's ban on children at theatres.

When the battle was over, the ledger of the Quebec Theatres Managers Ass'n showed the $60,000 balance on the red side of the ledger and members disagreed on the method of reimbursement. Finally, after several hot tilts, chains agreed to pay two-thirds, with smaller owners making up the difference. The contribution by the chain organizations has been guaranteed, but is held up pending the collection of one-third from independents.

Gene Buck Seeks Repeal of 2-Cent Royalty Limit

Gene Buck, president of the American Society of Composers, Authors and Composers, has petitioned the House Committee on Patents to pass the Vestal bill for the repeal of the two-cent maximum royalties on records by the copyright laws. Buck hopes for the ultimate freedom to composers to obtain whatever price they could on their works. He is opposed by William J. Donovan, who on behalf of Radio-Victor, Columbia and Brunswick record companies, claims that such a measure would make possible monopolies by the publisher or copyright owner of a composition.

13 Songs in "Dixiana"

Hollywood—Thirteen new songs have been composed by Harry Tierney for RKO's first original film operetta, "Dixiana," which was also authored by Tierney.

Bebe Daniels will sing "Magnolia," "A Tear, a Kiss, a Smile," "I Am Your Baby Now." Everett Marshall will baritone "Goodbye Old Pals" and "The Break of Dawn," while Miss Daniels and Marshall will duet "Dixiana," "Love is Like a Song," and "Mr. and Mrs. Sipp." Luther Reed is directing.

Music Recording Tie-Up

Famous Music Corp. has arranged with the Columbia Phonograph Co. for the recording of the musical numbers in Buddy Rogers' latest Paramount picture, "Safety in Numbers." The songs, "My Future Just Passed," "The Pick-up," "You Appeal to Me," "Do You Play, Madame?" and "Pepola" were written by Richard Whiting and George Marion, Jr.

Witmark Moves Office

Isadore Witmark, executive president of M. Witmark & Sons, publishers to Warner and First National, has moved his offices to the Warner Bros. Building.

Apple Elected

Baltimore—Oscar Apple has been elected president of Local 40 of the American Federation of Musicians.

Before the "Mike" In N. Y. Studios

SINCE [illegible] for her work with Frank Morgan in "Queen High" at the Paramount Long Island studios, Charlie Ruggles has been taking it on the chin or rather on the chest as his upper lip. He had to part with one of his dearest possessions, his moustache, which was shorn, shaved, eradicated, annihilated, or what have you. O Tempora, O Mores!

* * *

Can you by any stretch of the imagination picture Frank Morgan without his'n? And not only does Frank flaunt his soup strainer before Charlie's clean-shaven face, but he also puts it to good use in his villainy towards Helen Kane and Victor Moore in "Dangerous Nan McGrew."

* * *

New talent was uncovered at the Paramount studios during last week's shooting of "Queen High." Director Fred Newmeyer, needing three extras, used George Noffka, unit manager; Mark Howe, assistant director, and Frank Mandel, the producer, for a sequence, and the boys showed some real histrionic talent.

* * *

Johnny Green, who joined the Paramount musical staff as a piano player and technical advisor, has been assigned to write the music for "Queen High," and has also been promoted to assistant to Frank E. Tours, musical director at the Long Island studios. That boy sure knows his sharps and flats.

* * *

Mr. and Mrs. Jack Norworth have recently completed a Vitaphone variety entitled "The Nagger," a farce comedy of married life. This is Norworth's second appearance, his first one opposite Texas Guinan in "Queen Of The Night Clubs."

* * *

Lew Fields, after completing his feature picture with his old crony, Joe Weber, on the Coast, was starred in "In The Good Old Summertime," which was just completed at the Eastern Vitaphone studios. Fields wrote the sketch, which centers around a beer garden back in them thar days when men were men and steins were just a nickel.

* * *

Somebody got ambitious and wrote a one-reeler entitled "The Devil's Parade," which was Vitaphoned at the Warner's Flatbush plant last week. The action is red-hot with a musical revue set in Hades. The cast includes Sidney Toler, Joan Blondell, Gerald Oliver Smith, Harry Clarke, Eddie Green, the colored comedian, and a score of chorus girls from "Fifty Million Frenchmen."

* * *

Bill Quinn, chief still man at the Warner studios, owns and operates over 650 neckties, and has never been seen wearing the same one twice. Can you tie that?

* * *

George Hale, stage producer of "Strike Up The Band" and "Heads Up," has been signed by the Vitaphone Corp. to stage a series of rhythmical Varieties at the Eastern studios. The first, called "Office Steps," has already been finished, and the second one, with the tentative title of "The Devil," is now in preparation. Satan is getting a lot of publicity over in Brooklyn these days.

* * *

Wallace Ford and Lenita Lane are featured in "Fore," a sketch revealing the trials and tribulations of a golf-crazed married man. Edmund Joseph directed this Variety, which was written by Guy Bolton and adapted by Stanley Rauh.

THE STUDIO SLEUTH.

Bold Racketeering Of Better Films Bodies Alleged

(Continued from page 22)

not already determined as organization policy to do or write or say. Our monthly list of endorsed pictures is made possible by the tireless service of volunteer workers who preview in the studios of New York and Hollywood and report every picture released by the producers in this country as well as most of those from abroad in written formal ballot.

"The Hays office has helped us by answering the thousands of technical questions that pour in to us from radio fans, schools, clubs and groups all over the world. They have received and acted upon our uncounted suggestions for the improvement of pictures. The only suggestions we have ever received from the Hays organization have come to us from Governor Milliken, who heads the public relations department. He has urged us to be more particular in our detailed criticism of pictures; to maintain our high standard of criticism, and to register our every complaint with him."

Code Will Not Be Taken Seriously, Watts Predicts

(Continued from page 22)

placed himself among the most gallant of pathfinders. When Monte Bell produced 'The Lady Lies,' which, at one thrust, smashed through every inhibition set up by the Hays code; when Lubitsch made those daring—for the cinema—sex farces of his; when even so minor a film as Mr. Barthelmess's 'Drag' got fairly courageous about the subject of divorce, the cry for more censorship was no doubt considerably aided, but valuable additional evidence was provided that the cinema is worth saving.

"Nevertheless it is only fair to admit that the Hays commandments were not prompted by any terror on the part of the film conservatives, any suspicion that the radicals were about to dominate the talking cinema. These occasional revolutionaries are so emphatically in the minority that their plight is still more than ordinarily pitiful. The new code, it is safe to say, was merely devised to ward off the attacks being made by reformers so frantic that they regard even Will Hays as a subversive radical. The whole matter really isn't very important save to remind us that there are some people left in Hollywood with genuine artistic courage."

Belgian History Filmed

Brussels—Preparations are being made in Belgium for the production of a national historic film to be entitled "The Pageant of Belgium." It will be a silent film with a long version for Belgium and a shorter one for foreign countries. It will deal with the history of Belgium from the time of the Romans down to the death of King Leopold, and the Belgian Government has agreed to provide 7,000 costumes of different periods.

Wellman Gets Story

Hollywood—William Wellman's initial picture for Warners will carry title of "Maybe It's Love," from an original by the song writing trio of Sidney Mitchell, Archie Gottler and George W. Mayer. Joseph Jackson is writing the adaptation and dialogue. Cast signed to date includes Joe E. Brown, James Hall, and Evelyn Knapp

"Six Syllable" Busy

Mike Simmons, general impressario of the multiple syllable for Sono Art-World Wide, this week closed a number of co-operative knick-knacks for his outfit. Included is a deal with the Macaulay Co., publishers of "Reno," in which Ruth Roland returns to pictures, to market a special edition tying in with the picture. Mobo Auto Polish will feature Reginald Denny in copy in the "American Weekly," thereby reaching 6,000,000 readers. Auto-Strop razor will do likewise with Edward Everett Horton who stellars in "Once a Gentleman." Mike says he has more, but is saving them for Yom Kippur week which is his "fast" week.

Civic Leaders Deny Receipt Of Hays' Money

(Continued from page 22)

Distributors of America, Inc., resent these implications and wish to state publicly that no monetary compensation whatever has come to us or to our organizations as a result of our cooperation with the motion picture industry, nor has money been offered or sought

"The industry has asked nothing but our advice and counsel on matters of picture production, and has given nothing in return but their respectful and effective consideration of the proposals that we have made. In addition to presenting special criticisms and making suggestions for motion picture improvement, we have considered it a privilege to help stimulate support of a number of highly commendable pictures that were not attracting sufficient patronage to pay for the cost of production. We believe that lack of public support for meritorious productions has been one of the deterring influences in motion picture improvement.

Will Continue Activities

"Our only compensation has been a large amount of personal satisfaction in performing what we believe to be a public service by helping in the progressive improvement of motion picture production and in influencing the recent adoption by all leading motion picture producers of an excellent and far-reaching code of ethical practices. We expect that as long as we as individuals are interested in motion picture betterment we will continue to bring to the motion picture industry, by this and whatever other means are at hand, our criticisms of shortcomings and our encouragement of worth while productions.

"It can be definitely stated that every suggestion which we have ever transmitted to the motion picture organization or to Will H. Hays has received prompt and courteous consideration and has been carried out effectively in so far as it was reasonably possible to do so. Although there have been many difficult situations and problems coming before us, we have felt that this plan of public participation in motion picture improvement has resulted much more satisfactorily than anything else of which we have known."

The Signers

The statement was signed by the following:
Lee Hanmer, Russel Sage Foundation.
James E. West, chief Scout executive, Boy Scouts of America.
Mrs. Richard R. Russell and Mrs. William H. Pouch, Daughters of the American Revolution.
Mrs. Charles J. Reeder and Mrs. Malcolm P. MacCoy, New York State Federation of Women's Clubs.
Colonel Roy W. Winton, Amateur Cinema League.
The Rev. Howard M. LeSourd, School of Religious Education and Social Service, Boston University.
Mrs. Clarence M. Busch and Mrs. R. C. Heflebower, National League of American Pen Women.
Mrs. Francis J. Flagg, American Association of University Women.
Howard S. Braucher, Playground and Recreation Association of America.
Dr. Augustus O. Thomas, president, World Federation of Education Associations.
Mrs. Jerome M. Stearns, National Commission of Protestant Church Women and National Council of Federated Church Women.
Mrs. Thomas A. McGoldrick, International Federation of Catholic Alumnae.
Harry S. Meyers, Northern Baptist convention.

Good Old Days Ended by Hays' Nice Beatitudes?

(Continued from page 22)

lows on the top layer of the Maybasket. No seats reserved after 7 P. M.

'Charity Begins at Home'

"The sanctity of marriage will also be upheld on the screen. But Mr. Hays does not explain how he'll uphold it in Hollywood and Beverly Hills. That must be two other fellows' job.

"Scenes of passion will be eliminated when not essential. Well, Greta Garbo is going to be a big disappointment when she plays Little Red Riding Hood. There is no sex appeal in kissing a wolf, even the way Greta does it.

"We guess the good old days are all over, with Mr. Hays's beatitudes in effect. If you want to see something rousing in feminine appeal, you will have to wait for a newsreel talkie of Ella Boole delivering an anti-liquor speech."

New Duties for Dowling

Hollywood—Pat Dowling will act as general manager of the Industrial Picture Department of Metropolitan Studios. The latter will produce sound pictures for manufacturers and commercial firms for general advertising through non-theatrical showings. Deal is reported to have been made whereby ERPI will swing inquiries for commercial work to Metropolitan Studios in the future. Metropolitan is owned entirely by Al and Charles Christie, and Dowling has been with the latter producers for many years as advertising and publicity manager. He retains the latter post in addition to his new duties.

Browning Switches Again

Hollywood—Tod Browning's first production for Universal will be "Little Buddha," an original written by the director. Henry La Cossitt is writing the screen play, while Tom Reed will dialogue. Picture goes into production in June, when Universal re-opens after current end-of-season shut-down.

Rogers' Third Set

Hollywood —"See America First," an original comedy by Owen Davis, Sr., has been selected by Fox as the third starring talker for Will Rogers. Picture goes into production immediately upon completion "So This is London." Homer Croy is writing the adaptation and dialogue.

After "Penrod" as Talker

Hollywood—RKO is reported to be negotiating for the talker film rights to Booth Tarkington's "Penrod." Silent production was made by J. K. McDonald several years ago for First National.

Lubitsch Making Filmusical

Hollywood—Ernst Lubitsch's next Paramount production will be a filmusical special for next season release. Jeanette MacDonald will be one of the featured players.

• Briefly Told •

Plugging Orchestras

Covington, Ky.—L. B. Wilson, head of the chain bearing his name, also operating radio station WCKY, has arranged the broadcast of orchestral features by leading Cincinnati musical organizations, in hopes of influencing public in favor of restoration of music in theatres. Broadcasts are accompanied by strong plugs for reinstatement of orchestras.

Actresses Reunited

Hollywood—Joan Crawford, Anita Page and Dorothy Sebastian—feminine leads in "Our Dancing Daughters," will be reunited in M-G-M's second sequel to that production, "Our Blushing Brides." Harry Beaumont, director of the former opus, is also a repeat with the new picture. Robert Montgomery will be featured.

"Skippy" on the Screen

Hollywood—Film rights to a cartoon strip and a Broadway play were acquired by Paramount this week. "Skippy," Percy Crosby's juvenile cartoon, will be transferred to the featured spot in a talking production to be made by Paramount. Gelett Burgess' stage play, "The Cave Man," will serve as George Bancroft's next starring talker.

Buster's Babies

Hollywood—Buster Keaton's next talker comedy for M-G-M will probably be "War Babies," an original story with an army background. Edward Sedgewick will direct.

Change of Policy

Montreal—The Orpheum, downtown house, is presenting two talking features on each bill, as well as shorts, admissions being 25 and 40 cents. It is one of a local chain owned by Consolidated Theatres, Ltd.

Huffman Recovers

Denver—Harry E. Huffman, president of the Aladdin and America, theatres, is recuperating from an illness which kept him from his desk for some time.

Educator Becomes Exhibitor

Okanogan, Wash.—M. Brinkerhoff, superintendent of schools, has bought a half interest in the Paramount. It has been owned and operated for years by Charles C. Ervin.

's a Fact

Contrast it with present day methods, and believe it or not, but Bryant Washburn's screen debut was made with Essanay under a contract which stipulated that his name should not appear on the screen nor in any publicity sent out by the company. He figured he could not risk the use of his name in the then infant flickers.

Columbia Associate



Lucille Webster Gleason, Broadway actress and playwright, who has been signed by Columbia Pictures as associate producer. Her first production for the company now is being selected.

Traer House Reopened

Traer, Ia.—The Princess has been reopened. The house was bought by a syndicate of which Wesley Mansfield, one of Iowa's veteran theatre men, is head. Mr. Mansfield operates four other theatres at Tama and Belle Plaine.

Johnson Buys Interest

Walnut, S. D.—O. C. Johnson, owner of the Atlantic and Strand at Atlantic, Ia., has purchased a part interest in the Lyric here. R. A. Duke of Walnut will operate the house. The theatre will be closed for redecoration and installation of sound equipment.

Capra to Direct 'Rain or Shine'

Hollywood—Frank Capra has been assigned by Columbia to direct Joe Cook in "Rain or Shine," in which he appeared on the stage.

New Policy for Cameo

The Cameo, New York, which has been showing foreign films exclusively, has joined the first-run houses, and this week is showing Columbia's "Guilty?"

Thieves Get Films

Albany—Films valued at $300 in tin containers, left in the doorway of the Pathe Film Exchange, were stolen last week. A series of thefts appeared to predominate throughout the city that day, though the others were confined to mercantile establishments and homes in the residential section.

Gerber Exploits Columbia

Columbia has established a national exploitation department to assist exhibitors on all Columbia Pictures. The initial start is with "Ladies of Leisure." Ziegfeld's press agent, Bill Fields, is on his way to Chicago for the Woods opening and will be stationed there permanently. Ned Gerber has been assigned the central division with headquarters in Cleveland.

Buys Rex Beach Film

Hollywood—RKO has purchased film and dialogue rights to "The Silver Horde," Rex Beach novel, and Melville Brown has been assigned to direct. Production will be made in Alaska this summer, when the fishing and canning season is on in the north country.

Livezey Joins Sono Art

Cleveland—Al Livezey, formerly with Associated Exhibitors of Detroit, is now with Sono Art-World Wide Pictures, selling in the northern Ohio territory.

Wolfe With Warners

Boston—Joseph Wolfe, former booker for Maurice Pouzner's chain, is now assistant booker at Warner Brothers.

Warners Keep Jackson

Joseph Jackson, credited with a longer list of full length talkies than any other writer, signed another long-term contract with Warner Bros. He wrote the dialogue for "The Terror," the second all-talking picture made, and since then has written twenty full-length screen features, and numerous shorts. He has been under contract to Warner Bros. for the past three years.

To Remake "Unholy Three"

Hollywood—"The Unholy Three," one of Lon Chaney's most successful silents, will be his first audible vehicle, M-G-M announces.

Sign German Director

Hollywood—M-G-M has signed Arthur Robinson, one of the best known directors in Germany, who made "The Last Waltz" for Ufa.

Paramount Gets Buchanan

Hollywood—Jack Buchanan, British musical comedy star, has been signed by Paramount. He is now appearing on Broadway in "Wake Up and Dream."

Censorship in Paris

Paris—Censorship of talkers is provided for in a measure introduced in the Senate by Sen. Emile Humblot. The bill seeks appropriation of about $4,000 for establishment of a bureau to pass on dialogue. Films would be taxed to pay the cost of such censorship.

Briefly Told News

Midland Gets Warwick

Kansas City—One of the best of Kansas City's suburban houses, the Warwick, has passed into the hands of the Midland Theatre Circuit. It was taken over by City Theatres, Inc., a subsidiary of the Midland Circuit. E. W. Warner has been appointed house manager.

M-G-M Builds Exchange

Cleveland—M-G-M will build its own local one-story exchange building on the southwest corner of Payne Ave. and East 24th St.

Withdraw Charter

Indianapolis—Officials of the Lafayette White City Amusement Enterprise, Inc., a Delaware corporation, have filed an affidavit with the secretary of state of Indiana evidencing withdrawal from Indiana. The company recently was reincorporated under Indiana laws.

Palace, A. C., Opens Again

Atlantic City—Following alterations costing more than $25,000, the Princess has reopened.

Acquires Texas House

Cleveland, Tex.—C. F. Fain, manager of the Fain at Livingston, Tex., has become manager of the new theatre here.

Making 35th McGuire

Hollywood—Al Herman, Darmour director, is making his 35th Mickey McGuire comedy for that company. He started on them three years ago.

"U" Signs Rose Hobart

Rose Hobart, now playing in "Death Takes a Holiday," has been signed by Universal for a featured role in a production to be announced later.

Opens with "Flight"

Fort Worth, Tex.—"Flight," produced by Columbia, has been selected by C. F. Donnelly as the opening attraction for the New Hollywood. The house has a 2,000 capacity.

Birnbaum Returns

Dallas—David Birnbaum, of the Robbin Rowley Enterprises, has returned to his office, after spending a week in New York.

"It's a Pleasure"

Toronto — Mary Pickford's former home in this city has been purchased by the municipality for a reported $550,000. The new central police station will be erected on the site, and the constabulary expects little trouble in filling the place.

(tele) VISION

Major Bowes, of New York's Capitol theatre, is a far-seeing entrepreneur —if that's the way to pronounce it. He's keeping his regiment of ushers and explains his plan to Leo Heatley this way: "Television is coming, and the Capitol will be ready to supply every New York home with courteous, competent ushers on call!"

Robbers Visit Theatres

Fall River, Mass.—Patrolman Raymond Lennon was knocked unconscious by two men he surprised working at the Strand safe. They fled without obtaining $600 in the safe, although they had opened the door.

Boston—George Bullock, watchman at the Columbia, was beaten into insensibility by two robbers whom he surprised at work at the office safe.

Warner Theatre Changes

Cleveland—Changes in management at Warner houses in this territory are: Ben Schwartz transferred from the Cleveland Uptown to the Ohio at Mansfield; G. J. Resiter, Variety, Cleveland, to the Uptown, Cleveland; Manager Conklin of the Ohio, Mansfield, becomes manager at the Variety, Cleveland.

Fishman Buys Serials

Cleveland—Jess Fishman, general manager of Standard Film Service, has purchased for release through the company's four offices in Cleveland, Pittsburgh, Cincinnati, and Detroit, three silent serials, "The Police Reporter," "The Missing Air Man" and a reissue of "The Adventures of Tarzan." Fishman also purchased Robert Warwick's all-dialogue feature, "Unmasked," and another series of two-reel talking comedies.

Ruben Adapting "Tommy"

Hollywood—J. Walter Ruben is adapting and dialoguing "Tommy" for RKO. Arthur Lake will be featured, with Melville Brown directing.

McLeod New Fox Director

Hollywood—Norman McLeod, former writer and director with Fox, has been signed to a directorial contract by RKO. McLeod is now waiting for a story assignment.

Rebuild Burned Theatre

Chariton, Ia.—The Ritz, destroyed recently by fire, will be rebuilt immediately by Harry J. Cramer, owner.

Fox Signs Three

Hollywood—Homer Croy, novelist, and Ernest Pascal and Russell Medcraft, playwrights, have joined the Fox writing forces.

New Colored Theatre

Leesburg, Fla.—The Lincoln, a new theatre for colored patrons exclusively, was opened here this week by L. R. Pickett. The colored people have not had a regular theatre here for nearly two years and Mr. Pickett thought the time was ripe.

Swissland Reopens

Woodsfield, W. Va.—The Swissland has reopened with talker equipment. The new name of the house was chosen in a local contest.

Bancroft and Kenyon Cast

Hollywood—George Bancroft will have Doris Kenyon as his leading woman in "The Cave Man," being directed by Victor Schertzinger for Paramount.

From Stage to Screen

Hollywood — Zelma O'Neal and Jack Haley, original members of the stage production of "Follow Thru," will have the same parts in the Paramount version. Nancy Carroll and Charles "Buddy" Rogers are teamed in it.

Mae Clark Loaned

Hollywood—Mae Clark, Fox contract player, has been loaned to RKO for a role opposite Jack Mulhall in "The Fall Guy."

Butler's "Good Intentions"

Hollywood—David Butler's next directorial assignment will be "Good Intentions," for Fox. Victor McLaglen, Fifi Dorsay and Lilyan Tashman are in it.

Czechs Tire of Talkers

Prague—The public's interest in soundfilms is slackened. Only first-class productions enjoy long runs, and even these do not prove of real box-office success. Only two American talkers proved attractive during the first four or five days of their run.

Plaza Changes Hands

Fort Dodge, Ia.—The Corn Belt Theatres, Inc., of which Stack and Pierce are the managing heads, have bought the Plaza, which has been closed for a short time.

Fire Damages Iowa House

Woodbine, Ia.—The Woodbine was partially destroyed in a fire which started from the overheated furnace back of the stage. The loss is estimated at about $7,000. The owner is not sure whether he will rebuild.

Major Operations

Hollywood — Having exhausted the conversational possibilities of her recent operation, Marie Prevost is planning to have the courts operate on her name for the purpose of chopping off Harlan. She divorced Kenneth Harlan in 1924.

From Everywhere • •

The Farm Follies

Indianapolis — Theater owners of Evansville have obtained help from an unlooked-for quarter in their opposition to daylight saving in that city. The farmers of the vicinity don't want daylight saving and present a novel reason. They complain that farm hands, given an extra hour of daylight, jump into automobiles, drive to Evansville for a night of bright lights and then the next morning are unable to plow a straight furrow and in some instances don't return at all.

Reopen at San Diego

San Diego—Under direction of Fox West Coast Theatres, H. L. Hartman has reopened the Balboa at Fourth and E Sts. This house was formerly operated by West Coast but later was leased to some outside people, who finally closed the doors about six months ago. A Warner house is to be built here, it is stated.

Wheeler and Woolsey's Next

Hollywood—Bert Wheeler and Robert Woolsey, Radio Pictures' comedy team, will be featured in a musical war comedy "Half Shot at Sunrise." Book was written by Cyrus Wood and James Creelman, with Harry Tierney responsible for the original music. No director has been assigned.

M-G-M Title Changed

Hollywood—M-G-M has changed release title of "The Circle" to "Strictly Unconventional." The picture is adapted from play by Somerset Maughan.

Films Again in Court

Cincinnati, O.—Motion pictures were introduced in court here as evidence for the first time. The defendant street railway company in damage suit showed film of street car in action, refuting certain claims made by plaintiff.

Get Sunday Show

Canajoharie, N. Y.—As a result of the favorable vote on Sunday movies, Jack Vasill of Amsterdam, owner of the Strand here, announces that the house will be remodeled and equipped for sound.

"Buddy" Cast for "Molenoff"

Hollywood—"Molenoff," a musical originally purchased by Paramount to star Maurice Chevalier, is being re-vamped as a starring vehicle for Buddy Rogers. Difference in abilities of Chevalier and Rogers for a musical makes major story changes necessary.

Herbert's First Assignment

Hollywood—Hugh Herbert's first directorial assignment for RKO under his new term contract will be "He Knew Women," with Lowell Sherman and Alice Joyce featured.

Ackerman Gets 12th Term As Head of "Cincy" Unit

Cincinnati—John A. Ackerman, operating the Glenway, has been re-elected president of the Greater Cincinnati M. P. exhibitors, making his twelfth term as president.

E. M. Loew House Reopened

Lynn, Mass.—Elias M. Loew, owner of the Capitol and other theatres in New England, has reopened the E. M. Loew in Hartford, Conn., following alterations and installation of sound.

Purchase Rainbow

Sibley, Iowa—Lehman and Robinson, owners of the Royal here, have bought the Rainbow at Marcus.

Pictures for Burton

Burton, O.—The Buckeye State Amusement Co. of Cleveland is now presenting picture programs at the Burton Opera House.

Closed for Remodeling

Burns, Ore.—The Liberty has been closed for alterations and sound installation.

Montagne Renews

Hollywood—Paramount has exercised its option on the term contract of Edward J. Montagne, head of the story department.

Cast in Howard Film

Hollywood — Owen Davis, Jr., Regis Toomey, Robert McWade and Pat Somerset have been added to cast of "The Fatal Wedding," which William K. Howard will direct for Fox.

Seeing Double

Hollywood—Twins of all nations, ages, size and color swamped the Fanchon & Marco offices in answer to a call for human duplicates for their "Twin" Idea.

Covington Theatre Reopened

Covington, Ga.—The Star, of which Mrs. Irwin Dietz is manager, has been reopened with talking pictures.

Bachmann Prepares Five

Hollywood—J. G. Bachmann, associate producer at Paramount studios, is preparing five different productions that he will supervise during the next four months.

Old Man Prophet

"Last year saw a number of important consolidations but, according to well authenticated reports in Wall Street, 1930 will break all records for mergers," predicts the financial editor of the "New York Daily News," who believes "super-concerns will be set up in fields of banking, commerce and manufacturing."

In Talker Manner

"I come to bury Caesar, not to praise him."
"Oh, yeah?"
"But as for me, give me liberty or give me death!"
"Says you!"
"I intend to fight it out on this line if it takes all summer!"
"Oh, yeah?"
"To be or not to be, that is the question."
"Oh, yeah? Says you!"
"Yeah. Says me." —*Judge.*

Firebug in Cambridge

Albany—The Cambridge in Cambridge, N. Y., was damaged to the extent of about $10,000 by an incendiary fire. The theatre is owned by Lew Fischer, of Fort Edward, N. Y., who has a chain of houses in the eastern part of New York. During the past week there have been four or five fires in this part of New York state with every evidence that they were the work of a firebug.

Pathe Borrows Cunningham

Hollywood—Jack Cunningham, contract writer with Technicolor, has been loaned to Pathe for one story assignment.

Novel Feature Planned

Hollywood—Columbia plans production of "Bits of Life," a feature which will contain sketches and blackouts entirely. Norman Houston and Joe Traub are now writing the material, with the picture slated for production in May for next year's release.

Twins Popular in Ohio

Cleveland—The two-reel picture of the Siamese Twins released in Ohio by Standard Film is proving so popular that Jess Fishman, general manager, bought three more prints for state distribution.

Niblo Casts Bushman

Francis X. Bushman, Jr., is a featured spot in William Haines new starring talker, "Easy Going," which Fred Niblo is directing.

Cincy House Reopens

Cincinnati—Heuck's Opera House, abandoned years ago, will reopen as a grind house with sound, at 20 cents top.

Fox Signs Four More

Hollywood—Fox continues to add to its list of contract players. Newest additions are Lucile Brown, Henry Victor, Nat Pendleton and Mitchell Harris.

Buckingham at Pathe

Hollywood—Tom Buckingham, former Fox director, is now at Pathe writing an original which Tay Garnett will direct.

Evanston, Home Of Glooms, Gets Sunday Shows

Chicago—Evanston, cradle of the W. C. T. U. and home of personalities prominent in national reform movements, actually voted for Sunday movies at a city election, a recount of the votes cast revealed. Instead of the proposition having been defeated by 50 votes, it was found to have been victorious by 56 votes. The recount is continuing and, it is expected, even a greater majority will be shown for Sunday pictures when it is over.

The first mistake discovered was in Alderman Peter N. Jans' ward. Jans, who was up for reelection, is an ardent Sunday movie proponent. Election officials reported the precinct vote as 151 for, to 133 against, whereas the recount showed the actual vote to be 200 to 76. The officials explained that they had supposed the yes vote would equal that of the pro-movie aldermanic candidate, and had subtracted his vote from the total cast in the precinct to determine the no vote. An actual check of the ballots, however, revealed that many had voted for Sunday movies who had not seen fit to vote for the aldermanic candidate supporting them.

The new vote showed a vote of 8,952 for Sunday movies, and 8,896 against.

Madison, Ind., Gets First Sunday Shows at Grand

Madison, Ind.—The Grand here has been opened for Sunday showings for the first time. Public sentiment is in favor of Sunday shows and continuous rounds of applause greeted the screen announcement that the theatre would inaugurate a Sunday policy. However, numerous requests were sent to the management by churches and club delegations asking that the theatre remain closed and some, it is understood, threaten to carry the matter into court.

The theatre recently was equipped with sound apparatus and the manager in a public statement said his showing on Sunday was merely a matter of keeping the theatre on a paying basis in view of increased overhead.

More Sunday Shows

Arlington, Mass.—The first Sunday shows in the town's history were shown Sunday afternoon and evening. Permits were granted by the selectmen who held no previous hearings on the question. No objections were raised as a result but several of the clergymen are planning to send a petition of their church members to the selectmen within a short time, protesting the Sunday opening.

Iowa Town Okays Sunday Pictures—If They Talk

Garner, Ia.—This town is to have Sunday shows if talking pictures are shown, according to Mayor W. J. Barz. The Sunday shows were favored at a recent referendum and the city council indicated that it would approve the decision if the local theatre installed talking equipment.

A Page of "Blues"

Foes Lick "Blue Sunday" Efforts In Wheeling

Washington—Sunday shows have finally emerged victorious in Wheeling, W. Va., according to the National Ass'n Opposed to Blue Laws, Inc., from its headquarters, and there is much satisfaction expressed at anti-blue law headquarters.

Mayor-Manager Beckett of Wheeling cast the deciding vote that transformed a 6-to-6 tie vote in the city council into a vote of 7 to 6 and "killed" the proposed city ordinance to ban Sunday shows. This was the second fight in the city legislative body on the question, the council having previously decided to shift responsibility to the voters themselves and call a special election.

Secretary Linn A. E. Gale of the N. A. O. B. L. is credited with a large share of the tactical work which resulted in the Wheeling victory for an open Sunday. Mr. Gale, at the request of Wheeling liberals, spent a week there in December and directed publicity, contact work and other strategy to mobilize public sentiment in favor of eliminating the blue Sabbath in the West Virginia city.

Merchants Help Showman in Sunday Show Campaign

Ellston, Ia.—G. R. Nichols won Sunday shows when he closed his theatre two weeks before the spring elections and declared that he would not reopen it unless the Sunday shows were given a favorable vote. Seventeen merchants of Ellston offered him ten dollars each if he would reopen the show but he refused. So the merchants got out and campaigned for the issue and put it across. This is the only town in the county that has a Sunday show.

Clergy Cry "Quits"

Hillsboro, O.—Donald Evans, manager of the Bell, recently arrested for violation of the blue laws, was acquitted when the jury failed to agree. Ministers who caused his arrest declare no further action will be taken on Sunday showings and the fight is believed to be terminated.

Indiana "Blues" Slip on 100-Year-Old Banana Skin

Indianapolis—A 100-year-old Sunday blue law was used in Supreme court here recently to keep a moving picture theatre operator of Crawfordsville, Ind., from paying a fine for running his show on Sunday, which is just the reverse of the original intent of the law.

Arthur Jackson had been fined in city court at Crawfordsville for operating his show on Sunday contrary to a city ordinance. He appealed to the circuit court and then venued the case to Parke county, where the city court charge was reversed. The city of Crawfordsville, compelled to do so because of the insistent cry from the blue noses, appealed the case to the Indiana state Supreme court and the action of the Parke circuit court was upheld.

The decision points out that there is a 100-year-old Sunday blue law which still is good in Indiana under which the case should have been prosecuted by the state instead of under a city ordinance which cannot supercede the statute.

Just what effect this will have in the prosecutions for these violations is not known. Virtually all cases heretofore have been fought out on the basis of some antiquated city ordinance. These cases generally came to trial in front of a justice of the peace who was vitally interested in fees resulting from a conviction and the general rule is that the defendant was convicted in the justice court and had to appeal to the higher court anyway. Convictions, however, have been rather scarce during the past few months.

50-50 Battle for Anti-Blues

Wakefield, Mass.—By the narrow margin of 25 votes, this town went on record as favoring Sunday shows. Fire bells sounded the news with 33 blows. Wakefield has 14,000 population and two theatres.

At Reading, Sunday shows were rejected by the town meeting by better than two to one.

Like Sound—Want Sundays

Grundy Center, Ia.—G. A. Igo of the Rialto has begun showing sound pictures. He now has a good two shows a week business and says that the townspeople are boosting him for a Sunday show.

Nebraska Results

Fairbury, Neb.—A Sunday movie proposal here was defeated in a special election which drew the second largest vote in the city's history. The vote was 1,487 to 915, every ward in town voting against Sunday shows.

Broken Bow, Neb.—By a narrow margin of 470 to 466, Sunday movies won in a town election here.

Gordon, Neb.—This town favored Sunday movies by a 550 to 267 vote. The Pace theatre, which is to cost $50,000, has been started.

Baby Stares of 'Baby Stars' Pass Out of Picture

Hollywood—Another Hollywood tradition goes into the discard with the definite passing of the annual Wampas ball and presentation of the 13 "Baby Stars." After much discussion, the Coast press agents decided that the yearly ball was "out" for this season, although it was not admitted that the producers had extended fatherly advice that such an event could easily be dispensed with in 1930.

The annual election of the "Baby Stars" also passes into history, for with no ball, there'll be no election of the favored candidates for future starring honors. In certain quarters, it was felt that the tradition of the "Baby Stars" should be continued with the lucky girls presented at a banquet where the cover charge would gather in enough to pay the necessary expenses. Wiser heads in the Wampas, however, decided that it would be a good time to discontinue both the ball and the "Baby Star" election at the same time.

"Off to the Races"

Instead of working their heads off to stage a ball, the boys figured all the Wampas members were entitled to some relaxation. So this week-end all members who can make the trip will embark on a whoopee party to Agua Caliente; with transportation and hotel expenses taken care of out of the Wampas treasury. No provision has been made to reimburse the boys for any losses sustained at the gaming tables in the border resort.

The Wampas ball and "Baby Star" election was first launched in 1922, and the combined projects reached their peak in 1924 when the organization staged the ball in San Francisco. Through cooperation extended in the latter city, the Wampas came back with a net profit of about $25,000; which went into interest-bearing bonds. The tremendous success of the 1924 affair in the northern city encouraged the Wampas to put on huge shows for the following years; but expenses were too great to allow any real margin of profit.

Racket Reaps Harvest

With the "Baby Star" election racket discontinued, there are undoubtedly many "movie mothers" in Hollywood who will be greatly disappointed. Likewise several of the free lance publicity agents who have reaped a harvest in the past. In former years, it is said, various free lance press agents sold various "movie mothers" the idea that they could launch a build-up campaign for the beautiful daughters that would swing them right into the front ranks of the "Baby Stars." Some of the campaigns were put over, while others flopped—leaving the press agents to do much explaining.

During the past three years, the election of the Wampas Baby Stars provided nothing more than a chance for certain members of the organization to demonstrate their political abilities. Selection of the 13 girls was made more on a friendship basis among sponsors than on the apparent ability of the candidates. As a result, there were plenty of "duds" in the 13 winners of the past three years.

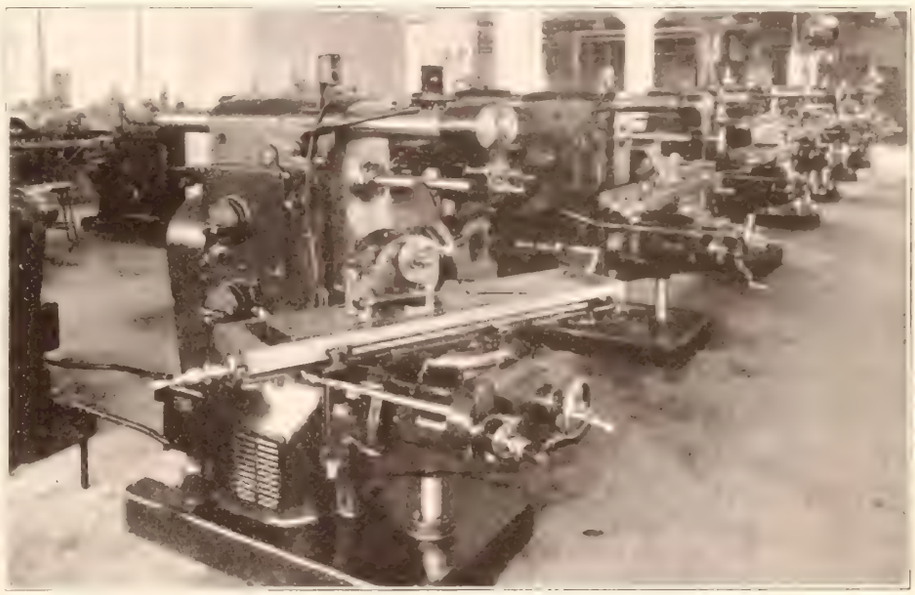
With both the annual ball and Baby Star selections discontinued this year, it is unlikely that either will be revived by the Wampas in the future. Perhaps the boys will dig up some other idea that will bring in plenty of profit without the amount of work necessary to put on the ball.

Senator Harris Launches New Amusement Company

Harrisburg, Pa.—State Senator Frank J. Harris is one of the incorporators of the Harris Amusement Company, of Monessen, which has just obtained a Pennsylvania charter of incorporation with a capitalization of $200,000. The new corporation is organized for the purpose of "constructing, owning, leasing, controlling and operating theatres." The treasurer is George S. Harrison, 821 Eleventh Street, Oakmont, Pa. [illegible] and the other incorporators are Dennis A. Harris, owner of 100 shares, and John H. Harris, [illegible] Senator Harris is one of the heads of the big Harris chain of theatres operating in Western Pennsylvania, Ohio and West Virginia. He was elected to the State Senate several years ago following the death of his brother, the late Senator John Harris, who also was a high executive in the Harris chain of theatres.

A charter also has been granted to the Americus Theatres Corporation, of Philadelphia, organized to "buy, sell, lease, manage, operate and hold theatres." Esther Appelman, Philadelphia, is treasurer and also one of the incorporators, holding 48 shares of stock. The other incorporators are Marie C. Brady, Philadelphia, holder of 48 shares, and Michael H. Engel, Philadelphia.

Bell & Howell sees it through



Some of the machines which are making history in the moving picture industry—general view of the toolroom, milling department, in the new Bell & Howell Engineering Development Building.

A new piece of Bell & Howell cinemachinery is never put into production until the conditions under which it might operate are carefully surveyed; not a wheel is turned until the whole function of that instrument is visualized and prepared for in advance.

From this care in design, and the precision of their manufacture come the constant dependability of Bell & Howell Standard Film Perforators, Printers, Splicers, and Studio Cameras.

Wherever movies are made, printed, or projected, the name Bell & Howell has rightfully become synonymous with known high quality.

The foresight of its engineers is but a part of the contribution of the Bell & Howell Engineering Development Laboratories to the progress of the industry. Clear thinking and rare skill in application of theory to practice are daily solving the problems of the moment in these Laboratories. Penetrating vision and mechanical ingenuity are constantly at work in anticipation of the future.

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NEW YORK [illegible] HOLLYWOOD [illegible] SANTA MONICA BLVD.

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Ontario Raises Child Ban Age; Showmen Mute

Toronto—Exhibitors in the province of Ontario bumped into more trouble when the Provincial Legislature adopted drastic amendments to the Theatres and Cinematographs Act, providing for the raising of the juvenile age limit from 15 to 16 years, but the theatre interests registered no protest against the action.

The measure gives the theatre inspector full authority in the issuing of theatre and operator licenses; calls for the re-examination of projectionists when desired and always after suspension of an operator because of an accident, etc. The law, which becomes effective June 1, provides that all theatres in Ontario must be of fireproof construction 12 months hence or licenses will be cancelled. Fireproof conditions are also required.

Rodner Opens L. A. Office

Harold Rodner, President of Continental Theatre Accessories, Inc., has announced the opening of the newest branch of that organization, in Los Angeles. It is located at 1964 South Vermont Ave., and is the second office of the C. T. A. Plans are entertained for the construction of other offices, to be situated in principal cities throughout the country.

CLASSIFIED ADS.

For Sale

1,000 upholstered opera chairs from leading Broadway theatre. Price reasonable. Address Box 683, Motion Picture News, 729 Seventh Avenue, New York.

For Sale

"THE TALK OF THE TALKIES" synchronized reproducers, new nineteen-thirty models for sale OR LEASE at $5.00 a week! H. D. Laughlin, The Lifetone Company, Oregon, Ill.

Equipment

Theatre lobby frames, manufacturer to you. Low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.

Situation Wanted

Experienced Theatre Manager desires position as Manager, Assistant Manager or Projectionist. Address Box 684, Motion Picture News, 729 Seventh Avenue, New York.

Gone are the Days

A few reasons why "Judge" won't weep if silent movies never come back:

"Came the Dawn. . . . See Episode 18, entitled "The Hooded Terror," in this theatre next week. . . . Henry Carstairs, Wall Street banker, who was so crooked he had to sleep in a Round House. . . . It looks like they're goin' to git us, Tony, old hoss. . . . Keystone Cops and their chase sequences. . . . Thar's Gold in them thar Hills. . . . Git to the Hills, Men, the Dam is Burstin'. . . . The Clutching Hand. . . . He was so Tough, he played tiddlywinks with manhole covers. . . . With the camera through Bolivia. . . . The mighty river wends its tortuous path to the sea. . . . The peaceful old Mission House, relic of the Dons of Spain. . . . Intermission of five minutes while the reel is being changed. . . . So there, in that little cabin of dreams, love came and found her waiting. . . . Do you keep a watchdog? No, if we hear a noise, we bark ourselves. . . . Then from out of that cauldron of Hate and Greed, Four Horsemen went riding. . . . Love turned to Ashes in her Stricken Heart. . . . Thank God, the United States Marines!"

H. M. Warner Honor Guest of Philly Business Men

Philadelphia—H. M. Warner was a guest of honor at a banquet of the Market St. Business Men's Association of Philadelphia last week, speaking before a distinguished group on "The Influence of the Talking Picture on Business."

Other guests of honor included: Cyrus H. K. Curtis, Mayor Mackey of Philadelphia, Elisha Lee, vice-president of the Penn. R. R.; T. Agnew Dice, president of the Phila. and Reading R. R.; Edwin R. Cox, president of the City Council; Philip Gadsden, vice-president of the United Gas Improvement Co. and president of the Chamber of Commerce of Philadelphia, Judge Harry McDevitt and Judge William A. Carr.

Docor Company Formed

Cincinnati—The Docor Co. has been incorporated as the managing company for the Strand, Dayton. Incorporators are Isaac Libson, head of a local chain, and Ben Heidingsfeld, an associate.

Daylight Saving Fights Looming In Empire State

Albany—There will be a stiff fight waged in many a city and village in this state during the next two or three weeks over the adoption of daylight saving. While this will be generally adopted throughout the state on the last Sunday of this month, the law permits cities and villages to adopt any local ordinance fixing the time for daylight saving, or vetoing it altogether. In Whitehall, there is a bitter fight on at the present time, which will be decided at a meeting of the taxpayers this month. There is a big faction opposing daylight saving, this consisting of many of the merchants and railroad workers, the village being a railroad town. On the other hand, daylight saving is being backed by baseball and other sports enthusiasts.

Couture in Control

Manchester, N. H.—Al Couture has taken over the theatre interests of his brother, the late Eugene Couture. These include either full ownership or control of the Paramount-Crown, Star, Park and Strand. The latter is undergoing remodeling for reopening April 21 with vaudeville and films.

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Vocalite combines a distinct clear transmission of sound with sharp, brilliant pictures. It enables better projection because of its mechanical, scientific and optical features, the result of painstaking study on the part of the laboratory staff of the Beaded Screen Co.

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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

New Theatres

SALEM, Mass.—The new theatre being erected by the Salem Realty Co. is nearing completion and will be opened April 19.

MOORPARK, Calif.—The Chamber of Commerce is sponsoring a picture theatre for this town.

EL PASO, Tex.—The contract for the new $110,000 Publix theatre in the Little Plaza has been awarded. W. Scott Dunne of Dallas is the architect.

CALEXICO, Calif.—Work is scheduled to start April 20 on a theatre to be leased to Fox West Coast.

OBERLIN, O.—J. G. Steel, owner of the Apollo, is planning a 1,000-seater to be ready by summer.

EASTLAND, Tex.—The Connellee has been opened under the management of Mr. and Mrs. Slator O'Hare.

FOSTORIA, O.—N. E. George is erecting a theatre which, it is understood, will be leased to the Warners.

MORGANTOWN, W. Va.—Work will be started May 1 on a house for Warners.

BELOIT, Wis.—Construction work on a $350,000 theatre building will be started soon by L. E. Cunningham. He is planning a house seating 1,850.

LYNCHBURG, Va.—Razing of buildings on the site of the new Paramount Theatre is now in progress, and it is said that it will be the largest house in this section of the country. McDonald & Co. are the architects.

SALEM, Va.—With the mayor and other prominent citizens participating, the new Salem Theatre opened here this week. The theatre is equipped with Western Electric Sound equipment.

OTTAWA—A modernistic theatre, to cost about $130,000 and replacing the Columbia, one of the early neighborhood houses, is to be constructed in the West End by P. J. Nolan, owner of three theatres here.

MARSHALL, Tex.—The new Paramount, costing $250,000, located in the Hotel Marshall, has opened here. It is of Spanish architecture.

ASHLAND, Ky.—Lease of a theatre, to be built at once at a cost of $500,000, to Publix Enterprises, has been announced by W. H. Dawkins, president of the Ashland Theatre Corp.

PORT ANGELES, Wash.—Plans are being drawn for a Fox theatre seating 1,000 and costing $100,000. It is expected to be completed by Aug. 15.

NORRISTOWN, Pa.—Plans are being drawn by William H. Lee, architect, for a $700,000 theatre building for Abe and Louis Sablosky.

HAMILTON, O.—A permit was issued this week for the construction of the new Paramount, to cost $250,000.

SANTA ANA, Calif.—The Warner interests are said to be seeking a theatre site here.

SANTA BARBARA, Calif.—Theatre interests of unknown identity are reported to be contemplating construction of a picture house here.

CENTER, Mo.—E. W. Keithly and J. B. Elliott will erect a theatre here.

STAMFORD, Conn.—The Theatre Realty Co. has acquired a plot for the erection of the Davenport Theatre. It will seat 2,500.

BROOKINGS, S. D.—Ground has been broken for a new theatre to be built by J. J. and F. J. McCarthy, owners of the Fad and the Grand here.

POMONA, Calif.—Belch and Stanbery, Los Angeles architects, are drawing plans for the $250,000 theatre and business building to be erected here for Fox.

PRATT, Kan.—The Barron, costing $250,000, owned and operated by Mr. and Mrs. Charles H. Barron, opened recently.

ELY, Nev.—The new Ely Theatre, one of the finest in the state, has opened here.

BRISTOL, Va.—Plans for the Bristol Theatre Corporation's new 1,300-seat house are being drawn by McDonald & Co. of Atlanta.

BEAVER FALLS, Pa.—The Colonial Theatre site has been leased to its present management, headed by Alfred J. Karp, and plans for a new structure are being prepared.

Height of Conceit

Two gentlemen of color, reports Al Bernard, via Mark Hellinger, were discussing "Green Pastures," the negro smash at the Mansfield, New York.

"Boy," said the first, "dat's de grandes' show whut ever was. All de angels is colored. And so is de cherubim. And even de Lawd is a colored man, too."

"Go on," objected the other, "de Lawd ain't colored."

"He is too," cried the first. "In dis play, he's jest as colored as you or me."

The second man sighed.

"Tch, tch," he murmured. "We is suttinly livin' in an Amos 'n Andy age, isn't we?"

Newspapers' Free Plug For "Best Picture Week"

Glendale, Calif.—"Best Picture Week" is being celebrated by the seven theatres in this Los Angeles suburb. The idea was not premeditated or planned, but when the theatres announced their lineup of films for the week, the newspapers stepped out and put on a special exploitation ballyhoo of their own in the theatre sections and news columns.

The seven pictures booked for the week by the seven theatres and the labels the dramatic editors tagged on them were: "Sarah and Son," best domestic picture ever produced; "Song of the West," best outdoor color talkie; "Rio Rita," best musical feature; "Street of Chance," best gang picture; "Show of Shows," best revue; "The Love Parade," best comic operetta; "The Great Divide," best western.

In promoting the group for the week in that manner the newspapers did not ask for any special advertising beyond regular space already alloted on each production.

Omaha World Reverts To Full Week Programs

Omaha—Full week, instead of three days of vaudeville, will be the new policy at the World after April 5, Publix officials decided here. The house has been on an all-sound program since acquired by Publix last summer. Lately it has been alternately a split and full week, depending on caliber of picture.

The band, under the direction of Frank Hodek, includes part of personnel of Paramount orchestra which were ousted when house eliminated units two weeks ago. Ted Mack, m. c., has been retained. Acts will be booked from the Chicago William Morris office.

Earles in Old Role

Hollywood—Harry Earles, the midget in the original silent production of "The Unholy Three," has been signed by M-G-M for his same spot in the talker remake, which will star Lon Chaney. Jack Conway is preparing to direct.

New Name for Colonial

Clinton, O.—The Colonial, Fred Reichert, manager, has closed for wiring. It will reopen under the name of Madrid.

Quebec Passes Law Censoring All Theatre Ads

Quebec—The Provincial Legislature has adopted the new Taschereau law providing for the censorship of theatre newspaper advertising in this province despite a united fight against it. Hon. P. R. Du Tremblay, chief among its opponents, opposed it on the ground that it interferes with the traditional freedom of the press. Under the new law a newspaper edition can be held up pending the decision of the censor. Whether the measure will be enforcable is a question that interests many allowed by it.

Fire in Theatre Fails To Stampede Audience

Indianapolis—Presence of mind of all concerned recently averted a panic at the Stratford here when fire broke out in the projection booth, burning an operator and damaging the interior. William Cole, 26 years old, was burned about the hands and arms when he tried to extinguish the fire.

As the picture flickered, a wisp of smoke was projected on the screen. The majority of those in the theatre realized what had happened. Most of them arose casually and walked out of the theatre. Others kept their seats while the fire was extinguished, when the picture was continued.

Smith and Pettijohn to Address Ind. Endorsers

Indianapolis—Courtland Smith, who developed the Movietone and the Fox Movietone News, will be the principal speaker at a luncheon to be given at the Claypool Hotel here April 23 in connection with the annual convention of the Indiana Indorsers of Photoplays. Mr. Smith will discuss "Motion Pictures Today and Tomorrow." Charles C. Pettijohn, general counsel of the Film Board of Trade, will speak on "Some of the Problems of Changing Silent Films to Talkies."

Cruze Directing Again

Hollywood—James Cruze will direct "Once a Gentleman," slated for release through Sono-Art. Edward Everett Horton and Lois Wilson will be featured, with balance of cast including Francis X. Bushman, Sr., King Baggot, Cyril Chadwick, Emerson Tracy, Gertrude Short, Charles Coleman, Evelyn Pierce, Drew Demarest, Dick Sullivan, William Holmes and Dorothy Mathews.

Olsen and Johnson Signed

Hollywood—Olsen and Johnson, vaudeville and musical comedy team, have been signed to a term contract by Warners to be featured in a group of filmusicals and comedies. The pair recently completed their first film appearance in "See Naples or Die" for Warners.

Pomeroy Finally Assigned

Hollywood — Roy Pomeroy has been assigned to direct "Inside the Lines" for RKO. Story is by Earl Derr Biggers, and Betty Compson is slated for the featured lead.

"Vengeance" Low In Portland with Gross of $6,780

Portland, Ore.—Extra evening performances were necessary to accommodate crowds who flocked to Fox Broadway to see "She Steps Out," plus the new stage band of Herman Kenin's and also Henri LeBel, featured organist. Boosted box office to $13,110 with rating of 160%, a high top for downtown first runs. RKO Orpheum dropped into second position on "Framed" in spite of cutting its top to 50c, with a gross of $12,000, 110%, "Young Eagles" at Paramount drew $10,500, 100%, just par; United Artists with "Be Yourself" took a slight brace over previous week with $7,850, 105%; "Under a Texas Moon" at Music Box, with return to 50c top, $8,110, 108%. "Vengeance" was the week's flop, taking only $6,780, 89%.

Weather: Light rains.
Opposition: "Young Eagles," Georges Bizet, Eddie Magill, crooner, Paramount; "Framed"; stage show headed by Ken Murray and three acts; RKO Orpheum; "Be Yourself" and "Around the World by Zeppelin," United Artists; "Under a Texas Moon," Music Box; "Vengeance," Blue Mouse.

"SHE STEPS OUT" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days, plus extra shows. **Other attractions:** Fanchon & Marco's Sunshine Idea, Laurel & Hardy "Blotto," Herman Kenin's band, Henri LeBel, featured organist, Vince Silk, m. c., Fox Movietone news. **Gross:** $13,110. **Rating:** 160%.

"FRAMED" (R-K-O)

R-K-O Orpheum—(1,700), 25c-50c, 7 days. **Other Attractions:** Ken Murray, Foxter, Fagan & Cox, Danny Duncan & Co., Frank Potter's orchestra, Catherine Custer, organ. **Gross:** $12,000. **Rating:** 110%.

"YOUNG EAGLES" (Para.)

PORTLAND PARAMOUNT—(3,068), 25c-60c, 7 days. **Other Attractions:** Paramount sound news, "Georges Bizet," "Desperate Sam" (talking comedy), Ron and Don, novelty organists; Eddie Magill, singer. **Gross:** $10,500. **Rating:** 100%.

"BE YOURSELF"

FOX UNITED ARTISTS—(945), 25c-60c, 7 days, extra Saturday show. **Other Attractions:** Vitaphone acts, "Around the World via Graf Zeppelin." **Gross:** $7,800. **Rating:** 105%

"UNDER A TEXAS MOON"

HAMRICK'S MUSIC BOX—(1,835), 25c-50c, one extra free show, 1,835 passes for ladies. **Other Attractions:** Vitaphone acts, Pete Ashe, organ. **Gross:** $8,100. **Rating:** 108%.

"VENGEANCE" (Columbia)

BLUE MOUSE—(745), new price, 25c top. **Other Attractions:** Vitaphone acts, Fox Movietone news. **Gross:** $6,780. **Rating:** 89%.

"Applause" Just Wouldn't Click; A Flop at $3500

Kansas City—Business rallied this week for most of the houses down town, and two reported exceptional weeks. "Rogue Song" headed the list with 130% and a gross of $20,000. "Her Unborn Child," playing at the reopened Globe, did a thriving business its first week, reporting $12,000, which amounts to 125%. The Newman was well satisfied with the week with "Young Eagles," estimating it as 110% or $11,000. The Mainstreet with "Second Wife" and the Pantages with "The Lost Zeppelin" did average business. The huge flop of the week was "Applause" at the Royal, which ran only five days and then disappeared from sight.

(*Continued on page* 42)

The Ax Must Swing High on Swollen Heads

Hollywood — Helen Louise Walker, newshound of the sobbies' brigade, has discovered "more horrible-example legends connected with stars making their own pictures than with almost any other phase of the business. The sudden expansion of hat sizes accounts for many of these and the wise boys and girls pray every night that they may hang onto their senses of proportion.

"This thing happens to comedians, somehow, more often than to other people . . . perhaps because of the success of Chaplin and Lloyd, who produce their own pictures.

"Raymond Griffith and Harry Langdon both joined the ranks of horrible examples. Each of them, having attained stardom, got the notion that he should be allowed to write his own stories, invent his own gags, direct and play the leading role in his pictures. The loud plops with which these two fell from the pinnacle demonstrated to everybody that that system will not work.

"Yes! Yes! These gobble-uns are lurking all around Hollywood and even if you are ever so careful, you can't tell when one of them will grab at you from under the bed. Lately it has gotten more scary than ever, for we are finding out that there is a monster in every single microphone and nobody knows when he may be snatched and eaten right up before the startled eyes of all Hollywood."

"Such Men" Wins Close Okla. City Race with $3,500

Oklahoma City—Average business at all houses here, not a single house hitting below par, or much above it. Five of the six first runs played to 100%, with the sixth, the Liberty, rolling up $3,500 on "Such Men Are Dangerous." The figure represents 110% for the house.

Weather: Excellent spring weather.
Opposition: "Locked Door," Criterion; "Party Girl," Capitol; "Case of Sergeant Grischa," Empress; "Such Men Are Dangerous," Liberty; "Troopers Three" and Fanchon & Marco Idea show, Orpheum; "Peacock Alley," Orpheum.

"LOCKED DOOR" (U. A.)

CRITERION—(2,000), 25c-50c, 7 days. **Other Attractions:** Paramount news, Harry Langdon in "Fighting Parson." **Gross:** $4,400. **Rating:** 100%.

"PARTY GIRL" (Tiffany)

CAPITOL—(1,200), 25c-50c, 7 days. **Other Attractions:** Metro news, Charley Murray in "His Honor the Mayor." **Gross:** $3,800. **Rating:** 100%.

"CASE OF SERGEANT GRISCHA" (R-K-O)

EMPRESS—(1,500), 25c-50c, 7 days. **Other Attractions:** Pathe news, Vitaphone short subjects. **Gross:** $2,000. **Rating:** 100%.

"SUCH MEN ARE DANGEROUS" (Fox)

LIBERTY—(1,800), 25c-50c, 7 days. **Other Attractions:** Fox News, Vitaphone, short subjects. **Gross:** $3,500. **Rating:** 110%.

"TROOPERS THREE" (Tiffany)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other Attractions:** Fanchon & Marco Ideas ("Screenland Melodies" Idea with "Sunkist Beauties" and Karavaerr-Lamberti), Fox weekly. **Gross:** $3,000. **Rating:** 100%.

"PEACOCK ALLEY" (Tiffany)

ORPHEUM—(1,500), 3 days, 25c-50c. **Other Attractions:** Fox weekly, Aesop's sound Fables, orchestral music. **Gross:** $2,500. **Rating:** 100%.

"Party Girl" the Big Chi Event, Taking $23,600

Chicago—Although many of the loop houses stood up well during the week, first place honors belong unquestionably to the "Party Girl" (Tiffany) performance at the Woods, where the film hit within $500 of the house record, bringing in $23,600, holding up for a third week and possibly a fourth.

"Ingagi," Congo Pictures, played the Garrick under unusual circumstances. The film took $11,600, which is a near-top figure for this house, and surprising inasmuch as noonday Lenten services are being held. Hot lobby displays depicting gorillas on the make for nude native women lured back the evangelists's crowd of worshippers.

Weather: Fair and mild.
Opposition: Stage show and "Green Goddess," Chicago; 4 acts R-K-O vaude, Van and Schenck and "They Learned About Women," State-Lake; "Party Girl," Tiffany; "High Treason," Castle; "General Crack," Roosevelt; "Ingagi" (part time was devoted to Lenten services), Garrick.

"GREEN GODDESS" (W. B.)

CHICAGO—(3,910), 7 days, 50c-85c. **Other Attractions:** Stage show, orchestra, Para. sound news, comedy. **Gross:** Fair at $49,000.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

STATE-LAKE—(3,000), 7 days, 35c-75c. **Other Attractions:** Van & Schenck in person (and in picture), four acts R-K-O vaude. **Gross:** Good with $32,500.

"PARTY GIRL" (Tiffany)

WOODS—(1,175), second week, 35c-85c. **Other Attractions:** Pathe comedy, newsreel, Aesop's Fables. **Gross:** Within $500 of house record at $23,600 (last week). Holding up in third week and may be kept for the fourth.

"HIGH TREASON" (Tiffany)

CASTLE—(300), 7 days, 50c-75c. **Other Attractions:** Daily News Universal newsreel. **Gross:** Good at $3,900.

"GENERAL CRACK" (W. B.)

ROOSEVELT—(1,528), second week, 50c-85c. **Other Attractions:** Para. newsreel, comedy. **Gross:** So-so at $22,500.

"INGAGI" (Congo Pictures)

GARRICK—(1,233), second week, 75c-$1. **Gross:** Raves by critics and sensational lobby advertising returned $11,600. (Swell for this legit house, in which noonday Lenten services are held, with the evangelists' draw lured back later by the lobby cards depicting gorillas on the make for nude native women.)

Arliss Grosses 12 Grand, the High in 'Frisco

San Francisco—George Arliss rolled up a rating of 175% at the Embassy, where his "Disraeli" finished the week with $12,500, several leaps ahead of Columbia's "Ladies of Leisure," which ran second with $10,500, rating par at the Orpheum.

Weather: Fair.
Opposition: "Bishop Murder Case," Loew's Warfield; "Green Goddess," Embassy; "Ladies of Leisure," Orpheum.

"BISHOP MURDER CASE" (M-G-M)

LOEW'S WARFIELD—(2,700), 50c-60c-90c, 7 days. **Other Attractions:** Mack Sennett's all talking "He Trumped Her Ace," organist-C Sharpe Minor, Fox and Hearst talking news. **Gross:** $9,500. **Rating:** 90%.

"GREEN GODDESS" (Warners)

EMBASSY—(1,500), 50c, 75c, 7 days. **Other Attractions:** Vitaphone vaudeville Varieties, Fox Movietone News. **Gross:** $12,500. **Rating:** 175%.

"LADIES OF LEISURE" (Columbia)

ORPHEUM—(2,270), 35c-50c-65c, 7 days. **Other Attractions:** Concert, news reel, comedy. **Gross:** $10,500. **Rating:** 100%.

"Framed" Pulled After Dropping To $1,980 Low

Baltimore—Business was somewhat off for seven of the big houses here during the week, with one hitting a very low average, and others proving weak. However, four advanced considerably over par, one going as high as 150%.

The high for the week was made by the New theatre with "The Golden Calf." This did $15,000 gross at that house, despite Lent, rating 150%.

Next on the high list came the Parkway, where "Rogue Song" did $5,500 after one week at the Stanley and one at the Valencia. This rated 125%.

The low rating was made by the Auditorium with "Framed," during the four days of its second week, when it was taken off for "Captain of the Guard." It grossed $1,980, a 30% rating.

Weather: Clear, cold Monday, then clear and warm except Thursday, when rain was here.

Opposition: "Framed," Auditorium, second week; "Burning Up," and Loew's-Publix stage unit ("Southern Melodies" with Eddie Leonard), Loew's Century; "Harmony At Home," with Bert Smith Players in "Honey Girl," with acts and chorus, Hippodrome; "Case of Sergeant Grischa," Keith's, after one week at Auditorium; "Siegfried," return engagement, at the Little; "Wide Open," day and date showing at Rivoli and Metropolitan; "Golden Calf," New; "Sarah and Son," Loew's Stanley; "Bishop Murder Case," Loew's Valencia after one week at Loew's Century; "Rogue Song," Loew's Parkway, after one week at Loew's Stanley and a week at Loew's Valencia. Stage: Otto Kruger in "They Never Grow Up"; Ethel Barrymore in "Love Duel"; "Get Hot," burlesque; Boumi Fashion Revue and Frolic three nights; Baltimore Symphony for young people Thursday afternoon.

"BURNING UP" (Para.)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other Attractions:** Metrotone and M-G-M News, "The Family Next Door" (Paramount talking comedy), other short films, Loew's Publix unit ("Southern Melodies," starring Eddie Leonard), orchestra, organ. **Gross:** $19,500. **Rating:** 93%.

"SARAH AND SON" (Para.)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other Attractions:** Metrotone News, "Smiles" (Paramount song cartoon), "Desert Sunk" (sound cartoon), "I'm All Tied Up" (talking comedy), organ. **Gross:** $18,500. **Rating:** 106%.

"THE BISHOP MURDER CASE" (M-G-M)

(After one week at Loew's Century)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other Attractions:** Metrotone News, Pathe Audio revue in color, "Marching to Georgia" (Paramount talking comedy). **Gross:** $2,000. **Rating:** 57%.

"THE ROGUE SONG" (M-G-M)

(After one week at Stanley and one week at Valencia)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other Attractions:** Metrotone News, "Mexicana." **Gross:** $5,500. **Rating:** 125%

"WIDE OPEN" (W. B.)

(Shown simultaneously with Metropolitan Uptown)

RIVOLI—(1,982), 25c-50c, 6 days, starting on Saturday. **Other Attractions:** Taylor Holmes in "Dad Knows Best" (Educational talking comedy), "Haunted House" (Mickey Mouse sound cartoon), Nealy Edwards and Lew Brice in "Window Cleaners," Marguerite Keeler and Homer Mason in "Money, Money,

(Continued on page 42)

Nice Felluhs

Discharged prohibition snoopers find in employment as a percentage engagement checker an outlet for their talents, the 5-5-5 contract committee was told. A lot of grafting is rife throughout the country, the checkers bootlegging extra shows of pictures, or cutting with exhibitors on the box office take. Another of their rackets is the sale of information concerning overhead and gross of theatres visited.

Fire Water

Minto, N. B. — Fire attacked the Acadia here and would have been extinguished quickly but for the fact that the government liquor store adjoined the theatre. The booze fed the flames and caused a total damage of $30,000.

Warners' "Exile" Low in Boston, On $1,875 Gross

Omaha—"Exile" (Warners) grossed only $1,875 in a four-day run at the State, which chalked up 75% for the attraction, and then followed, on its twice-weekly change basis, to "It's A Great Life" (M-G-M). The latter took $2,000, rating 80%.

High was established by "Case of Sergeant Grischa," at the Orpheum. The figure there reached $15,000, only par.

Weather: Warm.

Opposition: "Case of Sergeant Grischa," five R-K-O vaude acts, Orpheum, "It's A Great Life" (3 days), State; "Hearts In Exile" (4 days), State; "Girl Said No" (8 days), World; "Young Eagles."

"GIRL SAID NO" (M-G-M)

WORLD—(2,500), 25c-50c, 8 days. **Other attractions:** "I'm Forever Blowing Bubbles" (Para.), Paramount news. **Gross:** $6,750. **Rating:** 90%.

"YOUNG EAGLES" (Para.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other Attractions:** "Brats" (M-G-M), "Jazz Rehearsal" (Educational), Paramount news, organ. **Gross:** $9,900. **Rating:** 90%.

"CASE OF SERGEANT GRISCHA" (Radio)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other Attractions:** Five R-K-O acts with Derickson & Brown; Pathe news, cartoon. **Gross:** $15,000. **Rating:** 100%

"IT'S A GREAT LIFE" (M-G-M)

STATE—(1,200), 25c-40c, 3 days. **Other Attractions:** Comedy, novelty, Universal news. **Gross:** $2,000. **Rating:** 80%.

"HEARTS IN EXILE" (W. B.)

STATE—(1,200), 25c-40c, 4 days. **Other Attractions:** Comedy, novelty, Universal news. **Gross:** $1,-[illegible]. **Rating:** [illegible]

"Golden Calf" is Providence Hit Grosses $13,500

Providence—The Radio-Keith-Orpheum Victory theatre enjoyed a phenomenally big week here with "The Golden Calf," grossing close to $13,500. Loew's State, playing Bill Haines in "The Girl Said No," was excellent at $23,350, and the Majestic, offering "Men Without Women," grossed close to $12,200. The Albee week was only fair with Rose's Midgets and "Hell's Heroes" on the screen.

Weather: Fair, cool.

Opposition: "Golden Calf," RKO Victory; "The Girl Said No," Loew's State; "Men Without Women," Majestic; "Hell's Heroes," RKO Albee.

"GOLDEN CALF" (Fox)

R-K-O VICTORY—(1,600), 15c-50c, 7 days. **Other Attractions:** "The Unwritten Law," three-reeler; Fox news. **Gross:** $13,500. **Rating:** 135%.

"GIRL SAID NO" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other Attractions:** "Blotto" (Laurel and Hardy short), Metrotone news, Joe Stoves' organlogue. **Gross:** $23,500. **Rating:** 120%.

"MEN WITHOUT WOMEN" (Fox)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other Attractions:** "Hello Sister," supplementary attraction; Pathe news. **Gross:** $[illegible] **Rating:** [illegible]

"HELL'S HEROES" (Universal)

R-K-O ALBEE—(2,300), 25c-75c, 7 days. **Other Attractions:** Four acts of vaude, headed by Rose's Midget Troupe; "Deer Slayer" (R-K-O comedy short), Pathe sound news. **Gross:** $10,700. **Rating:** 90%.

McCormack Still Draws at Boston, Taking $16,000

Boston—"Song O' My Heart" with John McCormack, now in its fourth week at the highest top in years for Boston road shows, continued to "stand 'em up" at the Majestic and looks good for several weeks yet. Artists and stars appearing in person failed to click at other theatres, so box office returns are more nearly indicative of the [illegible]

All houses held up well for the best Lenten season's business in years despite unemployment bogey. Buddy Rogers in "Young Eagles" was good for $34,000 at the Publix Metropolitan with Rubinoff directing the musical and stage numbers. Keith Memorial continues excellent business with "The Golden Calf" hitting 120 per cent. Uptown fell off a bit with the new schedule of prices, as had been expected. Both Loew's houses maintained the figures of the past two weeks.

Weather: Fair and warm.

[illegible] plenty of musical numbers surrounding; "Golden Calf," Keith's, with a less-show appeal to the old-timers; "Lady to Love," Loew's State, aided by organ concerts by Harry Rodgers; "Rogue Song," with a musical revue as stage show, Loew's Orpheum; "Officer O'Brien," Keith-Albee; "Vengeance," heading the new double feature policy at the Park, and "Song O' My Heart" for the road show number at the Majestic.

"YOUNG EAGLES" (Para.)

METROPOLITAN—(4,350), 30c-75c, 7 days. **Other Attractions:** Publix revue, golf film, Rubinoff and orchestra, organ numbers, Paramount news. **Gross:** [illegible] **Rating:** [illegible]

"GOLDEN CALF" (Fox)

KEITH MEMORIAL—(2,900), 30c-65c, 7 days. **Other Attractions:** Comedy, Pathe news, Sportlight **Gross:** $26,000. **Rating:** 120%.

"OFFICER O'BRIEN" (Pathe)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other Attractions:** Vaudeville, Pathe news. **Gross:** $18,500. **Rating:** [illegible]

"STREET OF CHANCE" (Para.)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other Attractions:** Kelso Bros. revue, vaudeville, Paramount news. **Gross:** $14,500. **Rating:** 110%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)

UPTOWN—(2,000), 50c-$1, 7 days. **Other Attractions:** [illegible] **Gross:** [illegible] **Rating:** 80%.

"LADY TO LOVE" (M-G-M)

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other Attractions:** Harry Langdon comedy, Hearst Metro-[illegible] **Gross:** $23,000 **Rating:** 115%.

"ROGUE SONG" (M-G-M)

LOEW'S ORPHEUM—[illegible] **Other Attractions:** "Dresden China" revue, vaudeville, Hearst-Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"VENGEANCE" (Col.)

PARK—(800), 25c-50c, 7 days. **Other Attractions:** Double feature, with "Guilty," Universal talker news. **Gross:** [illegible] **Rating:** [illegible]

"SONG O' MY HEART" (Fox)

MAJESTIC—[illegible] **Gross:** [illegible] **Rating:** 150%.

Silence!

Our Studio Sleuth, whose effusions are to be found on another page, does not cover Hollywood and therefore has never seen one of those platinum bath room settings, the local studios not being large enough to hold one. However, returning from a tour the other day, he dashed breathlessly into the office and exclaimed:

"Ive got a good gag for you. Ever since the talkies came in the yes men have been nod men."

Bad Week in L. A.; 'RogueSong' Down To Twelve Grand

Los Angeles—Majority of local first runs here and in Hollywood finished another one of those weeks when everything takes a nosedive without any direct influencing factor. The weather was fair, except for a hot week-end. The lineup failed to draw, despite heavy plugging on what are generally accepted as good draws. "Rogue Song" could not raise the $12,000 line, closing the week at the Chinese with a 75% rating; "Happy Days" hit the week's low, taking a mere $8,750 (70%); "Young Eagles" hit ten per cent under par; "U's" remade "Phantom" grossed only $7,500, a 75% rate for the Criterion.

The week's best performance was turned in by "Hold Everything," walking away with a rating of 143% on a $20,000 gross. "Montana Moon" hit $33,300, rating 123%.

"ROGUE SONG"—(M-G-M)

HOLLYWOOD—Grauman's Chinese (2023), 12th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $12,000. **Rating:** 75%.

"HAPPY DAYS" (Fox)

LOS ANGELES—Fox Carthay Circle (1,650), 6th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Elinor's orchestra, Movietone news. **Gross:** $8,750. **Rating:** 70%.

"YOUNG EAGLES" (Paramount)

LOS ANGELES—Paramount (3,596), 7 days, 35c to 65c. **Other attractions:** Talking comedy ("Belle of the Night"), Talkartoon, Robert Bruce novelty, Paramount sound news, Milton Charles organ concert. **Opposition:** "Phantom of the Opera," "Montana Moon," "Under a Texas Moon," "Ladies of Leisure," "Hell Harbor," "Officer O'Brien." **Gross:** $22,500. **Rating,** 90%.

"MONTANA MOON" (M-G-M)

LOS ANGELES—Loew's State (2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco ("Bells and Belles Idea"), Metrotone and Movietone news. **Opposition:** "Phantom of Opera," "Under Texas Moon," "Young Eagles," "Officer O'Brien," "Ladies of Leisure," "Hell Harbor." **Gross:** $33,300. **Rating,** 123%.

"PHANTOM OF THE OPERA" (Universal)

LOS ANGELES—Fox Criterion (1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Mack Sennett comedy ("Bulls and Bears"), Movietone news. **Opposition:** "Under a Texas Moon," "Young Eagles," "Montana Moon," "Ladies of Leisure," "Officer O'Brien," "Hell Harbor." **Gross:** $7,500. **Rating:** 75%.

"HOLD EVERYTHING" (Warner Brothers)

HOLLYWOOD—Warners Hollywood (3,000), 3rd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Gross:** $20,000. **Rating:** 143%.

"HELL HARBOR" (United Artists)

LOS ANGELES—United Artists (2,100), 2nd week, 7 days, 35c to 75c. **Other attractions:** Christie talker comedy, Paramount sound news, Gaylord Carter organ concert. **Opposition:** "Phantom of Opera," "Under Texas Moon," "Young Eagles," "Montana Moon," "Ladies of Leisure," "Officer O'Brien." **Gross:** $10,400. **Rating,** 74%

"UNDER A TEXAS MOON" (Warners)

LOS ANGELES Warner Downtown (2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone varieties, sound news. **Opposition:** "Phantom of Opera," "Young Eagles," "Montana Moon," "Ladies of Leisure," "Officer O'Brien," "Hell Harbor." **Gross:** $16,000. **Rating,** 107%.

"OFFICER O'BRIEN (Pathe)

LOS ANGELES—R-K-O (2,700), 7 days, 35c to 65c. **Other attractions:** R-K-O vaude, Pathe sound news. **Opposition:** "Phantom of Opera," "Under Texas Moon," "Young Eagles," "Montana Moon," "Ladies of Leisure," "Hell Harbor." **Gross:** $15,000.

"LADIES OF LEISURE" (Columbia)

LOS ANGELES—Orpheum (2,750), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Pathe sound news. **Opposition:** "Phantom of Opera," "Under Texas Moon," "Young Eagles," "Officer O'Brien," "Hell Harbor," "Montana Moon." **Gross:** $11,000.

"ANNA CHRISTIE" (M-G-M)

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco ("Changes" Idea), talker comedy, Movietone news. **Gross:** $11,400.

No Talkie

Gold Digger: "Thanks a lot for the sable. It'll keep me nice'n warm!"
Sugar Daddy: "Warm nothing! That's to keep you quiet!!!"

Joan Crawford Grosses $25,000 In Cleveland

Cleveland—"Montana Moon," with Joan Crawford, was the picture that most tickled the palate in Cleveland last week, resulting in a $25,000 take at the Allen. "Puttin' On The Ritz" pleased sufficiently well to succeed in being held over another week. The other first-run houses pulled out about average business, competing against a week of sunshine, and Lent.

Weather: Fair mostly, with some rain.
Opposition: "Puttin On the Ritz," Stillman; "Montana Moon," Allen; "They Learned About Women," State; "Such Men Are Dangerous," R-K-O Palace; "Song of the West," R-K-O Hippodrome; "Let's Go Places," Keith's East 105th St. Stage: Marx Brothers in "Animal Crackers," Connie's "Hot Chocolates."

"PUTTIN' ON THE RITZ" (United Artists)

STILLMAN—(1,900), 40c-75c, 7 days. **Other Attractions:** "50 Million Husbands" (M-G-M), "Hot Dog" (Paramount cartoon), Hearst Metrotone News. **Gross:** $15,000. **Rating:** 100%.

"MONTANA MOON" (M-G-M)

ALLEN—(3,300), 30c-60c, 7 days. **Other Attractions:** "Bear Shooters" (M-G-M), "Goodbye My Lady Love" (Paramount), Hearst Metrotone News. **Gross:** $25,000. **Rating:** 125%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

STATE—(3,400), 30c-60c, 7 days. **Other Attractions:** "Couldn't Live Without You" (Fischer), "Alice Chops the Suey" (Fischer), "Wednesday at the Ritz" (Pathe), Paramount news, "Land of Syncopation" (Loew unit show). **Gross:** $19,000, approximately. **Rating:** 105%.

"SUCH MEN ARE DANGEROUS" (Fox)

R-K-O PALACE—(3,600), 35c-75c, 7 days. **Other Attractions:** "The Magnate" (R-K-O), Sportlight (Pathe), "Ride 'Em Cowboy" (Pathe), Pathe news, vaudeville. **Gross:** $25,000. **Rating:** 100%.

"SONG OF THE WEST" (W. B.)

R-K-O HIPPODROME—(4,500), 35c-75c, 7 days. **Other Attractions:** "Dad Knows Best" (Educational), Fox Movietone news. **Gross:** $18,000. **Rating:** 72%.

"LET'S GO PLACES" (Fox)

KEITH'S EAST 105th ST.—(2,200), 25c-50c, 7 days. **Other Attractions:** "Gen. Ginsberg" (R-K-O), Pathe news, Pathe review. **Gross:** $11,000. **Rating:** 73%.

"Applause" Just Wouldn't Click; a Flop at $3,500

(*Continued from page* 40)

Weather: Fair.
Opposition: "Rogue Song," five acts of vaude, Midland; "Second Wife," R-K-O vaude, Mainstreet; "Lost Zeppelin," five acts of vaude, Pantages; "Her Unborn Child," Globe; "Young Eagles," Newman; "Applause," Royal.

"ROGUE SONG" (M-G-M)

MIDLAND—(4,000), 50c-60c, 7 days. **Other Attractions:** Hearst Metrotone news, five acts vaude, headlining Joe Frisco. **Gross:** $20,000. **Rating:** 130%.

"HER UNBORN CHILD" (S. R.)

GLOBE—(2,900), 35c-50c, 7 days. No other attractions. **Gross:** $12,000. **Rating:** 125%.

"YOUNG EAGLES" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other Attractions:** Paramount talkartoon ("Hot Dog"); Mack Sennett's golf comedy, "Match Play"; Para. talking news; Gus Edwards's "International Revue." **Gross:** $11,000. **Rating:** 110%.

"LOST ZEPPELIN (Tiffany)

PANTAGES—(2,166), 7 days, 25c-50c. **Other Attractions:** Pathe sound news, five acts of vaude, headed by Jack Hanley. **Gross:** $10,000. **Rating:** 105%.

"SECOND WIFE" (R-K-O)

MAINSREET—(3,067), 7 days, 35c-60c. **Other Attractions:** Grantland Rice Sportlight, Pathe sound news, five acts vaudeville headlining Rosita Moreno. **Gross:** $15,000. **Rating:** 100%.

"APPLAUSE" (Para.)

ROYAL—(900), 5 days, 25c-50c. **Other Attractions:** Columbia comedy ("Dizzy Fingers"), Paramount comedy ("His Honor the Mayor"), Pathe comedy ("Good Old School Days"), Paramount sound news. **Gross:** $2,000. **Rating:** 60%.

Dennis King A Big Hit in Des Moines, Grossing $12,300

Des Moines—Buster Keaton's "Free and Easy," playing the Strand, lowest priced first run house, hit the best figure that this house has shown for some months, making a $6,300 gross on a three-day run which is rated as 110%.

"Framed," "Red Hot Rhythm" were in the week's lineup, with "Vagabond King" getting the most business, rating 200%. It stacked up especially at matinees. All pictures suffered at the end of the week because of picnic-day weather.

Weather: Fair, pleasant.
Opposition: "Vagabond King," Des Moines; "Their Own Desire, Charles Agnew stage band and show featuring Roy Cummings, and five acts (3 days), Paramount; "Young Eagles" (4 days), Paramount; "Framed," R-K-O vaude (4 days), Orpheum; "Red Hot Rhythm," R-K-O vaude (3 days), Orpheum; "They Learned About Women" (4 days), Strand; "Free and Easy" (3 days), Strand.

"VAGABOND KING" (Para.)

DES MOINES—(1,600), 7 days, 25c-35c-50c-65c. **Other attractions:** Educ'l "Silly Symphony" (Springtime"), Columbia short, Para. sound news. **Gross:** $12,300. **Rating:** 200%.

"THEIR OWN DESIRE" (M-G-M)

PARAMOUNT—(1,70), 3 days, 25c-35c-50c-65c. **Other attractions:** Charlie Agnew band, stage show featuring Roy Cummings and five acts, Para. sound news, Herbie Koch organ. **Gross:** $7,590. **Rating,** 100%.

"YOUNG EAGLES" (Para.)

PARAMOUNT—(1,700), 4 days, 25c-35c-50c-65c. **Other attractions:** Para. sound news, Herbie Koch organ, Educ'l animated cartoon ("Pretzels"). **Gross:** $7,600. **Rating,** 95%.

"FRAMED" (R-K-O)

ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** Pathe news, R-K-O vaud., R-K-O comedy. **Gross:** $7,300. **Rating:** 100%.

"RED HOT RHYTHM" (Pathe)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, R-K-O vaude, Pathe comedy ("Ride 'Em Cowboy"), **Gross:** $6,250. **Rating,** 90%.

"THEY LEARNED ABOUT WOMEN" (M-G-M

STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** "U" sound news, "U" Oswald cartoon ("Lucky Rabbit") **Gross:** $4,900. **Rating:** 100%.

"FREE AND EASY" (M-G-M)

STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Pathe sound news, Para. talking act ("Wee Bit O' Scotch"). **Gross:** $6,300. **Rating:** 110%.

"Framed" Pulled After Dropping to $1,980 Low

(*Continued from page* 41)

Money" (talking Vitaphone Varieties), Pathe sound news. **Gross:** $5,200. **Rating:** 65%.

"WIDE OPEN" (W. B.)

(*Shown simultaneously with Rivoli Downtown*)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other Attractions:** Taylor Holmes in "Dad Knows Best" (Educational talking comedy), "Bubble Party" and "What A Life" (Vitaphone talking playlets), Kinograms, silent, organ. **Gross:** $3,900. **Rating:** 65%.

"HARMONY AT HOME" (Fox)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other Attractions:** Pathe sound news. Pathe silent review, "Bulls and Bears" (Educational talking comedy), Bert Smith Players in "Honey Girl," with acts, chorus, orchestra; organ. **Gross:** $8,000. **Rating:** 80%.

"CASE OF SERGEANT GRISCHA" (Radio)

KEITH'S—(3,016), 25c-50c, 6 days, starting with midnight show Sunday. **Other Attractions:** "General Ginsberg" (Radio talking Nat Carr comedy), novelty song film, Pathe and Universal sound news. **Gross:** $4,500. **Rating:** 55%.

"FRAMED" (Radio)

(*Second week up to Thursday*)

AUDITORIUM—(1,600), 25c-60c, 5 days, Saturday to Thursday of second week. **Other Attractions:** "Lost and Foundered" (talking Pathe comedy), "Love and Memories" (talking Pathe comedy), Pathe sound news. **Gross:** $1,980. **Rating:** 30%.

"GOLDEN CALF" (Fox)

NEW (1,500), 25c-50c, 6 days. **Other Attractions:** "Hunt the Tiger" (Radio talking playlet), "A Close Shave" (talking comedy), Fox Movietone news. **Gross:** $15,000. **Rating:** 150%.

"SIEGFRIED" (Ufa)

(*Return engagement after about a year's absence*)

LITTLE—(267), 35c-50c, 6 days. **Other Attractions:** "Rollin' to Rio" (Novelty), piano, orchestraphone accompaniment to feature, exhibition of modernistic paintings in lobby. **Gross:** $1,100. **Rating:** 110%.

Opinions on Pictures

Hold Everything

(Warners—All Talker)

Fast Comedy with Music

(Reviewed by Hanor K. Greer)

JOE E. BROWN and Winnie Lightner roll through 75 minutes of fast, slapstick and knockabout comedy that provides continual laughs for any audience. In addition to the antics of Brown and Lightner, Warners have retained all the song and musical numbers of the stage show besides adding a few more. Then the picture is entirely in Technicolor, and good color values have been secured throughout.

"Hold Everything" should hit for big business in the extended runs at regular prices, besides ringing up healthy grosses in the split weeks and smaller towns.

The story, as in most musical comedies—whether stage or screen—is slight. But that does not matter. The fast tempo secured by director Del Ruth, plus the generous supply of comedy, brings "Hold Everything" into the money class.

Georges Carpentier and Sally O'Neil supply the love interest—which does not consume too much footage. Story is laid in the training camp of the light heavyweight contender, with Carpentier playing the latter role. Joe E. Brown is a good preliminary battler attached to the camp, with Lightner his cabaret-songster sweetheart.

Fight night comes along, and Brown goes on in a semi-final. His comedy boxing bout—for laughs—equals anything that has been done on stage or screen for some time. Battle ends with Brown the winner, giving the audience a chance to rest the funny bone.

As a result of "Hold Everything" it is likely that Warners will team Joe Brown and Winnie Lightner in a couple more filmusical comedies along the same lines. Both players will find themselves in the starring spotlight with the paying public after this picture goes down the line.

The rest of the cast is satisfactory, but with only brief appearances. The entire picture is rightfully Brown and Lightner, with some one wisely figuring the less seen of the balance of the cast the better.

The Technicolor results surpass anything previously done by Warners from the standpoint of tonal values and clarity.

Direction by Roy Del Ruth set a fast pace, with excellent development of comedy situations to get most out of them.

Novelty shorts and newsreels only needed here.

Produced and released by Warners. From musical comedy by Buddy De Sylva and John McGowan. Directed by Roy Del Ruth. Screen version by Robert Lord. Added musical numbers by Dubin and Burke. Photographed by Dev Jennings. Length, 6,750 feet. Running time, 75 min. Release date, May 1, 1930.

THE CAST

Toots.....Winnie Lightner
Gink Schiner.....Joe E. Brown
Georges La Verne.....Georges Carpentier
Sue Burke.....Sally O'Neill
Pop O'Keefe.....Edmund Breese
Nosey Bartlett.....Bert Roach
Bob Morgan.....Tony Stabenau
Norine Lloyd.....Dorothy Revier

Guilty?

(Columbia—All Talker)

Yes, Who's Guilty?

(Reviewed by J. P. Cunningham)

ANTIQUATED blah! Sloppy sentimentalism layed on thickly in a manner which just reeks of amateurishness. Except for a few picturesque outdoor sets, this piece hasn't one saving grace. It reminds one of the old style "meller," dressed up a bit and adapted to sound.

In neighborhoods where picture addicts insist upon the pure and simple sacrificing fair yarn, this will get by, but in no others, and don't promise too much. It's chock full of production flaws, all very obvious ones at that. There's an attempt made to pull on the heart strings, but they followed the lines of least resistance so closely that it soon becomes unconvincing.

The sound is excellent and photographic qualities of the production are impressive. The dialogue falls in direct line with other phases of the picture: not so good.

John St. Polis, as Senator Polk, an old Southerner, is sentenced to Atlanta for bribery. Carolyn (Virginia Valli) suffers the embarrassment of being a convict's daughter, and while in Florida to forget, becomes enamored of Bob Lee (John Holland), son of a stern old prosecuting attorney (Robert T. Haines), who was responsible for conviction of the Senator.

Polk is paroled and after much persuasion consents to the betrothal of his daughter to Bob, but the latter's old gent refuses to sanction the marriage and threatens Polk with reimprisonment if the knot is tied. Polk commits suicide and the prosecutor's son is accused of murdering him. He is all set for the hangman's noose when Polk's note of confession is found. Of course, Bob's old man consents to the marriage, and the pair live happily ever after, or something like that.

The cast seemed as lazy as the old negroes who were placed in the background for Southern atmosphere.

Select a healthy bunch of shorts to brace up this one. Use a song cartoon, and something in light comedy.

Produced and distributed by Columbia Pictures from "The Black Sheep," by Dorothy Howell. Directed by George B. Seitz. Dialogue by Dorothy Howell. Photography by Ted Tetzlaff. Editor, Leon Barsha. Length, 6,371 feet. Running time, 71 min. Release date, March 3, 1930.

THE CAST

Carolyn.....Virginia Valli
Bob Lee.....John Holland
Polk.....John St. Polis
Martha.....Lydia Knott
Doctor Bennett.....Richard Carlyle
Jefferson.....Clarence Muse
Jerry.....Eddie Clayton
Prosecuting Attorney.....Robert T. Haines
Warden.....Frank Fanning
Judge.....Ed Cecil
Lucy.....Gertrude Howard

Under a Texas Moon

(Warners—All Talker)

Fair Western in New Dress

(Reviewed by Don Ashbaugh)

AS an example of the photographic beauty which can be achieved through the use of color, "Under a Texas Moon" is excellent. It is a constant succession of startling vistas of desert scenery.

The picture will prove a delight to artistic souls and will satisfy those fans who like westerns and romance of the rough sort.

However, it's the same old western plot dolled up in 1930 clothes, color and sound with a comic opera setting which is reminiscent of many of those matinee idol cowboy plays of twenty years ago.

Frank Fay is the dashing, devil-may-care, good-bad, women-crazy vaquero. All of the action centers around him. He has a pair of sloppy-looking, sweet-singing henchmen who perform the age-old roles of furnishing the music, sotto voce, for Fay's many serenades to his various inamoratas.

Fay has a habit of forgetting current business in hand to make love to any and all girls, while the two henchmen softly strum on their guitars from a hidden bush and croon "Under a Texas Moon."

Raquel Torres and Armida come in for the least [illegible] end it is the fiery Myrna Loy, who hasn't [illegible] wild vaquero's saddle.

Barry Boyd and Gertrude [illegible] parts rather well while all this romance is [illegible] lumbering role in satisfactory fashion. Tully Marshall has a couple of laugh lines, but mostly he is just a disagreeable old cattle rancher. Fred Kohler is capable in his role.

The plot hinges on the simple fact that somebody has been stealing the Texas ranchers' cattle. They hire Fay to rescue them and bring in the rustlers. He brings back the cattle and collects the fee when the ranchers demand that he produce the bandits by declaring, with a Spanish flourish, that the long sought bad man is none other than himself.

Michael Curtis directed in a satisfactory manner, considering that the picture never offered more than the bare essentials for a light, romantic comic opera. He has managed to carry it along in a fairly even manner, injecting humor to relieve dull situations.

Needs fairly strong short subjects to balance the program.

Produced and distributed by Warners. Story by Stewart Edward White. Directed by Michael Curtis. [illegible] by Dawson. Photographed by Bill Rees. Release date, April [illegible]

THE CAST

[illegible]
Jose Romero.....Charles Sellon
[illegible]
[illegible]
Aldrich.....Tully Marshall
[illegible]
Dolores.....Armida
Raquel.....Raquel Torres
Jed Parker.....Noah Beery
Lolita Roberto.....Mona Maris
Felipe.....George Cooper
Antonio.....Francisco Moran
Tom & Jerry.....Tom Dix–Jerry Barrett
Mother.....Inez Gomez

In the Next Room

(First National—All Talker)

Like Old Times

(Reviewed by Robert Hart)

WE thought this type of picture had died with the demise of other unlamented films of the "My God! what was that?" type, but here is its ghost stalking on the screen. And lots of other things stalk across it, with the exception of intelligence. There's the haunted house, the clutching hands, the mysterious hooded figure, the "knife fiend," the ghastly noises, the cabinet with the cataleptic girl inside, the jewels, two sudden and unexplained deaths—everything, in fact, except "the papers."

But clap hands for Director Edward Cline. He put over a startlingly new piece of business by revealing the villain as the one we had suspected from the start. Thus is a Hollywood, not to mention Broadway, tradition thrown to the winds. A dumb detective is inserted to create comedy, but the audience never gave him a giggle. Its laughter was bestowed upon the more serious portions of the opus.

The whole thing is a curious melange. Our deduction is that it was intended to be a straight "meller," but that after seeing a few rushes the powers-that-be quickly ordered that some comedy business be shoveled into it. The result is a picture that defies classification.

Alice Day is pretty and speaks clearly, but the voices of the others, including Jack Mulhall, were muffled and indistinct. It may have been due to defects in recording.

If you've booked it, pray for the breaks.

Opinions On Pictures

But blue pencil the adjectives out of your press matter.

Use some ready comedy shorts with this one.

Produced and distributed by First National. Adapted from play by Eleanor Robson Belmont and Harriet Ford. Directed by Edward Cline. Dialogue by James A. Starr. Adapted by Harvey Gates. Photographed by John Seitz. Length, 6,336 feet. Running time, 70 minutes. Release date, Jan. 26, 1930.

THE CAST

(In the Prologue)

The Lady ..... Jane Winton
The Lover ..... Craufurd Kent
The Husband ..... Edward Earle

(In the Story)

James Godfrey ..... Jack Mulhall
Lorna ..... Alice Day
Tim Morel ..... Robert O'Connor
Philip Vantine ..... John St. Polis
Parks, the Butler ..... Claude Allister
Mrs. O'Connor ..... Aggie Herring
Inspector Grady ..... DeWitt Jennings
Snitzer ..... Webster Campbell
French Exporter ..... Lucien Prival

Good News

(*M-G-M—All Talker*)

It Is!

(*Reviewed by Walter R. Greene*)

BASED on the musical comedy success of the same name, "Good News" has many qualities to insure its success as a filmusical with a lot of tuneful melodies and plenty of laughs.

Here is one picture that does not attempt to follow regulation procedure in presenting correct college background. Instead, the antics of college co-eds are burlesqued all over the screen. There is a semi-serious attempt to carry an on-the-level love interest, but this is overshadowed by the capable comedy put over by Gus Shy, Bessie Love, Cliff Edwards, and others.

On the reputation of the stage musical, plus the fast-moving and wholesome screen play, "Good News" will stand up for showings in the key extended runs and subsequent bookings down the line.

Gus Shy, comedian from the stage show, scores an immediate hit in the picture part, and shows he rates attention in future films. Bessie Love takes advantage of every opportunity in her comedienne spot, and Cliff Edwards closely follows with his "uke." M-G-M imported Mary Lawlor from the stage show for the girl love interest, but she will soon be trouping back to New York. Her voice has a tremble and wave that is easily picked up by the "mike," and it's just another case where a voice can get over on the stage but it fails to pass muster after going through the sound recording machines.

Stanley Smith carries the romantic lead as the football hero in a satisfactory manner, while Lola Lane surprises with the quality of her song numbers. Delmar Daves, as the tough "heavy" burlesqued, is capable.

The story isn't much—just a loose jumble built around college atmosphere to obtain the maximum amount of laughs and opportunities for musical numbers. The varsity drag is spotted in a Latin classroom, and there are a few other dance ensembles included besides. The regulation football game must be in any college picture and is spotted here for a climax.

All the song hits of the stage show have been retained in the picture with a few new ones added for good measure.

Dramatic shorts and newsreel required with this one.

Produced and released by M-G-M. From musical comedy by Schwab and Mandell, De Sylva, Brown and Henderson. Directed by Edgar McGregor and Nick Grinde. Screen play by Frances Marion. Added dialogue by Joe Farnham. Photographed by Percy Hilburn. Length, about 8,100 feet. Running time, about 80 minutes.

THE CAST

Connie ..... Mary Lawlor
Tom ..... Stanley Smith
Babe ..... Bessie Love
Kearney ..... Cliff Edwards
Bobbie ..... Gus Shy
Pat ..... Lola Lane
Coach ..... Thomas Jackson
Beef ..... Delmar Daves
Freshman ..... Billy Taft
Professor Kenyon ..... Frank McGlynn

The Man Hunter

(*Warners—All Talker*)

Beautiful—But Dumb

(*Reviewed by J. P. Cunningham*)

WHEN we say beautiful we mean the jungle and South Sea Island exteriors used as local background for a weak offspring of "White Cargo," handled oh, so dumbly. An average programmer, aimed, we assume, to please those who do not seek the very best in film fare, that vast army of picture-goers who will accept almost anything that comes along, without squawking.

We wonder if producers realize how greatly the inclusion of flat dialogue influences the entertainment value of a talker? In no spot does this vehicle stack up as being first-rate picture material, yet it has a few sufficiently strong angles to raise it to a more impressive level, if the weak, and at times stupid, lines assigned to the characters did not interfere.

Another current Warner release, "Isle of Escape," contains many of the same sets. A hotel and rum joint used is identically the same as the indoor stuff in "The Man Hunter." Somebody on the Warner lot apparently thought a lot of the spot. Here's hoping they call it quits.

Ross Lederman directed a pretty good cast, although Rin Tin Tin responded more intelligently than his support.

Nora Lane, as Lady Jane Winton, travels to a South Sea island where her deceased father had a flourishing ivory trading post, in charge of George Castle (John Loder), who decides to play one tusk for the company and three for himself. Lady Jane discovers the doctored books, and, with the aid of Jim Clayton (Charles Delanty), an outcast, routs Castle and his henchman, Crosby (Pat Hartigan). The usual clinch ends the spell.

The photography is excellent, and again the outdoor shots are marvelous.

Strong support is needed in the lineup of shorts played with this. Use a dramatic act, and a good comedy with some music.

Produced and distributed by Warners. Directed by Ross Lederman. Adapted by James A. Starr, from the story by Lily Hayward. Dialogue by James A. Starr. Length, 4,383 feet. Running time, 73 minutes. Release date, not set.

THE CAST

George Castle ..... John Loder
Lady Jane Winston ..... Nora Lane
Jim Clayton ..... Charles Delaney
Rinty ..... Rin Tin Tin
Crosby ..... Pat Hartigan
Maid ..... Christian Yves
Simba ..... Floyd Shackleford
Buggs ..... Billy Fletcher
Charlie ..... John Kelly
Dennis ..... Joe Bordeaux

Man from Blankley's

(*Warner—All Talker*)

Bewildering; Dubious B. O.

(*Reviewed by Red Kann*)

THE why of this is almost as bewildering as the picture. Except that it may be John Barrymore's insistence that he play in a straight comedy to vary his long run of romantic roles.

"The Man from Blankley's" is an English comedy, all wool and a couple of yards wide. Too woolly for the average American fan to grasp. In the big towns, the picture may have a chance, but in all others, it looks as if it's just too bad.

Out of the maze of sequences, most of them dull and all certainly long-winded, the idea finally seeped through to this reviewer that Lord Strathpeffer, played by Barrymore, had happened into the wrong dinner party. The house in which the heavy London fog landed him, ossified, is the scene of a middle class dinner affair to round out which a man from Blankley's had been hired. Barrymore, of course, is mistaken for the hired guest and what happens after that, happens because of the error. It seems John was slated to visit some friends interested with him in scarabs, pyramids and Egyptology. Why he remained in the obviously wrong surroundings as long as he does can only be explained as a sweeping application of author's license in concocting play material.

At any rate, Barrymore meets Loretta Young there. They were near-sweethearts in the bonnie highlands of Scotland where John had almost proposed, then got himself drunker than usual and disappeared for a couple of days. However, Loretta is conveniently there and the romance begins to bud anew. In the wash up, Scotland Yard explains to the museum collection of guests that Barrymore is really of the landed gentry. Come apologies and a shot of the couple walking into the fog.

The part calls for a drunk all the way. And Barrymore plays it with realism that usually sparkles. His tendency to spread the English accent on so broadly makes it difficult to make out what he's talking about. Everybody in the cast is super-English as a matter of fact except Miss Young who remains strangely Middle West throughout.

Needs strongest kind of short subject support.

Produced and distributed by Warners. Based on play by F. Anstey. Directed by Alfred Green. Scenario by Harvey Thew and Joseph Jackson. Photographed by James Van Trees. Length, 6,156 feet. Running time, 69 mins. Release date, May 24, 1930.

THE CAST

Lord Strathpeffer ..... John Barrymore
Margery Seaton ..... Loretta Young
Mr. Poffley ..... William Austin
Uncle Gabriel Gilwattle ..... Albert Gran
Mrs. Tidmarsh ..... Emily Fitzroy
Mr. Tidmarsh ..... Dick Henderson
Dawes ..... Edgar Norton
Mr. Bodfish ..... Yorke Sherwood
Miss Flinders ..... Dale Fuller
Mr. Ditchwater ..... D'Arcy Corrian
Mrs. Gilwattle ..... Louise Carver
Mrs. Ditchwater ..... May Milloy
Mrs. Bodfish ..... Diana Hope
Miss Bule ..... Tiny Jones
Maid ..... Gwendolen Logan
Gwennie ..... Angella Mawby
Maid ..... Sybil Grove

Journey's End

(*Tiffany—All Talker*)

A Superb Picture

(*Reviewed by Red Kann*)

LONG talked about and heralded far and wide, "Journey's End" comes through from Tiffany as one of the most powerful war pictures ever made. A noteworthy accomplishment, a credit to the producers, the director, the cast, and the industry. "Journey's End" will be remembered.

The play first saw light in London. It wasn't long before New York heard about it, then saw it. Shortly thereafter, road companies hit the big cities and everywhere, big business was rolled up. In Gotham, critics, for once at least, united in describing the play as one of the most stirring that had played across the boards in this country in many years.

Now comes the picture, a faithful transcript of the play, treated with the same deft handling, with a fine regard for shadings in drama and characterization. Yet the question is: What will it do at the box-office?

It is our suggestion that the exhibitor see the picture if he can in order to determine for himself. You have a tragic story with a tragic ending. You have the grim, unrelenting background of war and the havoc it wrecks on man and mind. You have a womanless cast speaking English as it is spoken in London with frequent burrs and unfamiliar word inflections to consider.

Yet, you have a magnificent drama of courage

Haw!

"Rookery Nook," which, according to dispatches, is convulsing London audiences with laughter, will be distributed in this country by M-G-M as "One Embarrassing Night," thus disposing of one embarrassing title.

and restraint, a pathetic, yet effective comedy relief ably supplied by Billy Bevan and a theme which, in some manner, remote or near, has affected the scheme of humans throughout the world.

More strictly commercial, is the tremendous word-of-mouth comment which R. C. Sheriff's work has created, swelled by a score or more road companies and what we assume will be a natural and widespread desire to see this avidly discussed play at prices keyed to the popular scale. On the basis of that which the spectator carries away from the screen, "Journey's End" deserves a real success. Whether the sensibilities of the public are finely enough attuned to grasp the beauty and significance of the film, is another matter entirely.

Practically all of the story is played in a front line dugout. Five British officers are the principal characters; four of them seasoned, one, just up from the ball camp. How the war plays its devilish pranks on each one is depicted —powerfully and impressively. Stanhope, the captain, played with a dramatic force that grips, by Colin Clive, turns to liquor to bolster his courage. Osborn, the most impressive character of them all and played beautifully by Ian MacLaren, turns philosophic and finds his comfort in "Alice in Wonderland." Trotter, whether he realizes it or not, takes it upon himself to Pollyanna the group into a semblance of forgetfulness by his joviality. Billy Bevan, in the role, is splendid.

Then there is Hibbert, played by Anthony Bushell, whose terror gives way to a false courage on finding his fear shared by Stanhope. Into this war-seasoned group comes Raleigh, fresh from school and with pre-conceived notions of life at the front. His ideas are shattered one by one as the stark reality of the conflict is battered home. So well does David Manners portray the role that you actually see the mental conflicts through which he goes.

A raiding party results in Osborn's death. Hibbert attempts to fake illness, until Stanhope brings him into line at the point of a revolver. Then comes the big drive. The conflict between Stanhope, who is in love with Raleigh's sister, burns until Raleigh is mortally injured. The handful of men is being rapidly wiped out and oblivion is inevitable for all that are left. As Raleigh dies in the dugout, Stanhope is at his side. Then the German guns begin to blow the place to bits as the picture fades out.

The cast, down to the last man, does impressive work. Clive, as Stanhope gives a memorable performance. MacLaren as Osborn, is the dominant figure by virtue of his spiritual force. You won't forget his work. This applies to the other leads as well.

Dramatic highlights are too many to outline in detail here. It is perhaps sufficient to point out that "Journey's End" is as much stirring and desolate, impressive and pathetic and very much indeed a terrific indictment against war.

Let it go as is, unless you feel a straight comedy would help. "Shoulder Arm," in this case, is suggested.

Produced by Tiffany Gainsborough. Distributed by Tiffany. From play by R. C. Sherriff. Directed by James Whale. Continuity by Joseph Moncurem March. Photographed by Benjamin Kline. Length, 11,416 feet. Running time 130 minutes. Release date not set.

THE CAST

Capt. Stanhope.....Colin Clive
1st Lieut. Osborne.....Ian Maclaren
2nd Lieut. Raleigh.....David Manners
2nd Lieut. Hibbert.....Anthony Bushell
2nd Lieut. Trotter.....Billy Bevan
Private Mason.....Charles Gerrard
Capt. Hardy.....Robert A'Dair
Sergeant Major.....Thomas Whitely
Colonel.....Jack Pitcairn
German boy.....Warner Klinger

Several Corking Comedies Are Highlights of Week's Shorts

"Mickey's Luck"

(Darmour-RKO—2 Reels)

Kid Program Comedy

"MICKEY'S LUCK," the latest Darmour comedy featuring young Mickey McGuire, is entertaining chiefly because of a trained mule and some ingenious contraptions, including a piano and a fire wagon. Mickey and his friends do a song which is as good as child performers can manage. A little different twist to the plot to eliminate situations, in which the guilty escapes while the innocent are punished might have made this suitable for children's matinees. As it is, it is doubtful. Albert Herman directed the production, which unfortunately has lost the spontaneity which makes a gang of children interesting. Mickey is too cocky.

Strong support essential.

"Spills and Thrills"

(Pathe—Sportlight—1 Reel)

Thrills and Spills

GRANTLAND RICE can always be counted on for fine film fare. His newest "Sportlight" offers interesting and thrilling action, with an outboard water rodeo at Winter Haven, Fla., the highlight. Running time, 7 minutes.

Fine short for diversifying a bill headlining a dramatic feature.

"He Trumped Her Ace"

(Sennett-Educ'l—2 Reels)

A Corker

MACK SENNETT out-Sennett's himself with a corking comedy on bridge that will be appreciated by players and non-players alike because the comedy situations are so well handled. Marjorie Beebe and Johnny Burke click with their dialogue. The comedy highlights, of course, center around the bridge table, with the climax coming from a kibitzer who advises Johnny to play the wrong card at the physychological moment, said card being a trump over Marjorie's ace. Same kibitzer happens to be the judge at the divorce proceedings which are instituted as an outcome to the wrong play. You should laugh just figuring out this situation even before you see the picture. Book this one by all means, and don't lay down on billing it up to the skies—it's worth it and then some. Running time, 19 minutes.

This one can hold up the comedy end of any program.

"The Lightning Express"

(Universal—Sound and Effects—Serial)

Great for Serial Addicts

WELL-MADE serial, crammed with typical serial action, greatly enhanced by the jazz party atmosphere.

Louise Lorraine and Lane Chandler are featured. Henry Macrae directed. The support includes Al Ferguson and Greta Granstedt.

The story involves the B. & M. railroad, which had been pushing its way into new territory when its president, John Venable, dies. His son is left to carry on with the work, but heavy dissipation interferes. A scheming group of cowboys offers resistance to the road in extending lines to new territory, causing several hot fights. Macrae did a good job in the first three episodes reviewed to date. Running time, each approximately 19 minutes.

Domestic comedy feature would be suitable.

"Dad Knows Best"

(Educational—Lyons & Moran)

Smart Fun

CLASSY piece done by Jack White, who injected a strong lineup of high falutin' comedy material centering around Taylor Holmes and Helen Bolton. There is very little of the old slapstick used, White relying more on dialogue and natural situations as they developed to build up comedy material. Holmes tries to fix things with the hardboiled mother of his son's fiancee. A little dinner party, plenty of liquor and presto! Things are all straightened out and Holmes, a prosperous widower, talks the old lady into a double wedding. Nicely built up. Running time, 20 minutes.

Good match for a musical comedy feature.

"The People Versus—"

(Universal—Variety No. 981—1 Reel)

Jokes in a Jail

THIS is a good old gag turned into a one-reel comedy drama short. There is pathos in the opening shot of a mother greeting her son who has been arrested. Frank Campeau plays the part of the hardened habitue of the underworld who "spills" to Pat O'Malley, handling the role of the district attorney. Campeau figures O'Malley to be the attorney sent to defend him. There's a laugh at the "tag" when the district attorney discloses his identity. Running time 6 minutes.

Should be run with light feature.

"The Hash Shop"

(Universal—Sound—1 Reel)

Typical Cartoon Stuff

CONTAINING the usual lineup of music and sound synchronized gags found in the average sound cartoon. This "Oswald" number, while entertaining, does not measure up to many of its predecessors. Running time, 9 minutes.

Okay for heavy feature contrast.

"And Wife"

(Educational—Variety No. 982—1 Reel)

Fast Divorce Satire

THIS comedy, written by Betty Burbridge, will stir laughs from any sort of an audience. Bernice Elliott and Frank Davis are cast in the fast moving roles and sputter off the patter in neat fashion. The action occurs in a hotel room where the man, upon awakening from his pre-marital farewell dinner hangover finds his ex-wife in bed with him. The plot hinges around the fact that he is marrying another girl because she forced him into it. The ex-wife finds the way out and they depart happily with a nice snapper at the finish. Running time, 10 minutes.

Good comedy for any picture bill.

"Absent Minded"

(Universal—Variety No. 973—1 Reel)

Just an Old, Old Gag

NOW here is an old time sure-fire vaud hit—it never has yet failed to draw laughs—the skit about the absent-minded bird who forgets everything, including his own name. In this case he forgets his sweetie's name, how to propose, etc. He ties knots in handkerchiefs and strings on his fingers and then forgets what they mean. In the end he is cured—and that's the gag. Bobby Perkins and Wallace Ford are the bright lights. Running time, 10 minutes.

Entertainment enough for ordinary programs.



Federal Theatres Takes Over Nine Chicago Houses

The Federal Theatres Co., a holding company, has been organized to take over the Bird Theatres Corporation. The nine National playhouses of this city recently passed to the Bird corporation on the dissolution of their receivership. Officers of the Federal Theatres Co., the new operators of the National theatres, are: Frederick Pierce, Philadelphia financier, president; James Coston, Coston Booking Circuit, Chicago, vice-president and general manager; Robert O. Farrell, Chicago, attorney, vice-president; T. J. Corbett, Chicago, vice-president, and Paul King, Chicago, treasurer.

Lorch Holding Sales Meetings in Mid-West

Harry Lorch, mid-west division manager of Pathe, has scheduled a series of sales meetings throughout his district designed to plug the Pathe circus picture, "Swing High." First of the meetings was held at the Stevens Hotel here. In attendance were J. J. Clarke, Chicago manager; H. A. Silverberg, Detroit manager; T. Greenwood, Milwaukee manager; Tom North, Van Beuren special representative; Dan Roche, publicity director for mid-west division, and the following salesmen and bookers: Tom Delaney, Sig Decker, Charles Filkins, C. Lundgren, W. Drake, George Pratt, all of Chicago; A. Chapman, C. E. Runkle, F. Bonnem and F. Strubank, of Detroit; R. Baldwin, S. Chapman and L. Clark, of Milwaukee.

Beauty Winner Clicks

Willis Kent, producer of "The Primrose Path" (Tech-Art), screened his production for a large group of independent exhibitors here last week, with the result that plenty of Chicago theatres will be announcing its advent in the near future. The exhibs are said to have favored the production in a big way.

Dorothy Granger, a 17-year-old beauty contest winner, is cast in "Primrose Path" for her first time in pictures, and is said to come close to stealing the picture. On the strength of her performance, which is in a minor part, Hal Roach gave her a five-year contract, Kent relates.

Wabash Ave.—South

THE Metro-Goldwyn-Mayer bowling team is demonstrating its ability with decisiveness. In a three-game meet recently, it disposed of a Paramount team by a score of 2,366 to 2,206, and in a later game took the measure of the Fox team by a score of 2,255 to 2,116. Members of the M-G-M aggregation include J. Kemptgen, L. Shellstrom, D. Frankel, C. Vetrover and H. Bennin. . . . United Artists' officials, who stopped off on their way to the Coast for new production and sales conferences, included Al Lichtman, E. C. Jensen, Lou Lusty, Bruce Gallup. Lichtman will return here in about three weeks for a sales convention.

* * *

The Essaness Logan theatre was equipped with W. E. sound last week. . . . Jack Keefe, in charge of publicity for Fox Wisconsin theatres (formerly Midwesco), was a visitor on Film Row last week. Keefe reported that a successful Spring Fashion Revue is under way at the Fox Uptown, Milwaukee. Ten local merchants are cooperating with the staging of the Revue, which will be concluded Saturday, April 11. . . . Publix Theatres are reported to be presenting women patrons at certain matinees in their Class A houses with a "Run-Mender Needle" throughout the period of the Publix Pageant of Progress celebration. It is emphatically denied that the article can be utilized in the approved methods of improving near beer.

* * *

The Milford recently erected a $20,000 exterior canopy. House has been completely renovated and Spring cleaning completed. . . . The Terrace (Publix-Great States) at Danville, Ill., has made a price cut. New scale: Matinees, adults, 15c; children, 10c. Nights and Sundays, adults, 20c; children, 10c. . . . Warren Nolan, special exploitation man for United Artists, was in town for advance publicity work on "Lummox," which opened at the United Artists here last week. He will return in a few weeks for exploitation work on "Puttin' on the Ritz," which follows "Lummox" into the U. A. Nolan has chartered a Ford tri-motor plane, in which Harry Richman and other U. A. personalities will be conveyed here for the "Ritz" opening. An elaborate program is planned for the launching of this picture here.

* * *

Carl Fulton, president of the E. E. Fulton Co., is vacationing at Hot Springs, Ark. . . . LeRoy Alexander, district manager of Sono Art-World Wide, rounded up some good orders in Minneapolis last week. . . . James Whale, director of Tiffany's "Journey's End," was a visitor in town while en route to New York for the Gaiety opening of his war picture. . . . Eddie Weisner of Milwaukee, manager of Celebrated Pictures, was a Film Row visitor last week. . . . Irving Mandell to New York. . . . Henri Ellmann, too. . . . And Jack Miller. . . . And Jimmy Coston.

* * *

"Party Girl" (Tiffany), playing here under injunction restraining the local censors from interfering, completes a three-weeks run at the Woods and opened at the Granada, Marbro and Avalon, April 11. . . . Dan Martin announces the reopening of his Butler theatre with RCA sound and a Tiffany franchise. . . . Charlie Loewenberg in Detroit plugging "Cohens and Kellys in Scotland" (U). . . . M. G. M. in two drives for extra play dates: Cook County Play Date Week, April 27 to May 3, and City Play Date Week, May 4-10. . . . Earl Kramer of RKO in town.

KANE.

A Modern Showman

"Ingagi," Congo picture, grossed $11,600 in a week at the Garrick, a near-record intake for this house which plays legit attractions chiefly. The big gross was made by cashing in on noon-day Lenten services which were conducted at the house. The management jammed the lobby with hot poster displays, showing gorillas on the make for nude native women in the jungles. The plugs proved an effective draw for the evangelist's earlier crowd.

Chicago Jonah For Sono Art, Thomas Finds

Harry Thomas, vice-president of Sono Art-World Wide, held several business conferences with local exchange men while here, en route to the Coast, last week.

The company's product, he reported while here, is doing well everywhere but in Chicago. The situation is something of an enigma to members of the Chicago exchange, who are at a loss to explain why this district should be less receptive than any other throughout the country in the matter of Sono Art-World Wide product.

Thomas's conferences here were of several days' duration.

Parnass Leaves Industry

I. R. Parnass, star salesman for the local Warner Bros.-Vitaphone exchange, resigned this week and will enter the wholesale millinery business in Dallas, Texas, his home town, in the near future. He is also interested in an oil venture in the Texas Panhandle, according to report. Parnass, at the time of his resignation, was leading all Warner Bros. salesmen throughout the country in extra play dates obtained in the current Sam E. Morris Month drive.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Alibis!"

SELLING your attractions and your theatre represents the major portion of any manager's job these days. But what we would like to know is: do you send your office results or alibis?

* * *

We are prompted to ask this question because we recently visited four theatres located in small communities and, in our estimation, they were almost on a par in drawing power and class of patronage.

Yet, on a certain good picture three of the houses turned in exceptional receipts, while the fourth "flopped"—and how!

Knowing the boys as I know them, gave me the opportunity of asking them how they sold this particular attraction, and they were frank in their conversations. In one town the manager tied up with all the schools to excellent returns; he also worked out a campaign with the local merchants.

* * *

Similar stunts and tie-ups were effected by the other two successful men. But the "bird" who flopped looked like a school-boy caught throwing black-board erasers when I started to talk about what HE did.

He "was" going to tie up with every store in the town.

He "was" about to work up a special show for the kiddies.

He "thought" he would stage a contest in conjunction with the picture.

And a lot of other "baloney," which, when boiled down to facts, meant applesauce for the house.

Results: not at the box office. Except in the falling off of the receipts if you want to call anything like that results.

* * *

Now listen, boys. We stand ready, week in and week out, to back up any argument in your favor. We want to see managerial conditions improve and we do know that our constant harping on one bad condition or the other is making certain theatre executives stop, look and listen.

But if YOU are not delivering the goods and not going out after every attraction booked into your house, then you are laying down on the job and you are one of the boys, whose actions are making it tough sledding for the rest of us.

Do proper justice to your theatre. Do your damndest for the pictures you must run. Watch every dollar like a bull-dog and save the pennies wherever you possibly can. But don't lay down and expect the house to pile up profits all by its lonesome. Sometimes such things happen, but they are the exceptions rather than the rule.

If you have made the show-business your future and want to get somewhere, then "step out" like the dickens and put your shows over.

"Chick"

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MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

In presenting this new, exclusive feature of the Club pages, we want to impress upon our readers the fact that we have merely tried to state our reactions to the various pictures reviewed. No comment is to be construed as criticism in any sense of the word. We try to point out the exploitation angles and possibilities without regard to the good or bad elements in the productions. If you will keep in mind that these reviews are based strictly on such conditions and that we have not attempted to make an individual study of each picture, then you will be accepting these reviews in the proper spirit. As we go along reviewing pictures, from week to week, we will try to improve and elaborate on the exploitation and advertising possibilities of the pictures. We are trying to serve YOU and we sincerely hope that we are succeeding.

"CHICK" LEWIS

"HONEY"

Paramount

Speaking from the exploitation angle, this one IS a Honey for any live-wire showman to sell. The title alone will tell you that, but to go even further, just visualize the possibilities of tie-ups in connection with that title.

First crack out of the box you HAVE names. There is (in addition to Nancy Carroll) Lillian Roth, who has scored in some recent outstanding pictures, and how she sings "Sing You Sinners" is nobody's business. Then you have Skeets Gallagher (if he means anything in your town), Zasu Pitts who cries her way right through the whole shindig. Harry Green, whose philosophy about "dames" will provide you with plenty of material for advertising purposes. Stanley Smith, who scored with Nancy in "Sweetie." And don't overlook Mitzi Green, the youngster who knocked them for a row of belly-laughs in "Marriage Playground." Maybe the kids uplift societies will make a kick about the role she plays in this one. But that don't detract one bit from the great work she does in "Honey."

Second crack out of the box: You can tie up every kind of store in your town, and we believe that even the undertaker would listen to a proposition. Candy windows, soda fountain specials, dress shops and what not are all your prospects and they will greet you with open arms at the mere suggestion of co-operation on a picture like this.

The title is a natural. The cast is a natural. The story will never make 'em sit up nights thinking about it, but it has entertainment, and we don't mean anything else but——. So what else can any showman ask when he sets out to sell a picture to his customers?

Give the songs plenty of advance play so that when the picture hits your house, they will be humming and whistling as they go out with a feeling that they have been entertained. "Sing You Sinners," "Let's Be Domestic," "In My Little Hope Chest" and all the others.

In billing this attraction don't overlook the line that; it's the successor to "Sweetie." They liked that one, so whatever you claim for this one will meet with no arguments after they have seen it.

You can tie up with your newspaper on a contest called—"What do you know about dames?" They will have to get Harry Green's viewpoint to appreciate this gag, but it offers possibilities for advertising purposes just the same. You can even tell them that Green will answer that question in the picture.

A good catch line would be—"Sing You Sinners, 'Cause Honey Is Coming." And dozens of other ideas along the same lines should come to your mind when you sit down to dope out your teaser and advance campaign. You can go all your gags on "Sweetie" one better, because you can tell them that this is better than "Sweetie."

A good stunt would be to buy up plenty of cheap, thin dish towels and imprint them "Crying Towels" and tie in Zasu Pitts and the picture. String them across your lobby or front (of it's in keeping with your house). This, and many other gags could be worked from a hundred different angles.

It's all right to chop out a lot of suggestions on the exploitations possibilities of a picture, but with "Honey" there are so many that you won't have any trouble at all in selling them and the box office should take a decided jump upwards when the pictures get into your house.

If you're a showman at all, you'll be able to create a whale of interest in this one, and even if you're not so "hot," you'll still do business.

"JOURNEY'S END"

Tiffany

The first thing to remember is that this production is a war story, but despite the claim that the public is tired of war stuff, the play is still on Broadway and has rounded out a full year.

So keeping these factors in mind you must first consider your surrounding program when you book this one into your house. From my own viewpoint, a corking slap-stick comedy should either precede or follow the showing of the picture. Where the comedy is spotted, depends on your own judgment of your audience's reaction to morbid pictures.

There is one point I would stress; namely, try to see the picture before you run it. You will then get a better idea of what you have to handle than if you depend on regular reviews or distributing office propaganda. No one knows your patronage better than YOU, therefore our advice to see the picture yourself if it is at all possible.

One of your best bets, from the exploitation and tieup angle, is the local American Legion Posts or any other patriotic organizations. Previews by invitation to include all persons of importance in the civic or religious circles of your community should be productive of some good indorsements for use in your newspaper copy. Play it up as a "SWEEPING STORY OF HUMAN EMOTIONS." When the picture plays at your theatre, surround it with a lot of showmanship. Especially towards the finish where the dugout goes dark. Darken your houselights until nothing but the exit lights are on and keep them that way until the finish of the picture.

THEN, shoot with a light record on your non-sync, or the organ. You must figure on lifting them out of the gripping feeling that the picture is bound to leave them in.

Play up the fact that the play is STILL on Broadway and packing them in at every performance. One of the road companies must have passed your way. That will give you a chance to capitalize on the impression the visit may have left on the community in general.

Let them know that the play was written by an Englishman. And since the dialect of that country predominates, you must get the idea across that the cast is practically all-English. If they expect to hear American doughboy slang, you will be starting them off under a handicap, because half the picture will be over before they can accustom themselves to the dialect.

If your community knows anything at all about the play then you have one decided advantage. Play it up strong. Tell them it is the SENSATION OF NEW YORK. THE SENSATION OF LONDON. AN INTERNATIONAL SENSATION. THE HUMAN SIDE OF THE WAR.

When you start thinking about the front and marque, any good display will fit the needs. In this respect, at least, you can go as far as you like. But a good front display on this attraction is not going to put it over. Handle it with kid gloves and make the most of whatever local situation exists in your favor and in favor of the picture.

A good street car gag would be banners on the sides of the cars reading—"Our Journey's End is to see 'Journey's End' at the Blank theatre." The same could be applied to taxicab tire covers. Arrows reading "To the Journey's End" and painted on sidewalks, fences, empty store windows, etc.

You'll have a tough time selling this one with the "old reliable" stunts. They just won't mean anything. You'll have to see this picture yourself if you really want to do it justice in your exploitation or advertising. No doubt, the Club pages will carry plenty of stuff on this picture, but it will then be too late in many theatres, to dope out a campaign.

MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

Just as we developed the Round Table pages, it is our intention to develop this new phase of the Club's activities. Which means: we want YOUR suggestions for improving the exploitation reviews, just as we wanted, and used, your suggestions in making the Club department what it is today. If there is some particular phase in connection with these reviews which we have overlooked, call it to our attention and it will be given every possible consideration. Are you interested in the various national tie-ups in conjunction with each release? Would a reproduction of the posters mean anything to you in the planning of your campaigns? We want to make this new feature as valuable as possible, but to do so we must depend upon the live-wire showmen to guide us along the lines of what they want and need. Let's get behind this fellows, and we'll all get the most out of it.

"THE GIRL SAID NO"

M-G-M

Do you want speed? Will a "nut" picture boost your receipts? Is your audience fond of comedy—and plenty of it? Or perhaps they like stars? Well, you have all of these things —and more in this rapid moving attraction.

For exploitation and advertising purposes you can play up Bill Haines, especially if your patrons like him. Then you have additional stars in the cast, namely: Polly Moran and Marie Dressler (*don't* advertise them as a team because of their work in "Chasing Rainbows"). Leila Hyams will make 'em love her. Bushman, Jr., plays the villain; put them altogether, you have a darned fine cast to start working on this attraction.

The title "The Girl Said No" possesses plenty of good selling angles and ties in naturally with many co-operative schemes. A "joke" contest is just a suggestion, but certainly offers possibilities. Use a good teaser campaign. Again the title gives you ample opportunity in this direction. Store tie-ups are good from many different lines.

The background of the picture includes, among other things, a stock broker's office, automobile stunts, night clubs, restaurants, etc. Which means you can make a special play along these particular lines. Leila's bridal costume should open the door to many window displays in the better stores.

"What would *you* do if your girl said no? is a good line for your advance and newspaper campaigns. A street ballyhoo of a chap walking around the town apparently crying into a handkerchief, with a sign on his back reading—"The Girl Said No." This could be used in advance and then the theatre name and play-dates added.

As this is a tough baby to walk into the middle of, play up your feature starting time. The change of pace is particularly strong, with the story hittin' on all cylinders and then a quick change to slow action necessitated by the plot. Therefore, the warning about the starting time on your screen and programs, as well as your newspaper ads.

Since there are so many good, hearty laughs you should certainly play it up from that angle even if you neglect every other bet. Tell them—"if they never laugh for months, they will on this one." Play up the stars, the story and the situations for all they are worth because the customers won't be disappointed. They will get their money's worth and that's what you want to know when you start out to sell them an idea that they ought to see this picture.

I caught the "action and talk" trailer on this one before it opened and it tells them too much about the picture. I'd sooner see it sold strictly via its title and stars than through too many scenes from the picture. A good trailer in advance of the opening would be a separate flash of each word in the title, and end it up with some appropriate catch lines that fit the star and the story.

If Haines is a b.o. draw in your house you will surely do business and they will beg for more, if he happens to be "not so hot" for your biz. then you can still interest them with the many exploitation angles this one offers. The regular review will give you enough of the "inside" of the story to provide you with "what it's all about," and the few suggestions above that we pass along should help you do the rest. "It's as broad as it's long," says the classics, and we tell you the same thing as far as this picture is concerned. If your "idea" foundry is functioning properly you'll have no trouble getting the cash customers all worked up to see this production. Take the title, the stars, the side-lights of the picture, work them out to suit your local conditions and then listen to the merry hum of the ticket machine in the box office.

"PUTTIN' ON THE RITZ"

United Artists

Sitting at a desk in New York makes it rather hard to know whether the name, Harry Richman, means anything to you fellows scattered throughout the average small towns and cities, but regardless of whether his name is b. o. to your theatre, we can convey the glad tidings to everyone who has bought: "Here is a peach for exploitation in any theatre."

It possesses good names besides Richman. It has marvelous comedy touches. It will bring a tear or two to the eye. And the songs are sure winners no matter where else you may disagree with us. The final scenes are in Technicolor and bring the story to one of its best climaxes.

For advertising and exploitation purposes you can work any number of different gags and they will surely lend themselves to the picture. You can release a few hundred balloons with miniature high hats, and tags, plugging the picture, also adding some passes to key up interest when they come down. A small baby upright, borrowed from a piano dealer, placed in the lobby in advance of the opening, together with a singer or team in tuxedos and high hats plugging the songs, is another good idea providing you have not worked this slant too recently.

For teaser advertising in your programs, trailers, and newspapers, you can start something like this: Use a box, leaving plenty of white space, set on top—"Reserved for Blank Theatre," then in very small type at bottom of box: "P. S.—We're 'Puttin' On the Ritz' for next week." Keep building up the type size on these teasers until you're ready to shoot with your first opening announcement. The same idea can be worked up to good advantage in dozens of different ways.

Richman's voice records so well that you need not hesitate to play up this fact at all. We even suggest you get some of his phonograph records of hits from the picture and play them over a loud horn on your marquee or in the lobby. Encourage your music store tie-ups to rig up similar gags in front of their show windows. One live-wire showman out west worked a good angle in this conection when he planted horns at the busiest intersection of the city and played song hits from the picture to great returns in newspaper publicity, etc. If you've run any of Jimmy Gleason's pictures in your house before this one, play him up, as he will win your audience with his fine comedy work.

"Ritzy" double trucks, and a lot of other co-operative tie-ups can be worked on this one if handled in the proper way and PROVIDING you haven't worked the co-op. advertising angle to death. The title lends itself to many other live forms of exploitation and any wide-awake showman will make good use of it without having the ideas set forth in detail.

By all means play up the songs in advance of the picture's opening. They are "Singing a Vagabond Song," "Puttin' On the Ritz," "Alice In Wonderland," "There's Danger In Your Eyes Cherie" and "With You.". Get together with your local radio station (if you have a drag there) and see that the picture play dates are plugged in conjunction with the songs. Your music dealers will hop to your aid because it means business for them. Make 'em give you outstanding window displays. Play up the "high hat" angle from every slant. Buy up as many old ones as you can lay your hands on. Hang them in your lobby, foyer and under your marquee. A good street ballyhoo would be several men dressed in "ritzy" style, frock coats, high hats, etc., and walking around the town. Use them several days as a teaser, then let them walk up to the ladies and, tipping their high hats, hand out a card with good copy.

MANAGERS' ROUND TABLE CLUB

"OUR ERROR, FRANK"

The photograph reproduced below was accidentally mixed up and through an error we credited the stunt, which appeared in the issue of Feb. 22, under the heading "Ads and Ballyhoo Are Important Factors for Stevenson" to D. F. Stevenson, manager of the Lincoln Theatre in Trenton, N. J. The ballyhoo is the property of Frank B. Hill and was used in conjunction with Frank's showing of "Sweetie." We want to thank him for bringing this to our attention, and we hasten to offer our apologies. Considering the vast amount of material received at Club headquarters a mistake of this sort rarely happens and we know that Frank will bear with us.



Adding Novelty to His Lobby Display Helped Merriman

Novelty was injected in J. H. Merriman's lobby display at the Valentine Theatre in Toledo, Ohio, through the use of an advertisement that appeared recently in the MOTION PICTURE NEWS on "Dynamite" and was made up in striking colors.

The ad itself was very unusual, eight pages being used in the make-up, with each page bearing a letter of the word "Dynamite," and carrying a scene from the picture. As this ad was one of the most novel ads ever used, Merriman decided to employ it for his own use, and had a panel made up of it, and when the re-arranged and completed ad was put on display in the lobby it created an effective attention getter and helped a lot in the selling of the picture.

Through a tie-up with the "Toledo Times," Merriman pulled the old "red extra gag" which as you all know consists of imprinting the front page of a newspaper in flaming red, and since Merriman was selling "Dynamite" the front page of the paper bore copy reading: EXTRA! EXTRA! DYNAMITE FOUND IN THEATRE, and then in smaller type, underneath the "scare" head, he carried copy relative to the theatre and play date. The paper permitted the use of their regular newsboys for distribution of the extras and this stunt sure made them sit up and take notice of the picture. In addition to the extra gag, Merriman also had 300 special cards made up with the usual "Warning" copy on it together with the theatre and play date, and these were conspicuously displayed in appropriate places throughout the city.

We want to say now that no matter how old that "red extra gag" is it will generally be found capable of breezing home a box-office winner, and if you've got a picture that you want to make a big splash on and can pull this gag, your b. o. will be boosted—and don't forget—you don't have to wait for a "natural" to come along, most any picture will do—for after all it's the way you make up your copy, and since we've got a bunch of fine showmen in the CLUB it's unnecessary to say more, because when a member of the CLUB sees an opportunity he grabs it and doesn't wait for the business to come to him—he goes out and gets it.

With the type of high-pressure showmanship that Merriman is displaying out in Toledo his business must always be way above par and we want to thank him for passing this along to us and we hope that he becomes a very active contributor to the CLUB'S pages as we want to hear more of his livewire activities. How about it "J. H."? Let's hear from you.

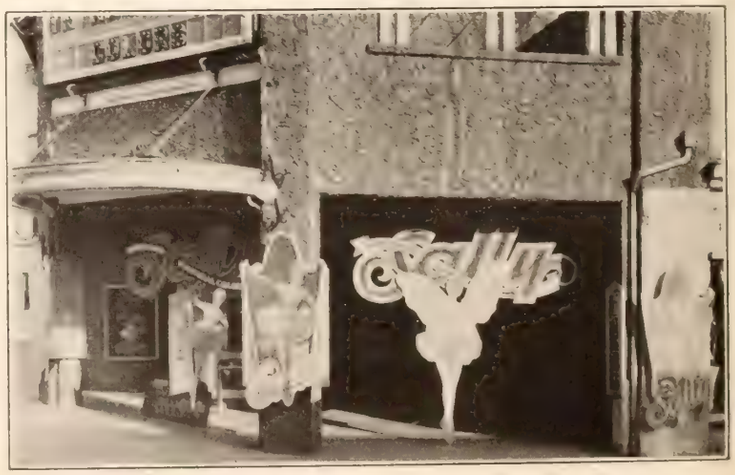
La Bar's "Sally" Stunt Created A Lot Of Interest

One of the highlights in Mgr. F. LaBar's campaign on "Sally" playing at the Plaza Theatre, Asheville, N. C., was tying up on the song angle with a prominent music store.

The music store furnished a piano and a lady player for entertainment in the lobby at no cost to the theatre other than be permitted to advertise and sell their music.

The lobby stunt created lots of attention. And to enlarge upon the idea, Manager LaBar secured the services of a young lady to sing the hit numbers from the picture "Sally." This girl, who is attractive and has a pleasing personality, has caused a lot of favorable comment.

The music store also had a co-operative window display showing the song numbers from the picture as well as displaying advertising material on "Sally" and giving name of theatre, cast and play dates.



And as the picture with this story shows, these odd panels and cutouts were some of the finest that have come to our attention in many a month. Pay particular attention to the beauty of these pictures and art displays, especially the one under the marquee showing Marilyn Miller, holding a large reserved seat ticket in her hand.

This is great work, LaBar, and we would certainly like to hear a whole lot more about what you are doing down your way. How about it?

Art B. Taylor Says:

"The MANAGERS' ROUND TABLE CLUB has been the source of a good many ideas for me and I am more than grateful for them. I trust also that the little things I am sending will help some other fellow out."

Manager,
Rialto Theatre,
Beeville, Texas.

MANAGERS' ROUND TABLE CLUB

"Sweetheart Week" Was Innovated By Damon For Stunt

In a recent issue we published an account of the activities of A. J. Damon, manager of the Lincoln-Dixie Theatre in Chicago Heights, Ill., and promised that we would record more of this enterprising showman's work in the near future.

As an example of the way he works in new slants for his pictures we need only to tell you about the "Sweetheart Week" he innovated in conjunction with his showings of "The Kiss" and "Sweetie." To advertise the special week, he used a street ballyhoo, which consisted of a man being concealed inside a large cut-out of a heart. The cut-out bore copy announcing the week and the theatre.

In the lobby he arranged a striking display in the form of a parlor suite, occupied by a handsome young couple whose duties were to act as host and hostess. They sat on a divan looking romantically happy, and passed out cards which told of the pictures for the coming week. Included in the setting was an orthophonic victrola which plugged the theme songs from the pictures. The stunt had them talking all during the week it was used and proved an effective medium.

We want to thank Damon for passing this one along and we hope that he will keep us posted in the future as to what else he is doing to keep them coming up to the box-office.

Underseas Display Was Valuable To Cohen's Business

Irving Cohen used a unique lobby display that derived lots of attention for "Mysterious Island" playing at the State Theatre, Omaha, Nebr.

Cohen promoted a big goldfish tank and filled it with water. And on the bottom of the tank which was made of glass, were put toy submarines, fish, mermaids, boats, etc., to make it look like the bottom of the ocean.

In front and around the tank the theatre's artist made a mask painted like rocks and with the title of picture and play dates on it as well as stills from the picture.

Green and white asher lights played on the display and with stage grass around and below it, it made a very attractive display and drew an unusual amount of attention.

Here's a good idea for some of you other fellows to cash in on if you are wide-awake, and we are sure it is a stunt that will cause the customers to look and laugh if it is handled in as clean-cut a manner as Irving handled it. You will remember that not long ago, we told you how he pulled the aeroplane stunt, and this as a follow-up sort of makes it sound like some good stuff is due from Omaha and Irving Cohen. How about it?

PINCUS' PULLS ONE!

Charlie Pincus engineered a most unusual tie-up and a novel publicity story in connection with the showing of "Happy Days" in Nebraska, so we pass it along to you.

'Telegram From Janet Gaynor'



As the accompanying cut shows, a regiment of Western Union telegraph boys set forth to deliver special telegrams to thousands of residents in the community where the Paramount is located. You will note from the cut, which appeared with a three column story in the "Omaha News," how fine a piece of free publicity they grabbed in connection with it, and we want to compliment Charlie on this excellent piece of exploitation.

Let's hear some more from you, Pincus, and be sure to pass along the details of what you are doing out there in Omaha.

"LOBBY LAFFS"

By Dick Kirschbaum



"Our Motto Is Service!!!"

Alexander Makes Good Use of Mats in Herald Make-Up

An excellent combination herald was turned out by Irving Alexander, manager of the Rivoli Theatre in Roxbury, Mass., on "Party Girl" and "The Sky Hawk."

Measuring twelve by seven inches, the herald was printed in black and white on good quality paper. By working in his mats, Alexander achieved a very forceful effect that was bound to strike the eye and assure the heralds being read. On one side "Party Girl," replete with selling copy that carried a wallop, enhanced by well selected mats, made you read it from start to finish, while a catch line on the bottom requested that you read the other side.

The reverse side carried a striking lay-out for "The Sky Hawk," that elaborated on and enumerated the various highlights of the picture. We are sorry that space will not permit our reproducing the herald, as we would like to give you another example of the effect that may be achieved from the judicious use of mats, but we feel sure that we will be hearing more of Alexander's work in the future and will be enabled to pass it on then.

How about it, Irving? Let's have some other accounts of your work. Incidentally, we haven't a photo of you in our files, so why not send us one, together with a little dope on your career in show business.

WALTER LEACH says:

"Have acquired more theatrical knowledge from the NEWS . . . than could possibly be obtained from any other source. I should consider it an honor to be enrolled in the CLUB."

Newark, N. J.
Assistant Manager,
Rialto Theatre,

MANAGERS' ROUND TABLE CLUB

What Price 'Smiles'!

Why is it when spring comes along we never feel like working . . . rather sit here just letting the gaze wander . . . here, there . . . and out the window it must go . . . who put that idea of spring fever into our head anyway? . . . never had it before . . . don't want it now . . . but just the same it feels great . . . what are we gonna write about . . . looka that sunshine . . . and right across the street from us . . . one of Tin Pan Alley's big music houses . . . the windows are open . . . what the deuce is that squawking . . . just a band tuning up . . . in a moment the jazzy strains of a popular number will be issuing forth . . . waaashing dishes with mah sweetie . . . drat that song . . . how are . . . tum, tum, da da da . . . we gonna work with that stuff . . . gotta concentrate . . . now what was it we did when we were in show business . . . last spring . . . ah, that's right, it was a day just like this one . . . we spent the afternoon down in the basement going over the cooling plant . . . and laying out a campaign for the hot months . . . perspiring over that machinery . . . just to keep people's mind off the heat . . . when the heat comes . . . it wasn't so hot that day, though . . . just balmy . . . like today . . . seems as though we've always got something to do when a nice day comes along . . . yesterday we wrote about Easter possibilities . . . today the subject must be different . . . what it's going to be we still haven't the slightest idea . . . now somebody's singing across the street . . . sounds like a future Harry Richman . . . listen to that guy sob . . . friend, I'm telling you . . . there's nothing touches the heart of humanity more than a lover . . . the whole world loves a lover . . . he raises his arms . . . pleading . . . what the heck is he wailing about . . . bunk . . . we're supposed to fill a column, not listen to guys warble . . . we smile . . . that's it . . . that's what we want . . . we'll write about the value of a smile . . . a smile for every Tom, Dick and Harry you meet . . . it doesn't cost anything and it goes a long way towards building up good will for the theatre . . . walk along the street . . . you smile at the cop on the corner . . . he responds with a cheery hallo . . . and a smile spreads over his red, weather beaten face . . . there's young Nick sweeping the sidewalk . . . the fruit peddler's kid . . . you smile . . . morning, he says . . . nice day, ain't it . . . a couple of steps further . . . there's Mrs. Smith taking the baby out for an airing . . . you stop a moment . . . to pat the youngster . . . who gurgles his appreciation . . . as the fond mother looks on . . . and so all the way to the theatre . . . smiling . . . smiling . . . at everyone . . . nope . . . there's nothing like it in the world . . . it's one thing every one is willing to share . . . try it . . . try it often . . . believe me, it has results . . . isn't that manager a nice man . . . they whisper . . . such a pleasant personality . . . we always go to his theatre . . . and do you know . . . every time he sees us . . . no matter where it is, he says hello . . . nothing stuck up about him . . . and thus flow on the appreciations of your little smile . . . your little smile with a great big result back of it . . . you weren't put upon this world to look like a wet cat after a rainstorm . . . why try to be one . . . open up your eyes . . . you've been asleep too long . . . if you haven't learned the value of a smile . . . it's never too late to learn . . . laugh, and the world laughs with you . . . ween, and you ween alone, say the bards . . . maybe you don't feel like laughing . . . you're worrying over business . . . what for . . . business wasn't made to be worried over . . . when you start to get the "worries" forget about 'em . . . look at the world with a smile . . . and you'll find the world smiling back at you . . . it's easy . . . easy as knocking off a column like this on a spring day . . . we feel better now . . . the only reason we couldn't bat this out before . . . we were worrying how we were going to do it . . . with spring in our blood . . . spring nothing . . . what's the seasons mean to showmen . . . new changes . . . fix the lights . . . oil up the cooling system . . . order new paper . . . well, it's all in the day's work . . . no use grumbling . . . we love the racket . . . and as long as we are so affectionately attached to it . . . there's only one way to attack our work . . . and that's with a smile . . . so here goes . . . nope, we don't go . . . the smile has helped us and we're at the finish of the column . . . still smiling and going to keep smiling.

SEZ WE!

Nickelette Days Are Recalled By N. S. Wentz Of Pa.

Though the photo may seem to say otherwise, we would like you to know that one of our newest members, from Pennsylvania, N. S. Wentz, manager of the Majestic Theatre in Catasauqua, is really a veteran in the picture game.

Wentz started work about twenty-two years ago in a little nickelette boasting the magnificent admission price of five cents. At this stage of the game, Wentz served as helper in what was then supposed to be a projection booth. And says he, "It was just one long grind." His apprenticeship stood him in good stead though, for it wasn't much later that he rose to the position of manager and has been handling houses in that capacity ever since.



With such an interesting background, comprising so wide and varied an experience Mr. Wentz should be able to turn out some mighty fine examples of showmanship in his theatre. We want to welcome him into the MANAGERS' ROUND TABLE CLUB and hope that he will become a very active member and contributor to our pages. Keep us posted "N. S." and let's see what you are doing to sell your shows out there in Pennsylvania.

Here's The Latest Account We Have Of Latta's Work

We've been so busy lately what with Fashion shows and everything else to inform the CLUB about that it seemed as though we'd never get around to write this article concerning the way C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., is keeping his house up among the leaders of the New England Division.

As proof that his exploitation is still up to tap we are reproducing a stunt he used on "She Couldn't Say No" and "Son of the Gods." The dilapidated flivver bearing a couple of ushers dressed as bride and groom, and driven by a uniformed doorman as chauffeur, acted as the "Couldn't Say No" ballyhoo, while the same ushers served as part of the ballyhoo for the latter picture. The flivver no doubt is an institution around New Haven streets and the stunt is a tribute to Latta's showmanship, for again he proves that any picture can be used to work in with the stunt. And according to the psychology of advertising, constant repetition is often a valuable aid, so that our statement regarding the flivver as an institution is substantiated.



We want to compliment Latta on the make-up of the new publication he has created "The Roger Sherman Buzzer," which is circulated among his house staff and which has done much to promote good-will and co-operation in the ranks. His "gang" all contribute to the paper, which is printed gratis by a local printer, and it has proven a wonderful asset. Incidentally, while we are handing out compliments on good work, we mustn't overlook Latta's house organ, which is made up in a manner befitting the policy of the house, as an "ace" theatre.

Thank you "C. J.," for keeping us posted and also for being so patient with us, but as we explained, this is the time of year when the exhibitor must be more active than usual, hence we become very busy. But we want you to know that we appreciate your fine CLUB spirit and we want to hear more from you in the very near future.

MANAGERS' ROUND TABLE CLUB

Trained Horse Was Used By Lawler As Fine Street Stunt

City Manager Ralph Lawler used a street ballyhoo that proved a real publicity-getter for "The Virginian" playing at the Publix-Irvin Theatre, Bloomington, Ill.

First, Harris procured a well-groomed horse with a $350.00 Mexican saddle and two young men who took turns riding the horse. The men were strikingly dressed in cowboy uniforms.



The horse was talented to the extent of doing several tricks such as crossing his legs when you told him to, getting down on his knees to let you mount him and raising his right leg to shake hands. This surely amused the children as well as the older set and always gathered a large crowd wherever he stopped. The horse carried a double-faced banner on his back advertising the picture, theatre and play dates.

The horse was procured from a nearby riding academy without any cost to the theatre. Harris sold them the idea that inasmuch as Spring was just around the corner, it would bring riding to the attention of lovers of that sport and would give them the riding fever early.

One rider was paid off in passes while the other took $6.40 for his services.

The stunt was used every day during the picture's four-day run and undoubtedly publicized the picture to a great extent as was evidenced by the better than average box-office receipts.

Murphy Says That Music Has Charms And Tells Us Why

We wonder how many showmen realize what a great help the local dance orchestras which play so important a part in the social life of every community can be to his theatre, especially when it comes to plugging the theme songs.

One showman who took advantage of this angle is E. T. Murphy, manager of the Community Theatre in Catskill, N. Y. By giving a few passes to the leader of the most popular orchestra in town he persuaded him to feature the theme songs from his coming attractions. After rendering the song or songs the leader announced the title, and told the play date, besides giving the picture a little "plug." In this way news of the attractions reached a large number of people weekly at practically no cost whatsoever.

If there's a popular band in your town (or maybe you're lucky and have two or three bands) it would pay to use this gag as it is a very effective medium for securing publicity, and you can bet that when you have a couple of those musical specials booked in which contain so many hit numbers, plugs will be plenty. We want to thank Murphy for passing this along to the rest of the CLUB as we feel it is a great angle and will doubtless meet with their favor.

Swanson Staged A Grand Parade of His Own On Show

R. M. Swanson staged a parade of automobiles to advertise "The Grand Parade," playing at the Hippodrome Theatre, Miami, Fla.

Headed by the "Publix Entertainment Special" and a police escort, the parade of a dozen new model cars and trucks came down the main thoroughfare at mid-afternoon on the opening day of the picture and caused quite a sensation.

With every car carrying banners on the feature picture and the Sharkey-Scott fight picture, it is reasonable to suppose that the stunt caused the theatre to get more money in the box office than would have happened if no ballyhoo at all had been employed.

The cars moved at a slow pace to allow the onlookers plenty of time to read the banners on the cars as well as allowing them to get a glimpse at the new models.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

APRIL

April 16th.	De Diego's Birthday (Porto Rico)
April 18th.	Good Friday.
April 19th.	Patriot's Day (Maine & Mass.)
April 19th.	Easter Saturday.
April 20th.	Easter Sunday.
April 21st.	Easter Monday.
April 21st.	Foundation of Rome (Italian Holiday).
April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America —1704.
April 25th.	War Declared with Spain—1898.
April 26th.	Confederates Memorial Day (Alabama, Florida, Georgia & Miss.)
April 27th.	General Grant's Birthday—1822.
April 30th.	Louisiana Purchased.

MAY

May 1st to 7th	National Golf Week.
May 1st	Labor Day (Philippines).
May 1st	May Day — Child Health Day
May 5th	Napoleon's Death.
May 7th	S. S. Lusitania Torpedoed (1915).
May 10th	Confederate Memorial Day (Ky. and N. Carolina.)
May 11th	Mother's Day.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

J's Problems:

J. is a showman of many years standing and in the course of his theatrical career has traveled far. We are relating a few problems that confronted him in various cities. Some he overcame. Others he did not.

(A) While in an Ohio town, he came across a newspaper editor who would not listen to reason. J. went to him in the friendliest of spirits on many occasions but always it was the same cry. "I won't give you any FREE advertising," he'd bellow. The editor thought that a couple of stories or a few pictures in the paper was free advertising, and no matter what angle J. tried to sell him on, the editor would not listen to reason. As a matter of fact, he wouldn't even go to a movie. So when a man is so prejudiced against things the way he was can you blame J. for giving up in disgust?

(B) In another town in Ohio, J. stationed at a theatre, found that the local Chamber of Commerce had a ruling prohibiting any member of the organization from advertising in a theatre program. Since J. had always been in the habit of having merchants pay for his house organs, he set out to do something about it.

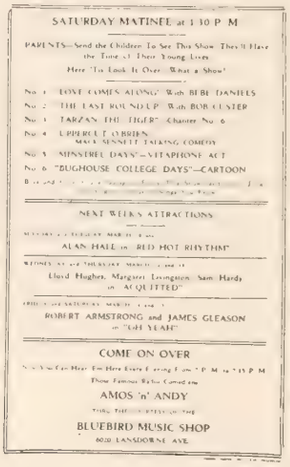
J's Solution to B:

Taking the bull by the horns, he applied for membership in the Chamber of Commerce and was accepted. From then on the rest was easy. In a very short time he had them sold on the value of advertising in the theatre program. The advertising committee gave its consent and the first anniversary program he turned out contained twenty pages of ads sold to the largest dealers in town. On his second anniversary J. boosted the program to twenty-four pages and the sheet looked so good that he received an offer from the Chamber to get out a booklet advertising a new road which had just been opened to traffic. Before he left that town to accept a promotion in another city which offered him more play for his creative power, he could have had anything in the town he wanted. Everybody was willing and, in fact, eager to co-operate with him. They knew the value of showmanship in their business and were willing to admit that it had taken a showman to put them wise.

Try This Slant On The Back Page Of Your House Organ

In recent weeks we have recorded so many of the activities of A. D. Resnick, manager of the Hamilton Theatre in Philadelphia, Pa., that we thought we had covered almost every angle encountered by this live-wire showman, but we neglected, through some oversight, to tell you about his house organ, which is issued weekly.

In order that you may see Resnick's thoroughness in the make-up of his program, we are reproducing a sample of his work and it would pay you to study it carefully, for if you are running a house which caters to neighborhood trade, you would have to go far to find something more compact which carries so strong a message.


SATURDAY MATINEE at 1:30 P. M.

PARENTS—Send the Children To See This Show. They'll Have the Time of Their Young Lives.
Here 'Tis Look It Over. What a Show!

No. 1 "LOVE COMES ALONG" With BEBE DANIELS
No. 2 "THE LAST ROUND-UP" With BOB CUSTER
No. 3 "TARZAN, THE TIGER" Chapter No. 6
No. 4 LAWRENCE T. O'BRIEN
MACK SENNETT TALKING COMEDY
No. 5 "MINSTREL DAYS"—VITAPHONE ACT
No. 6 "BUGHOUSE COLLEGE DAYS"—CARTOON

NEXT WEEK'S ATTRACTIONS

ALAN HALE in "RED HOT RHYTHM"

Lloyd Hughes, Margaret Livingston, Sam Hardy in "ACQUITTED"

ROBERT ARMSTRONG and JAMES GLEASON in "GOLF CRAZY"

COME ON OVER

Hear Those Famous Radio Comedians

AMOS 'n' ANDY

BLUEBIRD MUSIC SHOP
6020 LANSDOWNE AVE.

We would like to point out a few of the outstanding features in the make-up, one of which is the way he gets across notice that his theatre "ad" appears nightly in the local papers, by inserting a line to that effect on the top of the front page. The middle pages carry everything anyone wants to know about the theatre, even carrying the location of the lounge rooms and telephones. On the bottom is seen the program for the Overbrook Theatre, operated by the owners of the Hamilton.

The last page of the program probably accounts for one of the reasons why Resnick's Saturday Matinee business is tremendous. He devotes almost half a page to listing the attractions for the coming Saturday afternoon. And he lists them in a way that will appeal to the kiddies. A clever slant is his trick of using the top line to convey a message to the parents, telling them about the excellence of the show and asking that they look it over, while on the bottom he closes with a personal message to the kiddies. The program is printed in black ink on white coated paper of good stock.



While we are on the subject of his work we might also commend Resnick for the excellent "circus flyers" he makes up to advertise his own as well as the Overbrook Theatre, and which are very effectively made up with well chosen copy and mats.

As most of the Club members are aware, Resnick is a showman of many years standing but instead of sitting back and taking it easy on his laurels, he is still working hard, grabbing every new angle that presents itself and doing everything possible to continue the fine record he has made as a showman. We want to thank him for passing along some real showman-like ideas and we know he will continue being a very active Club member.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

"Golden Calf" Gag Had Town Ankling To Harris' House

Here's a corking good gag and tie-up effected by Milt Harris of the Fox St. Louis Theatre, and if you are alive to the various possibilities that present day pictures offer, you, too, will cash in by making use of the idea along the same line that Milt did.

The tie-up was in connection with "The Golden Calf," a new Fox release featuring El Brendel, and Milt doped out this stunt to apply the title to the calves of St. Louis' fair damsels. In the first photograph you will notice how the contestants were measured to see if they fitted the winning requirements, which in this case happened to be the size of Sue Carol's calf. The second shows the group of winners in the contest who were guests of the Fox Theatre for the showing of this attraction.



Harris has been instrumental in working out some unusually fine stunts in his city and perhaps no small measure of the theatre's success goes to him for his untiring efforts and ability. You may recall his soda fountain "gag" which appeared on the Club pages only a short time ago, which was not revolutionary by any means, but it DID give the picture plenty of free advertising in most of the soda stores out in St. Louis and, after all, that's what Milt started out to accomplish.

Another feature of this particular stunt was the co-operative ad, paid for by the hosiery company, but carrying the details of the contest. Since this company enjoys a wide patronage in St. Louis, we can safely assume that the ad attracted sufficient attention to warrant the theatre's aid in putting it over.



We rather like the way Harris handles himself on these various stunts of his and hope we will soon have the opportunity of letting you all see what he looks like, via one of his own photos, and a few details of his past experience. How about it, Milt? Let the gang see who you are. Oak?

Shades of 'Bacchus' Weiss and Allen Construct A Bar!

To exploit "Roadhouse Nights" at the Tampa Theatre, Tampa, Fla., City Manager Harry Weiss and Wally Allen, Publicity man for the district, conceived the idea of fitting the inner lobby into a Roadhouse effect.

The entrance to the inner lobby is a long corridor and in this place different lettered cards were hung on the railing that separated the centre of corridor. The copy on these cards were amusing, such as, "Special Tonite—the biggest Floor Show ever seen in any ROADHOUSE," "Don't be a Fall Guy for a Beautiful Dame so dance with your escort only," "Give this little girl a great big hand—she needs it," etc.

Approaching the inner lobby, which is in the shape of a square, could be seen a regular bar with two bartenders standing behind it. And just beyond the bar were four tables and chairs at each table. The waiters were the ushers all bedecked in white coats and aprons.

Hanging just above the bar was a huge sign reading "CELO." Celo is a soft drink and each patron entering or leaving the theatre during the showing of "Roadhouse Nights" was entitled to a drink at no extra cost other than his or her admission ticket to the show.

We are rather inclined to label the above story as unusually fine showmanship. But what else can be expected when a combination like Harry Weiss and Wally Allen get together to dope something out?

Let's hear from you some more Harry and tell Wally that we don't wish him any hard luck, but we are still hoping he gets that North Pole assignment we were talking about not so long ago.

AN ADVANCE TIP!

It won't be very long before furnaces and heat will be a closed incident to the present season, but it's never too early to sound a warning that the time to look after your heating equipment is NOT when the winter season is getting under way, but after the winter season is over.

Backed by many a headache and a whole flock of worries, I pass along the suggestion that you have your equipment thoroughly inspected as soon as the "fire" goes out for the last time. Have someone who knows what it is all about instruct porter or engineer on the proper care of the boilers, etc., during the summer months to prevent corrosion and other troubles that pile up when care is not exercised.

Since winter "takes its bow" in some spots earlier than in others, this warning is not a bit too soon. If your heating plant is still in operation, jot a memo down on your diary pad so that it won't slip by without your knowing it.

Searching For A Double of "Rinty" Sold Burke's Show

Somewhat on the order of J. H. McKoy's pet parade, which we recently ran on the CLUB pages, is the clever stunt pulled by Frank Burke, publicity director for the Hennepin-Orpheum Theatre in Minneapolis, in connection with "On The Border," one of Rin-Tin-Tin's latest pictures.

Burke tied up with WCCO (the local radio station) with the station agreeing to furnish a prize of a gold-studded dog collar to the youngster owning a police dog which bore the closest resemblance to Rinty. News of the contest spread like wildfire, with every kid who owned a police dog represented, since in addition to the first prize there was a number of other prizes offered.

To insure more publicity for the theatre Burke arranged that each boy who entered a dog in the contest would receive a pass for the theatre provided he carried a banner announcing the entry of the dog and bearing information about the picture. (The banner, presumably was put on the dog in the form of a blanket.) The papers and the radio gave the contest a great break and the Orpheum came in for some useful publicity.

If you want to add a little touch of novelty to your exploiting of pictures, these "pet" gags, from all accounts, have usually resulted in building up the box office, as well as deriving a wealth of publicity. We want to thank Burke for passing this on and we hope to hear more from him in the very near future.

Always Wear Your Club Pin!

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

Josephson Knows The Value Of Plugging All Pictures

Feeling that any picture booked into his house is worth a lot of exploitation is the way that enables G. P. Josephson, managing director of the State and Capitol Theatres in Union City, N. J., to bring in capacity business almost all the time.

As part of his exploitation campaign on a recent Western thriller, Ken Maynard, "Parade of the West," Josephson, through a tie-up with a local automobile agency, successfully staged his own "Parade of the West." Using the title as a groundwork, he built a replica of an old western prairie schooner, secured several cowboys and Indians and with numerous catchy "flash" banners paraded the outfit throughout the main streets of the city.

The stunt attracted a lot of attention and proved a good bet not only for the picture but also for the local automobile agency, which in addition to furnishing a number of its new model cars for display in the parade, also allotted space in their salesrooms for cut-outs of the picture. The catch line used throughout the tie-up was, "NASH CARS EXPRESS THE EXTREME IN TRANSPORTATION . . . . FROM THE DAYS OF THE COVERED WAGON TO THE MODERN LUXURIANT NASH CARS.

Josephson also worked a couple of good stunts in conjunction with the showing of "Phantom of the Opera." He made up a card, four by six, reading, "SEE HOW THE NEW 'PHANTOM OF THE OPERA' LOOKS IN COLOR." Below this there was a square cut-out into which was inserted a frame of a color sequence in the picture. By holding it up to the light, the recipient was able to see an actual scene of the "Phantom" in color. The cards were distributed on the streets by a man, dressed in an atmospheric costume of red robes and a plumed hat and wearing a skull mask.



Through a tie-up with one of the local papers Josephson secured some effective publicity. A composite plate was made up of Lon Chaney, portraying a number of his famous characterizations. To the first dozen people guessing most correctly the names of the productions they were used in, free tickets were awarded. This stunt was productive of a good many replies and helped stimulate interest in the picture.

Josephson seems to be exhibiting a great deal of activity across the river from us and we'd like to hear more about him and his work, so that we can pass it on. What do you say, "G. P.," keep us posted.

The Activities Of Clyde Winans Are Business Getters

Through a tie-up with a leading department store, Clyde Winans, city manager of the Publix Theatres in Peoria, Ill., was enabled to secure some very valuable publicity for the Madison Theatre.

The arrangement called for the display of a table service in the foyer, the table of which was laid with a cloth patterned after the famous plaids of pioneering days and named "The Virginian." For this courtesy, the theatre received a prominent space in one of the store's windows where framed 11 x 14's were displayed. We are reproducing photos of the table display and the display in the window of the department store in order that you may see the effectiveness of Winan's tie-ups.

Besides this, 5,000 blotters in the form of a six-inch ruler were distributed in all offices in the downtown district as well as some of the suburban offices. Copy on these rulers read, "It is always a good rule to visit a Publix Theatre and the Madison in particular especially on Feb. 12-15 when THE VIRGINIAN is showing."

He also ran a contest in the Want Ad section of one of the papers on "The Virginian." The response was most gratifying inasmuch as over 800 answers were submitted.



Winan's campaign went across like nobody's business and he certainly sold the picture to the town. We are very glad to pass on the activities of this go-getting showman so that the rest of the Club can see what he is accomplishing out in Peoria. We'd like to hear more from him.

MANAGERS' ROUND TABLE CLUB

Meet Walter Leach, A New Addition To Round Table Rolls

Here's another showman, or rather should we say, another rising young showman, in the person of Walter Leach, assistant manager of the Rialto Theatre in Newark, New Jersey.

The Rialto Theatre, need we state, is managed by none other than our fellow CLUB member Charles J. (Charley) Brennan, whose work we have recorded on our pages a number of times, so an introduction is hardly necessary.

From what Charley has to say concerning his assistant's ability it looks to us as though Walter will blossom forth a showman de luxe in a very short time. By his promotion from the uniformed ranks to his present position as assistant manager, he has shown that he must have something to arrive. So we want you to know Walter, that working with a showman like Mr. Brennan, if you aren't a manager before many moons pass, why it will be a mystery to us.

Keep us posted on what you are doing to help sell the shows at the Rialto and in that manner we will know just how you are comporting yourself in your new position, and our "tab keeping" department will be right up to date.

Minday Decided A Band Was Needed To Ballyhoo Show

One showman who thought his picture was so good that he needed a band to ballyhoo it is seen in the person of Michael (Mike) Minday, lively manager of the Grand Theatre in Atlanta, Ga.

On the picture "Salute," he went out and tied-up with the students' band of the Georgia Military Academy and secured their services. The band, who, as you will note from the photo, is uniformed somewhat on the style of the West Point Cadets appearing in the picture so he came in for a break on this angle. The cadets paraded about the main streets of the town, attracting considerable comment wherever they went, and stopped in front of the theatre, where they played for a time before the theatre opening.

This stunt helped a lot towards putting the picture across in Atlanta and in addition, Minday let his house in for a lot more publicity by reason of photos of the band being published in the local newspapers, and which photos carried his theatre name. Incidentally, that is a pretty good arrangement he has worked out for plugging his next week's attraction on the marquee as well as the current one, and no doubt is a very beneficial angle. The cut-out letters on the current attraction, placed under the marquee also constitute a very effective flash.



Minday's activities are typical of a good many of our go-getting members' work down around his district and since he has now been represented on our pages we feel sure that he will continue the interest he has shown in us.

Your Cooling Plant!

It has lain idle all winter. Now is the time for you to get busy and see that it is thoroughly gone over in preparation for the hot months ahead. Don't wait until the summer rolls around before you decide to oil up the machinery. There's some pretty delicate parts in those unwieldy appearing machines that can more than likely pick up their full quota of dirt. If you are fortunate enough to have an engineer to look after it, see that he is down there a month before time and makes weekly visits after that until you are ready to put it into operation.

Better still, since you can never tell when an emergency will arise, go and become acquainted with its workings yourself. And after you've got the thing whipped into shape and ready for operation, don't forget to let your patrons know that you have a cooling plant. Inform them by your house organ, by heralds or cards in your mailing list that they are going to enjoy a cool and comfortable show at your house. If possible it would be well for you to make up a herald, something of the type used by Ed. Hiehle of the Midland Theatre in Newark, Ohio, to show them how the plant functions and also explains its benefits. Don't forget, it's the attention you pay now to the things of the future that will ultimately benefit your house and yourself.

Right?

Look These Angles Over As They May Help You As Well

Evidently determined to keep way up front on the CLUB rolls as an active member, Ed. Hiehle, manager of the Midland and Auditorium Theatres in Newark, Ohio, has been very busy selling his shows.

Ed. put over a whiz of a campaign on "Sally," which knocked them cold out in Newark. He tied-up every possible angle onto the picture and plugged it to the skies, using novel truck ballyhoos, house "mike" announcements, teaser newspaper campaigns, window displays, and almost everything else he could use, with the result that the picture clicked plenty.

The town recently observed Boy Scout Week and Ed. tied-up with the Scouts and worked them into his appropriate feature "The Great Divide," an outdoor film. All of the local and county troops were invited to be his guests at the showing of the picture. He also invited all the teachers of the county schools. In this manner he let his house in for a lot of good-will that would react sooner or later at the box-office.

Ed. is using a rather novel way to inform his patrons on special features playing the house. He made up a number of postcards bearing a colored picture of the Main lobby and stairway of the Midland Theatre. The back of the card was devoted to whatever message he wished to use on the picture. These cards no doubt helped him to secure more business, and since we feel that Ed. knows his patrons' likes and dislikes pretty well the benefit of the card is quite valuable.

While we think about it we may as well inform you that in observance of St. Patrick's Day Ed. made up his monthly program bulletin in green, which is another good example of the way he takes advantage of every angle presenting itself to him. Let's hear more from you soon Ed. because you know we're always interested in hearing what you are accomplishing.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

"SILENCE—"

One of the most annoying evils a house manager has to contend with is the everpresent "buzzing" or talking in undertones, indulged in by thoughtless persons who either not caring for the picture or unable to control their tongues, believe in making it uncomfortable for the patrons seated near them.

Valued business has often been lost through the incessant chatter of this type of person. A patron sitting near them will become provoked and, instead of calling an usher or speaking to the manager about the disturbance, prefers instead to remain away from the theatre. Of course there is the hardier type of patron who will turn around and admonish the annoyers, which method generally silences them effectively. Unfortunately this type of person is few and far between. So it becomes necessary for the manager to use a medium that will curb the "chatter menace" and not hurt anybody's feelings. The most effective method of doing this is by using your screen. Run a trailer!

Now anybody can run a trailer that will say "shut up." But it takes a smart manager to make up a trailer that will tell persons to "shut up" and not offend anybody. The Publix organization has about the finest example of a diplomatic trailer of any house in the country to-day. We will use their trailer as an example for the manager to work with. True, he may be able to improve upon it, and if he can we'd like to see it, because if there's anything this racket needs it's something that will keep a lot of talkers quiet. The Publix trailer runs:

SILENCE is absolutely essential to the complete enjoyment of the (theatre) performance. You will be conferring a favor upon your neighbors in the audience and ourselves by refraining from audible conversation or whispering during the performance. Thank You.

The same angle can and should be worked into your house organ as well.

His Advance Work Aids A. Sharick In Boosting Business

Since he has been handling the affairs of the Rialto Theatre in Washington, D. C., A. J. Sharick, managing director of the house, has been turning out some live-wire campaigns.

His most recent endeavor was "His First Command," for which he started off by giving a special preview to army officers stationed at Fort Myers, Va., as well as inviting the inmates of the Old Soldiers' Home. In addition he was enabled, through a tie-up with one of the local papers, to invite six hundred children, members of a club sponsored by the newspaper, to attend a special morning show.

To inform the various heads of the War and Navy Departments of his attraction, Sharick conducted a telephone campaign. By phone, all department heads were advised of the play date and picture and in this manner some effective publicity was secured. The major of the cadets in each high school was also called and informed that the picture was educational in nature, besides being entertaining and showed some shots of army manoeuvers. A special price was also arranged for all cadets appearing in uniform. Besides this a special post card, elaborating on the cavalry angle, was sent to every barracks in the vicinity.

Some striking window displays were also arranged to plug the picture and by tying up with a chain of drug stores a load of publicity was secured. The newspapers gave the campaign a big play in their columns and reproduced pictures of the lobby and theatre front. The whole shebang was booked for a sell-out from the moment it began and though we don't know the final results, it appears as though it should click.

We want to thank Sharick for passing this one along to us and we'd like to hear more of this fine work in the near future.

More Fine Showmanship Is Seen In This Novel Gag

Anybody wishing to see how a real dyed-in-the-wool showman operates should take a run over to the RKO Greenpoint Theatre in Brooklyn, N. Y., and watch Joe Lee, manager of the house, in action.

Being a real showman, Joe pounces upon any angle that presents itself in regard to exploiting his pictures. To that extent we are showing you what he did with the picture "Dance Hall." The cut shows the front page head on a New York Tabloid newspaper. When Joe saw this he put it into use to serve his house, with the result that the next day "flash" heralds, nine by eleven and printed in yellow and black, were floating all around Greenpoint, selling the picture. And how they sold it. Greenpoint ate up Joe's stunt and the picture jacked up the b. o. considerably.



Another gag, used in conjunction with the showing of "The Racketeer," was a novelty one sheet card, made up by Joe, and on which was pasted a number of playing cards. The cards formed the border for the display, while the center was devoted to an expose of the tricks used by gamblers and "con" men, with horse race sheets and marked cards serving as examples. The entire display cost Joe the sum of forty cents and netted him many times that in additional business.

That he pulls strong with the local merchants is seen in the way he secured their aid for the co-operative page he ran in the newspapers on "Glorifying the American Girl" and in addition securing a window display from all of them. He also promoted 1,500 boxes of candy which he distributed to the kids on Saturday matinee, making a big hit with them and letting the house in for plenty of good-will.

Brooklyn boasts a lot of mighty fine showmen but unfortunately they seem to remain in hiding. We want them to know that the MANAGERS' ROUND TABLE CLUB was founded for the express purpose of passing on and exchanging ideas from all over the world and we hope that in the future, when a showman pulls a stunt that merits recognition he will allow it to be circulated through these pages to his brother managers, for what the deuce good is an idea when you use it and then forget it. Pass it on and let someone else use it, too.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

And When Walter Got Through The Town Knew She Did

Here's the way an alert showman cashed in on Greta Garbo's first talking picture. And as would be expected the showman in question, since the stunt originated in Brockton, Mass., is our fellow CLUB member Walter B. Rose, who manages the Strand Theatre in that city.

The photo, more or less, talks for itself, but since another angle was attached to it we must give you an outline of how else he sold the picture besides procuring a car from a local auto agency as a free ballyhoo. You will note the unique method Rose used to sell the picture by using only the words "Garbo Talks" and "Strand Theatre—next week" as his selling copy.

For four days in advance of the picture the car was driven through the streets of the town. One of the ushers accompanied the driver and whenever or wherever the car would park, the boy commenced a "spiel" on the picture, and after a goodly sized crowd had collected he would distribute cards to them, which carried an announcement of a contest being held in conjunction with the picture.

The copy on the blanks announcing the contest informed the readers that for the closest estimate to the number of times the words "Garbo Talks" were painted upon a car in display in the window of the local auto dealers, fifty dollars would be allowed towards the purchase of a new or used car, and in addition a pair of free tickets would be given to the Strand. A good many answers were returned and from them Rose was enabled to judge the success of his stunt besides grabbing off a number of names for a mailing list, as no doubt the auto company did too. The stunt let the house in for a good deal of word of mouth advertising and created plenty of comment throughout the town.



We are glad to see that Rose is taking so active an interest in selling his shows and displaying the same brand of up-to-the-minute showmanship which made his work so outstanding in Pawtucket, R. I., and since he has been a frequent contributor to these pages we feel sure that more will be heard of his work in the near future. How about it, Walter?

Garvin Worked Up A Lot Of Interest By His Campaign

Two exploitation stunts arranged for little or no cost to the theatre supplemented the regular routine advertising of "Burning Up" when it played the Rivoli Theatre, Hastings, Neb.

Manager M. H. Garvin secured from Arch Reeve of the Paramount Hollywood studio a racing helmet and a pair of goggles autographed by Ricard Arlen, star of the Paramount Picture. The helmet and goggles were used as a prize in a boys' bicycle race held at the local Fair grounds. The newspaper publicity this stunt received and the display of the goggles and helmet in the theatre a week in advance brought out thirty-eight entries. The success of this stunt is attested by the sale of four hundred children's tickets Saturday afternoon. There is no way of determining the number of adults that accompanied the children.

He also promoted a mileage estimate contest in co-operation with the local Chevrolet agency. The agency furnished a stock model car which was placed on the sidewalk in front of the theatre. At one o'clock on the day the picture opened the car was filled with 5 gallons of gas. The rear wheels were then jacked up and the motor started. The car ran until ten minutes after the box office closed at night. Those passing the theatre were invited to estimate the number of hours the car would run on the five gallons of gas and how much mileage would be recorded on the speedometer.

Local automobile accessory dealers furnished the prizes used for the awards. The prizes consisted of a Miller Tire, a pair of McKay Chains and a grease job, all tending to put his campaign "over the top," and so we doff our hats to friend Garvin with the reminder that he ought to be keeping us better posted on his manifold activities out in Hastings. Oak, Garvin?

A Good Gag!

So many people are in the habit of entering the theatre about half an hour before show starting time, and as we have found from investigation, they are usually entertained by non-synch selections. The records, though, after being played for a couple of weeks, are generally found to produce a bad taste in the mouths of the habitual early arrivals. To offset this John R. Peters, manager of the Ritz Theatre in Indianapolis, Indiana, has hit upon a good angle.

During the half hour before the show starts in the evening, he relieves the monotony by having a pianist on the stage play any request numbers that may have been sent in during the week, or which are called out from the audience. On the requested numbers, Peters, through a "mike" in his office, announces the title of the song and the name of the person requesting it. This stunt has proven very popular and has been a means of adding a little more good will to the theatre.

We want also to announce that this will serve as an introductory article, announcing Peters' acceptance to Club membership. We want to extend him a hearty welcome into our organization and we feel sure that since he has started off so well, he will continue the interest he is showing. Let's hear some more from you, Mr. Peters, and you might include your photo and a little note about yourself in your next letter so that we can let the rest of the Club see what you look like.

Fred Perry Still Selling His Shows Up In Binghamton

A corking co-operative campaign was put across recently by Fred Perry, manager of the Capitol Theatre in Binghamton, N. Y.

Fred tied up with a local jeweler and arranged to run a full page co-operative ad in the local paper. With each piece of jewelry purchased free tickets were given to the buyer, which entitled him to witness the shows at the Capitol, Strand or Binghamton Theatres.

As the jewelry store is a well known credit establishment in town and does a tremendous business daily, the strength of the ad was seen in the volume of business done at the theatres and jewelry shop. The page was well made up, with a quarter of it devoted to the attractions at the various theatres.

Thanks, Fred, for passing this one along to us and don't forget we'd like to hear from you again in the very near future, because reports are drifting in of the fine work you're doing.

MANAGERS' ROUND TABLE CLUB

THE IMPORTANCE OF USHERS!

HERE IS THE SYSTEM EMPLOYED BY PAUL W. KUNZE

RULES GOVERNING GENERAL DEPORTMENT OF USHERS

1. Ushers must be uniformed and ready for duty at 7:25 P. M. evenings and 1:55 P. M. matinees.

GENERAL APPEARANCE

1. It is expected that boys report with neat appearance, shoes shined, hair combed, clean white shirt with collar attached, and regulation black tie.
2. Uniforms carefully replaced on hangers after use, will hold press better. They will be pressed and cleaned regularly by the management.
3. Ushers working entire show must remain uniformed.
4. Neatness in ushers will be appreciated both by your manager and the patrons.
5. Ushers are absolutely forbidden to chew gum during any performance.

DIRECTIONS FOR USE OF FLASHLIGHTS

1. Keep light out of patrons' eyes.
2. Hold light so that patron may see the aisle and any steps. A patron tripping or falling through negligence is a serious thing.
3. A flashing light annoys the patrons.
4. Renew batteries often enough to give sufficient light.

DIRECTIONS FOR SEATING A PATRON

1. You are expected to seat every patron after lights go out. Patrons must not go down aisles alone.
2. Greet the patron with a smile and nod of recognition.
3. If you have a choice of seats, find out where the patron wishes to sit.
4. If in doubt, ask how many seats are desired.
5. Always give patron the very best seats you have.
6. Know where your vacant seats are; location of singles, doubles, threes and fours, etc. Be able to seat patrons before taking them down the aisle. This may be done by an accurate knowledge of vacant seat locations.
7. When speaking to anyone use "Sir" or "Madam," etc.
8. Be polite and smile. It adds to patrons' good impression of theatre and the shows.
9. Talk to patron in low voice.
10. Do not walk too fast down the aisle, the patron may not be able to keep up with you. Flashlight must shine ahead of patrons feet down the aisle.
11. When asking patrons seated to rise, use "Pardon, Please," "Rise, Please" and "Thank You" afterwards. This is very important.

Simplicity has always been the keynote in most things and should certainly apply to theatre management. When presenting the suggestions of a brother showman, we do so, with the honest conviction that contained in such suggestions, are many individual pointers applicable to the average theatre regardless of where it may be located or the class of patronage it caters to.

Paul W. Kunze is a showman of wide experience and the article on this page sets forth the system he uses in the general deportment of his ushers. It is not beyond the bounds of possibility that even YOU can pick some of the things which he has taken the trouble to send us, and find them good and useful in your own theatre.

We are, indeed, very grateful to Paul and we know that we can always rely upon his fine Club spirit to pass on anything that may benefit his brother members and showmen.

"Chick"

GENERAL INSTRUCTIONS FOR USHERS

1. Do not become so interested in pictures that you are not aware of a patron waiting to be seated.
2. Ushers must not talk with friends while on duty. This is extremely bad form and gives incoming patrons a most unfavorable impression of staff.
3. Ushers are forbidden to hang around foyer, lobby or mezzanine when off duty and in street clothes. Take a seat, use ushers' room or pass outside.
4. Keep a good posture always and avoid leaning against orchestra rails in foyer. An usher sitting or leaning on something suggests a lazy or tired feeling.
5. Remain at head of aisle at all times when not seating people. It is aggravating to patrons who come in and find no usher around.
6. When it is necessary to leave post for a few minutes, arrange to have someone else cover your post.
7. You are expected to help maintain order and quiet by politely warning disturbers and reporting them to officer on duty. Never argue with or attempt to eject an offender. Report to officer.
8. You are not supposed to be janitors; but a little co-operation in picking up papers and noticeable refuse on carpets, in aisles, foyer and mezzanine while ushering will go a long way toward creating a favorable atmosphere.
9. When house is filled with standees waiting, watch carefully as vacancies occur and immediately seat standees, in order as to length of time they have been waiting (to the best of your ability). Never go off duty or leave post while there are standees.
10. REMEMBER! THE PATRON IS ALWAYS RIGHT!
11. We advertise extensively and present good shows to attract people here. An usher can do a lot toward keeping them coming and satisfied.
12. The customer pays all of our salaries and is entitled to prompt and courteous service. Give information cheerfully when asked.
13. You are an important part of the organization, and expected to conduct yourself accordingly. Genuine courtesy and a smile cost you nothing, and often pays substantial rewards.
14. The theatre is a vital part of community life, and patrons must be made to feel welcomed and at home. YOU ARE IN A POSITION TO DO THIS. Your manager will extend you full co-operation and expects the same in return.

MANAGERS' ROUND TABLE CLUB

Perkins Proved He Was Wideawake By Cashing In Again

Another interesting example of a showman's alertness comes to light in the way B. J. Perkins, manager of the Strand Theatre in Newport, R. I., let his house in for plenty of publicity on "Slightly Scarlet" by a clever follow-up of a popularity contest.

Perkins had recently staged a popularity contest and the winner, a local girl, crowned "Miss Newport," received a trip to New York to visit the New York Publix theatres, the Paramount Long Island studios and laboratory, as well as other points of interest in the big city.

With the popularity contest still fresh in the minds of the people, "Miss Newport" upon her arrival back home consented to help paint a "Slightly Scarlet" sign that was suspended just above the theatre entrance.

A special platform was built—and the girl proceeded to fill in the outlined letters spelling out the title of picture.

The gag not only attracted lots of attention but a photo of it appeared in the daily newspapers in addition to a lengthy write-up in which picture, theatre and play dates were mentioned.

Well, Perkins, we think that's a pretty clever stunt you pulled and we'd like to hear more from you in the near future. So keep us posted, in order that we may let the rest of the CLUB know what another Rhode Island showman is doing to sell his attractions.

This Show Selling Is a Great Life Says George Roy

On every new picture booked into his house, regardless of title or anything else, you may be sure that George Roy, manager of the State Theatre in La Grande, Oregon, will turn out a "live" campaign, and in order to show you how he does it we will give you a few examples of his work on recent pictures.

On "It's a Great Life," he tied up with the local newspaper and ran an "If I Were" campaign, which consisted of using the name of a prominent personality in town who is quoted in the copy thusly: "If I were Chief of Police Haynes, I'd have the police department serve every citizen of La Grande with a summons to appear at the State Theatre to see the Duncan Sisters in 'It's a Great Life'—that's what I would do if I were Chief Haynes." The names of the mayor, a newspaper editor and an athletic coach were included on successive days. The gag went over strong with the town and the picture came in for a good play.

Besides the newspaper stunt, Roy also invited 15 pairs of sisters in the town to be guests of the Duncan Sisters at the picture. On the night before the show opened the sidewalks were stenciled with the name of the picture, an arrow pointing the way to the house. As the picture opened Sunday, door knob hangers were placed on stores along main street with copy reading "Closed! Gone to See the Duncan Sisters, etc."

When "Speedway" played his house, Roy tied up with a service station company and ran a co-operative full page ad in the local paper with each ad carrying a photo of the star, and some comment relative to the gasoline sold by the station, with the testimonial angle carefully avoided. Through the co-operation of the service station and a local automobile agency, a car was procured. The motor of the machine was left running and a large compo board sign along side invited passersby to guess how long it would run. Ten gallons of gas were donated daily for the nearest correct answers, as well as tickets to witness the picture. Another good gag was the choosing of five auto license numbers at random, which were featured in the theatre's daily ad, together with a note announcing that proof of ownership would entitle the licensee to free tickets.

Roy worked a clever stunt on "Devil May Care" by billing the picture as "First Showing in the Northwest," and framed a telegram, elaborating on this angle, addressed to him from Ramon Novarro. Copies of the wire were used for house to house distribution to the extent of two thousand and did much to sell the picture.

Thus you see that Roy is a pretty active showman and we are glad of the opportunity to pass along his stunts to the rest of the Club.

"THE TWO GIANTS"

This photograph will serve to introduce two real giants of the show business. The one on the left is Paul Ash, genial giant of jazz and Ace M. C. for the Publix outfit. The gentleman on the right is Eddie Hitchcock, Publicity Director for the Paramount Theatre in New York City and one of our most loyal and enthusiastic members.



The frame they are holding between them is Eddie's membership certificate in the Round Table Club.

Thanks to both Paul and Eddie for this courtesy and photograph, which, by the way, we received entirely unsolicited.

Remembering The Memory Stunt Was Aid To Hans Smith

By using the memory contest gag in conjunction with his showing of "Son of the Gods," Hans Smith, manager of the National Theatre in Mexia, Tex., was enabled to secure some effective publicity.

Smith ,tied-up with his local bakery and persuaded the baker to distribute three thousand cards, wrapped in loaves of bread. The copy on the cards read "How good is your memory? Win a prize! To the first ten people who write the names of five pictures Richard Barthelmess has played in, on the reverse side of this card and return it to the National Theatre free tickets will be awarded to see "Son of the Gods."

The bakery angle was very well worked, as it helped Smith to get his message into three thousand homes, almost by personal contact. In addition we note he left space for name and address to be filled in on the card. In this manner he will probably secure a number of names for his mailing list, and as we would remark in any language, "That's showmanship."

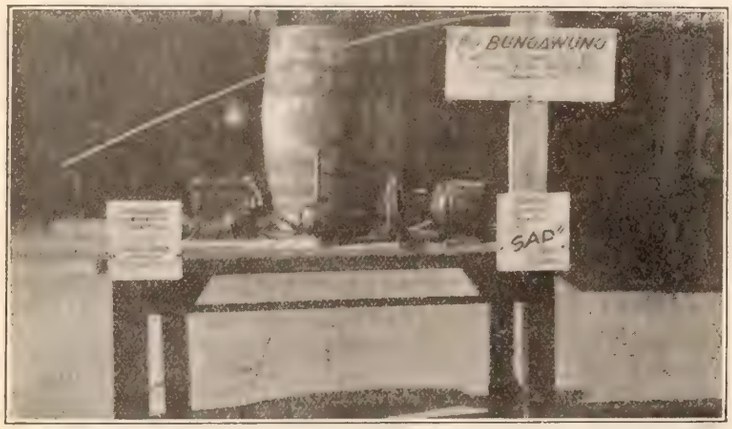
MANAGERS' ROUND TABLE CLUB

Glass Used This To Make Town See Picture He Sold

A ballyhoo that certainly had them laughing was used recently by one of our pioneer CLUB members (and a darn fine showman too) in conjunction with the showing of "The Sap." The member under discussion we would like you to know is our good friend O. F. Glass, whom we had begun to wonder about, since no word was received recently at CLUB headquarters concerning him.

Glass has been very busy managing the Fox Theatre in McCook, Nebraska, and since he re-appears on the CLUB pages with a good idea, and a better excuse, we will overlook his making us worry. To prove that he is still displaying the excellent showmanship he is capable of, we are reproducing the ballyhoo we spoke about in the first paragraph. The stunt was called "The Bungawung" and is a device for removing the bungs from bungholes, easier and more smoothly than formerly.

When this contraption was placed on the street it had them laughing for hours. Its construction consisted chiefly of a barrel, electric motor, wood auger and various other do-dads arranged on the same order as the famous Rube Goldberg goofy inventions depicted in that cartoonist's column. A sign explained the inner workings of the intricate(?) mechanism, besides announcing that more goofier ones would be seen in "The Sap," coming to the Fox Theatre. Plenty of publicity was secured from this source besides loads of laughs. With both mediums reacting towards the box-office.



Glass has a novelty in the "Auction Night," which he presents as a Friday night weekly feature at his house. Gifts are promoted from the local dealers in return for publicity and are auctioned off from the stage of the theatre with local auctioneer officiating. To explain the idea of "Auction Night" to his patrons, Glass ran a trailer on the screen setting forth the stunt in detail, with his newspaper ads bearing a note to the effect also. Any big donation was displayed in the lobby for an advance "plug."

The stunt, according to Glass, clicked fine with the town and we are glad of the opportunity to present it in the event that any of the CLUB members may care to use it, and though we haven't a very complete description we are sure that if more information is desired Glass will be glad to furnish it to anyone requesting it.

Thank you "O. F.," and now that you are back in the active fold again we expect to hear a lot of mighty fine things concerning your work. So keep us posted.

Levey's 'Ace' Work Is Again Evident By This Account

Some showmen possess the invaluable medium of showmanship combined with personality, to so sell themselves in the town where their house is located as to have the town rely absolutely on their judgment of the entertainment value of a picture. Such a showman is William A. (Bill) Levey, manager of the Beacon Theatre in Port Washington, Long Island, N. Y.

When Bill gets behind a picture that he believes to have more than usual merit, the method he has of informing his patrons is through a personal letter. And when he sends out one of these letters you may be sure that business on the particular picture is going to boom. If space would permit we would reprint a copy of Bill's latest letter, but sufficient to say that it carried a short sketch of the story in which he stressed the entertainment value of the picture and closed with a personal endorsement.

Another faction with whom Bill seems to be strongly entrenched is the local newspapers who are always willing to co-operate with him to the utmost and we notice in this instance that he is running a contest in both papers, in conjunction with "The Melody Man." He offers free tickets to the first twenty-five readers who submit the correct solution to the riddle "When does music make you sick?" We could answer it and tell him that it makes "u-sic" when the m's taken away, but then we were always big-hearted like this, why deprive somebody else of a pair of ducats.

And by the way you may remember that a while ago we showed you how Bill kept his patrons up on the play dates of his Mickey Mouse cartoons by inserting a little card in the mailing list, showing Mickey and his inimitable smile, while underneath, a footnote bore the play date. He used this gag again recently and the results were excellent.

Good work, Bill. We know that you are always working hard to keep your house hitting on all six, and we expect to be able to pass on more of your activities in the very near future.

Showmanship Plays An Important Part In Osborn's Work

As additional evidence that Carl Osborne, manager of the Sigma Theatre in Lima, Ohio, was not sleeping during the silence when we did not hear from him, your Chairman has on hand a number of newspaper tear sheets, dealing with the way he boosted good-will by a "movie party."

Osborne tied-up with the local newspaper who allowed him free space on the front page for stories plugging the party. All children bringing a toy were admitted free to the theatre to witness an all-comedy show. As the toys were presented at the door, they were turned over to the drivers of the newspaper trucks who carted them away to the local Boy Scout headquarters, where, through the Scout's co-operation, the toys were re-painted and sent to the various charitable organizations for distribution to the poor children of the community.

Toy matinees, vegetable matinees, cast off clothing matinees, and many other stunts of a similar nature are one of the best bets a theatre manager can have for securing the good-will of the local organizations, and not only that, but the stunt is really helpful. It is not necessary to wait for Christmas to roll around to use any of these excellent ideas. You will find out, if you care to investigate that all year around you could be doing something to help needy people and still not be doing enough. Nearly every community in the country has its quota of needy cases and when you decide to do something to help them, you will find that every resident in your town will be right behind you.

The success of Osborne's toy matinee was shown not in the box office for that day, but in the tremendous amount of good-will he received for himself and his house, which will eventually re-act favorably towards his receipts. We are glad to see that Carl is active again. Let's hear some more from you.

We'll Say We Need a "Lost and Found" Department!

Maybe I will hear from some of my friends scattered throughout the country who have lost track of me. You might not realize it but your Club is probably the best medium of keeping in touch with acquaintances. . . .

Stewart B. Tucker,
Manger, Byrd Theatre,
Richmond, Va.

MANAGERS' ROUND TABLE CLUB

Albertson Put The Fifth Anniversary Of Theatre Across

Putting a birthday party across successfully was just another stunt included in the recent activities of Jack Albertson, managing the Indiana Theatre in East Chicago, Indiana, that let the house in for a lot of good will and publicity.

On the occasion of the theatre's fifth birthday, Jack promoted a tie-up with a local bakery whereby the baker agreed to furnish a cake to be distributed to patrons as they left the theatre. The cake weighed 190 pounds and the only thing the theatre did for it was to run a trailer giving the baker a credit line. It was prominently displayed in a window three days before the birthday party and on the day of the celebration the baker officiated at the cutting and distribution. And to give you an idea of how successful the party went over, business jumped almost double on the day.

In addition to the above Jack obtained some excellent publicity on the party from the local newspaper, which gave the stunt a big play. He also made a tie-up with the local drug store whereby he received five thousand cards from them which were distributed to the lady patrons of the theatre. The card stated that anyone purchasing a certain brand of face powder would be given a vanity case free.

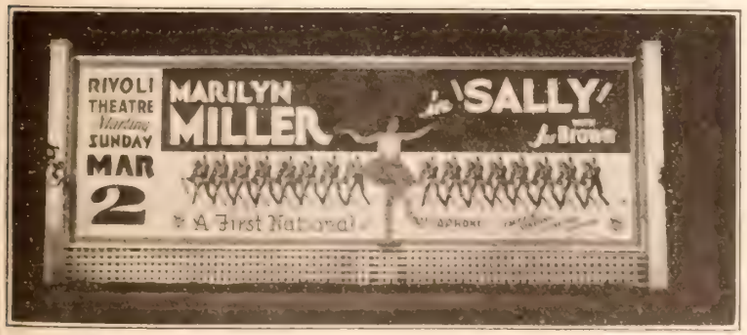
If space would permit we would like to show you a sample of the fine anniversary program he turned out which was made up in a novel manner and carried information concerning the theatre's policy and the coming attractions, together with a personal endorsement from the management. The whole campaign was a sell out from the minute he started and we derived as much pleasure from hearing about it as Jack must have experienced when he saw them lining up at the box office.

Keep up the fine work, Jack, and don't forget to keep us posted on your other activities.

Perhaps This One Will Mean More Business For You

A stunt, on the same order as the one recently used by Charlie Pincus, which we described on the ROUND TABLE pages, was utilized by M. H. Garvin, manager of the Rivoli Theatre in Hastings, Nebraska, to good advantage in the advertising of his coming attraction, "Sally."

The photo shows you the effect achieved by placing a twenty-four sheet board on the stage of the theatre. The girl, portraying the Marilyn Miller role, is a real dancer. The organ solos for the week consisted of a number of songs from the picture. When the last number was played the curtains parted, revealing the novelty. A moment later the girl "came to life" and jumping off her perch executed a toe dance. At the conclusion of the dance she exited, with the curtain closing in over the billboard.



The effect upon the audience was wonderful and in addition to their appreciation by spontaneous applause they all turned out in full force to witness the picture. Here's a gag that can be used at minimum cost and if you haven't already taken advantage of it, try it now. It's not necessary to play "Sally" to use the stunt. A little ingenuity will show you how to use it on any picture you may be playing at the time. And it's a cinch that the box-office results will more than make up for the time and labor you may expend in construction.

Thank you Garvin, for passing this along to us. We are glad to note that you are taking an active interest in the CLUB and we hope you will continue, since a showman as capable as you are is sure to be productive of ideas that will enable your brother members to draw some extra jack into the old b. o.

Westerns!!

Motion Picture News has heeded the "call of the exhibitors" for Westerns and in the issue of April 26th, we will make this topic outstanding from many angles, especially the showmen's.

Perhaps YOU are one of those managers who, feeling that the Western is still in demand with your patrons, has been bombarding us with inquiries concerning where more sound and talking Westerns may be obtained. If so, you'll find the issue of April 26th crammed with material and information concerning this type of production.

If you have anything further to say about it, let's hear from you as soon as possible. We want everybody's viewpoint and it's an open discussion for all live-wire showmen.

Here's One Of The Newest Gags That Showmen Are Using

There's a lot of talk going on around Oil City, Pa., this week and it's all being occasioned by the fact that Fred Johnson introduced the patrons of the Colonel Drake Theatre to a new one.

Through a tie-up with one of the local broadcasting stations he sent the entire film of "Hit the Deck" over the ether. The stunt was primarily engineered for the express purpose of bringing a little happiness into the hospitals and sanitarium rooms around the town, as Fred is a great believer in building goodwill for his house. His first broadcast, incidentally, was "Rio Rita," and as we have stated in the first paragraph, is sure set them to talking.

There's many angles to be worked out in a gag of this sort and it would pay to study it closely. We gave you an example of the way Roy Drachman has been using it for his trailers, but this is the first instance that has come to our headquarters of the entire feature being broadcast and we want to compliment Fred on his showmanship.

In addition to this, he is quite busy working in a lot of tie-ups with the local schools. Pupils of the lower grades making the school honor roll, are presented with tickets the first of each month. This stunt has secured a lot of favorable publicity for him and enables him to receive the co-operation of the teachers whenever he wishes to work in a special angle. Occasionally he donates a reel or two for exhibition in the Junior High School and this also helps cement friendship.

Thank you, Fred, for keeping us posted on the many fine things you are accomplishing out there in Oil City. We hope to hear from you again in the very near future, because it seems to us that your letters always contain some sort of interesting angle that we can pass on to the Club.

ALWAYS
WEAR
YOUR
CLUB PIN

MANAGERS' ROUND TABLE CLUB

At Your Service!

It sometimes happens that a showman located out of town will think up a gag that will benefit his theatre and help him sell his shows. The stunt might require a "New York Flavor," and thus he is handicapped.

Recently, one of our members, exploiting "Sally," decided he wanted to use the gag which consists of sending a letter to his male patrons informing them, in a very personal manner, that "Sally" was on her way from Hollywood and would meet them on the playdate. The copy reads something like this: "Dear R.—I am on my way from Hollywood and will meet you at Six State Street (theatre address) on Friday, Apr. 4 (Playdate) at 8:30 P.M. (starting time). "Signed, Sally, (Title.)"

Feeling that this stunt would sell his picture, this member forwarded the batch of letters to us requesting that we mail them in New York. This we did. And we would like to announce at this time, should any of our members wish us to perform a similar service for them, at any time, we would be glad to comply. Our only request is that one of the letters be left unsealed in order that we may know that the contents conforms with postal regulations. So if you have wanted to use a gag of this sort or contemplate using something similar in the near future which would necessitate a New York postmark, send your stuff into us and we'll mail it.

Thomas Believes That Realism Is A Valuable Asset

Seeming to us to be a firm believer in atmosphere for his pictures, J. Luther Thomas, manager of the Victoria Theatre in Harrisburg, Pa., certainly turned out some fine stuff on "Roadhouse Nights."

In his lobby he built an imitation wine cellar with rafters, posts, lanterns and kegs acting as a background. A dozen yellow lights supplied the illumination, and gave an effect that looked very real. He followed right on the heels of this gag by erecting a bar in the foyer which was appropriately fixed up and bore a lot of wise-cracks of other days, and featured a bartender in constant attendance.

Grouped around the bar was a number of tables, at which waiters served thirsty customers with a popular fountain drink. Besides the waiters Thomas used two young ladies as hostesses. We might tell you, if it isn't too big a secret, that in his lobby, he broke a bottle of moonshine over the burlap bag and the familiar odor had them sniffing for blocks away (which is another medium of making them stop, look and listen).

Anyway the stunt helped a lot towards selling the picture to the patrons, besides keeping them in good spirits(?) and thus Luther scored another with his exploitation, since it all reacted favorably to the box-office.

Fulton Used This One To Grab Some Theatre Publicity

The phrase, "It's the woman who pays," was certainly demonstrated by R. K. Fulton, manager of the Broadway Theatre in Council Bluffs, Ia., when he decided to use a tried and proven stunt recently.

The gag, which consisted of a reversal of etiquette, in the form of the girl paying for the boy friend, created a great deal of comment and hilarity around the town. A thousand cards bearing copy which read, "Girls, here's some new fun. Now you get a chance to TREAT THE BOY FRIEND. Monday, March 18th, has been named as TREAT NIGHT at the Broadway Theatre, bring your beau and this card, present them both at the box-office. Buy one adult ticket for yourself and a ten cent ticket for the boy friend," were freely distributed.

This stunt went over very well and we are passing it along in the event that any of the CLUB members might want to use it as a change from the regular run of things. Oak, Fulton, thanks for keeping us posted on your work, and we want you to know that we'd like to hear more from you again as we are always interested in finding out what the live-wire western showmen are doing to sell their shows.

Pete Egan Shows That He Is Still Active As Usual

As further proof that he is very active at the Capital Theatre in Regina, Sask., Canada, we offer a few photographs of the way Pete Egan plugs his shows.

The first photo shows a truck ballyhoo on "Rio Rita." The truck was out on the streets of Regina when the thermometer registered 40 below zero. (And we think it's cold in N. Y.) The copy on the truck, as you will note, is made up to create a very effective "flash," the lettering standing out in bold relief against the white background.



The middle photo shows a window tie-up arranged with a music store on Rudy Vallee's picture. From the photo it looks to us like a hand-painted job as does the other piece of art work in the window plugging the theme songs. The bottom photo shows a very clever piece of creative art work by George Astle, the gentleman responsible for all of Pete's displays, who has earned for himself an enviable reputation as one of Saskatchewan's foremost artists. Pete has so cleverly worded his copy in this display piece that it serves two purposes: a "talkie" and an institutional plug.

Thanks Pete for passing these interesting exhibits along to us, but they really don't serve to remind us that you're always active up there in Canada. We know our Regional Chairmen well enough to know that they are always trying to cook up something new and we're more than glad to pass on all their activities, as you know. Let's hear from you again Pete in the very near future and if you see any of our members in your district who look as though they are slowing down, inject a little pep in them and remind them that the rest of the CLUB would like to know what they are doing.

Olinto Accorsini Says:

"Enclosed find my application for membership in what is proving to be the best help on earth for the theatre manager. I have gotten several bang-up ideas from your pages in MOTION PICTURE NEWS, in fact it is the first thing I look for when the NEWS arrives in our office."

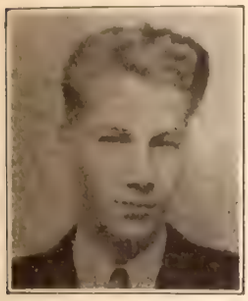
Manager, Academy, Isis, Belvedere & Gayety Theatres, Lynchburg, Va.

MANAGERS' ROUND TABLE CLUB

Meet Ken Benson Who Assists Jack O'Connell At Vita

The young man whose picture we are reproducing here is Ken Benson, assistant manager of the Vita Temple Theatre in Toledo, Ohio. The Vita Temple as almost all of our CLUB members know is managed by our fellow member and showman Jack O'Connell, and was one of the pioneer houses to install sound and talking pictures.

Ken is a recent addition to the CLUB rolls, and this is the first opportunity we have had of telling you a little bit about him and the way he is learning the game under Jack O'Connell's able tutelage. His work so far has been so showmanlike that we think it deserves recognition on our pages.



The cut will show you a stunt used by Jack and Ken on "The Sacred Flame," whereby they secured a midget car and used it to ballyhoo the picture, by making up copy that fit perfectly. Incidentally this is a good opportunity for us to illustrate what we mean when we say that the stunt is never wedded to the one picture. If Jack hadn't been wide-awake he could have easily passed up this opportunity, but then there was very little possibility of that, since showmen are usually awake. The other photo shows a tie-up engineered by them with the local Navy recruiting station in conjunction with "Hit the Deck," whereby the theatre supplied one sheets and snipes and used the Navy bulletin boards to advertise the picture.

In addition to these a tie-up was also effected with a local Five and Ten store. The store featured a special "Hit the Deck" sundae on their soda counter and in addition permitted the use of their spacious windows for displays. And since the store is located in the heart of the town the tie-up was very valuable from a publicity standpoint.



All of these live-wire activities are typical of the work Jack O'Connell has been turning out in his years in the show business and we feel sure that Ken is mighty lucky to be working under the wing of a man who knows the "ins and outs" of the racket as well as any showman in the country. Keep up the good work Ken and we'll guarantee that in no time you will be handling your own house and earning the title of a real live-wire showman and active member of the ROUND TABLE CLUB, and no doubt Jack agrees with us. How about it Jack?

Tie-Up At County Fair Gave Speece Lots Of Publicity

R. C. Speece effected a most opportune tie-up with a radio agency that netted reams of publicity for "The Vagabond King," playing at the Arcade Theatre, West Palm Beach, Fla.

The tie-up was opportune because the radio dealer had two booths at the Palm Beach County Fair which is an annual event that attracts many.

In addition to donating a radio, they practically turned over both booths to the theatre. Chances on the radio were given out at the booths, but in order to cast the ballot it was first necessary to purchase a ticket at the theatre.

Ballyhoo records were played in the booths—and this helped greatly, as the fair was in progress a few days in advance of opening of picture.

This tie-up was very inexpensive and effective as far as the theatre was concerned and the Philco dealer was well satisfied as he secured an unusually large mailing list from the chances.

Five cut-outs of rather huge proportion and showing heads of King and MacDonald as well as stills from the picture and copy about picture, theatre and playdates were placed in various sections of town. These cut-outs were planted on the streets after 11 o'clock at night prior to the showing of the picture and were left unmolested until picture had concluded its run. In addition to this there was a large electric sign placed on a vacant lot on the main street; copy on the sign reading, "Now Playing, Dennis King in THE VAGABOND KING—Arcade Theatre."

Although this is the first time we have published the activities of "R. C.," we are certain that the future items of the Round Table Club pages will contain many interesting items about his live-wire doings. Maybe we're wrong—or maybe we're right. The final answer will depend an Speece himself. What's it to be?

"Kite Matinees"

Through the courtesy of a large kite manufacturing concern, we are in a position to put you in touch with this type of stuff for special kiddie shows or even kite contests.

Here is an angle which will appeal to every youngster in your community, but you must go out after it strong and make it mean something.

Upon request we will gladly send you the necessary information and you can then follow it up as you see fit. This depends entirely upon your own local situations and your ability to make a "go" of such special performances. And besides they WILL boost business and attract attention to your theatre.

We are at your service all the time in these matters, but we cannot read your minds. If you want something or need help in any manner, shape or form, just shoot us a line and we'll do our best to aid you.

What Do You Say?

Collier Worked A "Hush" Stunt For Exploitation Gag

To stimulate more than passing interest in a picture, William H. Collier emphasized "Don't Disclose the Ending" in all his advertising to publicize "Dynamite," playing at the Strand Theatre, Birmingham, Ala.

Five thousand cards about the size of a calling card were effectively distributed over the city and surrounding towns to help impress upon the minds of potential theatre patrons that they shouldn't disclose the ending of the picture to their friends. Copy on these cards read:

After you have witnessed —— the most spectacular dramatic climax ever recorded on the living screen — in DYNAMITE — Please do not disclose the final ending to anyone. Let your friends enjoy it fuly, too! Thank You!—Management, Strand Theatre.

These cards were passed about among each other and soon the phrase, "Don't disclose the final ending," became a byword on everybody's tongue which all helped to popularize the picture to exellent receipts.

Nice work, Bill, but how come we have to wait so long to hear from you about your activities? Don't you think you should keep us posted a little better in the future?

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

P. J. MARTIN has now been made manager of the Capitol Theatre, Norwalk, Conn.

* * *

TED GAMBLE arrived last week in Portland, Ore., to take charge of the RKO Orpheum Theatre.

* * *

ALLEN GLENN, formerly assistant to the director of publicity and advertising of Warner Brothers Pictures, will manage the Keith-Albee Palace Theatre in Akron, Ohio.

* * *

BOB RAPPORT is the new manager of the Circle Theatre in Los Angeles, Calif.

* * *

BENJAMIN VON PILSKI, formerly manager of the Palace Theatre in Ansonia, Conn., has been transferred to the Capitol Theatre in New Britain, Conn. Lots of luck to you Von Pilski.

* * *

LEON PICKLE now manages the Savoy Theatre in Princeton, Ky.

* * *

CHARLES SCHEIER, recently of New York, is now managing the Crystal Theatre in Ralls, Texas.

* * *

BRADY BROWN has taken over the managerial reins of the Fox Elsinore Theatre in Salem, Oregon.

* * *

JERRY LASWELL has left Olympia to manage the Fox Colonial Theatre in Tacoma, Wash.

* * *

TED GAMBLE is the new manager of the RKO Orpheum Theatre in Portland, Ore. He was formerly with Pantages.

* * *

HOWARD E. MILLER has severed his connection with the Fox Strand Theatre in Watertown, N. Y.

* * *

E. W. SMITH will now manage the Fox Strand at Watertown.

EUGENE F. GOSS has just taken over the managerial reins of the Haines Theatre, Augusta, Maine.

* * *

CLARENCE A. CUNNINGHAM is the new manager of the Strand Theare in Portland, Maine.

* * *

J. C. McKENNA, recently Publix manager, has assumed complete control of the Lyric Theatre, Jackson, Tenn.

* * *

BARRY BLAKE, JR., is the newly appointed manager of the Strand Theatre, Cheyenne, Wyo.

* * *

DICK GORDON, well known in theatrical circles has been appointed manager of the Ritz Theater, Chattanooga, Tenn.

* * *

TED GAMBLE takes over his new duties as manager of the RKO Orpheum Theatre in Portland, Ore.

* * *

WALTER SMITH is the new manager of the Majestic Theatre in Utica, N. Y.

* * *

LEE BOSQUET will take over the managerial reins of the Strand Theatre, Carthage, N. Y.

* * *

H. O. MARTIN has been made manager of the Queen & Lyric Theatres, Kansas City, Mo.

* * *

FLYNN T. STUBBLEFIELD is the recently appointed of the Strand Theatre in Louisville, Ky.

* * *

KENNETH T. COLLINS has been transferred to the Apollo Theatre in Indianapolis, Ind.

* * *

BOB HAZEL is now the Resident Manager of the California Theatre in Dunsmuir, Calif.

Bride And Groom Stunt Sold Love Parade For Hooton

The bride and groom in a smart new roadster with tin cans tied on behind. A procession of cars following, tooting their horns and filled with cheering occupants. That's how they occasionally celebrate weddings in Waukegan, Ill. And that's how Manager B. D. Hooton advertised the coming of "The Love Parade" at the Genessee Theatre in Waukegan.

He obtained the services of a young couple and dressed them in wedding attire and raccoon coats. A tie-up with the local Chrysler agency provided the necessary smart roadster and other cars to be used in the procession. It was easy to get a group of hilarious young people who would ride in the parade and make the necessary noise. Banners were provided tieing in the local engagements of "The Love Parade" at the theatre.

The procession drew the usual amount of attention from the citizenry of Waukegan and was so successful from this standpoint that it was repeated several times during the three days prior to the coming of the picture.

"Created more attention than a circus parade," says Hooton, "and had the people straining their eyes to see what it was all about and wondering, until they read the banners, who was married and all about it."

This was a great gag, "B. D.," and let's hope that it will just be a starter of your active membership on the Club pages. No doubt you have noticed how many of your brother Circuit managers are already active in the Club, and there is no reason why you, too, should not be just as prominently featured as they.

We Expect To Hear More Of Nininger And His Work Soon

Step up and meet "face to face" one of Fort Lauderdale's, Fla., live-wire showmen, A. R. Nininger, who handles the affairs of the E. J. Sparks Theatres.

Mr. Nininger has been introduced on these pages before, but we decided that as we hadn't run a photo of him we would give him another send-off, especially since he was proposed for membership by another "ace" showman of Florida, our friend, Earle Holden.

Earle tipped us off at the time that Mr. Nininger has been in the show game for a good many years and his wide and varied experiences, could we cajole him into relating them to us, would make very interesting reading. Well, anyway, to get down to brass tacks, we expect to give you some news of his activities in the very near future, and it is for that reason we are holding off for the present on revealing what we have already gathered concerning him.



So let's go, Mr. Nininger, we know that you are doing some mighty fine things down there in Fort Lauderdale, and when Earle tells us about you, why we're more sure than ever that some novel slants on show salesmanship will be forthcoming. Don't be bashful about shipping us up a truckload of your work. We've got room enough here in Club headquarters to hold all we can get, and like an ad we read some place, "The more we get, the more we want." Oak?

Stoeffer Promoted Everything That Wasn'tNailedDown

As some of our readers will remember, we devoted a page in a recent issue of the Managers' Round Table Club to the doings of the various managers on the Fox Metropolitan Playhouse Circuit and gave a brief account of the "Promotion Month" now underway.

We are going to tell you how one of the managers on that circuit, our fellow member in the Club, Edward Stoffer, manager of the Biltmore Theatre in Brooklyn, N. Y., promoted a lot of gifts and plenty of good will for his house.

From the local dealers he secured, free of charge, fifty packages containing five pounds of Matzoths each, boxes of candy for the kiddies, ladies' apparel, men's furnishings, a camera, thermos kit, fountain pen, perfume sets and razors. And with an imposing array of gifts like that it looks to us as though his part in "Promotion Month" meant something to his house.

Stoffer made good use of an idea which appeared in the Club pages not so long ago by working it in with his feature showing of "The Virginian." Through a tie-up with a local sweet shop he secured a number of heralds plugging the picture and the confectioner. To insure the heralds being read he offered free tickets, to be obtained on presentation of the heralds at the sweet shop, providing that they bore the consecutive numbers of 1, 2, 3, 4. A box on the upper left hand corner carried the number with a note requesting that the circular be kept and the box watched in order that the numbers be obtained.

This gag clicked well for him, with the dealer and theatre coming in for valuable publicity. Thanks, Stoffer, for passing this along to us and we hope you will keep us posted on the final results of your "Promotion Month" activities in order that we may pass them along to the rest of the Club.

MANAGERS' ROUND TABLE CLUB

Brennan's Display Was Instrumental In Grabbing Biz.

An atmospheric front that sells is this one we are reproducing and which shows how Charlie Brennan, managing director of the Rialto Theatre in Newark, N. J., put it to good advantage as an exploitation medium also. Maybe you can use it, too.

Through a tie up with a local locksmith he secured absolutely free, five thousand keys and a lock which was placed on the dummy door plugging his feature "The Locked Door." The keys were attached to baggage tags which carried copy reading, "See if this Key will open 'The Locked Door' at the Rialto Theatre. It's good for a free admission if it does." On the back of the card the locksmith came in for a free plug by having his name and address under copy reading, "When you have Locked Doors see, etc."

The gag went over wonderfully in Newark and the lobby was crowded almost all day with persons trying their keys on the padlock. The keys were for the most part dummies, though a number did open the door. A lot of valuable publicity was secured by Brennan through using this stunt.



The value of a stunt or gag is always proven at the conclusion of the picture's play dates, and knowing Charlie's methods of working it is pretty safe to state that business jumped up during the run. Thanks for passing this fine example of showmanship along to us Charlie and don't forget we are always glad to hear what you are doing over there across the river and your work is made doubly interesting to us because of the hot competition in Newark. So let's hear from you again real soon.

Police Department "Stood" For Stunt Created By Stern

Another novel way of ballyhooing an attraction came to our attention recently when we were apprized of the stunt used by B. Stern, manager of the Capitol Theatre, in Oklahoma City, Okla., to sell "Dynamite." We think it was handled great.

In the center of the city traffic is usually very heavy and three policemen are stationed on duty there directing the cars. By tie-ing up with the police department, Stern secured permission from the Chief to construct three platforms, which measured two feet square and eight inches high. On each side of the platforms the word "Dynamite" was lettered in red on white.

When the platforms first appeared the whole town was gazing at them and it is a certainty that the picture derived a wealth of publicity. Another stunt Stern used in connection with the picture was the distribution of a number of window cards made up so that "Dynamite" read from the lower left hand corner to the upper right hand. This arrangement created a very effective "flash" for the attraction. We want to thank Stern for passing along this stunt to us in order that we might know what he is doing to sell his shows out there in Oklahoma. Let's have some more accounts of your work, Mr. Stern.

"PROSPERITY MONTH"

That's the name Columbia has given to the April drive, with some valuable prizes to be awarded in cash, for live-wire showmen. You can all make a try for some of the money, and what's more, it's worth trying for.

Last week's issue carried the rules of the contest. Look 'em over carefully and then see that your stuff comes right in to the *Round Table Club* headquarters to be passed on by the judges.

A nest-egg in cash plus nation-wide prestige is what the answer to this one happens to be. Are you going to sit back while the other fellow is grabbing the dough and the glory? Or are you goin' to try for some yourself?

Come on fellows. The contest is wide open. Any showman in the business can qualify.

"Chick"

Radio Station Plug Was Promoted By Drachman for Show

Another novel angle has been hit upon by Roy Drachman, manager of the Rialto Theatre in Tucson, Arizona. Roy used this creative gag on "Show of Shows."

Through a tie-up with the local radio station, a turntable was rigged up in the broadcasting room. The record (used with the trailer on "Show of Shows"), was then played over the air, preceded by a brief talk on the attraction. The value of an angle of this kind may be easily seen, not only because it hits the homes, but also reaches persons dining in restaurants and other places where the radio is in constant operation.



This very valuable advertising can be secured at practically no cost whatever by showing the radio station manager its entertainment value. Of course the gag can only be used on musicals or a picture featuring a special star. About the only way we can think of offhand to get around the non-musical angle, should you care to use this stunt, is to give a brief resume of the plot that will explain the ensuing dialogue.

We want to thank Drachman for passing this angle along to us because we feel that such a stunt will prove of value to any member desiring to use it, and if any of them

To show you the type of merchandising he uses to make patrons come back, we are showing a photo of a cut-out for "Sally," which shows the star holding a sample of the $6.60 ticket required for admittance to the original stage show. The display created a lot of interest and aided Drachman in bringing the receipts up above normal for the run of the picture.

Okay Ray, we're glad of the opportunity to show your activities on the Round Table pages and we hope to hear from you again in the very near future, because it seems to us that we have acquired another member who will be very active.

MANAGERS' ROUND TABLE CLUB

Front Of House Is Good Example Of McConnell's Pep

When it comes to putting out a setting that will sell a picture to his patrons you can trust Manager McConnell to devise the unusual.

On "The Mysterious Island" he made up a special front, concentrating his art work on an underseas angle. A large banner strung across the front at entrance to the theatre, with front and corner panels masking it in. A smaller banner was placed out under the marquee, with a large special painted board in center front of the box office. The art work depicting fights with underseas monsters, etc., packed a terrific wallop, as it was done up in very striking colors. A person passing by the display was a cinch to be sold on the picture sooner or later.

Another good stunt McConnell used was in conjunction with his showing of "Navy Blues," when he made up his front in typical "navy" style. For an atmospheric "flash" he garbed his ushers in sailor uniforms and they certainly made presentable gobs. His activities on the picture attracted a lot of comment and sold the show completely.

We'd like to hear more from him concerning his wideawake work, since we are sure that the rest of the Club will enjoy reading about it. So keep us posted, McConnell, we want to pass on your work because we happen to have a couple of mighty fine showmen in Youngstown on our rolls and to keep up with them you've got to have the goods.

Hatfield Plugging Shorts By Using Creative Displays

As long as Harry Hatfield, manager of the Pantheon Theatre in Chicago, Ill., is plugging his baseball shorts we guess we'll have to take it as conclusive evidence that spring has came.

The cut we are showing will give you an idea of the importance Hatfield attaches to his short subjects. On his recent booking of "Clancy at the Bat," he used this novel cut-out for a display in front of the theatre and it certainly attracted a lot of attention.



There is many an angle can be found in connection with a short subject and too much attention cannot be paid to these one and two reelers since it has been proven they have often boosted up and saved some pretty dull feature pictures. Hatfield seems to be displaying some nice showmanship in the timely booking of a baseball short, for March is about the time the "stove league" disbands for the winter and gets ready to pan and praise the poor, underpaid, forty thousand-a-year ball players.

Anyway, before we start into a discussion concerning ball players (which is not what we get paid for, no matter how you look at it) we just want to say that if you've a short subject of unusual merit or one of timely interest don't be afraid to do as Hatfield did. Give it a plug and it's a safe bet that your b. o. is going to record a tidy sum for its run.

Thanks, Harry, for passing this one along to us, and let's have some more accounts of your work because we know that all the showmen in Chicago have to go pretty fast to keep up with the next guy.

Mayor Set Aside Special Week And Miller Benefited

We know lots of showmen who would be glad to have the Mayor of their town or city set aside a week as "Go To The Theatre Week." And that's just what the Mayor of Cooperstown, N. Y., did for George A. Miller, manager of the Smalley's Cooperstown Theatre in that thriving upstate town.

The newspapers and theatre programs carried the Mayor's proclamation as follows: "Inasmuch as William C. Smalley has provided the village of Cooperstown with a modern playhouse and has installed the best talking picture equipment on the market, thus making it possible for his patrons to secure eminent and wholesome entertainment of the best quality, parallel to that of the large cities, I hereby proclaim the week of March 24 as 'Go To The Theatre Week.' I heartily recommend that as an appreciation everyone attend Smalley's Theatre during the week of March 24. (Signed) Ziba L. Holbrook, Mayor of Cooperstown."

In addition the local newspaper commented editorially on the Mayor's proclamation and Miller received a little more publicity from this source. You will all agree with us as to the value of this angle and we feel sure that his business was boosted up considerably during this special week. At any rate we want him to let us know what else he is doing to sell his shows up there in Cooperstown, since we are always interested in finding out about every showman's activities. So let's hear from you again, Miller, in the very near future

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

MANAGERS' ROUND TABLE CLUB

Stamp Club Proves Good Biz. Booster For Showman Smith

Judging from the line-up in the photographs it looks as though Lou Smith doesn't have to worry about boosting up his Saturday Matinee biz, because with the inauguration of a "Stamp Club" for that day the kiddies in the neighborhood have responded wonderfully.

As each youngster enters the theatre, he or she is given a package of foreign stamps together with a message informing them that when they leave the theatre they are to look at a blackboard, placed in a nearby store window and upon which has been written a bunch of numbers. If any kid has a number corresponding to one on the blackboard he is entitled to a stamp album.



This stunt clicked great with them, and the photograph below will give you an idea of how they pushed and shoved to see whether their numbers were written upon the board. By using this stunt business has boosted up a good deal for Lou on Saturday. It is too bad that we haven't some photos of the ballyhoos he is using out around his district, but since he promises to send them to us in the near future we feel sure that we'll have another article concerning him on the CLUB pages in a little while.



Just to prove that we haven't forgotten Lou's position or the theatre wherein he operates, we will inform you that he is the manager of the Windsor Theatre in Brooklyn, N. Y., and is one of the fastest stepping showmen in that portion of Greater New York. So don't forget, Lou, we look to receiving those accounts of your work and give our regards to Mr. Rachmeil and Mr. Katz.

Selling Power Is Seen In These Examples Of Display

Harry Herman, manager of the Paramount Theatre, sends us these art cut-outs prepared by Harry Crinklaw to sell the pictures booked for Cedar Rapids, Ia.

The "Devil May Care" centerpiece had a modernistic background with the head of Novarro set in relief. The background was painted in tonals of red illuminated from behind the head of Novarro with 25 watt red lamps. The lettering and border was silver flitter.

For "Song of the West" the top piece carried out the idea of the back of a covered wagon. Through the opening the driver could be seen with mountains in the distance. The mountains were made of a separate piece of beaverboard and set back to give the appearance of distance. The ribbons on the girl's hat and dress were real.



The "Anna Christie" display was a pleasing blend of colored lights and water color paints. The caption, "Garbo Talks," was studded with green and amber 10 watt lamps and the pillars framing the poster of Garbo were lighted with colored lamps working on separate flasher circuits. The cutout was 12 feet high.

Harry Herman's name is more or less of a fixture on the CLUB pages by reason of his fine showmanlike activities over a long period of years, and especially since the ROUND TABLE CLUB became such an important factor in the show world. At any rate, the point we want to bring out is that in addition to the importance of these attractive art cut-outs, he injected a touch of novelty in what he was doing, and the result speaks for itself.

Let's hear some more from you, Harry, and tell us what else is going on out there in Cedar Rapids that may be of interest and value to your brother members and managers throughout the country.

Assistant Managers as Members!

(Reprinted by request)

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We, therefore, feel that their activities are many times just as important to the Club pages as the managers.

The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

Stan Patchett Is An Australian P. A. And Very Active

Introducing Stanley Patchett, young publicity impresario connected with the Union Theatres, Limited, of Australia. Stanley has been keeping the residents of the various cities wherein the Union houses are located, informed concerning the attractions for a good many years now. And though he is young in age we must say he is old in experience.

Through the suggestion of Larry Webb, a real Australian showman, whose acquaintance we had the pleasure of making, while he was here in New York on an inspection tour of American methods in order to study the various phases of the industry as practised in this country, Stanley joined the Club.

Knowing the quality of the work performed by the live-wire showmen who make up the amusement industry in the Antipodes, it is a certainty that Stanley has acquired a wonderful knowledge of show merchandising and our fond hope is that when this article attracts his attention, it will serve as a reminder to him to begin active membership by sending us his photograph, along with some of the various angles he uses to sell his shows, since we are of the opinion that they will contain a wide and varied number of new angles to be discussed.

We welcome Stanley into the Managers' Round Table Club and we want him to know that our pages are always open to record the work of himself and his fellow showmen in Australia. Give our regards to Mr. Webb, Stanley, and to the rest of our friends down in your country.

MANAGERS' ROUND TABLE CLUB

THE WORLD'S MOST OUTSTANDING GROUP OF SHOWMEN!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

ADDITIONAL NEW MEMBERS!

JOHN R. PETERS manages the Ritz Theatre in Indianapolis, Indiana. It was with a great deal of interest that we learned he is the youngest house manager in the state, being only twenty years old. In that case, John, your rise to the position you now occupy should make very interesting reading for the Club pages and we'd like to have you give us a resume of your career. And so that we may be able to properly present the story, send us your photo too.

———*Wear Your Club Pin! ! !*———

SIDNEY AUERBACH is the Assistant Manager of the Broadway Theatre in Astoria, L. I., and comes to the Club nominated by Paul Binstock. Now since we know the type of go-getter Mr. Binstock is, we feel that Sidney has been given a wonderful opportunity to blossom forth a real honest-to-goodness showman. We are interested in hearing more of your work Sidney and we'd like you to keep in touch with us often.

———*Wear Your Club Pin! ! !*———

EDWIN T. EMERY is the manager of the Sunnyside Theatre in Woodside, L. I. Our representative showmen from Long Island have been hanging up some mighty fine records lately and we feel now that Emery is one of that crack outfit, he too, is going to let us in on the secret of business building. So keep us posted Edwin and let's know often what you are doing to pull 'em in.

———*Wear Your Club Pin! ! !*———

JOHN E. CORT is the manager of the Boulevard Theatre in Jackson Heights, L. I., N. Y. Cort is not unknown to his brother members in the Club, for it was only a short while ago that we printed a little story telling you how much pride he takes in his house and the unique policy it features, of legitimate attractions, musical comedies and pictures. On looking through our files, John, we find we haven't a photo of you, so when you send us in your next letter we hope you will remedy the situation.

———*Wear Your Club Pin! ! !*———

WILLIAM THOMS manages the Kingsbridge Theatre in New York City. The Kingsbridge is a well known neighborhood house and for that reason it seems to us that Thoms must be putting out some mighty fine work to give the house so high a rating. We'd like to hear more from you soon William and when you write we hope you'll give us a little dope on your own career too.

———*Wear Your Club Pin! ! !*———

NAT ATTENBERG manages the Chelsea Theatre in Chelsea, Mass., and as Nat believes in presenting entertainment a la Broadway, we expect to hear some fine accounts of his activities. Let's have a photo of yourself and a little note giving us the 'low-down" on you.

———*Wear Your Club Pin! ! !*———

K. L. ADAMS, who manages the Liberty Theatre in Sunnyside, Wash., we are proud to have you know, also is connected with Senior and Junior Mercy's circuit, so we feel that it is unnecessary to say more than that we extend Adams a hearty welcome into the CLUB. Because there's no doubt in our minds but that he will prove an active member.

GERSON WEISS is the manager of the Ritz Theatre in Brooklyn, N. Y. We have often had occasion to visit the Ritz and thus we know what a beautiful little showplace it is and the opportunities it offers for some exploitation of the highest grade. We want to hear from you very often in the future Gerson and to show the rest of the Club what another Brooklyn showman looks like, shoot us in a photo of yourself.

———*Wear Your Club Pin! ! !*———

GILBERT ROSENTHAL manages the Duffield Theatre in Brooklyn, N. Y., for the Fox Met. Outfit. If our memory serves us right we can remember the Duffield as a swell proposition at one time and highly spoken of by the people of the neighborhood. We believe Gilbert is doing everything possible to uphold this opinion of the theatre and just to make sure we'd like him to shoot us in a little letter elling us what he has accomplished to date.

———*Wear Your Club Pin! ! !*———

ROBERT HUTCHINSON manages the Lynbrook Theatre in Lynbrook, L. I. Competition on the South Shore of Long Island, according to what your Chairman has observed, is very keen and therefore a manager has got to be a real wide awake showman. In order that we may show the rest of the Club what you are accomplishing out there Robert we wish you'd drop us a little note containing the "info" revealing your doings.

———*Wear Your Club Pin! ! !*———

R. E. McCABE is a very busy manager. With the Carlton and the New Atlantic Theatre in Brooklyn, N. Y., to look after he no doubt has his hands full. Nevertheless "R. E." we are aware of your ability as a showman and we do not intend to let you forget about us, no matter how busy you are. So before we start to work on you in earnest we'd like to tell the Club about your career in the showgame and in order to give a detailed account we must have your photo and a letter setting forth your "life history." So we'll be scanning the mails anxiously for it.

———*Wear Your Club Pin! ! !*———

EARLE F. OSCAR is the manager of the Ritz Theatre in Athens, Alabama, and clocks up still another member for that peppy state. Without going into the files we believe that this state is one of our strongholds and now with Earle on the rolls it will be represented more often than ever on the pages. By the way Earle, we notice that we haven't your photo on hand and as you know in order to give you a regular introduction a letter about your career and the said photo will be necessary.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar.	5600	61	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan.	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan.	2500	70	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	6000	67	Jan. 18

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Rain and Ashes	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svachenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6271	71	
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6161	68	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Call of the West (A. T.)	Revier-Matt Moore			
*†§For the Love of Lil				
*†§Hell's Island	Holt-Graves			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman			
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Paris Nights				
*†§Prince of Diamond	Ian Keith-Pringle			
*†§Rain or Shine (A. T.)	Joe Cook			
*†§Royal Romance, A (A. T.)	Collier-Starke			
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Bergman	Jan.	29	1 reel	
*†§Hawaiians		Apr.	9	1 reel	
*†§Little Friend of All World				1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar.	12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	2 reels		
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	13	1 reel		
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb.	23	1 reel		Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	2 reels		
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	2 reels		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Indian Pudding	Terry-Toon	Apr.	6	1 reel		
*†§Match Play	Hogen-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb. 1
*†§Polished Ivory	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†Roman Punch	Terry-Toon	Apr.	20	1 reel		
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight, A (A. T.)	Lambert-St. John-McPhail	Apr.	20	2 reels	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Furies (A.T.)	Warner Wilson	Mar.	16	6606	73	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6346	70	
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Loretta Young	Feb.	2	6186	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	
*†§No, No, Nanette (A.T.)	Constance Bennett	Mar.	16	9000	101	Jan. 11
*†§Notorious Affair, A (A.T.)	Billie Dove	Apr.	13	6218	69	
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Moore	Jan.	19	6957	66	Apr. 1
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213		
*†§Son of the Gods (A.T.)	Ronald Colman	Mar.	9	8344	92	Feb. 8
*†§Spring Is Here (A.T.)	Lawrence Gray	Apr.	13	6186	71	
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5642	63	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Good Girl, The (A.T.)	Marilyn Miller			
*†§Bad Man, The (A.T.)	Hughes-Markard			
*†§Bride of the Regiment (A.T.)	Vilma Banky	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Captain Blood (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Flirting Widow (A.T.)	Dorothy Mackaill			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Fortune Teller, The (A.T.)				
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Lady Who Dared, The	Dorothy Revier-Todd			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Man Crazy (A.T.)	Alice White			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other man's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire-Beery			
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7003	78
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb.	25	6200	69	Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan.	12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16	6125	69	
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20	5800	64	Mar. 29
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar.	23	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan.	19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar. 8
*†§Holy Terror, The (A.T.)	O'Brien-Chandler	Apr.	13			
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5500	62	
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar.	9	7400	82	
(Reviewed under title of "Mask of Love" in Feb. 1, 1930 issue)						
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	6			
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Song O' My Heart (A.T.)	John McCormack			March 15
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel.	Date	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7		
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Accl-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†Allez-Op	Marionettes		1	6	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys in Songland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
†Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Chasing Rainbows (A. T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Free and Easy	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Lady To Love	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A. T.) Reviewed under title of "Dulcy" in Nov. 2, 1929 issue	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Caught Short (A.T.)	Dressler-Moran-Page			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Gay Nineties, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)				Apr. 12
*†§High Road, The (A.T.)	Norma Shearer			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
†§Strictly Unconventional Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Alison Shipworth	May 3		Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19		
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
Baby Follies	Children			
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	2 reels	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*Clyde Doerr		Jan. 18		
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fighting Parson	Langdon	Feb. 22	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	2 reels	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Roadhouse Nights (A.T.) Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb. 15	6700	74	
*†§Seven Days' Leave (A. T.) Reviewed under the title of "Medal" in Nov. 23, 1929, issue	Gary Cooper	Jan. 25	6100	68	Nov. 23
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	9312	105	Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78 Oct. 12
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Wray			
*†§Big Pond, The (A. T.)	Chevalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Brian-Holt			
*†§Business is Pleasure (A.T.)				
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marco Himself (A. T.)	Oakie-Gallagher			
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26		Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§True to the Navy (A.T.)	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§Young Man of Manhattan	Colbert-Ruggles			
*§§Youth (A. T.)	Hersholt-Wray			

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Big Shot, The (A. T.) (F)					
*†§Clothes (A. T.) (F)	Constance Bennett	May 3			
*†§Crashing Through (A. T.) (F)		June 7			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7450	82	Nov. 15
*†§Greenwich Village Follies, The (A. T.) (F)					
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 19	5850	65	Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28			
*†§Negligee (A. T.) (F)	Ina Claire				
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	75	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	Apr. 26			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Rich People	Bennett-Toomey	Jan. 5	7074	78	Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†Treasure Girl (A. T.) (F)					
*†§Up and At' Em (A. T.) (F)		May 31			
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	Apr. 12			
*†§Woman Afraid, A (A.T.) (F)		May 17			

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies — 26 min.
Pathe Sound News — 10 min.
Pathe Silent News — 10 min.
Pathe Audio Review — 11 min.
Pathe Review — 11 min.
Aesop's Fables — 8 min.
Grantland Rice Sportlights — 10 min.
Talking Topics of the Day — 7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§All Stuck Up			2 reels	Feb. 1
*†§Beauty Spot, The	Dawson-Carney		2 reels	Mar. 22
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13	2 reels	
*†§Dogging It	Sportlight		1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Foolish Follies	Aesop Fable		1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Goden Pagoda, The	Vagabond Adventure Series		2 reels	Apr. 5
*†Good Old School Days	Aesop Fable		1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf	Sportlight		1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18
*†§Mandalay	Song Sketch		2 reels	Dec. 14
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 29
*†§On the Air	Topics of the Day		1 reel	Jan. 11
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†Perfect Match, The	Butler Mayo		2 reels	Apr. 5
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11
Singing Saps	Aesop Fables		1 reel	Feb. 8
*†Sky Skippers	Aesop Fables		1 reel	Feb. 15
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†§Tight Squeeze	LeMaire	Feb. 9	2 reels	Nov. 23
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Damaged (A.T.)	Betty Compson	Mar. 30			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hawk Island (A.T.)	Compson-Sherman	May 11			
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18			
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Captive (A.T.)	Betty Compson	Feb. 9			
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138 ... 68	
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Danny Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
At the South Pole						Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon				
*†§Because I Love You	Mady Christians		Jan. 24	9000	100	Feb. 8
Behind the Altar	Wilhelm Dietzele	Aff. European		6200	69	
Black Hills	Special Cast	Big Three		5000	55	
Captain Cowboy	Yakima Canutt	Bell Plct.		4800	53	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr		5546	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American Nat	Set.	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton, Not	set.	Not set		Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan.	10	7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Plct.				
Jade Casket, The	French Cast	Cosmos		5800	64	
Lost Patrol		Pro Patria	Not Set.	5100	57	Dec. 21
Love at First Sight	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
*†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris-Tom White		Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30.	6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Auteas				Mar. 1
Why Cry at Parting	Haim-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30.	7650	85	Jan. 25

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin Hancourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Could I Be More Polite (A.T.)	The Cartoons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod. Feb.	11 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick Feb.	12 350 feet	
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Mr. Connand Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels	
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 8
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Washington's Birthday		Fitz Patrick Feb.	22 350 feet	
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 25		69	
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Colin Clive			
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Skies	Benny Rubin			
*†Terrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nilsson		8354	93	Mar. 8
*†§Queen Kelly (A. T.)	Gloria Swanson				
*†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar.	30	4388	
*†§Captain of the Guard (A.T.)	La Plante-Boles			76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan.	26	5045	65 Mar. 29
*†§Cohens and the Kellys in Scotland,	Sidney-Murray	Mar.	17	7401	82 Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb.	9	5933	66 Feb. 8
*†§Devil's Pit, The	Special Cast	Mar.	9	6268	69
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb.	2	5230	58 June 29
*†§Fighting Legion, The	Ken Maynard	Apr.	6	6763	75 Dec. 21
Flying Hoofs	Jack Hoxie	Feb.	2	3852	43
*§†Hell's Heroes	Special Cast	Jan.	5	6300	70 Dec 21
*†§Hidden Valley	Ken Maynard	Aug.	10		
*†§Hide-Out (A. T.)	Murray-Crawford	Mar.	30	5299	59
*†§Ladies in Love (A. T.)	Mary Nolan				
*†Lucky Larkin	Ken Maynard	Mar.	2	5785	64 Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug.	17		
*§†Moonlight Madness (A. T.)	John Boles	June	22		
*†§Mounted Stranger, The	Hoot Gibson	Feb.	16	5784	64 Feb. 15
*†§Night Ride	Schildkraut	Jan.	12	5609	62 Dec. 28
*†§Parade of the West	Ken Maynard	Jan.	19	5900	65 Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	27		
*†§Rodeo Days	Hoot Gibson	June	8		
*†§Song of Passion (A. T.)	John Boles	Aug.	31		
*†§Songs of the Saddle	Ken Maynard	June	29		
*†§Storm, The (A. T.)	Special Cast	May	18		
*†§Trailing Trouble	Hoot Gibson	Mar.	23	6000	67 Mar. 29
*†§Undertow	Nolan-Eller-Brown	**Feb.**	**23**	5025	56 Jan. 4
*†§What Men Want	All Star	June	1		
*†§Week-End Girl	Laura La Plante				
*†§Young Desire (A.T.)	Mary Nolan	Apr.	27		

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Badge of Bravery	Ted Carson	Feb.	8 2 reels	Jan. 11
Crooked Trails	Ted Carson	May	3 2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar.	8 2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar.	22 2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar.	29 2 reels	
French Leave	Sid Saylor	Mar.	19 2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr.	26 2 reels	
Follow Me	Arthur Lake	Apr.	30 2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr.	16 2 reels	
Getting the Air	Arthur Lake	Mar.	5 2 reels	Feb. 1
Greenhorn, The (Re-Issue)	Charlie Puffy	May	5 1 reel	
Kounty Fair	Oswald Cartoon	Jan.	6 1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan.	25 2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr.	5 2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Loser Wins, The (Re-Issue)	Billy Sullivan			
Make It Snappy	Sid Saylor	Feb.	12 2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr.	21 1 reel	
Matter of Policy	Edwards	Jan.	13 1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar.	10 1 reel	
One Wet Night	Roach-Edwards	Feb.	24 1 reel	
Post of Honor	Bobbie Nelson	Feb.	22 2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12 2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar	1 2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24 1 reel	
Ropin' Venus	Josie Sedgwick	Jan.	18 2 reels	
Sitting Pretty	Arthur Lake	Jan.	15 2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr.	19 2 reels	Mar. 15
Some Show	Arthur Lake	Apr.	2 2 reels	Mar. 1
Step Right Up	Sid Saylor	May	7 2 reels	
Storm King (Re-Issue)	Edmund Cobb	Feb.	15 2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr.	7 1 reel	
Trail of the Pack	Ted Carson	Jan.	7 2 reels	Dec. 7
Way of the West (Reissue)	Billy Sullivan	Feb.	1 2 reels	
Why Wait	Slim Summerville	Feb.	10 1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15 2 reels	
William Tell		Jan.	27 1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar.	3 2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
Chinese Blues	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb.	3 1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb.	3 2 reels	
*†§Halowe'en	Sporting Youth	Apr.	14 2 reels	Apr. 5
Hash Shop	Oswald Cartoon	Apr.	14 1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar.	24 10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
Lady of Lions			2 reels	Nov. 23
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar.	26 2 reels	Mar. 1
Mush Again	Sunny Jim	Apr.	23 2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr.	28	
*†§Royal Fourflush	Sporting Youth	Feb.	17 2 reels	Jan. 25
Schoolmates	Sporting Youth	Apr.	28 2 reels	
*†§Seeing Stars	Sporting Youth	Mar.	17 2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb.	26 2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6 2 reels	Dec. 14
§Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9 10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar.	12 2 reels	Feb. 15
Tramping Tramps	Oswald Cartoon	Mar.	31 1 reel	Mar. 29
Up and Downstairs		Jan.	29 2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb.	19 2 reels	Feb. 1

Coming Feature Attractions

Ace Rider	Hoot Gibson	July	2
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray		
*†§Barbary Coast	Mary Nolan		
Czar of Broadway (A.T.)			
Flirt, The	Glenn Tryon		
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		Apr. 5
*†§Little Accident (A.T.)	Glenn Tryon		
*†§Mountain Justice	Ken Maynard	May	11 6748 feet Mar. 22
Scrub Oak	Hoot Gibson		
*†§Serenade (A.T)	John Boles		
*†§Signal Tower (A.T.)			
*†§Singing Caballero (A.T.)	John Boles		
*†§Virgin of Stamboul (A.T.)			

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25	7152	79
*†§General Crack (A. T.)	John Barrymore	Jan.	25	9809	109 Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8	6653	74 Feb. 22
*†§On the Border	Rin-Tin-Tin	Mar.	15	4452	49 Feb. 8
*†§Royal Box (A.T.) (German)	Morssi-Horn			8000	89 Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Apr.	26	6150	68 Jan. 11
*†§She Couldn't Say No	Lightner-Morris	May	10	6413	71 Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80 Mar. 8

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10	
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil	May	1 7513	84 Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1 4914	54 Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31 7533	84 Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24 6156	68 Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin			
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26 5380	60
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	
*†§Three Rooms (A. T.)				
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr.	1 7498	83 Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	May	5 6341	71 Mar. 29

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Alda, Frances	Songs	1 reel	Feb. 8
At Home	The Potters	2 reels	Mar. 15
Battery of Songs, A	Hoyt-Coots-Quintelle		
Bubble Party, The			
Benefit, The	Joe Frisco		Feb. 8
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Done in Oil	The Potters		
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Holiday in Storyland, A	Vitaphone Kiddies		
Letters	Pauline Garon		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
In Dutch	Ulls & Clark		Apr. 5
Jest For a While	Barry & Whitledge	1 reel	Mar. 8
Lobo, Dog of Dogs	Lobo		Mar. 1
Love Boat, The	Herman Timberg		
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
New Racket, The		1 reel	Mar. 15
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Watties-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Perfect Understanding,	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Rose, Harry & His 6 Amer. Beauties		1 reel	
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps		
Stand Up, The			
Sultan's Jester, The	Bobby Watson		
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Will You Remember Me	Duet	1 reel	Nov. 30

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

COMING

MOTION PICTURE NEWS

1930 BLUE BOOK

The Authentic Who's Who of the Film Industry

Here is
COLOR
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black-and-white

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ROCHESTER, NEW YORK

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New York Chicago Hollywood

GOOD TO THE LAST WORD!



READ 'EM AND REAP

REGINALD DENNY

"WHAT A MAN!"

PRESENTED BY O. E. GOEBEL AND GEO. W. WEEKS

WHAT A PICTURE!

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"Worthy of a Broadway showing. Denny gives an excellent performance, putting this picture in the money."

MOTION PICTURE NEWS SAID:

"At last Reginald Denny is supplied with a story! Makes extremely pleasant entertainment."

FILM SPECTATOR SAID:

"A surprisingly clever and amusing Denny vehicle. It deserves the success it will undoubtedly receive."

This Issue: "The Truth About Shorts"

Motion Picture News

Reg. U. S. Patent Office

QUEEN *of the sea—*



SALUTES *the Queen of the screen!*

SIX HUNDRED DISTINGUISHED press **AND** public officials **AT** S. S. Leviathan preview **DECLARE** the greatest **TALKIE** yet made is **METRO**-Goldwyn-**MAYER'S** new **SENSATION—**



NORMA SHEARER

THE DIVORCEE

with Chester Morris, Conrad Nagel, Robert Montgomery. Based on a story by Ursula Parrott. Directed by Robert Z. Leonard.

APRIL 19, 1930

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VOLUME XLI NUMBER 16

Los Angeles New York Chicago

George R. Batcheller
presents

Ladies in LOVE

with
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Mary Carr
James Burtis
Freeman Wood
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Directed by
Edgar Lewis



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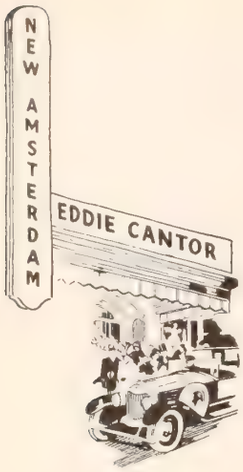
¶ Liberty Magazine (2,300,000 readers) breaks rule of reviewing features only and names a PARAMOUNT-CHRISTIE Talking Play high up among the best of the month! ¶ Photoplay Magazine (650,000 readers) two months in a row ranks PARAMOUNT-CHRISTIES among the first ten films in merit, features and all! ¶ No wonder the public's "keeping its eyes peeled" for PARAMOUNT-CHRISTIES. No wonder exhibitors are feeling at the box office the mighty nation-wide interest in these sparkling two-reelers!

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Eddie Cantor, always a smash hit, commands capacity crowds at $5.50 per seat.



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the same cyclonic, singing comedy star in PARAMOUNT TALKING ACTS at pop. prices.

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EDDIE CANTOR is one of the biggest names in show business. Owing to the nearness of Paramount's Long Island studio to Broadway, you get this type of super-star continually in PARAMOUNT TALKING ACTS.

★ *Electrifying Eddie's latest and funniest PARAMOUNT TALKING ACT. , , , , Packed with Cantor jokes and songs. Just released. There is a whole Cantor series on Paramount's shorts program.*

Typical of the Real Stars in PARAMOUNT TALKING ACTS

MIGHTIEST STARS OF ALL CREATION JOIN THE PAGEANT OF THE TITANS

AMOS 'N ANDY ON THE SCREEN

Radio's Grand Challenge Campaign Begins in Blaze of Glory...

BIGGEST ATTRACTION IN THE WORLD SIGNED...SEALED AND DELIVERED...

Twin Meteors of the
For Mightiest All-Ti



A

Unseen Forces Dwelling in the Hearts of Millions . . . Titan Spirits Charging Down the Pathways of the Sky . . . Whose Simple Philosophy Compressed Each Night into Fifteen Minutes of Broadcasting Has Changed the Dinner Hour of America . . . Turned a Continent Upside Down and Flashed Its Benediction to an Eager World Beyond the Seas!

AND NOW, FROM OUT THEIR BOUNDLESS EMPIRE OF THE AIR, THEY TAKE FORM BEFORE OUR EYES . . .

Air "Incorpolate" ne Attraction . . .



The Breathless Magic of Radio and the God-given Genius of Man Have Wrought in Amos 'n Andy the Grandest Phenomenon in the Sweep of All Show Ages...Unexampled...Fantastic... One of the Most Superb and Amazing Manifestations of This Roaring, Rocking Century!

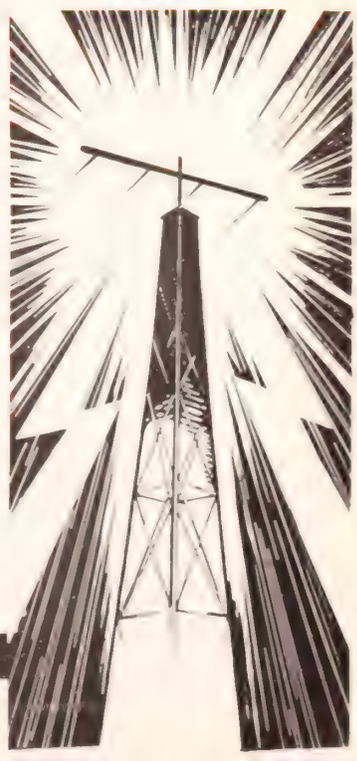
MOS 'N ANDY



Spring into Glamorous Life in Their First Motion Picture . . .

"CHECK AND DOUBLE CHECK"

Like Flaming Torches They Blaze Heaven High . . . Lighting the Way for Countless Millions to the Joy of Honest Laughter and the Boon of Hope and Courage . . . And Destined to Shake the Foundations of Show Business When They Begin Their March on the Box-Office . . .



AMOS 'N ANDY ON TALK SCREEN

STUNNING CLIMAX OF BROADCASTING MAGIC AND RADIO'S SUPER-SHOWMANSHIP!

AMOS 'N ANDY

Heart-flesh and human foible...they have stopped the show in an age of steel and granite!

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Head Men of a Frenzied and Frantic World... dictating in regusted indolence the fads of an era in which the mike is mightier than sword or pen.



What they will mean at the box-office of motion picture theatres is obvious as the sun at noon. That Radio Pictures will pour every last ounce of its resources and production skill into this GREATEST OF ALL SCREEN ATTRACTIONS goes without saying!

In the subway or at the crossroads... In pillared halls where the spellbinder storms or in narrow streets where newsboys wisecrack... **AMERICA SPEAKS THE LANGUAGE OF AMOS 'N ANDY!**



Radio PICTURES

Reg. U. S. Pat. Off.

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Four Weeks at the Gaiety Theatre, New York

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ASTOUNDING THE WORLD AND ALL CRITICS

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From R. C. Sherriff's Stage Success

Directed by JAMES WHALE

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•

"a million dollar draw!"

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"a natural from every angle!"

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"what a bet this should be!"

•

"AND a box-office bet it IS!"



Joseph M. Schenck presents

DOLORES DEL RIO

IN

"THE BAD ONE"

WITH

EDMUND LOWE

TWO OF SCREENDOM'S GREATEST MONEY STARS IN A SMASH HIT THAT HAS S. R. O. WRITTEN ALL OVER IT

Picture Dolores Del Rio as a rollicking flirt, the dancing favorite of a waterfront cafe. Immune from love, she makes overtures to all the men customers to humor them into squandering away their money. Dolores Del Rio in a gay, breezy, colorful role, the most dynamic portrayal of her career.

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The master achievement of director George Fitzmaurice's career.

Big time stars, a big time supporting cast, a whooping good story, romance, fun, adventure — "The Bad One" measures up to the highest box-office standards. It's slated for record highs. Fit it into your schedule now and smile the smile of a wise showman.

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Produced by . . . . E. B. DERR



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The Greatest Show On Earth has come to the audible screen. All the color—glamor—drama—thrills—of the Big Top. A mighty, realistic, talking-musical melodrama. Dramatic novelty! Riotous comedy! Thrilling climaxes!

SONG HITS GALORE!

HIGH



it's in the air

BIGGER AND BETTER!

40 acts of an entire circus unit in action . . . All-Star Cast of 16 Box Office names . . . An audience of 2,000 in the great circus tent scene . . . The world's noted aerialists, tumblers, equestrians, clowns.

SUNG BY Fred Scott, Helen Twelvetrees, John Sheehan, Daphne Pollard, Dorothy Burgess, Little Billy.

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Western Electric Quality

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THE sound equipment *accepted as the world's standard—at weekly average rental as low as $42.28, including service.*

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Small theatres can now use the earning power of Western Electric equipment to make rental payments out of weekly income—***without down payment.***

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New equipment designed by Bell Telephone Laboratories, and economies of large scale production and distribution—bring within reach of ***every*** theatre a proven box-office stimulator.

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Easter Week

ARE YOU IN ON THE PARADE?

With

ALICE WHITE

JACK MULHALL - BLANCHE SWEET
FORD STERLING - JOHN MILJAN

From J. P. McEvoy's Sensational Liberty Magazine Story
Directed by Mervyn LeRoy Color Scenes by Technicolor

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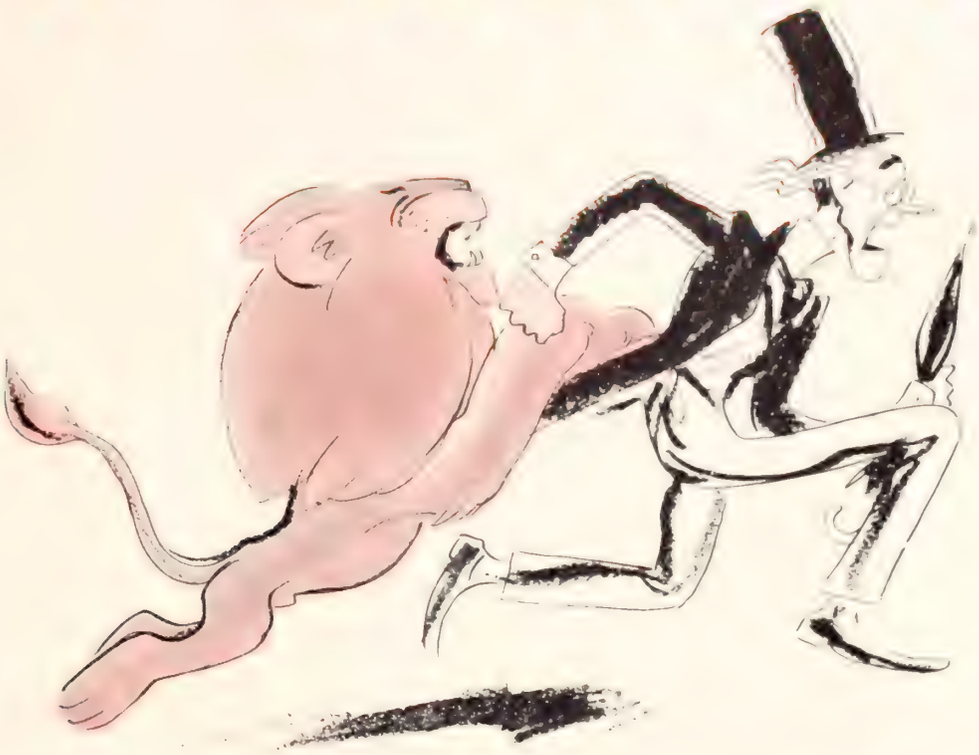
First National Pictures

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GOOD-BYE BLUES!



Metro-Goldwyn-Mayer's Short Subjects are bringing in that **EXTRA** business. It pays to play—

THE HIT-OF-THE-MONTH CLUB



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MOTION PICTURE NEWS
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PICKS THE OUTSTANDING SHORTS!

THE N. Y. TIMES:

"The outstanding film on the Colony program...clever and always amusing!"



HOT DOG

Cast of fifty dogs with human voices perfectly synchronized. First run on Broadway with $2 show at Earl Carroll Theatre —now second Broadway run at Colony! Two reels.

THE FILM DAILY:

"Great comedy . . . some of the greatest fun that has come along for a long time . . . a perfect riot!"



CHARLEY CHASE
in **ALL TEED UP**

Hal Roach — M-G-M comedy with the inimitable Chase as a dub golfer. Rare fun for all, golfers, goofers or otherwise. Two reels.

MOTION PICTURE NEWS:

"Fine stuff! Langdon right up to snuff . . . a bushel of laughs...moves at fast clip!"



HARRY LANGDON
in **THE SHRIMP**

Hal Roach—M-G-M comedy. The story of a timid soul who receives an injection of bull-dog serum. A great laugh idea developed to the utmost. Two reels.

EXHIBITORS HERALD-WORLD:

"The best effort yet put out by a dancing ballet in color . . . Credit is the word!"



A NIGHT AT THE SHOOTING GALLERY

M-G-M—Colortone Revue. Albertina Rasch Ballet in brilliant ballet and solo arrangements of singing and dancing. Cast of 100. In Technicolor. Two reels.

THE FILM DAILY:

"Fine entertainment! Good comedy with wide appeal... Extremely well done!"



OUR GANG
in **BEAR SHOOTERS**

Hal Roach—M-G-M comedy. The Gang goes camping-out for bear. What they get is a scream. Dialogue makes them perfect! Two reels.

MOTION PICTURE NEWS:

"Full of laughs! The funny team in a new twist. Different . . . amusing . . . clever . . . play it up in advertising!"



LAUREL & HARDY
in **BRATS**

Hal Roach—M-G-M comedy. The famed comedy team plays small boys—and their own fathers as well. Funniest and most unusual of all their successes. Two reels.

EXHIBITORS find that it pays to advertise M-G-M Shorts in their marquee lights, theatre fronts and on the screen. The names in M-G-M Shorts have developed a drawing power of feature strength. Many the show that's doubled its value with an M-G-M Short! Smart showmen book 'em and *advertise* 'em for that EXTRA profit!

Metro-Goldwyn-Mayer

LONG ON SHORTS

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 19, 1930 No. 16

Short Feature, Football of Industry, Fights for Life While Chaos Reigns

New Racket

Hollywood—They've dubbed a movie actress here the "ringleader" of the industry because she's been engaged so many times.

Hughes $30,000 in Red for "Hell's Angels" Lease

More than eighteen months ago Howard Hughes, producer of "Hell's Angels," figured his picture would be ready for release within two months. Hughes instructed his Eastern representative to lease a suitable Broadway theatre for the New York presentation of his air picture. The Geo. M. Cohan Theatre was secured, with Hughes leasing the house to other productions until his own was ready to go in.

However production on "Hell's Angels" strung along, until it became the marathon picture of the coast. Hughes recently finished the dialogue on "Hell's Angels," and now has it pretty nearly cut for release. However, his eighteen months lease on the Cohan has just expired, so Hughes finds himself without a definite Broadway house for the Eastern opening. It is said that Hughes went "in the red" for at least $30,000 during the time he had the theatre under lease—but he still is in the same spot as before he leased the Cohan theatre and took the $30,000 loss.

Fox and Loew in Stiff Price Slashing Tilt

Syracuse, N. Y.—Indicative of the approach of summer and of the intense competition on the local main stem, two theatres have slashed their prices. At the Fox-Eckel the tariff on week days until 5 p. m. will be 25 cents, with a night scale of 40 cents instead of 55 cents. On Saturday the scale calls for 25 cents until 1 p. m. and then 40 cents; Sunday's scale is straight 40 cents.

Col. Harry Long, Loew's State manager, returned this week from New York City, where he attended a conference of Loew executives, with the news of price reductions.

Sunday admissions will be lowered to 40 cents for all seats until 2 o'clock, when the regular 60 cents admissions remain the same.

Readjustment of Conditions And Exhibitor Support Necessary

The short subjects situation is dangerous for exhibitors and producers.

An over-supply is making a happy buying condition for exhibitors.

Producers, suffering from the keen competition for contracts and play dates, which is holding down the average gross, are facing the economic necessity of reducing negative costs. This, it is said, means reduced quality, which, in turn, hits at the box office.

Thereby a vicious circle exists. Unless producers can continue to "hold the bag" by maintaining present average negative costs until sound shorts more conclusively prove their value to exhibitors, the gains made to date in popularizing shorts as important program adjuncts will be lost, and the full burden of quality entertainment thrown onto feature productions which frequently are unequal to the load.

Some Shorts Getting Break

Some short product, it is true, is getting a break on price and runs, but this is the exception rather than the rule. The few which are getting the break which is their due, are more than offset by the many which are being forced out to make room for product, which exhibitors are compelled to book in order to get feature line-ups. Although the contract recommends that short and feature sales be segregated exhibitors contend that in some instances they are required to book shorts to get blocks of features.

Feature lengths have been cut considerably since the advent of sound, so that the average running time now approximates from 60 to 70 minutes. In the building-up of the show, therefore, more shorts now are necessary. Where the exhibitor, generally speaking, formerly could book a feature, comedy and newsreel, he now finds that more shorts are essential. Cartoons and novelties are being used in great numbers to plug the gap.

The exhibitor finds quality shorts in great demand, and from the distributor

(*Continued on page 26*)

The Naked Truth

The truth about short subjects—the real low-down on the startling situation which confronts that field, is vividly told in a special section appearing in this issue on pages 41 to 64. Twenty-four pages of solid, electrifying material. Don't miss it.

Literal

Director: "Get some orange blossoms for the wedding scene."
Property Man: "How many quarts?"

There's a Moral Here Boys, Read It—And Reap

Hi-hats have ruined more than one gent in this business and came pretty close to being successful again in recent weeks.

There's a certain producer in New York who, down through the ages established a reputation for being a hard-boiled egg, a tough man to do business with, both for outsiders and those within the sacred portals of his organization. When sound made its appearance, his efficient staff—what was left of it—offered the chief complete plans for the change-over. He agreed that silents should be thrown out, but rejected plans offered by his crew for type of material.

The months slipped by rapidly—and so did the profits, with the result that, for the first time in the company's history the old red ink bottle was displayed prominently on the desk of the accountant.

Then came the light of day. The producer alighted from the high horse, became meek and humble, and sweetly asked the boys in the outfit for a solution. It was given oto and plenty of other things with it.

After the rude awakening, the producer agreed with his boys, gave them full swing in picking and producing quick-selling material. The result: In less than two months the outfit has nabbed a new lease on life; its product has improved one hundred per cent and real money is seen lurking around the corner.

Retakes Ordered for "All Quiet"; Zasu Pitts Out

Hollywood—All's not well with "All Quiet on the Western Front," Universal's big war picture. Although the world premiere at the Carthey Circle is only a few days off, Carl Laemmle, Jr., it is reported, has decided that important retakes are necessary and these are being shot at breakneck pace.

Zazu Pitts gets the bad luck, for, according to report, the "U" production moguls decided she looked too young to be the hero's mother. So she's out and the only woman role in it goes to Beryl Mercer.

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 19, 1930 No. 16

YOU CAN'T TIMECLOCK BRAINPOWER

IT won't be long now before the lieutenants of efficiency—bankers' kind—swing into line under orders to mow down overhead.

The move to trim expenses is in the bag. And, unless the downtown moguls who stand foursquare behind the offensive, foresee the consequences before they bring them tumbling down on the business, nothing this side of the warm regions can stop it.

Now that this industry is nestling in the arms of the banking fraternity as never before, the financial wizards have been indulging in a few check-ups. What they have discovered has caused jaws to sag, eyelashes to flutter and real, not crocodile, tears to flow.

There also has been a few ejaculations of amazement, punctuated by a couple of cusses over the amounts of money handed out in the form of weekly checks and a decision to end what these selfsame bankers prefer to describe as something akin to outrageous.

A Few Fundamentals Overlooked

And, as matters stand with so many film presidents occupying their posts in name only, the bankers are in a position to determine what they propose to do and then do it. What they overlook today, however, exactly as they have in the past, are a few fundamentals about this industry or art which all conference room planning will never change.

For, whether they like it or not, the bankers will never time-clock motion picture brains. One picture looks like another when the print rests in the film can. Beyond that, the cataloguing process becomes one tough job.

Time limits may be fixed for script preparations or shooting schedules, but too many elusive factors enter into the production scheme to permit the cut-and-dried to hold sway. Everybody who knows his films knows this. Yet the bankers, after all these years, avidly stick to the belief that making pictures is like manufacturing shoes, and see no sane reason why cost sheets that apply to broom factories cannot apply equally well to film factories. In theory, the idea may be feasible. In actual practice, nothing could be further from fact.

Under the present system which lets loose annually far more pictures than the market should be required to absorb, product hits a mediocrity in quality that is deplorable. This, mind you, with little or no attempt to check expenditures at the studios. Imagine, if you can, the set-up under a bankers' system that proposes to outline a split-second program for creative ability and expect that ability to live up to it.

The attempt was made once before and not so many years ago. The company was one of the leaders in the business. Into it was brought the bankers' emissary. Efficiency men, badged in true robot fashion, were rushed into the studio. Everything was to run like clock-work or this banker would know why. He had his way for a time because the head of the company was into the banks so heavily his protests carried no weight.

But what that system did was nobody's business. If that all-wise banker had had his way for six months longer, the bottom might have been completely ripped out of that particular enterprise.

What the bankers might do to ditch the overhead bugaboo is to turn attention to distribution. Overlapping exchange systems strung out all over the country would make a first class patient for the economic operation. Just how many millions this duplication is costing is pretty nearly anybody's guess.

Incompetence Faces Strangulation

Then again, if the axe must swing, it might be headed in those many directions where inefficiency and fat berths, created by family relationships, ride rampant. The job is a big one and there is plenty of cancerous growth awaiting removal.

Incompetence can have no excuse and no excuse advanced on its behalf should be countenanced. Clean up and clean out where it is sound business to do so. That's sensible. But let alone where the lifeblood of the business is involved.

For you can't timeclock ability. It isn't in the cards.

KANN

Bankers Gunning for Big Salaries in Industry; Production Main Target

Amos 'n' Andy's "Regusting" Income

Before their debut on the NBC network, Amos 'n' Andy were pulling down about 100 smackers per week. Today they are said to be good for 100 grand yearly. And to this is to be added their take in the picture they are to make for Radio Pictures, which will be on percentage, which may net the famous blackface pair a cool million. The picture will be "Check and Double Check" and is not to interfere with the stars' nightly broadcast.

Wall St. Moguls Covet Legit, Says Magazine Writer

"Big business may take over the legit for the talkies," is the observation of Oliver Owl in "The Quill," official organ of the Theatrical Press Representatives, in commenting upon the proposed establishment by bankers of one amusement combine merging all factors of show business. That such a plan has been under discussion was stated last week by MOTION PICTURE NEWS.

"Cheer up, press agents! Every turn of the wheel from now on will indicate better days—maybe," Owl writes. "The marmalade on your matutinal toast is the chatter that Wall Street is going in the amusement business.

"Not simply for talkies, but for musicals, drama and the legit theatre generally. Film companies are not only backing stage productions, but they figure that the whole darn legit business belongs to the screen. And Wall Street is interested.

"That utility giant, Harley L. Clarke, who took over the Fox companies, was already back of the civic theatre movement

Saving the Show Business

"Picture house chains have the country dotted with all the stages they would ever need for the legitimate. Also, the latest electric amplifiers will carry a whisper to the last row in a 5,000-seat theatre.

"Anybody can see how they figure it—anybody but the legit managers. Put a comedy or revue in a 5,000-seat house, turn on the amplifiers, letting cash customers enjoy a Ziegfeld 'Follies' or a Cochran's 'Bitter Sweet' from London at a price any shop girl can afford—and the show business is saved. Ain't it?

"This is the only country in the world that has held to profiteer box office prices. It strangled the theatre. If the film companies eliminate that evil they will own the legit.

"Harley Clarke gave his old collitch chum, Fritz Leiber, a million to play with because he believes in the theatre. Gus McCune, TRP, is sitting in the publicity chair next the throne, so it's reasonable to believe the Chicago millions think pretty much of press agents.

"Will there be sales campaigns and two or more agents with every attraction to exploit the legit, once the utility millions are behind the productions? Tell your boy producer friend.

"Things are beginning to listen better for TPR boys and girls, but don't let up on the work to replenish the Relief Fund—not yet.

A Bum Steer

"Plans are being discussed by insiders with vision. Soon as the 'specs' are done for, the dope is that managers will organize and start saving the road. Actors' Equity may vote to give them the John Golden basic contract. Without it there might be double 10,000 unemployed actors.

"A year ago Arthur Hammerstein and William A. Brady gave the stage three years to wash up, but with all-year successes under their belts they can change their guess.

"On the road the troupes are finding auditoriums for one-night stands. Willard Coxey says Sir Harry Lauder played 30 weeks of one-nighters and only a dozen were in theatres.

"If producers and authors and actors fail to see the writing on the wall, the film companies may pull the show business out from under the present control.

"Press agents may laugh last, yet."

Colleen Wants Divorce; Hubby "Mentally Cruel"

Hollywood—The romance of Colleen Moore and John McCormick went on the rocks when the star filed suit for divorce charging her producer-husband, whom she married Aug. 18, 1923, while both were aligned with First National, with mental cruelty.

Miss Moore alleges that on returning from a hospital last December, following an appendicitis operation, McCormick, in the presence of friends, ordered her from their Bel-Air home. On another occasion, she charges, he chased invited guests from their home, using abusive language. He also remained away from his domicile for several days.

The complaint stated that a property settlement had been made. McCormick, it is said, will not contest the suit.

Menjou to Make French And Spanish Talkers

Hollywood—Adolphe Menjou has been reengaged by Paramount following his return from Europe. He will star in a talking picture to be filmed in Spanish and French. It will go into production at the Paramount Hollywood studios within two weeks.

Marshall Neilan Signed To Direct Next Pickford

Hollywood—Marshall Neilan has returned to United Artists to direct Mary Pickford's next talker, "Forever Yours," from the original story by Benjamin Glazer. Neilan directed many of Miss Pickford's most successful silent productions of ten years ago.

Elsie Ferguson Returns To Screen Via Warners

Hollywood—Another former star of the silent pictures returns to talkers in the person of Elsie Ferguson, who has signed with Warners to play a featured role in "Scarlet Pages." Marion Nixon and John Holliday will also have prominent parts.

Wholesale Slashes Planned in All Departments; Fight Expected

Bankers are plotting wholesale salary slashes in all departments of the industry.

Production payroll figures are said to be the greatest sore spot in financial minds, but the weekly checks issued to numerous executives in the head offices of distributors and chain theatre concerns are not to escape what well-informed sources say will be a general reduction throughout the business.

It has been known for months that representatives of the large banking houses now active in the business have been making comparisons between salaries paid in pictures and those to individuals holding similar titles as executives in other industries. Experienced film men contend that the financiers fail to distinguish between the type and kind of work performed in this and other businesses.

Studio Payrolls First

Bankers, according to report, contend that there is no radical difference, and cling to the conviction that picture salaries are out of all proportion and must be reduced.

Studio payrolls are known to be the first line of attack. Present contracts with writers, directors, players and composers, as well as executives, will be fulfilled, according to insiders, unless the quality of work or heavily diminished box office value of star names gives sound legal reason for cancellation. However, new contracts will be made with much greater resistance to demands from the professionals than the latter have previously experienced. There have been numerous evidences recently of some one's hand tightening the purse strings while new contracts have been in negotiation at various studios. These instances, it is pointed out, have been carefully dictated and observed as experiments. In certain cases players and directors have taken big cuts in renewing for talkers with heavy arguments about the uncertainty of their value as compared to silent film returns overriding their natural objections.

Putting On Salary Lid

Since banking interests first became active in film securities, and later, as their financial support increased, in actual management, the payrolls have been studied and debated. Now, with banker influence dominant in a number of the larger organizations, it is a daily whisper in numerous executive circles that financial representatives are overlooking no chance to tighten the lid on salary arrangements.

That the Wall Street contingent is going to prove exceedingly stubborn in approving future salary deals is a foregone conclusion, according to several individuals who are well informed about downtown plans, but these same informants who are equally versed in picture facts, anticipate a slowly growing antagonism from the professionals in the studios and executive in New York as the latter begin to feel the slashing policy.

The Insiders' Outlook

WELL, dear old Empeenews was given the pleasant hee-haw during the week. Those who think they know, but don't, read all about the secret move to combine the big factors in the amusement world into one gigantic, breath-taking combine and proceeded to smile.

Now it is easily a possibility that the smile may be wiped clean from the faces that so indulged, because, believe it or not, such a move is being discussed. There's little need to ask about it. The very few individuals who know won't talk; they're sworn to complete silence.

Empeenews was tipped off that a lot of kidding was in the offing if the yarn ran. It was suggested that impolite remarks, with references to insanity thinly veiled, might be levelled in this direction. And so the guffaws were expected. But get this:

* * *

Watch the Electrics

The combine intent would erect one of the most powerful groups in the world of international business. It has for its purpose the blending of all picture companies, radio affiliations, stage producers and music publishers into one holding company with cut-throat competition eliminated and the parcelling of its share of business to each component part on the basis of established earning power and numbers of theatres controlled.

The big electrics are lurking in the background of this idea. Yet, officially and on the record, is Walter Gifford, president of the American Telephone and Telegraph Company, with the following, culled directly from his annual report:

> "The American Telephone and Telegraph Company, neither directly nor indirectly, through Electrical Research Products—or otherwise, owns any stock in any motion picture enterprise or any other commercial undertaking operating in these fields."

Now form your own opinion.

* * *

A Little Star Dust

When Broadway meets Hollywood, something like this occasionally happens:

This concerns a Broadway star of considerable importance who landed a handsome contract shortly after talkers struck producers dumb.

For Miss Star, the deal was pretty. She reserved the right to okay all stories, approve the dialogue and script, stamp with approval her director and cast and personally supervise the designing of her clothes.

Under these auspices, the first picture was made. Then, as so often happens, the studio found itself with an expensive star on its hands because the story department had failed to dig up a vehicle for picture number two.

So milady took a trip. When she arrived within Hollywood's portals again, the studio began paying her a weekly drawing account against the amount agreed upon for the second picture. Finally, New York underwent a change of heart, precipitated by a close-up of the b.o. returns on the first picture, and began to dope ways and means of dodging both the contract and the second picture.

The decision once made, out of the blue the cordial relations between player and studio came to an abrupt end. A campaign of registered letters, wires and messages instructing her to report to the studio, was launched. But the pampered lady of the stage laughed at them all—and stayed off the lot.

The next step, studio-wise, was to discontinue the weekly checks. The next step, star-wise, was for her lawyer to suggest that the studio glance over the contract. The hint was taken and it was discovered those payments had to be made—or else. The checks resumed where they had left off.

So it went for some time. Then one day, the star nonchalantly walked into the studio and suggested a dollar-for-dollar payment on the terms of the contract. The deal was made on the spot. The star got her due; the studio took it on the chin for a poorly-made contract and both parties hand-waved goodbyes.

Now. Against what negatives will the loss be chalked up? There's a mystery which even involved book-keeping won't reveal. You may not be able to figure that, but the star's name should be a cinch.

* * *

Merrily the Pot Boils

He's been in the business a long time. Record A-1; friends many and everybody's respect is his. While he hasn't rolled up anything like the fortune many of his fellow-executives have, it must be said in all truth that he is doing very well.

Now—today—perhaps at the very minute you read this, his retirement may again be under discussion. Two other men in the same organization who know about it are looking each other in the eye and wondering on whose shoulder the mantle will fall. The first of the two has been regarded in organization ranks as the old timer's logical successor.

Perhaps not, however, for the second is dubbed by those familiar with his operations as a chiseler whose latest and best exploit is exemplified by the manner in which he has wormed his competitor into near disrepute.

Outwardly, everything is serene. But inwardly, the mess is cooking merrily. Whether or not it boils over, remains to be seen. If and when that happens, don't appear shocked if you learn about a couple of fists flying and one, or maybe two pairs of eyes, blackened. Yessir, it's that intense.

THE INSIDERS

The Straight Man

He's supposed to be a big shot in his particular field of operation. Just how big was demonstrated recently by the following:

Discussions were under way about this and that. In the group was an important executive of another company—a fellow who politically could do considerable for the man under discussion. Every observation, every contention the real big fellow made was yessed and yessed by the imitation. So much so that it all turned very tiresome.

And, as might be expected, the gag proved as distasteful to the man at whom it was so obviously thrust as it did to the others who were listening in.

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Renewal of Paramount-Warner Merger Plan Is Intimated by Adolph Zukor

Whoa!

Hollywood—The song-writing tribe who stampeded here from New York's Tin Pan Alley with the advent of talkers are now being called "themesters" and somehow it doesn't click with them. It sounds too much like another calling in life.

Langdon Mixed Up in Another Marital Battle

Los Angeles—The screen troubles which the scenario writers used to cook up for Harry Langdon pale beside the real life predicament in which he is figuring.

In a statement filed in court he alleges that he was forced to pay $15,000 cash and give promissory notes for $11,500 more to forestall a threatened $250,000 suit for the alienation of the affections of Mrs. Helen Walton O'Brien, whom he married last July. Two attachment suits had been brought against him to collect on the notes by trustees for Thomas J. O'Brien, first husband of Mrs. Langdon.

Langdon said he gave the notes to save himself from unwelcome publicity and to prevent the cancellation of his contract, declaring, "If the charges were made public I would have been greatly embarrassed and probably would have lost the contract." However, he said that O'Brien had threatened to sue him for alienation long after Mrs. O'Brien had left her husband. Langdon was divorced by his first wife on a charge of desertion.

Shanberg Stepping Out as Aftermath of Fox Break

Kansas City—M. A. Shanberg's circuit of Midland theatres, which was almost sold to Fox, only to have the deal blocked by bankers, is continuing its expansion program. Its latest projects are two Kansas houses, a $400,000 project, seating 1,550, at Hutchinson; a 1,500-seat house at Salina.

Universal Buys "Strictly Dishonorable" Boles Stars

Universal has acquired rights to "Strictly Dishonorable" from Brock Pemberton, producer, and Preston Sturges, author.

By the terms of the contract, Universal says it guarantees author and the producer their part of the profit will be at least $125,000. It is provided that if Universal desires, the producer will go to the coast for four weeks and assist in the production. John Boles will be starred in it.

It was reported that Paramount had obtained the rights to the play as a vehicle for Maurice Chevalier.

Paramount-Publix Chosen as New Name; Vote Million Share Issue

There is "nothing on the fire right now," so far as prospects of a Paramount-Warner merger is concerned, Adolph Zukor declared at the company's stockholders' meeting Tuesday in answer to a query from a stockholder.

"However," he added, "I cannot say what the future will develop."

Name of the company was changed to Paramount Publix at the meeting, which authorized issuance of 1,000,000 additional shares for expansion. The stock is not to be issued at present, but will be available in case any circuit buys are negotiated.

Paramount, said Zukor, is making pictures in German, French and Spanish and is operating a studio in France. Experiments conducted lead him to believe that the problem of foreign language talkers has been solved. The meeting was adjourned until April 24 to give officers time to take necessary steps to change the corporate name.

Publix Plans Houses in Number of Southern Spots

Publix is planning new theatres in a number of southern cities. One of these is at Roanoke, Va., where a house costing $1,000,000 is to be built. Another is a $300,000 structure at Bristol. Failure to make a deal with Goebel Brothers, which firm has four houses at Bristol is said to have led to decision to build.

In Forty States



By virtue of acquisitions last year, Paramount-Publix now has theatres in 40 states, Central America, Cuba and Jamaica, Adolph Zukor told stockholders of the company this week.

Appeal Filed

Washington—Petition for review of the Thacher decision outlawing arbitration was filed in the Supreme Court Wednesday by counsel for the Hays association, nine distributors and Films Boards of Trade.

Decision Soon On Paramount Anti-Trust Suit

Austin, Tex.—Decision is to be handed down in a few weeks in the "conspiracy" action brought by Ray Stinnett and the late Si Charninsky against Paramount, et al, charging restraint of trade under state anti-trust laws. Arguments in the case have been completed before the Supreme Court Commission of Appeals, whose opinion must be approved by the Supreme Court before being issued.

Stinnet and Charninsky alleged that unlawful acts of the defendants destroyed earning power of the Capitol at Dallas, and won a verdict of $334,000 in the District Court. Paramount, the Publix Theatre Corp. of Texas and others prevented them from securing good films for the Capitol, it was asserted. The damage verdict was reversed and the case remanded for trial by the appellate court, on the ground that the Capitol Amusement Co. should have been plaintiff in the action. The case then went to the Supreme Court on a writ of error and was referred to the commission of appeals.

Paramount Quarterly Net Estimated at $4,800,000

Paramount Famous Lasky Corp. estimates consolidated net profits for the first quarter of 1930, including earnings of subsidiary companies and after all charges and taxes, to be $4,800,000, which amounts to $1.79 per share on 2,685,313 shares outstanding at the end of the quarter.

The profit for the first quarter of 1930, as estimated, is approximately 86 per cent greater than for the corresponding quarter of 1929, the previous record first quarter.

The profit per share of $1.79 on 2,685,313 shares compares with a profit of $1.17 on 2,206,505 shares for the corresponding quarter of 1929, or an increase per share of 53 per cent.

Lefko Pathe Manager

Pittsburgh—Phil Reisman, general sales manager of Pathe, has appointed S. Lefko, former Philadelphia salesman, as branch manager here, succeeding A. Goldsmith.

"Big Four" in Frantic Race to Corner Theatres and Dominate the Country

Comerford Entrenching

Scranton, Pa.—M. E. Comerford, one of the few remaining independent large circuit operators, is planning to strengthen his position in Pennsylvania, in the battle impending in that state. With Warners rapidly buying up or building houses, Radio-Keith-Orpheum negotiating several deals, and Publix reported about to enter the state, Comerford is mapping a $5,000,000 expansion program. Two theatres seating 3,000 each are to be built here and at Wilkes-Barre. Wilmer & Vincent also is reported planning to expand its Pennsylvania holdings.

Copper Country Invasion Planned By Butterfield

Detroit—Aggressive expansion in the northern peninsula of Michigan is planned by the Butterfield circuit, which recently completed its new house at Sault Ste. Marie. The upper peninsula has been eyed for some time by W. S. Butterfield. From time to time other circuits, including Publix and Universal, have threatened invasion of the copper country, where Delft Theatres, headed by H. S. "Doc" Gallup is the principal circuit.

Meanwhile, Butterfield will open the Michigan at Jackson April 30 and is planning to replace theatres with new houses at Lansing and Battle Creek.

Hays Hit; Mrs. Winter Praised at Coast Meet

Glendale, Cal.—Will H. Hays was attacked and the good faith of producers scored, but the Los Angeles Federation of Women's Clubs, meeting here, wound up with a resolution commending the work of Mrs. Thomas G. Winter as the representative of organized women in the Hays organization. Mrs. J. F. Burdge, who led the attack, refused to withdraw her resolution when asked, and won out in a vote on her resolution. Previous speakers had condemned alleged exploitation of the General Federation of Women's Clubs by the Hays association. Showing on the screen of girls smoking and scenes where intoxicating liquor is served were condemned at the sessions.

Loew Managers Confer At Cleveland Convention

Cleveland—Loew managers met here April 16 and 17. This was one of two semi-national business meetings at which managers and executives will convene.

Paramount-Publix, Warners, Fox and R-K-O Battle for Control

Race for theatres in all sections of the country is under way by the "Big Four" of the industry—Paramount-Publix, Warners, Fox and Radio-Keith-Orpheum—in what is designed to prove "the big push" of the fight for theatre dominance. The offensive just getting started has for its object, it is reported, the bringing under the wing of one or the other of the "Big Four" all of the important remaining independent chains of the nation.

Paramount-Publix on Wednesday started getting set by securing authorization for 1,000,000 additional shares for theatre expansion. Radio-Keith-Orpheum, which has just added 55 houses in Ohio, Kentucky, Indiana and West Verginia, is issuing approximately 390,000 new shares to care for its continued expansion.

Warners Hitting Heavy Pace

Warners has been going at a tremendous clip in the last few weeks, buying theatres right and left in various sections of the country, as well as planning erection of others. Fox is planning on a fresh start in the breakneck pace that firm set until financial difficulties beset the company several months ago.

Most of the desirabilities will be washed up so far as independent operation are concerned by Jan. 1 next, it is predicted by some observers. These chains will be either owned by or affiliated with a distributor or distributors, it is asserted.

R-K-O Position Strong in Ohio Through Libson Deal

Radio-Keith-Orpheum gains a strong position in three principal Ohio cities in the deal for full ownership of the Libson-Heidingsfeld chain. Houses are: The E. F. Albee, Capitol, Palace, Strand, Lyric and Family, Cincinnati; B. F. Keith-Albee Palace and Majestic, Columbus; B. F. Keith, Colonial and State, Dayton; Empress and Regent, Grand Rapids, Mich. The Libson deal had been set with Fox, but was blocked by that firm's bankers.

The purchase price of the chain, it is reported, was $10,500,000 and the transfer will be effected May 15. Libson is relinquishing all connections with the circuit, but will remain in Cincinnati to look after his other theatrical enterprises.

Pauline's Fourth

Pauline Frederick is to try it again, and will embark on her fourth matrimonial venture with Hugh Chisholm Leighton, president of the Interstate News Co., New York.

The Joke That Failed

A picture executive, addicted to practical jokes, decided to vary the usual custom of sending a bon voyage basket when a friend sailed for Europe, so he called up his florist and ordered that a dead lily, with his card attached, be sent to the steamer. Half an hour later the florist telephoned:

"I'm sorry, mister, but we haven't got any dead lilies."

"Well, can't you kill one for me as a special favor?"

"Certainly; certainly."

A little later came another message:

"Mister, how do you kill a lily?"

The executive gave it up as a bad job, but he still thinks it's a swell idea.

Australia Roasts British Pictures; 'Lack Sex Appeal'

Melbourne—That the "Americanization of Australians" is being hastened by Hollywood talkers is the unique assertion contained in the annual report of the Commonwealth Film Censorship Board, which throws up its hands at the prospect of stemming the tide. However, it admits that American talkers are better than the English, adding:

"Unfortunately the censorship can do little or nothing to curb this tendency towards Americanization. There is much truth in the criticism that the talkies are all noise and crime, but their voice production is worse than their vice production. It is remarkable that the public can tolerate such large doses of prevalent slang, especially modern American girls singing and speaking. The only remedy is to increase the number of good British films, but there is little hope of this at present."

It holds that English films are below the technical and entertainment standard of their foreign rivals. Of the films imported last year 79 per cent were American and 11 per cent British.

London—On being notified of the Australian board's report, which also criticized the tendency of British producers to inject spicy incidents of a Continental flavor, Alfred Hitchcock, a producer, declared:

"It is often a complaint against British films that there is insufficient sex appeal. Australia, strangely enough, was the only country to take exception to an inoffensive scene in 'Blackmail,' which had passed former universal exhibition."

Baxter Stays With Fox

Warner Baxter, Fox star, is in New York for a four-weeks' visit. It is Baxter's first trip East in three years. He will sign his new term contract with Fox while here.

Warners Buy 100 Theatres in 3 Weeks; Building Others in Rapid Expansion

Franklin Digging In

Hollywood—Harold B. Franklin, president of Fox West Coast Theatres, is planning to concentrate activity here, battling the impending wholesale invasion of his strongholds by the Warners. This is the reply given to a query as to whether he is to go to New York to undertake direction of all Fox theatres, if requested.

Current Activities Centered on Seaboards; Get Dipson and Harris Circuits

Warners has acquired more than 100 theatres in various sections of the country within the last three weeks, according to Harry M. Warner. In addition, plans have been prepared for the building of a number of others.

The rapid expansion of the circuit is being continued, with negotiations now under way for a number of new projects and acquisitions.

The eastern and western seaboards are witnessing the major part of the current expansion activity. In the East, Warners has acquired the Dipson circuit of 14 houses in New York, Ohio and West Virginia; the Harris chain of 17 houses in Pittsburgh and in western Pennsylvania; the Rovner & Handle circuit of seven houses in New Jersey; and the Prince and Ambridge at Ambridge, Pa.

Active in Jersey

Sites for new houses have been acquired at Newark, where a 4,500-seat theatre costing $3,000,000 will be built; at Hackensack, where a $1,000,000 structure will be built; and at Perth Amboy and at South Orange. Fox also is planning a $1,000,000 house at Hackensack. The firm also has purchased the remaining 50 per cent interest in Speir's Plaza, Philadelphia.

Theatres in the Dipson chain are:

New York—Dellinger, Family and Lafayette, Batavia; Diana and Park, Medina; Babcock, Wellsville; Majestic and Shattuck, Hornell, N. Y.; Palace and Winter Garden, Jamestown, and Havens, Olean. Others are: Capital and Olympic, Steubenville, Ohio, and Capital, Wheeling, W. Va.

In the Rovner & Handle circuit are: Lyric and Towers, Camden; Levoy, Millville; Clementon, Clementon; Grand, Vineland; Westmont, Westmont; Collings, Collingswood.

Invade Washington State

On the Coast, Warners are continuing erection of a number of California theatres, and have started invasion of Washington, through acquisition of the Roxy at Aberdeen. Constantiti & Barovic opened the house April 1.

At Seattle, Tacoma and Portland, the Warner pictures are shown in John Hamrick's houses and no purchases in these cities are expected as Hamrick is understood to have long-term contract.

Under the supervision of Herman L. Maier, director of construction for Warner Bros., work has begun on the twelve-story theatre and office building at Milwaukee. The theatre will seat 2,600.

Police Tips

Los Angeles—Tips amounting to $1,800 were distributed among police handling the crowds at Rudolph Valentino's funeral, it was revealed in the annual report of S. George Ullman, executor, who states that he expended $551,346 to pay funeral expenses and claims. The screen sheik's estate is now estimated at $331,693.

Iowa Functions Despite Absence Of Arbitration

Des Moines—Business is being transacted here without much friction despite the fact that there has been no arbitration in effect for several months, states E. J. Tilton, First National manager, who recently was re-elected president of the Des Moines Film Board. B. J. McCarthy (RKO) is vice-president, and Margaret McGrevy, secretary and treasurer.

Operation of the Film Board in the past few years has succeeded in weeding out the discredited exhibitors and the standard of business ethics is very high in this state, he says.

"Most exhibitors look upon their contract as a moral obligation and their word is as good as their bond," Tilton declares. Tilton feels there are still only a few houses which are having a struggle to maintain business against bigger competition and that the introduction of sound has eliminated practically all doubtful accounts.

Rochester Showmen Form Better Films Unit

Rochester, N. Y.—Theatre managers and officials of the Rochester Motion Picture Exhibitors' Association co-operated with civic organizations last week in forming a Rochester branch of the Better Films Council, a National Board of Review affiliation. The local organization will publish its pick of leading child and family interest films weekly, without criticism, organizers announced.

Among the theatre men affiliated with the movement are Harry Tishkoff, Empress; M. B. Howell, Lincoln; R. Ferrigno, Grand; Max A. Vogel, Webster; Alexander Dunbar, Lyndy; Elmer Loritz, Monroe; William Tishkoff, Murray; Edward C. May, Riviera; Leon Shafer, State; Mrs. Louise Haskin, director of public relations at the Eastman; Sol Shafer, Liberty; and Howard Shannon and George L. Kress, secretary and treasurer, respectively, of the exhibitors' association. George L. David, dramatic critic of the Democrat and Chronicle, also is a charter member.

Hot Stuff for Raquel

Hollywood—M-G-M has cast Raquel Torres in another tropical drama, "Never the Twain Shall Meet," by Peter B. Kyne. Lionel Barrymore will direct.

Talker Rental Decrease Demand Of Scandinavians

Oslo—Unless rentals are reduced materially, no American talkers will be shown from Fall onward, the chairman of the cinematograph board, which controls all theatres here, has decreed. Norwegian exhibitors have been squawking on rentals, and have set a maximum figure for American distributors to take or leave. Rentals of 31½ per cent on talkers and 25 per cent on silents are the charges which have been made. Talkers are not popular here.

Similar sentiment against rentals is said to prevail in Sweden and Denmark, where exhibitors have drafted a demand for reduction of rentals under threat of boycotting American pictures. At Copenhagen, it is said, Danish authorities are incensed over the 50 per cent engagement of "The Singing Fool." American distributors receive about $3,000,000 annually for rentals in Norway, Sweden, Denmark and Finland.

'All Quiet' Broadway Run Starts Apr. 29 at Central

"All Quiet on the Western Front," Universal's production of Erich Maria Remarque's war novel, will start its Broadway run at the Central on April 29. Attending the premiere will be the Laemmles, father and son, and delegates to the sales convention of the company to be held in New York. Director Lewis Milestone will also be present with all important home office sales and production officials.

Ben H. Atwell has been named special press representative of the engagement. He was formerly publicity representative for the Chicago Grand Opera Co.

Benefit Premiere

Roxy will stage a $5 midnight show for charity April 28, presenting premiere of "King of Jazz." Paul Whiteman will be present with his band as will other featured players in the picture. The first pop. priced showing is May 2.

Paramount Would Buy F-P Canadian For Less Than Fox's Rejected Offer

Zukor, Who Blocked Former Deal, Offers $21,000,000 In Stock for Control

Toronto—Paramount will acquire control of Famous Players Canadian and at less money than Fox offered to pay for it, if stockholders act favorably upon recommendation of directors that they accept Paramount's offer to exchange four shares of Paramount for each five of the Canadian company. The deal, it is said, would involve $21,727,983 on the 369,838 shares of common outstanding. At current market prices, stockholders of the Canadian firm would receive $58 a share.

J. P. Bickell, vice president of Famous Players, admitted Thursday that the Paramount offer had been made. Directors were in session throughout the afternoon. The offer is for all outstanding stock of the Canadian company.

Paramount's offer follows by a few months a similar offer made by Fox, through Gaumont British. This offer was brought back from England by N. L. Nathanson, but he was blocked in efforts to present it to stockholders by Adolph Zukor and I. W. Killam, the other two voting trustees. The trustees hold about one-half the common under the voting trust formed when Paramount relinquished control about one year ago.

In refusing the offer made through Nathanson, Killam and Zukor were quoted as saying that control of the company should remain in Canadian hands.

Nathanson Sued; Charged With Withholding Stock

Toronto—Claiming that 4,500 shares of United Amusements, Ltd., having a market value of $157,000, are being held by N. L. Nathanson, former managing director of the company, Famous Players Canadian Corporation entered an action for a declaration that the stock is not his personal property. The corporation asks for an injunction and damages.

United Amusements, a subsidiary of Famous Players, operates 20 houses in the Province of Quebec. The corporation also recently sued Nathanson over the possession of a valuable theatre site in Montreal.

$5,000,000 Less

Paramount's offer to exchange four shares for five of Famous Players Canadian is about $17 a share less than that made by Gaumont British (Fox), through N. L. Nathanson. If accepted by the stockholders, it will mean a difference of more than $5,000,000 to all stockholders, as contrasted with the amount they would have received had the Gaumont British offer been accepted.

Pathe Sales Force Grosses 18 Million

Pathe's sales force, headed by Phil Reisman, rolled up a gross of $18,166,877 during the year ended Dec. 28, 1929, it is shown by the company's annual report. Net is $502,000, after depreciation and interest and after charging $999,000 to surplus and the special reserve set up in 1928. This amount represents the excess cost of pictures completed and in work April 21, 1928, the date on which the present management took charge.

Shorts, Football Of the Industry, Fight for Life

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standpoint, this should be a happy state of affairs, provided their good product got a break. However, this is being prevented by the tying in of shorts on feature contracts, closing the door to playing time for good product from companies, which may not have a feature program of sufficient strength to induce exhibitors to book the shorts as a condition to receiving the features.

From the distributor standpoint, this would be a fine state of affairs, provided it resulted in an increase in rentals. However, the contrary is the case.

Part of the trouble in this regard may be traced to the mad scramble to get into the short feature field made a few years ago by a number of producers. Where a few years ago, the short feature field was one of specialization, with a few companies putting out a majority of shorts, the situation today is completely reversed with practically every major company except First National and Fox now making shorts on a big scale.

Extravagance a Bugaboo

The decline of specialization has led to extravagant production costs and the undermining of quality in many instances. Because of their inexperience, these producers did not gauge overhead to sales possibilities, counting instead upon affiliations or tying in their short program with features in order to get by.

The situation became so acute that at the Trade Practice Conference in October, 1927, exhibitors were successful in having producers agree to segregating sale of features and shorts so far as making one contingent upon the other was concerned.

This concession made the situation alarming for producers for presentations were shoving shorts into the background, and a first run for a short in de luxe houses proved something of a rarity.

When sound came in with a rush, shorts staged a phenomenal comeback. Exhibitors, saddled with the heavy presentation nut, grasped at sound shorts and found in them a measure of relief.

Sound shorts, projected into a sudden popularity, commanded big rentals. These were essential because of the added cost of sound shorts, as well as the limited distribution at their command. However, with the speedy development of sound short production which followed, it wasn't long before the situation began paralleling that which preceded the advent of sound.

A Two-Way Proposition

The situation today is a two-way proposition, so far as responsibility is concerned. Some producers are following the lines of least resistance, wasting money on production of shorts, which they do not know how to make. These producers are hurting the short features of merit, made by the more capable producers, through lowering the general standard, and palming off their product on the public through affiliations or their ability to tie them to a strong feature program.

These inferior shorts have cut into playing time of more meritorious product, cheating it of a fair return on the producer's investment, to a degree which threatens the future quality of all short features.

The exhibitor, on the other hand, has been to blame for his failure to effectively resell shorts to the public, when short features were revived by sound. He, too, followed the lines of least resistance, in many instances, using the "also a comedy" or other tag line, if he bothered to mention the short at all in his billing. A notable exception is Publix, which went to great and effective lengths to sell the full show, when adopting all-sound-film programs at many of its theatres.

Shows Not Built Properly

Then, too, there has been the problem of building shows. Confronted with a situation calling for care, discretion and showmanship in rounding out programs, many exhibitors were unequipped for the task, and booked shorts on a hit-or-miss basis. Fitting of shorts to features was disregarded in many instances, with a result that the public became surfeited with type shows.

As an example, the revue craze in features was not counterbalanced by avoidance of duplication of similar material in shorts, and an exhibitor at times found himself with a show composed of the same material throughout. Similar examples might be cited covering other types of pictures.

The result has been, that the exhibitor, unable to put on his show properly, has been unable to sell it properly to the public. As the box office failed, therefore, to reflect

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400 Features Planned for New Season By 12 Major Firms; Lists Stabilized

Edison Prefers 'Em Silent

Fort Myers, Fla.—Thomas A. Edison, "father of the motion picture," in an interview expressed a preference for silents on account of his deafness.

Regarding wide film, he said, "I tried that 30 years ago, but it was no good as the film kept tearing up and some of my friends thought the process too expensive. I wanted 40 pictures a second and producers wanted 15. I don't see how they stand the expense of colored films."

Shorts, Football Of the Industry Fight for Life

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the value of the short, the rental price suffered.

Even though he wasn't paying enough for good shorts, the exhibitor considered his aggregate rentals, which were higher because of the increased number of subjects purchased. In looking for a place to prune, the short-sighted ones began pruning on shorts, grouping the good with the bad in considering the problem.

In this pruning, invariably the shorts of producers which are not tied in with features, or which are not affiliated with the particular exhibitor, are selected for the axe, regardless of quality. Often these, tactics are like killing the "goose that laid the golden egg," for exhibitors are endangering the savings on presentations made possible through rejuvenation of quality shorts.

Readjustment Essential

The new season will go a long way toward establishing the future of the short feature. What is needed is a readjustment all along the line. Encouragement must be given to those producers who have been making forward strides in the face of discouraging odds, so that they will continue the advance. This encouragement must come in the form of fair rentals for quality product regardless of source. And when quality product is secured, it must be properly sold and, then properly presented to the public.

Canadian Reform Element Fails to Enact Pet Laws

Toronto—Despite a heavy crop of preliminary yips and assorted squawks from the idle-rich reform element in Ontario, the provincial government has closed its sessions for the year without doing anything drastic concerning films as the meddlers anticipated might be accomplished.

Intended to guide parents in the selection of programs suited for juvenile consumption, the recently enforced order, based on the British law, to designate selected films as "Passed U" (fit universally for adults and children) is not working out in practice. The slogan is almost completely absent from advertisements. Somewhere between 10 and 20 per cent of features only are reported as making the grade and the public is paying no attention to the supposedly valuable initial.

The following changes, however, become law on June 1:

Age limit for unaccompanied children is raised from 15 to 16 years.

One year from date, all Ontario theatres must be of fireproof construction. Structural conditions of exchanges will also be under supervision.

Government may pass upon the sale and rental of all films and the inspector of theatres is given authority in the issuing of licenses both to exhibitors and distributors.

Paramount Tops All with 60-65; Expect Few Revisions This Year

Twelve major companies will release approximately 400 features during the 1930-31 season, under plans completed or now being whipped into shape. The majority of the 12 already have set the number of pictures they will release during the new year, with but a few schedules yet to be determined upon.

The approach of the new season finds the companies in a readjusted position, with their schedules giving indication of stability for the first time since the mad rush to sound was started. This season, schedules were subject to many revisions, but indications now are that the lists will stand pretty much as scheduled.

Schedules definitely set are: Fox, 52; Warners, 42; First National, 35; Universal, 20; RKO, 36; Pathe, 20; United Artists, 18; Columbia, 20; Sono Art-World Wide, 20.

Paramount is understood planning between 60 and 65 pictures; M-G-M about 50; and Tiffany from 24 to 30.

Ziegfeld Production Firm Regarded Publicity Yarn

Hollywood—Florenz Ziegfeld's entry of his own producing company is regarded here as a publicity yarn, for it is understood the producer has no film plans beyond production of "Whoopee" in association with Samuel Goldwyn. Ziegfeld-Goldwyn Corp. will make "Whoopee" under a one-picture arrangement.

Barsky Promoted

Hollywood—Engaged by Columbia as studio business manager three weeks ago, Bud Barsky has been promoted to the post of associate producer for that company. Barsky will handle a portion of Columbia's new product for the coming year. Sam Briskin, assistant to Harry Cohn, also functions as associate producer.

Plan 8 Yearly Meetings

Eight regular meetings are to be held annually by the New York section of the Society of M. P. Engineers, it was stated at Wednesday's session. Six of the meetings are to take place between the spring and fall meetings of the national organization, one following the spring meeting and one preceding the fall meeting.

Lightman to Oklahoma Meet

Oklahoma City — M. A. Lightman is slated to be principal speaker at the annual meeting here May 13 and 14 of the Oklahoma exhibitor unit.

Wurtzel Not Joining 'U'

Hollywood—There is no truth to report that Sol Wurtzel is to join Universal, it is stated here.

Television Broadcasts Planned by N. Y. Station

Washington—Application for license to operate a television station in connection with a radio station in New York, now licensed, has been filed by Radio Pictures, Inc., which asks the Federal Radio Commission for an assignment.

RKO Denies Relationship With New Television Firm

Officials of RKO, which distributes Radio Pictures, told Motion Picture News that the new television company now seeking application at Washington for broadcasts has no connection with RKO or any of its affiliated units.

Canadian Picture Bureau Moves to New Quarters

Toronto—Head offices of the Canadian Government's motion picture bureau are being moved to the National Researcher Building, Ottawa, where a Northern Electric (Western) film and disc system is being installed. The bureau makes educational and scenic reels, but releases a large amount of stuff through commercial channels. F. C. Badgley is director.

Mardi Gras Month to Be Staged by H. D. Goldberg

Utica, N. Y.—In the first drive he has launched since assuming charge of the New York State Division of Fox Metropolitan Playhouses, Harry D. Goldberg has set aside May as Mardi Gras Month.

New Selling Season Opens with Bang June 1; Rivals Jockey for Early Jump

The Woman Picks

Colfax, Ind.—Practically all theatres advertise directly to the woman, or should do so. It is the wife or girl friend who decides what show will be attended. At least this is the opinion of Harry L. Davidson, manager of the Colfax, in a talk at a meeting of the Lions Club. "Developments during the next two years," he predicted, "will be along the line of the wide film, the third dimension and Technicolor."

U. S. Probes G. E., Westinghouse Deal For RCA Control

Washington—Probe of the deal between RCA, General Electric and Westinghouse, under the terms of which RCA takes over the radio business of the other two firms, and exchanges $543,000,000 in stock in return for patents and preferred stock owned by those firms, is under way by the Dept. of Justice. The deal was attacked as forming "a new radio trust" by Senator Dill. It gives General Electric and Westinghouse 68 per cent of the voting stock of RCA.

Brains of Hammond Bomb Plot Believed Caught

Marion, Ind.—Effort to have Harry Danford, under arrest here, identified as the "brains" of the plot which resulted in bombing of the State, Hammond, Ind., will be made by Marion police. Harry L. Ames, former union business agent, and Marwood Williams are doing time for the explosion under three year sentences. Danford, arrested here in connection with bomb plots which caused the death of five, has been identified as Joe Proda, Chicago racketeer.

First National Sues for $9,440 on Contract Breach

Milwaukee—Suit for $9,440 was filed by First National against W. G. Maxcy, operator of the Grand Opera House, Oshkosh, charging breach of contract. It is alleged that he signed an agreement to run 49 pictures and that he showed only eight.

Films Make Stock Fold

Providence—The Albee stock company, for 30 years among the leading organizations of its kind in the country, has folded up, due to the policy of R-K-O to continue pictures and vaudeville this summer.

Mona Maris Selected

Hollywood—Mona Maris will be Victor McLaglen's leading woman in "Dust and Sun," to be made by Fox.

Sales Conventions in May Start Campaigns; "U" and United Artists First

With some firms already out selling next year's product, the selling season will be in full swing this year by June 1, as contrasted with a general hold-off in 1929 until June 15.

Last year, by agreement, implied if not actual, the companies withheld action upon new season's product until June 15, to give every firm opportunity to start from scratch. This year, however, the situation is changed greatly with several firms already having the jump through early sale of product.

United Artists last week started on the Coast the first of a series of regional meetings.

Universal Set for May 1

Universal begins its selling campaign on next season's product on May 1 with the close of the annual sales convention at the Savoy-Plaza, New York, starting on April 25 and continuing five days. It will be the company's first international get-together, for delegates will be present from Australia, South America, Germany and England.

The Universal convention will be followed by the Paramount meeting May 15 at Atlantic City; RKO's convention at Los Angeles, tentatively set for May 17; Pathe's Atlantic City meeting May 21, which is the first of three planned by that company; Fox's Los Angeles convention, May 26, and Warners' and First National's meetings May 27 at Atlantic City.

M-G-M, Tiffany, Columbia and Sono Art-World Wide have not yet set dates for their annual gatherings.

W. & V. Circuit Building $1,000,000 Reading House

Reading, Pa.—A new theatre to cost approximately $1,000,000 and to have a seating capacity of about 4,000 is to be erected at once in this city by the Wilmer & Vincent Circuit, according to formal announcement issued by the company. A site with a frontage of 123 feet on Penn Street has been acquired. Work of razing the properties will begin at once and construction of the new theatre is expected to be completed by next Thanksgiving Day.

Warners' Memorial

New Hollywood theatre to be opened Tuesday at 51st St. and Broadway by the Warners is a memorial to Sam Warner. The house has been under construction for more than a year. Its opening will give Warners five Broadway theatres, the others being the Warner, Strand, Winter Garden and Beacon. The Warner brothers credit Sam Warner with foreseeing the potentialities of sound pictures. He died upon the eve of seeing his dream realized.

Big-Hearted

Believe it or not, Sam Goldwyn is in the "talkies."

In a recent Metrotone newsreel he appears with Eddie Cantor in a little skit in which Eddie touts some lyrics he's written. Sam is so impressed that he tells Eddie he's worth $5,000 a week more than he's getting. Now all that Eddie, who is starring in the Ziegfeld-Goldwyn production of "Whoopee," has to do is to collect it.

Christie Confers With Hammons On Merger Deal

Merging of Educational and Christie is being discussed at conferences in New York between Earle W. Hammons, president of Educational, and Charles Christie. No definite arrangements have as yet been determined upon, but one report is that if the deal is consummated Halsey, Stuart & Co., the Fox bankers, will finance the proposition. This report Thursday was characterized as "premature" by Charles Christie.

Christie formerly released its product through Educational, but three years ago made a releasing alliance with Paramount which is expiring this season.

Name Cast for Norma's "Flame of the Flesh"

Hollywood—Complete cast has already been signed for Norma Talmadge's next talker for United Artists, "Flame of the Flesh." The players include Conrad Nagel, William Farnum, Ullrich Haupt, Hobart Bosworth, E. Alyn Warren, Allison Skipworth, Edgar Norton, Edwin Maxwell, Tom Ricketts, Peter Cawthorne, Blanch Friderici, Bertram Marburgh, Cissy Fitzgerald and Maude Truex.

Gillmore To Be Renamed As President of Equity

Frank Gillmore is slated for re-election to presidency of Actors' Equity Ass'n. at the annual election slated May 5. He was nominated for the post by the nomination committee, which dropped Ethel Barrymore from its slate, as reprisal for her action in opposing Equity's strike campaign at the film studios. She had been vice-president of the association since the theatre strike of 1919.

Warners Sales Drive On

Warners report that 26,511 play dates have been obtained for May—Sam E. Morris Month. Minneapolis is leading the field.

Mudslinging Out as Fox Executives Buckle Down to Work Under New Boss

To Condemn Disc Talker If Censorable

Portland—In the event that deletions are required in films with talking sequences on discs, the pictures will be condemned by the censor board, which deems such deletions impractical. Deletions will be ordered in the case of sound-on-film sequences considered objectionable.

Code of Ethics for talkers adopted by the Hays association is a "decided step forward" and virtually will eliminate objectionable matter from pictures, the board decided at a recent meeting.

Mayer, Thalberg Remain Despite Any Fox Merger

Hollywood—Regardless of the final utcome in readjustment of Fox, Louis B. Mayer and Irving Thalberg will remain. There is no chance that the pair are leaving the organization or that they will form their own company, even if M-G-M is combined with Fox.



Louis B. Mayer

Announcement of the new directors of the Fox companies, particularly the film unit was received with keen interest at the udio yesterday.

At various times it has een reported that the everal trips East made y Mayer were in conection with the future atus of Thalberg and imself. In this conection, it is stated that ontrary to general beef, contracts of the air have not been reewed.



Irving Thalberg

Lindler Leaves Tiffany

Al Selig, advertising and publicity direcr of Tiffany, now is handling the exoitation department in addition to his her duties. Walter Lindler, who has been ndling the exploitation work, has severed s connection with the company.

Loew's Plans Astoria House

Loew's is planning a 3,500-seat house at storia, L. I., to be completed about hanksgiving Day. It will be located at teinway Ave., between 28th St. and 38th ve., and be the largest Long Island house ith the exception of Loew's Valencia at maica.

Harley Clarke Yearned For a Stage Career

One of the stories told here concerning Harley Clarke, William Fox's successor as head of the Fox enterprises, purports to reveal at least one ambition of the capitalist's that was never realized. Clarke, according to the story, cherished a youthful ambition to go on the stage, and earnestly tried out for parts in undergraduate dramatics at Ann Arbor, while a student there. Despite the fact that little success attended his efforts, the ambition persisted long after he left school, while his love of the theatre never departed. It is the presence of this sentiment, some say, that influenced Mr. Clarke to encourage and back the Chicago Civic Theatre, which brought Fritz Lieber here during the winter for a gratifying season of Shakespearean repertoire.

As a guarantor of this venture, Mr. Clarke aligns himself with such champions of culture as Samuel Insull, head of the Chicago Civic Opera Company, and Louis Eckstein, guarantor of the Ravinia Opera Company, whose crusades in the name of art are paid off annually with a personal check in six figures.

Another Straight Vaude House Adding Pictures

Chicago—Another two-a-day vaudeville house is discontinuing its policy in favor of combination shows, with R-K-O's New Palace to switch to sound films and vaudeville within two weeks.

Fox to Bid Again?

Fox may renew efforts to secure control of Famous Players Canadian, as a result of the Paramount offer for the Canadian company, MOTION PICTURE NEWS has been informed. A. C. Blumenthal, it is understood, may be sent to Toronto to acquaint directors with the details of the Fox offer, which would mean $5,000,000 more to stockholders than the Paramount offer.

Schedule of 52 Pictures and Theatre Expansion Getting Officials' Attention

Declining to be drawn into any "backyard arguments," Fox executives this week set about to make up for time lost by the company in the financial muddle which nearly forced it into receivership, and resulted in retirement from its affairs of William Fox.

With Harley L. Clarke in the president's chair, and Winfield R. Sheehan as operating head, the firm is completing plans for its production schedule of 52 pictures, the continuation of theatre expansion, opening of its new laboratory in New York, especially equipped for Grandeur and Fox color, and the outline of sales plans for the year. The company's personnel will not be disturbed.

New directors of Fox Film include Harley L. Clarke; Matthew C. Brush, president of the American International Corp.; Oscar L. Gubelman, described as a capitalist; Charles W. Higley, president of the Hanover Fire Insurance Co.; Charles B. Stuart of Halsey, Stuart; Winfield Sheehan, Saul Rogers and William Fox.

Directors of Fox Theatres are: Harley L. Clarke, Samuel W. Fordyce, listed as an attorney of St. Louis; Arthur F. Lafrentz, president of the American Surety Co.; Robert C. Winmill, of Gude, Winmill and Co., a New York brokerage firm; Walter R. Herrick of Herrick, Berg and Co., likewise a stock exchange member; Winfield Sheehan, Saul Rogers, Charles B. Stuart and William Fox. The boards bring many names into the business hitherto unknown. While eight directors of Fox Film have been named, amendments to the by-laws provide for twelve, the remaining four to be named next week.

Fox Theatres is selling its 660,900 shares of Loew stock to Fox Film for $27,000,000 in cash and 1,600,000 shares of Film "A". The "A" stock is being sold to General Theatres Equipment Corp., which holds voting control of the Fox companies, for $48,000,000 thus giving Fox Theatres a total of $75,000,000 to pay off debts. In the meantime, Fox Film has issued one year six per cent obligations totaling $55,000,000 which will take care of that corporation's indebtedness. That makes a grand total of $130,000,000 of which $100,000,000 will go toward clearance of obligations, and the remainder for operation.

Early in the week stockholders had received a letter from William Fox upbraiding Halsey, Stuart, Electrical Products and Sheehan. The letter will go unanswered.

Courtlandt Smith, general manager of Movietone activities, deposed by William Fox, has returned to the company, but no duties have been assigned him as yet. He was one of the "cabinet" members who signed the round robin calling upon Fox to carry out the original trusteeship agreement.

Puzzler Seen in Pathe Option to Buy 49% of Du Pont-Pathe—Did Own 49%

Kennedy Announcement Creates Speculation Over 49% Pathe Previously Had

Close observers of filmdom's financial affairs are puzzled about the DuPont-Pathe situation.

The word "purchase" in a press notice issued by Doremus & Co., publicity house, stating that "J. P. Kennedy, chairman of the Board of Pathe Exchange, Inc., announces that the company has the option to purchase 49% of the stock of DuPont-Pathe Film Manufacturing Company for a consideration of $500,000" is the puzzler.

The press notice is said to be so worded that it implies that the option is of recent origin. In reality, the option is reported to have existed for some time, in the form of various options for units of the 49% which now are believed to have been consolidated into one option.

Always Held Interest

When the DuPont-Pathe organization was perfected Pathe Exchange, Inc., obtained 49% of the stock, presumed at that time to be a tie-in to insure Pathe's use of DuPont raw stock. Later, when Pathe sought financing through an issue of debentures, it was expressly provided that security for the debentures should be limited to new negatives, then in production, or to be produced. Pathe's laboratory, real estate and its 49% of the DuPont-Pathe company were specifically excluded as collateral for the debentures.

Later, when Pathe needed additional funds for their current requirements it is claimed that raw stock purchased from DuPont-Pathe was paid for by the transfer by Pathe to DuPont-Pathe of portions of its 49% of the DuPont-Pathe stock, but with an agreement between the two organizations that Pathe Exchange, Inc., would have the right, within a year in each instance, to repurchase the stock at $100 a share.

These various individual options, on units of the 49%, are said to have been consolidated recently into one option for the entire amount, and this option is believed to expire in June of this year.

Was "Re" Left Out?

Hence, observers who read the Doremus notice are speculating as to whether the phrase "option to purchase" in the press notice refers to the consolidated option whereby Pathe can redeem the 49% of DuPont-Pathe stock previously transferred to the film concern as security or payment for raw stock, or to still another 49% which would give Pathe Exchange, Inc., control of DuPont-Pathe. The latter interpretation is regarded as very unlikely, and so the puzzlers are inclined to believe that there was a typographical error in writing the word "purchase" instead of "repurchase," since the press yarn makes no mention of the 49% obtained by Pathe when the film concern was first organized.

Silents On Wane in 1930-1931

Hollywood—Despite strong protest by theatre owners operating unwired houses, producers almost without exception are reported making no provision for wholesale production of silent pictures—features or shorts—on 1930-31 charts. This was revealed through a secret checkup made at all studios during the week by MOTION PICTURE NEWS.

Lack of silent product, which may be expected to pinch in early winter, is seen here as further weakening the position of small unwired houses operated by exhibitors who are held to be rapidly losing their fight to remain in business as silent showmen.

"Journey's End" Rides Roughshod Over Lent, Rain

"Journey's End," Tiffany's picturization of the stage play, is kicking over the traces and knocking a few bugaboos of show business for a loop in its spectacular run at the Gaiety, New York. Inclement weather and Holy Week failed to interfere with the picture's draw, and standout business was the result all week. Holy Thursday and a drizzling rain failed to prevent S.R.O.

In its first five days at the 800-seat Gaiety, the picture grabbed $17,500 and this week, while other Broadway houses were taking it on the chin, was running ahead of the record. Allowing for Good Friday, it was estimated the picture would cop $21,000 on the week.

United Artists Confab

San Francisco—Details of United Artists' line-up of eighteen features for next season were outlined at a regional sales convention here, attended by Al Lichtman, John W. Considine, Jr., Bruce Gallup, other major executives and district representatives from eleven western states. Another speaker was Emil Jensen of Inspiration Pictures.

Enforcement of Ethics Code on Coast is Mapped

Hollywood—Believing the Code of Ethics for talkers represents a great forward step in the industry's efforts to keep the screen free of objectionable matter, the Academy of M. P. Arts and Sciences is taking steps to help make the code effective. Meetings of various branches of the Academy affected by the code are to be held to map ways and means to support the code.

Another Shakeup In Northwest by R-K-O is Feared

Minneapolis—Another shakeup in the Radio-Keith-Orpheum forces is reported in prospect here following a visit to the Twin Cities of Joseph Plunkett, general manager of the chain, his assistant, Nate Blumberg, and Jack Hess. The trio left here for the Coast. The company is closing the Seventh St., here, and the President, St. Paul, where two weeks' closing notices already have been posted.

Harvard Prof. Fails To Win Censor Law Change

Boston—Efforts to effect changes in the state censorship laws, made by Prof. Zechariah Chafee, Jr., of the Harvard law school, have been turned down by the committee on cities of the Massachusetts legislature.

Prof. Chafee proposed that a license should not be taken away from a theatre until after a public hearing and reasons stated for banning a production by the city censorship officials. It further provided that suspension of a license would last only for the duration of the particular performance for which action was taken.

Fire Destroys Indiana Theatres; Loss $50,000

Bluffton, Ind.—The Grand Theatre building here was destroyed with a loss estimated at $50,000. The fire apparently started in the balcony and spread rapidly before discovery. Only the four walls remain standing. George Mason, a watchman, escaped injury when he was notified by a small boy who saw smoke issuing from a door. The building was owned by Mike Hanley of Fort Wayne and was leased by Charles Mallers, who also operates theatres at Fort Wayne, Portland, Ind., and Lima, O. Included in the loss was a new $10,000 talking picture machine equipment on which no insurance yet had been taken out.

Warners and General Talking, Both Foes of W. E. May Be Allies in Fight

Santell Divorced

Los Angeles—Al Santell, director, has been divorced by Mrs. Ruth Santell, who charged cruelty and incompatibility and asserted that she and her husband have separated and been reconciled 23 times. They were married five years ago. The court approved a settlement whereby the director will pay her $12,500 and alimony of $500 a month.

All Type Houses In Minneapolis' Merry "Battle"

Minneapolis—Something of a real "battle" is being waged here between first runs and between first runs and subsequent runs. The going has been plenty rocky and Radio-Keith-Orpheum's Seventh St. is folding. The Pantages, which has been playing musical stock, has gone back to combination shows with pictures billed over the vaudeville.

Publix Saturday is reopening the New Palace, erstwhile downtown vaudeville and stock house running a 13-hour grind at 20 cents top. Gateway exhibitors nearby and the suburbans are plenty peeved over this step and threaten retaliation.

Bancroft Film Postponed Till Star Regains Voice

Hollywood—Due to illness which has caused George Bancroft to lose his voice, production of "The Cave Man," has been suspended by Paramount until the middle of May. If Bancroft is unable to work at that time, another player will be substituted in the starring role. The cast of the picture has been carried for two weeks on one-half salary, in the hope the star would regain his voice, but the supporting players now have been dismissed pending the new starting date.

Urban Leaving for Coast

Joseph Urban, designer, architect and artist, leaves New York within two weeks for Hollywood to take up work at the Fox studios. His duties will be in connection with introduction of Fox nature color, a new process developed by the Eastman Kodak laboratories. Urban was host early this week at a reception at his New York studio.

Franklin Honored

Ottawa—J. M. Franklin, manager of Keith's, has been elected a director of the Rotary Club. He holds many offices in local organizations.

Move Seen Step in Warners' Efforts To Make Firm Self-Contained

Continuing their efforts to become a self-contained company from every angle, Warners are negotiating for an interest in General Talking Pictures, which manufactures and distributes De Forest Phonofilm equipment.

This step follows acquisition of a "substantial" interest in the Kuchenmeister-Tobis-Klangfilm group in Europe, which gives Warners an interest in patents and licenses under patents of the group throughout the world, with the exception of the United States, Canada and Newfoundland.

General Talking has pending a test suit on its patents, which it charges Western Electric is infringing. This case is slated for trial at Wilmington, Del., May 19. As Warners have a case pending against Western Electric, the proposed alliance of the two is regarded as particularly significant.

The General hookup is regarded as the last step necessary in the move to make the company self-contained, as it will make available sound-on-film recording and reproducing equipment.

No Significance in Tobis-Warner Deal Seen by W.E.

There is nothing in acquisition by Warners of the right to use Tobis patents, nor in any of the developments of the litigation between German interests and Western Electric in Europe, "to cause Western Electric to modify its policy of developing its business here and abroad," the company states.

No significance is attached by Western Electric to the Warner-Tobis deal. Thorough investigation of the patent interests involved had been made and Western Electric had no interest in purchase of the patents, because it felt its apparatus does not infringe the Tobis patents, says W. E.

Although Tobis has suits pending in seven European countries, Western Electric is operating in all these countries save Germany. Even there, Tobis has not won any action, it is stated.

German Dye Trust to Quit Film Making Activities

Berlin—Uncertain condition of the German industry has led the I. G. Farben, German chemical and dye trust, to abandon picture production. Its subsidiary, the Terra Film Co., which distributes United Artists films here, will be liquidated, it is stated. Terra's last film was the talker, "Love in the Ring," featuring Max Schmeling, Germany's heavyweight hope.

Datig Gets Sick Leave

Hollywood—Fred Datig, casting director at Paramount for the last four years, has been given an unlimited leave of absence on account of ill health.

"Bool" Forgets

Dallas, Tex.—Bull Montana, who "forsook" acting for wrestling, was disqualified in a match here for a lapse of memory. After getting a strangle-hold on his opponent's neck, Bull thought it was a prize fight and started swinging fists. When they pried them apart Bull's face needed considerable surgical make-up.

42 Features on Warner Schedule For New Season

Forty-two features and the largest line-up of short subjects in the history of the company—involving $20,000,000—will make up the Warner schedule for the coming year, according to J. L. Warner. Of this sum, $17,500,000 will be spent on feature pictures and $2,500,000 on shorts.

The Warner stars under contract for next year's productions are: John Barrymore, George Arliss, Al Jolson, Winnie Lightner, Joe E. Brown, Frank Fay, Alice Gentle, Marian Nixon, H. B. Warner, Vivienne Segal, Grant Withers, Elsie Ferguson, Lila Lee, Lotti Loder, Noah Beery, Conrad Nagel, Walter Pidgeon, Edna Murphy and Tully Marshall. Recent recruits from the Broadway stage who have been signed to Warner contracts include Irene Delroy, Jack Whiting, Claudia Dell and Olsen and Johnson.

Other stars signed to appear in pictures on the program, are Constance Bennett, Joan Bennett, Eric von Stroheim, Sue Carol, Louise Fazenda, Marion Byron, Perry Askam, Chester Morris, Lowell Sherman, Belle Bennett, William Courtenay, Hobert Bosworth, Barbara Kent, Beryl Mercer, Lois Moran, Charles King, Ernest Torrence, June Collyer, James Hall, Evelyn Knapp, John Halliday and Dorothy Burgess.

De Forest at N.W. Meet

Minneapolis—Dr. Lee DeForest, inventor of Phonofilm, will be one of the principal speakers at the annual convention here Tuesday and Wednesday of the Northwest exhibitor unit. President W. A. Steffes is slated to outline the recent hook-up with Sentry Safety Control made by Allied States Ass'n.

Lewis Ayres Cast

Hollywood—Lewis Ayres, who appeared in "All Quiet on the Western Front," has been chosen by Universal to play the lead in "Saint Johnson," an outdoor production.

First Talker Cut Voted by Virginia Censor Board

Richmond, Va.—Three scenes of "The Golden Calf" (Fox) have been ordered expurged by the Virginia censors. The notation as to the three eliminations is worded as follows:

"Reel VI—In series of scenes illustrating verses sung by Newt, where couple is seated on sofa, eliminate from time where man reaches to turn off light to the end of the tableau. This includes showing couple lying on sofa in indecent posture."

The deletions are the first made since the projection room of the State Division of Motion Picture Censorship was equipped with sound devices last month.

"The Golden Calf" was one of 67 films comprising 153 reels examined by the Virginia censors within two weeks ending April 5, according to the bi-weekly bulletin. The Fox picture is an audible one. The seal of approval was placed upon 66 films without notations as to any objectionable features.

Australian Merger to Aid British Talkers

London—Merging of Union Theatres and Hoyt's Theatres, dominant Australian chains, will not prejudice future of British films in the Antipodes, Stuart F. Doyle, operating head of the combined chain, has advised Arthur Bent, managing director of British Instructional Pictures. He sees a big opportunty for British talkers in Australia, stating his company is setting the stage for them.

Omaha Meeting Wednesday

Omaha—Semi-annual convention of the Nebraska and western Iowa is slated for April 23 and 24. The annual golf tournament, sponsored by the Omaha Film Board of Trade, will be held at Lakewood club April 22 in conjunction with the meeting.

Gets Bercovici Story

Hollywood — Universal has purchased screen rights to Conrad Bercovici's "Gypsy Love Song," and figure it as a starring production for John Boles. Wells Root is writing the adaptation.

Foiled!

Somerville, Mass.—Because the city line passes through Locatelli's Ball Square Theatre, patrons buy their tickets in this town and are ushered to their seats in the adjoining city of Medford to see the pictures. Owing to this unique situation the patrons of the theatre had a laugh on the mayor of Somerville recently. He banned a certain picture, but because the screen is located in Medford the residents of this town were not robbed of their entertainment.

See?

The threatened application of television to all telephones, thus enabling the user to see the face of the person talking, is already creating a state of panic among those who prefer to be seen and not heard over the 'phone. Already an advertisement has appeared offering "The new television mask," which, it would seem, leaves a chance for an alibi to those who want to be "out" when they're really in. It seems that the television 'phone also shows "the scene" surrounding the speaker and how can a man tell his wife that he is "busy at the office" when, in reality, he is sitting in at a poker game or what have you?

M-G-M Executives Run Studio by Remote Control

Hollywood—Through construction of a newly devised system, Metro-Goldwyn-Mayer executives can now listen in on any rehearsals of current pictures being made on any sound stage in the studio; without the necessity of visiting the particular set. The apparatus is set up in a room adjoining the producing executives offices. Connections similar to telephone trunk lines are wired to the microphone system of every sound stage. If any producer desires to listen to any rehearsal on a specific picture, he "tunes in" without having to travel to the particular stage. Through a microphone in the "listening room" a producer is able to talk through the stage loud speaker, giving the director suggestions on the particular dialogue or scene which he has just heard.

By installation of the new apparatus, it is expected that much valuable time of M-G-M's producing executives will be saved through elimination of visiting sets when particularly important scenes are being rehearsed or shot. Construction of the remote control was under direction of Douglas Shearer, sound engineer of M-G-M Studios.

Major Fined for Operating Home Projector in Office

Baltimore—Charged with operating a motion picture projector without a license, Major William D. Tipton, commander of the Maryland National Guard Air Service, was fined $5 and costs by a magistrate. The complaint was made by William H. Miller, member of the State Board of Examiners of Motion Picture Operators. A home motion picture outfit had been used at a private showing given at the offices of the Curtiss-Wright Company.

Brecher Gets Playhouse

Leo Brecher, who operates the Plaza on East 58th St., and the Olympia on Broadway and 107th St., as well as several others in New York, has acquired the Little Carnegie Playhouse at 146 West 57th St. He will continue its "art" policy.

Film Advertising Panned by Agency In Page Spread

Chicago—Motion pictures are included in a vicious attack on "quackery in advertising" in a full page advertisement inserted in the Chicago "Tribune" by the Glen Buck Co., an advertising agency of this city.

The ad is captioned, "American advertising must mend its ethics or lose public confidence," and the reference to film advertising follows:

"Raw moving pictures furiously flaunted as 'absolutely the greatest and grandest moral triumph of the age'—"

Why the agency spent its money to vent its spleen in this manner is a matter for conjecture. Among other articles attacked are cigarettes, soaps, foods, toothpastes, cosmetics, automobiles. The ad is not only loaded for bear, but with a flock of adjectives that scorch and burn.

Two Amusement Cos. Organized in Virginia

Richmond, Va.—Floyd Theatres, Inc., of Floyd, Va., has just been chartered with authorized maximum capital stock of $25,000. J. E. Proffit is president and the directors are B. G. Howard, Jr., Katherine P. Morgan, M. G. Conduff, Kyle M. Weeks and J. E. Proffit.

Franklin, Va.—Franklin Theatres, Inc., of Franklin, has been chartered with authorized maximum capital stock of $25,000 to engage in the theatrical and moving picture business. The incorporators are H. C. Everhart, Suffolk, president; D. G. Grubbs, Virginia Beach, secretary; H. C. Everhart, treasurer, and Al Young, Franklin, vice-president.

Screen Service Expands

National Screen Service has established an exchange in Seattle owing to its increasing trailer business. Other branches are in New York, Chicago, Los Angeles and London. It now has 7,000 clients, the company reports.

Fire Destroys Theatre

Middleton, N. S.—The Armour was practically destroyed by fire recently, a fireman being crushed when a wall toppled. The loss is estimated at $75,000.

Crying for Talkers

Castile, N. Y.—This little village fired a shot likely to be heard around the film world when its Community Club and American Legion Post recognized talking films as the natural right of any community and launched a movement to bring them here.

The two organizations called a public mass meeting to seek some way to entice an exhibitor to open here with audio films in order "to give Castile the same recreational advantages as bigger places."

Big Electrics Priming for Fight to Capture Bulk of Non-Theatrical Sales

N. V. A. Week

The M. P. T. O. A. is participating in the National Vaudeville Week drive for $1,000,000 for the N. V. A.'s sanitorium at Saranac Lake, N. Y. Screen performers are now eligible to become guests of the institution. The week starts April 27 and M. P. T. O. A. members will hold benefit performances that evening.

Columbia Making 20 Features, 104 Shorts for '30-31

Twenty features and 104 shorts will comprise the 1930-31 output of Columbia Pictures. The aggregate production cost will exceed $10,000,000, the company claims.

On the list of new pictures are "The Criminal Code," the play by Martin Flavin; Joe Cook in "Rain or Shine," by James Gleason, Milton Ager and Jack Yellen, to be directed by Frank Capra; "Madonna of the Streets," by W. B. Maxwell and starring Evelyn Brent; "Bless You, Sister" by R. R. Riskin and John Meehan; "Sure Fire" by Ralph K. Murphy; "Lover Come Back" by Helen Topping Miller. Bert Lytell, star of the stage version, will be starred in "Brothers." Another picture on the list is "Ballyhoo" by Kate Horton.

Directors who will make the new product are:

Frank Capra, Patterson McNutt, Edward Sloman, Ira Hards, A. H. Van Buren, Karl Brown, James Flood, Bert Glennon, E. Mason Hopper, Louis King, Al Ray and Matt Moore. The last named is to make his directorial debut on one of the company's films. Players who will star and be featured include Jack Holt, Ralph Graves, Evelyn Brent, Barbara Stanwyck, Dorothy Revier, Joe Cook, William Collier, Jr., Margaret Livingston, Johnnie Walker, Sally O'Neil, Molly O'Day, Sam Hardy, Aileen Pringle, Ian Keith, Joan Peers, George Sidney, Charlie Murray, Lowell Sherman, Marie Prevost and Matt Moore.

Joe Brandt Abroad on Color, Wide Film Deals

Consideration of a color and wide-film process, foreign quotas and production abroad of foreign versions is the purpose of a trip to Europe of Joe Brandt, Columbia president. He now is in London, where he is to take up an option on screen rights to "The Lion and the Lamb," E. Phillips Oppenheim novel. Columbia is considering the production of foreign language films in Germany, France and Spain.

Second RCA Photophone Operator Class Opening

With 900 projectionists enrolled, the second period in the course of instruction in operation of reproducing equipment gets under way Monday in the classroom of the installation and service department of RCA Photophone, New York. The company is developing plans to make the courses available to every projectionist in the country. Two hundred and fifty projectionists attended the initial course.

Headaches Seen for Theatre Owners When Non-Theat. Field Wires

Non-theatrical accounts, more than 99 per cent of which are without sound equipment of any type, offer a fertile spot for cultivation by the big electrics, who are known to be keeping an eagle eye peeled for the beginning of what is expected will result in a stiff tilt for supremacy in merchandising equipment in that field. It is held to be the next logical market for sound equipment.

Non-theatricals have been overlooked by the equipment manufacturers in their rush to nab theatrical accounts, and now that the cream in the latter field has been skimmed, RCA, Western Electric and General Talking Pictures are expected to make strong bids for installations in churches, Y. M. C. A.'s, clubs and lodges. Just how many headaches they will cause exhibitors by tapping regular patronage is something many showmen are worried over.

The wholesale raid on non-theatricals is delayed because of the dearth of suitable product.

In order to rush development, the big electrics are expected to produce non-theatrical stuff of their own—short subjects at least—until the day when the theatrical branch of the industry has sufficient sound product on hand adaptable to non-theatricals.

RCA and Western Electric are understood to be revamping the machines—and prices—originally intended for the non-theatrical field. The originals are reported to be far too heavy and expensive, costing several thousands of dollars to purchase, and necessitating at least two men to set up and handle.

Consolidated Reports 17% Increase for Quarter

Consolidated Film Industries, Inc., of New York and Hollywood, report for the first quarter of 1930 shows net earnings, after Federal taxes and depreciation, of $667,158.32, compared with $576,853.14 in the first quarter of 1929—a gain of 17 per cent.

Talkers Aid Stage

Chapel Hill, N. C.—Talkers are an aid to the legitimate stage, in the opinion of Prof. Frederick H. Koch, director of the Carolina Play-Makers, University of North Carolina, dramatic group.

"The spoken drama has nothing to fear from the talkies, because they actually supplement and stimulate each other," he said. "The great movie-going public, since the advent of the talkies, has become interested as never before in the voice of the player and is, consequently, eager to see the living actor himself on the stage."

And Still at It

Hollywood—How old will Charles Chaplin be by the time "City Lights" is finished? is a question going the rounds. The comedian, who started the film a couple of years ago, passed his ? ? ? birthday Wednesday working on the picture. Chaplin is steadfast in his intention to stick to silent films.

New $2,950 W. E. Reproducer to Be Ready in August

Deliveries are to start Aug. 1 on the new Type 3-A Western Electric reproducer for houses up to 1,000 seats. The prices start from $2,950 for the sound-on-film equipment, plus the usual accessory charges. The service charge on this equipment will be $25 a week for the first 26 weeks, $20 for the second 26 weeks and $15 per week for the remaining nine years of the contract.

"The Oregon Trail" to Be Fox Biggest Next Season

Hollywood—Fox intends to make "The Oregon Trail" the big production of next year's program. According to reports, the picture is budgeted to cost $1,300,000, and will be shot both on Grandeur and regulation film. Raoul Walsh, who will direct, will spend six months in actual production, and has already lined up locations in Utah, New Mexico, Wyoming, Nevada and California.

Permanent camps for staff, cast and extras will be constructed in advance at each location for purpose of housing the large number of people that will be used in each spot.

Essem Makes Installation Of New Lab Invention

Initial installation of the new combined system for chemical drying and processing films in one operation has been made at Craft Film, Flushing, by Essem Laboratory, headed by Tom Moore. He claims mechanical changes in film-drying cabinets now in use can be made with a processing unit installed, thereby reducing the two operations to one. This offers a solution, states Moore, for removal of troubles common to laboratory work during humid weather.

Moore plans further tests before offering the new invention for general commercial use.

Get $1,700 from Theatre

Seattle—Fox West Coast's local Coliseum was robbed of $1,700 after Dave Himelhoch, manager, had been held a captive for practically three hours.

Some Inside Dope On Pictures and Picture People

They Say That—

Paragraph Pickups from the Columns of Contemporaries

IN THESE days and times, when the luminaries of the legitimate theatre are flocking wholesale to Hollywood and hiring personal press agents to keep the world informed of their progress both in and out of the studios, it is amusing to recall that not so very long ago it was regarded in the theatrical world as something of a disgrace, social, moral and professional, when an actor of repute deserted the stage for the pictures, even if the defection were temporary.—*N. Y. Post.*

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Those who think this generation has no respect for age should hear some of the gags in the talkies.—*The Pathfinder.*

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The R. LaRocques (Vilma Banky) are On The Verge. . . . Bugs Baer says he flopped in the talkies because his voice was too manly. . . . David Warfield, the 65-year-old ticket spec, Lohengrin'd it with a 24-year-old honey last week. . . . Mae West, as was feared, is writing a book. . . . The fellow who will throw the monkey wrench into the ticket situation will be li'l Georgie White. . . . When Miss Guinan appears at the Capitol Theatre they will give her a 42-piece orchestra, which will be the first time she ever had that many men at once. . . . The finest movie theatre in the world will be erected on the site of the Anderson Galleries at 57th and Madison. . . . You never know how high up the ladder you are until you start falling. . . . Sam Goldwyn has first call on Evelyn Laye's services. . . . The first Ziegfeld movie, backed by E. F. Hutton, will be "Simple Simon." . . . One of the cinema critics, emerging from his bathtub, was attacked by his pet dog, requiring seven stitches. . . . Grace Moore has shelved 20 pounds and made the screen test grade. . . . That Fox Movietone shakeup a few months ago will be rectified this week, with all being reinstated. . . . A shakeup in flicker circles is called "The Big Parade."—Winchell, *N. Y. Daily Mirror.*

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And the pity of it is that so many of the shots in Hollywood are heard 'round the world.—*Judge.*

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There was almost no limit to the life of a silent film. I doubt if there ever will be a talking picture made that will enjoy a year of success, however. And most of them won't make any money for more than six months.—Chester Bahn, Syracuse Herald.

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Some of these gentlemen who call themselves "technical directors" hand one something of a giggle. Chameleon-like, they change the details of their paste to suit whatever job may be going. When a Russian military picture is to be made, hundreds of ex-generals of the Czar's personal guard besiege the studio gates, willing to give the director the benefit of their knowledge. When the forthcoming production is a story of India, the same people suddenly remember that they used to be Rajahs, or something else Hindu.

There is one appealing man of middle-age whom I met three years ago, when he was technical director of an Austrian picture. At that time he told me a long and pathetic story about how he had been one of the faithful retainers of the Emperor Franz Josef's palace, and how sad it was for him to see one of the Emperor's grand-nephews, the Archduke Leopold, playing a film "bit" for ten dollars a day, as he then was. Today he is being publicized as "a former major in the Prussian army." To-morrow?—*Motion Picture Classic.*

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Here's more trouble for you, girls. The beauty experts are out with a scarehead that women will grow to look like men if they keep on smoking. And they don't mean look like John Gilbert, either.—O'Hara, *N. Y. Eve. World.*

Nifty

Hollywood.—Upon the recent return of Leo, the M-G-M trade mark lion that had been on a world tour, a visitor asked what it was all about.

"They just brought him back from location to see if his rear was strong enough to exercise option on his contract for another year," explained Eddie Nugent.

Be Careful, Honey!

Julius Cohen, the New York dramatic critic, told Lou Sobol about the case of a prominent but highly conservative physician who attended a play recently. As had been his custom in the past, he handed the girl usher his personal card, with instructions to page him if a call came. Evidently she misunderstood, for the following afternoon she telephoned and asked sweetly: "Do you want to make that date for tonight after the show?"

THE MOST remarkable thing about ethical codes is the variety of ways in which they are decoded.—*N. Y. American.*

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They thought that, by adopting the Code and by informing the public of it, the producers were delivering a master stroke, the kind that would silence forever those who were fighting motion pictures. But they have inflamed them more.

Some of the papers have attacked the producers and Mr. Hays; some have ridiculed them. But not one of the worth-while papers has taken them seriously. They are well aware of the fact that the Code was adopted by the producers and Mr. Hays under compulsion. . . . —*Harrison's Reports.*

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The discovery of that ninth planet proves that it takes astronomers a much longer time than movie producers to find new stars.—*Louisville Times.*

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Fay Marbe, now in Hollywood, has a blue and white Pierce-Arrow which is very conspicuous. To make it even more so Miss Marbe has her chauffeur attired in a uniform to match the car.

A movie premiere is the one thing that Miss Marbe waits for. It is then that she can be seen. She makes it a point to drive up to the theatre at exactly 8:30, when the crowd is gathered on the sidewalk waiting to see the celebrities.

At a recent premiere out there, Fay Marbe, according to plans, drove up to the theatre at exactly 8:30. Just then there was an accident in the next block, and the crowd hurried away to see what was the matter. This upset Miss Marbe—but only for a moment. She ordered her chauffeur to keep on driving around the block until the crowd returned.—N. Y. Daily News.

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"Why don't you speak for yourself, John?" Priscilla asked the talkie star who had a double do his singing for him.—*Judge.*

* * *

Sam Goldwyn confided to me that Vilma Banky is through. The girl whom he found in Vienna . . . is a victim of movie audiences, prejudiced against a German accent. . . . Why Fatty Arbuckle went out of the cafe business: "Every night," said Fatty, now working as a technical supervisor for Arkayo, "when I was running my cabaret, befuddled customers at the tables insisted on sympathizing with me. 'Too bad, Fatty,' they croon. 'That was one helluva tough break you got, ol' man. But we're for you, kid.'" . . . I don't know whether it was a repercussion of the recent victory of Winnie Sheehan in the Fox settlement or not but I saw Sol Wurtzel having luncheon with Carl Laemmle, Sr., in the private dining room at Universal City yesterday noon. The Universal official whom I happened to be talking to at the moment was as astonished as I was. The bitterness between the Sheehan and Wurtzel camps on the Fox lot is more pronounced than ever since peace has descended upon the financial barons. . . . The eyes of the world are on Cinemaland and also the gimlet orbs of insurance sleuths who hover ceaselessly about prying into secrets that the stars like to keep hidden. There is literally an army of these hawkshaws under cover here. The least indiscretion on the part of a famous film figure is instantly reported to headquarters and the facts go into a secret file which is resorted to when the person concerned goes into the market for insurance on life, household effects or jewelry. The list of glamorous movie stars who can't obtain insurance of any sort is astoundingly long.—Muir, *N. Y. Daily News.*

THE SENATE has put up the bars against importation of dirty books, having implicit faith in the ability of native-born American talent to supply the demand.—*Ohio State Journal.*

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The cinema's experiments with satire have not always been among its happiest efforts, but with the arrival of sound it is beginning to resume, even though it is still in a feeble and half-hearted way, some of the pioneering begun in the silent era.

The screen is, in a minor way, acquiring a sense of humor, and it is beginning to spoof itself to the extent that it is now good-naturedly "kidding" some of the stereotyped canons of its own early effusions.

But even now, though this certainly must be considered a great stride forward, it seldom is able to make up its mind whether it really wants to be satirical or whether it wants to be romance, romantic melodrama or something else again. Some day it really will decide and from all indications that day is not so far off.—*N. Y. Telegram.*

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The colony (Hollywood) has its watchful eye on a romance which promises wedding bells—and soon. Mrs. Thomas Ince and Holmes Herbert are showing the sort of interest in each other which invariably ends in the altarward march. . . . If Carl Dane will have a baby blue bedroom there's nothing to prevent one's mentioning it. . . . Greta Garbo has taken seriously to the monkey provided as a prop for her most recent picture and may be seen in idle moments with the pet on her shoulder. . . . Charlie Bickford used to be a motorman in Boston and onece upon a time in the long ago, the metriculous Conrad Nagel was a soda jerker.—Merrick, *N. Y. World.*

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The orchid bill of a Hollywood motion picture magnate is $100 a day. They are sent to a young debutante, 26 years his junior.—N. Y. American.

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However, be it said that Czar Hays has done his utmost to prevent the propagation of false doctrines on the screen by issuing a code of morals to which all the movie magnates must subscribe.

A more severe code was outlined by Louis B. Mayer some years ago, and then instantly forgotten. In fact, among the first to forget it was Mr. Mayer himself, as he proved in his own subsequent productions.

The Hays code (which also will be instantly forgotten) is a model of circumspection. . . .

Were good taste prevalent in the motion picture industry there would be no more need for troublesome censors or for insulting critics, and there would certainly be no more need for Will H. Hays.—Sherwood, *N. Y. Post.*

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Mary Nolan has been working off her grouch against Junior Laemmle in a cottage at Lake Arrowhead. Although Mary and the powers at Universal have kissed and made up for publicity purposes, the truth is she is as bitter as ever and will work out her contract for the simple reason there is nothing else she can do about it. Her only kick is for more money. Her salary is $400 a week instead of the $750 publicized.—N. Y. Daily News.

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Chevalier is one recent importation who's not been left in the cold. With his eye on zat good old American dollar, this fascinating frog will quit talkies for a while to star in the next Ziegfeld "Follies." Maurice hums a naughty song while counting his potential bankroll. And most of it will go with him when he retires to that villa in Southern France.—*N. Y. Telegraph.*

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"What Hollywood needs to be good," postcards Kurvenal, "is more will power and less Will Hays power."—*N. Y. Post.*

"Home, James"

Hollywood — Mollie O'Day evidently likes to go places, for she has been sued in the Municipal court for $145, constituting taxi bills, by George Matray, operator of a limousine and taxicab service. And we thought all the stars had a flock of limousines and sport models of their own!

"Honey" Only Big Draw at Balto; Takes $20,000

Cleveland—Local theatre business last week foreshadowed the near approach of Lent, with the usual slump. Gus Edwards in person drew fairly good crowds and $22,000, at the Palace, where "Second Wife" was the screen attraction. "Honey" was ace-high at the Allen, taking $20,000 (110%). Trixie Friganza was the draw at the State, where she was featured in the Loew unit show on the program with the Gary Cooper picture, "Only the Brave," and grossing $20,000, but only rating 100%.

Weather: Stormy Sunday and Monday, fair the rest of the week.

Opposition: "Puttin' on the Ritz," Stillman; "Honey," Allen; "Only the Brave," State; "Second Wife," RKO Palace; "Golden Calf," RKO Hippodrome; "Nix on Dames," Keith's 105th St. Stage: William Gillette in "Sherlock Holmes," "Wonderful Night" (Hanna Theatre), Freiberg Passion Play (Auditorium).

"PUTTIN' ON THE RITZ" (United Artists)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "50 Million Husbands" M-G-M; Hearst Metrotone news. **Gross:** $10,[illegible] **Rating:** 0%.

"HONEY" (Paramount)

ALLEN—(3,300), 35c-60c, 7 days. **Other attractions:** "Stronger Sex" (Paramount); "Hot Dog" (Paramount); Hearst Metrotone news; "Cat's Meow" (Col.) **Gross:** $20,000. **Rating:** 110%.

"ONLY THE BRAVE" (Paramount)

STATE—(3,400), 35c, 60c, 7 days. **Other attractions:** "Mush Again" (Universal), Sporting Youth (Universal), Paramount news, Loew Unit ("Give Love"), with Trixie Friganza. **Gross:** $20,000. **Rating:** 100%.

"SECOND WIFE" (RKO)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Kisses" (Paramount); "The Suitor" (RKO), Pathe news, Pathe review, Sportlight (Pathe), vaudeville headed by Gus Edwards. **Gross:** $22,000. **Rating:** 88%.

"GOLDEN CALF"

RKO HIPPODROME—(4,500), 35c, 75c, 7 days. **Other attractions:** "Detectives Wanted" (Fox); Fox Movietone news. **Gross:** $16,000. **Rating:** 80%.

"NIX ON DAMES"

KEITH'S EAST 105TH STREET—(2,200), 25c-50c, 7 days. **Other attractions:** Pathe news, Sportlight (Pathe), "Cash and Marry" (RKO comedy). **Gross:** $11,500. **Rating:** 70%.

"Free, Easy" High At Providence With $22,000

Providence—Downtown exhibitors, despite Lent and legit opposition, clicked into big bankrolls this week, capacity audiences gracing every theatre in the big belt. The Albee, with "Framed," and four acts of vaudeville, had an exceptionally good week at $13,300 (105%), while Loew's State hit an excellent gross at $22,000 (110%).

The Victory did close to $10,000 and the Majestic about $13,000, both above par.

Weather: Brisk, fair.

Opposition: Wrestling and [illegible] at Opera House; "Light of the Western Stars," Victory; "Such Men Are Dangerous," Majestic; "Free and Easy," Loew's State; "Framed," and vaudeville.

"LIGHT OF THE WESTERN STARS" (Par)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** Pathe sound news, cartoon comedy. **Gross:** $10,000. **Rating:** 110%.

"SUCH MEN ARE DANGEROUS" (Fox)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Broadcasting" (school-day radio kids); Paramount in talking news. **Gross:** $13,000. **Rating:** 110%.

"FREE AND EASY" (MGM)

LOEW'S STATE—(3,50[illegible], 15c-50c, 7 days. **Other attractions:** "Hook, Line and Sinker," Pathe Spotlight, "Carnival Capers," Metrotone news, Joe Stoves' organlogue. **Gross:** $22,000. **Rating:** 110%.

"FRAMED" (RKO)

RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Four acts of vaude headed by Thomas quintette. **Gross:** $13,300. **Rating:** 105%.

'Tis a Fact

Get a load of this, from Mark Hellinger's column in the N. Y. Daily Mirror:

"Jack P——. A motion picture executive on the coast. Thick glasses, big lips and a heavy frown, he is like so many others who have risen to prominence in that strange business called the motion picture industry.

"He would have been a good doctor. Or a good lawyer. Or a fine cloak and suit merchant. He is, in other words, the type of man who would have been a success in practically any line of endeavor. For he has a great sense of money values and plenty of bluff to back it up.

"Now that he is a picture magnate, however, you can tell him nothing. He knows little about anything—but like most men who have accumulated wealth, he will use big words and discuss anything with a great deal of wind.

"He was seated in his office one afternoon when the scenario editor stepped in. The script man talked with a great deal of enthusiasm about a play that he held in his hands.

"'This is a great piece of work,' said the scenario editor. 'Reminds me a great deal of O. Henry.'

"Jack P—— shook his head.

"'If that's the case,' he asserted, 'we can't use it. I had that O'Henry fellow on this lot and shipped him back East. He can't write for pictures.'"

3 Days of "Lady To Love" Nets a Low of $3,150

Ottawa—Varied results were obtained by exhibitors here during the week when chief competition was the lure of the outdoors and religious missions in observance of Passion week. Two distinct flops were "Hit the Deck," which fell badly at the Regent in spite of a theatre front gaily decorated with marine flags, and "Lady to Love," which played last half at Keith's. On the other hand, "Chasing Rainbows" at the Centre was a big hit while "General Crack" at the Avalon and "Slightly Scarlet" at the Imperial were not far behind.

Weather: Fine and mild.

Opposition: "Chasing Rainbows," Centre; "General Crack," Avalon; "Slightly Scarlet," Imperial; "Such Men Are Dangerous," five RKO acts, B. F. Keiths; "Hit the Deck, Regent; "Their Own Desire," Avalon: "Lady to Love," B. F. Keith's.

"CHASING RAINBOWS" (MGM)

CENTRE—(1,200), 15-50c, 6 days. **Other Attractions:** Silly Symphony "Summer"), "Big Dreamer," songs, Fox silent news. **Gross:** $4,[illegible] **Rating:** 110%.

"GENERAL CRACK" (Warners)

AVALON—(990), 25-35c, 3 days. **Other attractions:** Laurel and Hardy in "Boots Marks," Fox Movietone news, "Miss Information," comedy. **Gross:** $1,800. **Rating:** 110%.

"SLIGHTLY SCARLET" (Para.)

IMPERIAL—(1,200), 15-50c, 6 days. **Other attractions:** Comedy ("Hired Husband"), Screen Snapshots; Hearst Metrotone news. **Gross:** $3,000. **Rating:** comedy (Edward Everett Horton in "Good Medicine"), [illegible]

"SUCH MEN ARE DANGEROUS" (Fox)

B. F. KEITH'S—(2,596), 15-60c, 3 days. **Other attractions:** Five RKO vaudeville acts, orchestra, Pathe silent news, Canadian scenic. **Gross:** $4,900. **Rating:** 90%.

"HIT THE DECK" (RKO)

REGENT—(1,225), 25-60c, 6 days. **Other attractions:** Comedy, "He Learned He Was" Fox Movietone news, orchestra. **Gross:** $4,225. **Rating:** 65%.

"THEIR OWN DESIRE" (MGM)

AVALON—(990), 25-35c, 3 days. **Other attractions:** "The New Halfback of Notre Dame," Fox Movietone news. **Gross:** $1,375. **Rating:** 90%.

"A LADY TO LOVE" (MGM)

B. F. KEITH'S [illegible] **Other attractions:** Comedy, "Stolen Pinks," "In Dutch," Universal news. **Gross:** $4,[illegible] **Rating:** 90%.

"SECOND WIFE" (Radio)

ORPHEUM—(3,000), 25-60c, 7 days. **Other attractions:** Pavley-Oukrainsky Ballet headlining 5 acts RKO bill, Pathe news, cartoon. **Gross:** $17,250. **Rating:** 115%.

Legal Tilt Drops "Capt. of Guards" To $2,640 (40%)

Baltimore—Attendance at the big houses fell off considerably during the week, with Loew's Parkway, a continued run theatre uptown being the only one to reach normal average.

The worst fall of the week hit the Auditorium where "Captain of the Guards," was shown after much publicity, due to the injunction suit filed against the company operating the playhouse, was spilled in the newspapers. The gross for the eight-day period was figured at $2,640, a rating of 40%.

Weather: Monday was cold, from snow and cold, gradually warming up.

Opposition: [illegible] "High Speed"), with the Ritz Brothers, Loew's Century; "Guilty," with Bert Smith Players in "She Walked in Her Sleep," with acts and chorus, Hippodrome; "Phantom of the Opera," Keith's; "Hurrah, I'm Alive," [illegible] "Under a Texas Moon" Rivoli, uptown, and Rivoli, downtown, simultaneously; "Golden Calf" (2nd week), Aren. "Puttin' on the Ritz" Loew's Stanley; "Girl Said No," for its continued run simultaneously at Loew's Valencia and Parkway. Stage: [illegible]

"YOUNG EAGLES" (Paramount)

LOEW'S CENTURY—(2,[illegible] **Other attractions:** Metrotone and M-G-M news, Loew-Publix Unit ("High Speed,") with the Ritz Brothers; "Bigger Buddies" [illegible] (Paramount Christie comedy), Bruce Scenic, organ, orchestra. **Gross:** $18,900. **Rating:** 90%.

"PUTTIN' ON THE RITZ" (United Artists)

(Advertisements of national campaign on this in Baltimore newspapers)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Prisoner's Song" (Paramount song reel), "50 Million Husbands" (M-G-M comedy). **Gross:** $15,750. **Rating:** 90%.

"GIRL SAID NO" (M-G-M)

(Simultaneously with the Parkway uptown)

LOEW'S VALENCIA—(1,[illegible] 25c-2[illegible] 6 days. **Other attractions:** Metrotone news, "Smiles" (Paramount song reel), "Duke of Dublin" (Paramount comedy). **Gross:** $2,975. **Rating:** 85%.

"GIRL SAID NO" (M-G-M)

(Simultaneously with the Valencia downtown)

LOEW'S PARKWAY—(1,192), 15c-35c, 6 days. **Other attractions:** Metrotone News, short subjects. **Gross:** $4,400. **Rating:** 100%.

"GOLDEN CALF" (Fox)

NEW [illegible] **Other attractions:** Robert Benchley in "Stewed, Fried and Boiled" (Fox act); "Close Shave" (talking comedy); "Snapshots of Hollywood," Fox Movietone news. **Gross:** $9,000. **Rating:** 90%.

"HURRAH, I'M ALIVE" (Ufa)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Heavenly Bodies" (Ufa). **Gross:** $750. **Rating:** 75%.

"UNDER A TEXAS MOON" (Warner Brothers)

[illegible]

(Large advertisements of National Campaign on this)

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** Giovanni Martinalli in the prison [illegible] "Tarnished Reputations" [illegible] Minded" (Vitaphone Variety), Pathe sound news. **Gross:** $6,800. **Rating:** 85%.

"UNDER A TEXAS MOON" (Warner Brothers)

[illegible]

(Large advertisements of National Campaign on this)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Vitaphone Varieties, Kinograms. **Gross:** $4,800. **Rating:** 80%.

"GUILTY" (Columbia)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** "Sixteen Sweeties" (Pathe comedy), Pathe review, Pathe sound news, Bert Smith Players in "She Walked in Her Sleep," with acts, chorus, organ, orchestra. **Gross:** $9,000. **Rating:** 90%.

"PHANTOM OF THE OPERA" (Universal)

[illegible]

KEITH'S—(3,016), 25c-50c, 6 days, starting with midnight show Sunday. **Other attractions:** "Pick 'Em Young" (Pathe comedy), Pathe and Universal sound news. **Gross:** $4,400. **Rating:** 55%.

"CAPTAIN OF THE GUARDS" (Universal)

AUDITORIUM—(1,600), 35c-$1, 8 days, from Friday previous week to Saturday of following week with Sunday midnight show. **Other attractions:** "Memories" (comedy), Pathe news. **Gross:** $2,640. **Rating:** 40%.

Leases Two Theatres

Central City, Neb.—George Latenser of Omaha has leased the Donelson and Empress theatres here from the Brown Theatre Co. and will wire both houses. They have been dark for the past month.

Para., Columbia Films in Tie for Top Boston Spot

Boston—Grosses for the Lenten season have this year broken all former high records, with every theatre in town showing unusual mid-season business.

M-G-M's "Hallelujah" was here for the week as a road show at Symphony Hall, but like every other film shown at that stand, failed to make any real impression. No fault of the picture but movie fans will not go to Symphony Hall for their entertainment. Three sets of day-and-date showings were under way and all did good business with "Clancy in Wall Street" at Scollay and Fenway, Publix houses; "Under A Texas Moon" at Uptown and Olympia, and "Mamba" playing simultaneously at the Modern, Beacon and Egyptian, Netoco houses.

"Ladies of Leisure" at Keith Memorial and "Benson Murder Case," at the Met, packed 'em in better than any other film playing Boston while both Loew theatres were well above average. "Song O' My Heart," in its fourth week, still is playing to SRO crowds.

Weather: Fair and mild.
Opposition: "Ladies of Leisure," Keith Memorial;
(*Continued on page 68*)

Portland Top to "Golden Calf" on A $12,000 Gross

Portland, Ore.—El Brendel's "Her Golden Calf" (M-G-M) proved most popular here, pulling heavy morning lines at Fox Broadway, shooting up a $12,000 gross, rating 135%.

Lower percentages scored by "Temple Tower" at United Artists, 95% (gross $10,500); and the novelty wild animal sound "Igagi" rolled up $8,000 (101%).

Weather: Ideal, pleasant.
Opposition: "Her Golden Calf," Fanchon and Marco "Idea," Fox's Broadway; "Benson Murder Case," "Kiddie Whoopee Club," Paramount; "Lovin' the Ladies," vaude-stage show, RKO Orpheum; "Temple Tower," United Artists; "Igagi," Hamrick's Music Box.

"HER GOLDEN CALF" (MGM)
FOX'S BROADWAY—(1,912), 25-60c, 7 days. **Other Attractions:** Fanchon & Marco's "Marble Idea," including Roy Smoot, the Harris Trio, Henri Le Bel, organist; Hermin Kenin's stage band, Vogue Fashion review; Fox Movietone News. **Gross:** $12,000. **Rating:** 135%.

"BENSON MURDER CASE" (Para.)
PORTLAND PARAMOUNT—(3,068), 25-50c, 7 days. **Other Attractions:** Lloyd Hamilton short comedy, Commander Byrd at Dunedin, Paramount sound news, Ron and Don organ duo at Wurlitzer, novelty
(*Continued on page 37*)

Scott Sings

Hollywood.—Opera singers may break into pictures, but now Fred Scott, Pathe contract player and singer, reverses conditions by going into opera. Scott will appear in "Salome," singing opposite Jeritza in three performances for the Los Angeles Grand Opera Association.

Eleven Stars!!

Hollywood—The mythical All-American football eleven for 1929 may be assembled by Warner Brothers to appear in "Maybe It's Love," a college picture soon to go into production. Whether or not Warners will be able to secure the services of the eleven All-Americans, the company has secured a great publicity break in the newspapers of the country. Sports writers particularly went for the yarn strong.

"Young Eagles" Flies Low with $1500 in 3 Days

Oklahoma City—Theatre owners consoled themselves in this town with the thought that Lent is near over, which usually results in a spurt at the old b.o.—and how they need it! The poorest showing for the week was made by Paramount's "Young Eagles," taking in only $1500 on a three-day run, chalking up—or down—a rating of 75%. The others all hit around par, "Honey" clicking ten points over the quota on a $5,000 take at the Criterion.

Weather: Pleasant, fair.
Opposition: "Young Eagles" (3 days), Capitol; "Honey," Criterion; "Spring Is Here," Empress; "Golden Calf," Liberty; "Personality," Fanchon and Marco "Idea" (4 days), Orpheum; "Royal Romance," RKO vaude (3 days), Orpheum.

"YOUNG EAGLES" (Para.)
CAPITOL—(1,200), 25-50c, 3 days. **Other Attractions:** Metrotone news, "Desperate Sam," talkecomedy. **Gross:** $1,500. **Rating:** 75%.

"HONEY" (Para.)
CRITERION—(2,000), 25-50c, 7 days. **Other Attractions:** "Hot Dog," cartoon, Paramount sound news. **Gross:** $5,000. **Rating:** 110%.

"SPRING IS HERE" (FN)
EMPRESS—(1,500), 25-50c, 7 days. **Other Attractions:** Pathe news, Vitaphone short subjects. **Gross:** $3,500. **Rating:** 100%.

"GOLDEN CALF" (Fox)
LIBERTY—(1,800), 25-50c, 7 days. **Other Attractions:** Fox weekly, short sound subjects. **Gross:** $4,000. **Rating:** 100%.

"PERSONALITY" (Columbia)
ORPHEUM—(5,00), 25-50c, 4 days. **Other Attractions:** Fanchon Ideas's "Hollywood Studio Girls," Fox news. **Gross:** $4,000. **Rating:** 100%.

"ROYAL ROMANCE" (Columbia)
ORPHEUM—(1,500), 25-50c, 3 days. **Other Attractions:** Fox News, RKO vaudeville. **Gross:** $3,500. **Rating:** 100%.

Arliss Doubles House Par with $17,500 Intake

Des Moines—Local reputation of George Arliss and the "Frivolities Revue," in which 100 amateurs were cast, held up a high rating on "Green Goddess." Although it was the decision that this was not the star's best picture, the box office registered by far the biggest business of the week, with the Paramount grossing 200%, or $17,250. "Hell's Harbor," at the Des Moines next door, took a back seat with 90%. "Such Men Are Dangerous" received much favorable comment and Warner Baxter proved an undoubted attraction, pulling the best
(*Continued on page 68*)

Omaha Low Goes To Fox and M-G-M, On An 80% Rating

Omaha—Usual pre-Holy Week slump in this town was too much for local big-time houses to hurdle, with all stands, except "Second Wife," cashing-in less than par. The RKO film grossed a healthy figure, $17,250, which rated 115% for the seven-day run at the Orpheum.

Fox's "Such Men Are Dangerous" and "Byron of Broadway," M-G-M both tied for low. The gross on each was $2,000, rating 80%, on split-week run at the State.

Weather: Warm and clear.
Opposition: "Second Wife," 5 RKO vaude acts, Pavley-Oukrainsky Ballet, Orpheum; "Benson Murder Case," five acts Publix stage show, headlining Mitzie Green, World; "Honey," Paramount; "Such Men Are Dangerous" (3 days), State; "Byron of Broadway" (4 days), State.

"BENSON MURDER CASE, THE" (Para.)
WORLD—(2,500), 25-60c, 7 days. **Other attractions:** Five acts Publix vaude with Mitzie Green, Para. news, comedy. **Gross:** $6,750. **Rating:** 90%.

"HONEY" (Para.)
PARAMOUNT—(2,900), 25-50c, 7 days. **Other attractions:** "Hot Dog" (Para.), George Lyon (MGM), Para. news, organ. **Gross:** $9,900. **Rating:** 90%.

"SUCH MEN ARE DANGEROUS" (Fox)
STATE—(1,200), 25-40c, 3 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $2,000. **Rating:** 80%.

"BYRON OF BROADWAY" (MGM)
STATE—(1,200), 25-40c, 4 days. **Other attractions:** Universal news, comedy. **Gross:** $2,000. **Rating:** 80%.

'Other Tomorrow' (F. N.) Drops to Gross of $16,800

Minneapolis—Century theatre, showing "Lummox," and the Seventh Street, with "High Society Blues" tied for the week's top in the Class A theatres with a gross of 90%. This grossed $9,675 at the former, and $9,400 at the Seventh Street.

Second honors went to the Minnesota which showed "Girl Said No" to the tune of $30,400, rating 80%. The Pantages took third honors with $7,500 or 75% on "Guilty." The State hit fourth, "Other Tomorrow" grossing $16,800, or 60%.

Weather: Fair.
Opposition: "Harmony at Home," five acts vaude headlined by Kitty Doner, Orpheum; "Girl Said No," Publix stage show ("Ingenue Gambols"), Minnesota; "Guilty," Loie Bridge Players in "Rejuvenation of Grandma," Pantages; "Lummox," Century; "Other Tomorrow," State; "High Society Blues," Seventh Street; "Paris," Lyric; "Woman Racket," Aster.

"HARMONY AT HOME" (Fox)
HENNEPIN ORPHEUM—(2,900), 35-50-75c, 7 days. 3 shows daily. **Other attractions:** 5 acts vaude headlined by Kitty Doner. **Gross:** $14,950. **Rating:** 65%.

"GIRL SAID NO" (MGM)
MINNESOTA—(4,025), 35-45-75c, 7 days, 4 shows daily. **Other attractions:** Publix stage show ("Ingenues Gambol"), Paramount news, orchestra, organ.
(*Continued on page 37*)

A Difference

"And to think," observed the interviewer to the star, "your sudden rise to the top has not made any difference."

"Oh, yes, it has," yessed the star, "I now am eccentric, where formerly I was impolite, refreshingly sarcastic and rude."

"Ingagi" Ballyhoo Gives Orpheum $27,500 Lead

Los Angeles—Fine outdoor weather and the near-end period of Lent may have had a lot to do with rotten performances at Hollywood and L. A. box office windows—and, again they may not have influenced a slump, but the fact remains a majority of the runs were kicked around plenty.

An unhealthy low at Grauman's Chinese pulled Tibbett's "Rogue Song" from that house at the end of the 13th week. The operetta collared only $12,500—rating a measly 78%. "Happy Days" was even worse at the Carthay Circle, where the Fox film was taken out when the intake dropped to $13,500 (76%) at the end of its seventh week. Other runs were nearly as bad.

"Ingagi" created a sensation with its $27,500 draw at the Orpheum, where heavy ballyhooing and novelty of the attraction drew the rubbernecks.

"ROGUE SONG" (M-G-M)
HOLLYWOOD—Grauman's Chinese (2,023), 14th and final week, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and Band, Movietone news. **Gross:** $12,500. **Rating:** 78%.

"HAPPY DAYS" (Fox)
LOS ANGELES—Fox Carthay Circle—(1,650), 7th and final week, twice daily, 75c to $1.50. **Other attractions:** Elinors Orchestra, Movietone news. **Ten-day Gross:** $13,500. **Rating:** 76%.

"BENSON MURDER CASE" (Paramount)
LOS ANGELES—Paramount—(3,595), 7 days, 35c to 65c. **Other attractions:** "Desperate Sam" (song cartoon), Bruce novelty, Paramount sound news, Milton Charles organ concert. **Opposition:** "Be Yourself," "Montana Moon," "Free and Easy," "Vengeance," "Spring Is Here," "Ingagi." **Gross:** $26,000. **Rating:** 104%.

"FREE AND EASY" (M-G-M)
LOS ANGELES—Loew's State—(3,485), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco ("Milky Way") Idea, Movietone and Metrotone news. **Opposition:** "Montana Moon," "Benson Murder Case," "Be Yourself," "Vengeance," "Spring Is Here," "Ingagi." **Gross:** $28,300. **Rating:** 105%.

"MONTANA MOON" (M-G-M)
LOS ANGELES—Fox Criterion—(1,652), 9 days, 35c to 65c. **Other attractions:** Lloyd Hamilton comedy, Movietone news. **Opposition:** "Spring Is Here," "Benson Murder Case," "Free and Easy," "Ingagi," "Be Yourself," "Vengeance." **Gross:** $11,200. **Rating:** 89%.

"HOLD EVERYTHING" (Warners)
HOLLYWOOD—Warner Bros. Hollywood (2,000), 4th week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, Paramount sound news. **Gross:** $22,500. **Rating:** 150%.

"BE YOURSELF" (United Artists)
LOS ANGELES—Loew's Metropolitan—(3,595), 1st week, 7 days, 35c to 75c. **Other attractions:** Mack Sennett comedy, Tom Terris travelogue, Paramount sound news, Gaylord Carter organ concert. **Opposition:** "Montana Moon," "Benson Murder Case," "Free and Easy," "Vengeance," "Ingagi," "Spring Is Here." **Gross:** $27,000. **Rating:** 130%.

"SPRING IS HERE" (First National)
LOS ANGELES—Warner Bros. Downtown—(3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, Paramount sound news. **Opposition:** "Montana Moon," "Benson Murder Case," "Free and Easy," "Ingagi," "Vengeance," "Be Yourself." **Gross:** $15,000. **Rating:** 100%.

"VENGEANCE" (Columbia)
LOS ANGELES—RKO [illegible]—(3,700), 7 days, 35c to 65c. **Other attractions:** RKO vaude, Rudy Vallee in "Campus Sweethearts," Pathe sound news. **Opposition:** "Montana Moon," "Spring Is Here," "Benson Murder Case," "Free and Easy," "Be Yourself, "Ingagi." **Gross:** $11,000. **Rating:** 88%.

"INGAGI" (Congo)
LOS ANGELES—Orpheum—(2,789), 7 days, 35c to 65c. **Other attractions:** Talker comedy, Pathe sound news. **Opposition:** "Montana Moon," "Spring Is Here," "Benson Murder Case," "Vengeance," "Free and Easy," "Be Yourself." **Gross:** $27,500.

"SUCH MEN ARE DANGEROUS" (Fox)
HOLLYWOOD—Grauman's Egyptian—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco ("Gyp-Gyp-Gypsy") Idea, talker cartoon ("Good Old School Days"), Movietone news. **Gross:** $13,400.

"JOURNEY'S END" (Tiffany)
LOS ANGELES—Mayan—(1,600), 1st week, 7 days, 50c to $1.50. **Other attractions:** Color short subject. **Gross:** $12,000.

Usher Proves Hero

Woburn, Mass.—Fifteen persons were slightly burned or cut in a fire which swept the Strand, causing a loss of $50,000. Jerome Lynch, 17-year-old usher, proved the hero of the occasion. Discovering the curtain afire, he informed the 300 members of the audience, mostly children, that there was no danger, urged them to walk out quietly and aided Manager George Patten in helping them out.

A Week of Flops In K.C.—and How; $4,000 for "King"

Kansas City—It was a near toss-up as to which show did the best (or worst) business in K. C. during the past week. All houses were unanimous in reporting a poor week. The Midland with "Lady to Love," (M-G-M), and the Mainstreet with "Framed," (RKO), tied with $11,000 apiece, or about 75% of the normal take-in. The Royal reported 75% on "Vagabond King," playing at pop. prices for the first time here. Pantages took in $9,000 on Fox's "Men Without Women," and the Newman did about $7,000 on "Light of Western Stars," (Para.). Globe, in the second week of "Her Unborn Child," dropped to $7,000.

Weather: Warm.

Opposition: [illegible] personal appearance of Anita Stewart; Midland: "Framed" five acts of vaude, including Billy House, Mainstreet; "Light of Western Stars," Newman; "Vagabond King," Royal; "Men Without Women," five acts of vaude, Pantages; "Her Unborn Child (2nd week), Globe.

"LADY TO LOVE" (M-G-M)
MIDLAND—(4,000), [illegible]. **Other attractions:** Hearst Metrotone news, five acts vaude, headlining Anita Stewart. **Gross:** $11,000. **Rating:** 75%.

"FRAMED" (RKO)
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Grantland Rice Sportslight, Pathe sound news, five acts vaude, featuring Billy House and Co. **Gross:** $11,000. **Rating:** 75%.

"VAGABOND KING" (Paramount)
ROYAL—(900), 25c-50c, 9 days. **Other attractions:** Paramount sound news, Educational comedy ("Indian Pudding"). Pathe Sportslight. **Gross:** $9,000. **Rating:** 75%.

"MEN WITHOUT WOMEN" (Fox)
PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe sound news, five acts vaude with Gleason and Browning. **Gross:** $9,000. **Rating:** [illegible]

"LIGHT OF WESTERN STARS" (Paramount)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount sound news, Charles Puffles in "Family Next Door," Ann Pennington in "Hello Baby." **Gross:** $7,000. **Rating:** 70%.

"HER UNBORN CHILD" (S. R.)
GLOBE—(1,900), 35c, 14 days (second week). No other attractions. **Gross:** $7,000. **Rating:** 78%.

"Golden Calf" Tops with Gross of $12,000

(Continued from page 36)

murders, "Kublai Wrestler Club" **Gross:** $11,345. **Rating:** 110%.

"LOVIN' THE LADIES" (RKO)
RKO ORPHEUM—(1,700), 25-50c, 7 days. **Other Attractions:** Natacha Natova, Tom Lomas Co., Tyler Mason, Sully & Thomas, Pathe sound news, Fitzer Potter's RKOlians pit band, Catherin Custer, Wurlitzer. **Gross:** $11,500. **Rating:** 95%.

"TEMPLE TOWER" (UA)
UNITED ARTISTS—(945), 50-60c, 7 days. **Other Attractions:** Charles Chase comedy, Fox Movietone news. **Gross:** $10,500. **Rating:** 95%.

"IN GAGI" (Congo)
HAMRICK'S MUSIC BOX—(1,835), 25-50c, 7 days. **Other Attractions:** Fox Movietone news, Vitaphone acts, Pete Ashe at organ. **Gross:** $8,000. **Rating:** 101%.

Exit for "Dick" When 'Gods' Drops In Red—$17,500

Chicago—Local climate [illegible] a healthy aid to b. o. receipts by sending passable April temperatures [illegible] dropping it back to a seasonal 50. The two-day sizzler likewise played havoc with acoustics in the Loop houses where sound echoed and re-echoed among the empty non-absorbent balcony seats. "Party Girl" (Tif.), ending a three week's run at the Woods with $14,300, was off more than $7,000 on its record for the week preceding, but might have been kept for a fourth week regardless, had not crowded bookings interfered. "Ladies of Leisure" (Col.), second consecutive "pink" to be housed by the Woods replaced it, and opened strong. "The Cuckoos" (R.K.O.) is set to go in when this sags. "Son of the Gods" (F.N.) was a disappointment at McVickers, putting a red $17,500 on the books for its second week, and was replaced a week ahead of schedule by "Hot for Paris" (Fox).

Weather: Fair and seasonal, very hot, then cloudy and seasonal.

Opposition: "Montana Moon," stage show; "Men Without Women" [illegible] vaude: "Tabloid Tallaire."

"PARTY GIRL" (Tiffany)
WOODS—(1,[illegible]). [illegible] **Other attractions:** Pathe comedy, newsreel, Aesop's Fables. **Gross:** $14,300. **Rating:** 125%.

"MONTANA MOON" (M-G-M)
CHICAGO—[illegible] **Other attractions:** [illegible] comedy, novelty short. **Gross:** $47,500. **Rating:** 100%.

"SON OF THE GODS" (F. N.)
McVICKERS—(2,283), 50c-85c, 2nd, final week. **Other attractions:** Laurel-Hardy comedy, Paramount newsreel, musical short. (In the red, so replaced a week early by "Hot for Paris." **Gross:** $17,500. **Rating:**

"ONLY THE BRAVE" (Paramount)
STATE-LAKE—(3,000), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude, RKO comedy short. **Gross:** $26,500. **Rating:** 100%.

"INGAGI" (Congo Pict. Epics)
GARRICK—(1,233), 75c-$1.00, 3d week. (Fairly consistent draw for this legit house.) **Gross:** $9,300. **Rating:** 135%.

"HIGH TREASON" (Tiffany)
CAPITOL—[illegible] **Other attractions:** [illegible] **Gross:** [illegible] **Rating:**

"HER GOLDEN CALF" (Fox)
MONROE—(982), 35c-50c, 7 days. **Other attractions:** [illegible] **Gross:** [illegible] **Rating:** 100%.

"THE FURIES" (F. N.)
[illegible] **Other attractions:** [illegible] **Gross:** $6,100. **Rating:** 100%.

"Other Tomorrow" (F.N.) Grosses $16,800 in Mpls.

Gross: [illegible] **Rating:**

"LUMMOX" (United Artists)
CENTURY—[illegible] **Other attractions:** [illegible] **Gross:** [illegible] **Rating:**

"HIGH SOCIETY BLUES" (Fox)
SEVENTH STREET—[illegible] **Other attractions:** [illegible] **Gross:** $9,400. **Rating:** 95%.

"GUILTY" (Columbia)
PANTAGES—[illegible] **Other attractions:** [illegible] **Gross:** [illegible] **Rating:**

"PARIS" (First Nat.)
LYRIC—(1,238), 15-25-40c, 7 days, 7 shows daily. **Other attractions:** [illegible] **Gross:** [illegible] **Rating:**

"OTHER TOMORROW" (F. N.)
STATE—(2,300), 25-35-60c, 7 days, 4 shows daily. **Other attractions:** Laurel-Hardy in "Brats," newsreel, shorts, "Hot Dogs" and "Spanish Onions." **Gross:** [illegible] **Rating:**

Briefly Told News

Visits Barracks Theatre

Albany—R. B. Murray, director of the United States Army Motion Picture Service, of Washington, D. C., was in northern New York the past week, making an inspection of the motion picture theatre at Madison Barracks, Sacket Harbor, as to the sound and presentation of pictures. He was accompanied by Thomas H. Martell, branch manager of the service, who is well known throughout New York state.

Wallach Gets New Post

Milwaukee—Reinhold Wallach has been named manager of the Milwaukee Theatre Circuit's Downer, local neighborhood theatre, succeeding Emil Franke, who has gone to Minneapolis as manager of RKO's Seventh Street theatre.

Lease Auditorium

Charlotte—Publix-Saenger Theaters of North Carolina, Inc., has purchased from the Winston-Salem Theater Corp. the lease on the Auditorium, and has obtained from the Auditorium Theater Co., owners, a long term lease on the building. This deal involves approximately a quarter of a million dollars, according to H. F. Kincy, of Greensboro, vice-president of the leasing company.

Terris Plans Another Tour

Tom Terris is to make a second world tour to photograph and record material for a continuation of the present Vagabond Adventure Series which is presented by the Van Beuren Corp. through Pathe. Terris will leave the States immediately upon completion of the series of 26 pictures which are now practically ready for release.

He will take a sound recording truck on the production tour.

RKO Gets Two in Toledo

Toledo—RKO verifies the report that it has taken over the Rivoli and Palace from Howard Feigley. Both houses are closed for redecorating and will open the end of the month. These are the first Ohio houses to be acquired by RKO outside of Cleveland where it controls the Palace, Hippodrome and Keith's East 105th St.

409 Wired in Germany

Berlin—According to a statement published by the Film Kurier, there are 409 German cinemas, either wired or being wired for the reproduction of sound-films.

Jolson Profits

Hollywood.—"The Penny Arcade," Broadway play, which was purchased for the screen by Al Jolson, has been sold by the latter to Warner Brothers. Jolson first figured the vehicle great for himself to star in, but changed his mind and took a profit instead.

Ask the Coast Gang About It

Jack Pearl relates the yarn, via "N. Y. News," about two actors who met on Broadway. They were both out of work and complaining about the hard times.

"Say," asked one of the actors, "can you lend me a few dollars until this talking picture craze blows over?"

"What do you mean, blows over? Talking pictures are here to stay and things are pretty tough with me too. I was just going to ask you to lend me a few dollars when you beat me to it."

"Well, I guess there's nothing else left for me to do. I think I'll go to the poorhouse," said the first actor.

"You're too late," replied the other actor. "I tried that place last week. They're only taking names there now."

Engineers' Drive Nets $8,100

Fifteen companies have contributed a total of $8,100 thus far in the Society of Motion Picture Engineers' drive for sustaining members, according to J. I. Crabtree, president.

The companies are Eastman Kodak Company; RCA Photophone, Inc; Bell Telephone Laboratories, Inc.; Electrical Research Products, Inc.; General Theatres Equipment Company; Bell and Howell Company; Consolidated Film Industries; Du-Pont-Pathe Film Manufacturing Corporation; Technicolor Motion Picture Corporation; Agfa Ansco Corporation; Audio-Cinema, Inc.; Case Research Laboratories; Mole-Richardson, Inc.; National Carbon Company and Bausch & Lomb Optical Company.

Woodlaw Fights Union

Portland, Ore.—Taking of testimony in the injunction suit brought by the Woodlaw against the Moving Picture Machine Operators' Union, local No. 159, has been completed, and arguments of attorneys will be held next week.

The owner of the theatre, Col. Woodlaw, seeks a restraining order enjoining the union from picketing the Circle and Capitol, and otherwise holding them out to the public as unfair to organized labor.

"Red River" for Greta

Hollywood—M-G-M is preparing "Red River" as Greta Garbo's next talker following her current picture, "Romance." Fred Niblo is to direct upon finishing "Easy Going." "Red River" is an original by Fred De Gresac and was formerly known as "Red Dust."

Take Over Ohio Theatre

Cincinnati—The Clifton Amusement Co. has been formed to assume the lease and operation of the Clifton Theatre.

Mechanic Prefers Brendel

Baltimore—Morris A. Mechanic, proprietor of the New, selected El Brendel as the star player to advertise in promoting "The Golden Calf," even though Jack Mulhall, Sue Carol and Marjorie White are in the cast. This was commented upon by Donald Kirkley, movie critic for the "Morning Sun," in which Kirkley complimented the New management for "its foresight in selecting Brendel as the big feature of the picture." Despite Lent, business for the week was phenomenal.

Rumania Bans Musicians

Washington—Following general unemployment of musicians in Rumania, which is claimed to have been caused by the advent of sound-film, the Minister of Labor has prohibited the activities of foreign musicians in the country, with the exception of those who come to work in Rumania, as members of an orchestra, of entirely foreign origin, according to advices received by the motion picture division of the Department of Commerce.

"Floradora Girl" New Title

"The Florodora Girl" has been selected as the final title of Marion Davies' newest Metro-Goldwyn-Mayer picture, formerly known as "The Gay Nineties." This was directed by Harry Beaumont from an original story by Gene Markey and presents Miss Davies as a member of the famous "Florodora Sextette." The cast includes Lawrence Gray, Walter Catlett, Louis John Bartels, and Ilka Chase.

Sunday Pictures Win

Peekskill, N. Y.—Return of Sunday movies is assured as the result of the election which gave the Republicans, favoring the showings, four places on the board of trustees, against two for the Democrats.

Stench Bombs in Ohio

Lorain, O.—Stench bombs have been thrown in the Dreamland, owned and operated by Miss Zigiob. Union operators are suspected of having done the bombing as a protest against the use of non-union projectionists.

Buys Iowa Theatre

Vinton, Ia.—H. F. Waldorff, who had a theatre at Emmetsburg years ago, has bought the Palace here from A. J. Debold, who has been selling out his theatre interests.

The "Silenties"

Montreal—Making a play with silent programs, the Roxy, downtown house, is said to be registering success despite the competition of large nearby houses playing talkers. An extended run is now under way with "A Woman in Pawn," a Gaumont special.

From Everywhere • •

Discord

Hollywood — A large company contracted with a composer to write an original filmusical; deal being made whereby the composer was to receive a flat sum of $5,000.

Upon arriving in Hollywood, the composer soon discovered that the particular producing firm and others were paying other "name" composers of operettas $50,000 per picture, while he had agreed to ten per cent of that for his work. Composer is now said to be attempting a substantial ante on original price agreed to.

De Forest Territory Set

General Talking Pictures Corp. has created a new division, which includes Kansas, Missouri, and Illinois, south of Springfield. This territory will be in charge of Barney Rosenthal and Nat Steinberg, with headquarters in St. Louis. A staff of engineers will be maintained to make installations, service machines and take charge of spare parts for De Forest equipment.

Lyman Moves

Hollywood—Abe Lyman and his band, stage attraction during the 14-week run of "The Rogue Song" at Grauman's Chinese, moves over to the Carthay Circle on April 21 to appear with "All Quiet on the Western Front," Universal's war film.

Publix Remodeling at Boston

Boston—Publix's Metropolitan is to install a new organ, a reproduction of the organ at the Paramount in New York, to be built by Wurlitzer. The cost will be about $75,000.

Robbins Shifted by Bristol

Taunton, Mass.—Bristol Amusement Co. announces appointment of Clarence E. Robbins, for 13 years manager of the Worcester Strand, as manager of the Taunton Strand. Robbins was manager of stock at the Malden Auditorium prior to going to Worcester.

$75,000 House in Town of 350

Boston—North Dennis, with 350 population, is building a $75,000 theatre. Raymond Moore will manage and it will be ready for early summer for the vacation trade.

Lee Moves Supply Unit

Dallas—Lee Theatre Supply Co., headed by Roy Lee, has moved to larger quarters at 302 So. Harwood St.

Fire Destroys Gem

Bassano, Alta.—The Gem was completely destroyed by fire. Only recently it had been wired for sound.

Iowa Theatre Sales

De Moss—Lehman and Robinson, owners of the Royal at Sibley, have taken over the Rainbow at Marcus. Other Iowa houses which changed hands last week are the Regent at Buffalo Center, formerly owned by George Terveer, which was bought by D. B. Butterell; the Electric at Blockton, owned by L. M. Sauders, who sold to Frank Morris, and the Strand at Boone, bought by L. H. Tillotson from Loyd Benson.

France Films Colonies

Paris—An epic of French colonial expansion has been shown in Paris under the patronage of President Gaston Doumergue. It is "La Marche au Soleil" (The March to the Sun) and presents the story of France's colonies, the riches and beauties of her empire with vividness, drama and beauty. Many members of the French Government were present at the presentation of the film, which was directed by R. Le Somptier, and in which A. Bosky plays the lead.

Rushing Miller's Second

Hollywood — First National is rushing preparations for production of "Bad Good Girl," Marilyn Miller's second starring filmusical. Picture is adapted from musical comedy by Herbert Fields, Richard Rogers and Lorenz Hart, and is slated to be made entirely in Technicolor.

Lloyd in "Feet First"

Hollywood—Harold Lloyd's next comedy for Paramount release goes into production the end of this month under title of "Feet First." Clyde Bruckman will direct, with the original story credited to Al Cohn.

Rosener, Cullison to W. B.

Hollywood—George Rosener and Wilson Cullison have been added to the Warner scenario department to write original stories, adaptations and scenarios. Rosener was recently with M-G-M in the same capacity.

Film for Phones

Moscow—In the course of the coming year four automatic telephone stations will be opened. Owing to the fact that the use of the automatic telephone is somewhat difficult, the Central Management of Communications—Posts and Telegraphs—will shortly release a special film, which will give a complete understanding of the work and methods of use of the automatic telephone.

Reflected Glory

Hollywood — Demonstrating the trend of the times, with movie money on a par with U. S. currency, a studio executive is boasting that he's been promoted just because his stenographer has been given the title of secretary.

Home Made

Denver—An exhibitor in Antonita, Colo., has made the latest in improvised film cans. He found himself up against it when he failed to return the last reel of "Her Private Affair" to the Pathe Denver Exchange. He did not have a single reel shipping case but he had ingenuity and promptly hopped down to the five-and-ten and bought himself a tin wash pan, found the cover of a cooking pot and soldered it together and in came the reel to Pathe.

First German Color-Sound

Berlin—The first German color-sound film, "The Nun of Heiligenworth," is scheduled for release in May. The film was produced by "Detofa" (Deutsche Ton und Farben-Film G.m.b.H.), of Berlin, directed by Rolf Raffe, and stars Liane Haid. Countess Larisch, former lady in waiting to Empress Elizabeth of Austria, is responsible for the scenario.

Building for Fox

Liberal, Kas.—Fox West Coast Theatres have completed an agreement with Henry Tucker for the erection of a new one-thousand seat theatre. The estimated cost is $50,000, and the playhouse will be known as the Fox Tucker Theatre.

Alice in Widow's Weeds

Hollywood—"The Widow From Chicago," an original by Earl Baldwin, is scheduled to be Alice White's next for First National. Baldwin is also writing the scenario and dialogue, with no director set to date.

Hollywood Theatre Opening

Hollywood—Warners' new Hollywood Theatre, on Broadway and 51st St., will be opened on April 22 with "Hold Everything" as the initial feature.

MacLeod Joins Radio

Hollywood—Norman MacLeod, writer, cartoonist and director, has signed to write and direct for Radio Pictures. He formerly drew cartoon subtitles for Christie Comedies.

Cast for Fox Film

Marion Shilling will have one of the featured roles in "On Your Back," Fox film adapted from Rita Weiman's Liberty Magazine story. Irene Rich will be featured in the leading role under the direction of Guthrie McClintic.

Dickering for Novel

Hollywood—M-G-M is negotiating for the talker picture rights to "The Great Meadow," current novel by Elizabeth Roberts. If the deal is closed, the picture will be made as a special.

• Stop Us If We're Wrong •

PETITIONS are being circulated in Pennsylvania for the nomination in the May primaries of Lieut.-Gov. Arthur H. James for the State Supreme Court. A former district attorney, James has been closely connected with film interests in the state for many years, being the owner of theatres in Wilkes-Barre and associated with the Comerford circuit.

* * *

H. M. Warner has fitted up a talker "theatre" in a New York hospital which contains a large number of patients who cannot sit up. Cots are carried into the room and the picture is thrown upon the ceiling.

* * *

Ben Bernie will soon trek to Hollywood, where he and his musicians will make a series of musical and humorous novelties for British-interests.

* * *

Our Hollywood sleuth informs us that H. H. Van Loan, screen writer, and Marjorie Rambeau, stage star, will ankle up to the altar as soon as Van gets a divorce.

* * *

W. C. Fields, Broadway comedian, is to make his debut in talking pictures under the Radio Pictures banner. He will be the first of a line of footlight stars to be featured in a series of two-reel shorts to be known as "Headliners," by Louis Brock.

* * *

Leslie Pearce will direct Radio Pictures' all-talking version of "The Fall Guy." To the cast which hitherto has included Jack Mulhall, Mae Clark, Pat O'Malley, Wynne Gibson, Ned Sparks, and Thomas Jackson, has been added Alan Roscoe as a featured player.

* * *

Congratulations are being extended the John Barrymores on the birth of a daughter. Mrs. Barrymore, the former Dolores Costello, halted film work some months ago and has not decided whether she will return to the screen.

* * *

Joe Goldburg's Columbia sales gang is going in for big bookings these days. Setting of "Ladies of Leisure" in Radio-Keith-Orpheum houses in 11 cities; the eight Buck Jones westerns over the M. A. Lightman chain in the South, and the booking of shorts in 179 Loew chain houses, are a few recent accomplishments.

* * *

J. A. Kraker has been named manager of the Columbia exchange at Milwaukee, and Adolph William Bowman, manager of the Detroit branch. Kraker formerly was with Tiffany and Paramount, while Bowman has been United Artists' manager at Detroit.

* * *

The contract of Patterson McNutt, writer and director, has been renewed by Columbia.

* * *

Verne Porter, eastern scenario editor for Universal, has returned from the Coast, where he went several weeks ago to participate in conferences on new Universal product for the new season.

* * *

C. Floyd Hopkins, of Harrisburg, Pa., head of the Wilmer & Vincent theatre interests in Harrisburg and Reading, has been appointed a member of the executive committee in charge of the annual four day "cruise" of the Harrisburg Chamber of Commerce next September to Montreal and Quebec. Hopkins is a past president of the Harrisburg Chamber.

* * *

Dallas, Denver and Oklahoma City head the branches now leading in billings for Warners Sam E. Morris Month drive.

"Vive la Talkers"

Paris—The talkers are aiding the stage, according to Mercure de France, which states:

"With talkies, the theatre will lose its popular, industrial and commercial value. Theatre promoters and the like will seek other fields in which to express their genius.

"The elite alone will stand by the theatre and to this end they will work with poets and playwrights who belong to the true profession. The theatre will finally be rid of that legion of nondescripts who today call themselves playwrights. The advantage thus reaped to the theatre proper by the introduction of talkies is nothing short of being tremendous."

HERMAN ARNOLD, formerly of Vincenes and Crawfordsville, has been made manager of the Indiana at Washington, Ind., to succeed William McCarrell, who returns to Bedford.

* * *

Martin Brown, author of an even dozen stage plays, has arrived in Hollywood under contract to Paramount.

* * *

Safe robbers attempted to blow the safe of the Varsity Theatre at Dallas, but the safe door failed to open, and no loot was taken in consequence.

* * *

Carl Laemmle, president of Universal, which has transferred to the screen Erich Maria Remarque's novel, "All Quiet on the Western Front," has cabled to the author in Berlin an invitation to be his guest at the world premiere of the film, and at Universal City.

* * *

Director John Ford, having finished the direction of "Born Reckless," for Fox, is in New York.

* * *

Ray Stinnett has leased the Palace at San Antonio, Tex.

* * *

Johnny Arthur and Charlotte Merriam are featured in a Vitaphone Varieties one-reel scare-comedy just completed. It is entitled "Bridal Night." Escaping by auto, the newlyweds run out of gas and take refuge in a haunted house.

* * *

W. A. Seaman of Big Springs, Neb., has leased the Fox Trail at Bridgeport, Neb., and has wired the house.

* * *

The Elks of Middletown, Pa., have purchased the Realty Theatre and will operate it after the lease of J. P. Rodgers expires in April, 1931.

* * *

George Eastman, kodak king, will distribute $500,000 worth of kodaks and films to 12-year-old children through the country to celebrate the fiftieth anniversary of the Eastman Kodak Company.

* * *

Jack Oakie and Edward Sutherland, his director, have arrived in New York to make "The Sap from Syracuse" at the Paramount Long Island studio.

* * *

Other Paramounters arriving in New York are Victor Heerman, here to make "Animal Crackers," with the Four Marx Brothers, and Cyril Maude, who is on his way to Hollywood to appear in "Grumpy."

BUD RUGERS, director of sales for Sono Art-World Wide, announces the company has booked "Up the Congo" in all West Coast Circuit houses of the San Francisco territory, and that both "Up the Congo" and "Blaze o' Glory" have been sold to the Fox, Reid, Yem and Hayes Circuit in St. Louis.

* * *

I. Blumenthal of Berlin, general manager of the Paramount organization for Germany and Central Europe, has arrived for a visit to the Paramount home office.

* * *

Lloyd Hamilton has been signed as a principal in the Beatrice Lille picture for Fox Films, "Are You There?"

* * *

Cecil Maberry, distributor for the Windsor talker, "Her Unborn Child," in Missouri and Kansas, has engaged R. C. "Bob" Gary for road show exploitation. Gary was formerly with Goldwyn and Universal in Kansas City.

* * *

Mildred David Lloyd, wife of Harold Lloyd, is recovering from an illness following an attack of appendicitis.

* * *

Al Hartley, with Standard Film Service at Cincinnati for two years, has resigned to become associated with the sales staff of the local Tiffany branch.

* * *

Charles Kaley, brought to the coast by M-G-M to appear in "Lord Byron of Broadway," remains in California to appear in "The Red Heads" Pathe Filmusical slated for production during the coming month.

* * *

Following a comeback in Fox's "A Very Practical Joker" after an illness of more than a year, Milton Sills has been signed to a term contract by the Fox Company. His first assignment will be a lead in a talker re-make of "The Sea Wolf" with Al Santell directing.

* * *

Eddie Cantor and family have moved into the Byron Morgan estate in Beverly Hills. Cantor went west to star in Samuel Goldwyn's filmusical version of "Whoopee."

* * *

Universal is figuring on production of the censor-proofed version of "The Command to Love" soon after the studio reopens in June. Script is now being prepared.

* * *

Lucille Brown, signed by Fox, has been assigned the leading role opposite George O'Brien in "The Last of the Duanes." A. F. Erickson will direct.

* * *

Jack Conant, who was Cleveland sales representative for Fowler Varieties, left for the coast on Wednesday to become associated with Technicolor Corporation.

* * *

Forrest Halsey, contract writer with First National for several years, has moved over to Pathe to write originals, adaptations and dialogue under a term agreement.

* * *

Martin Brown, New York playwright, is the latest addition by Paramount to the company's writing staff.

* * *

Thomas O'Neill, W. R. Schmitt and Harold Walker have been signed to new contracts by Carl Laemmle, Jr. They are artists and technical men.

* * *

Mannie Gottlieb, Universal manager at Cincinnati, and Louis Schnitzer, who owns and manages the Washington, have opened a ritzy restaurant in the new Film Building there.

• The Truth About Shorts •

FAIR PLAY WILL SOLVE THIS PROBLEM

WHAT does the future hold in store for the short subject field?

Nobody seems to know, yet the opinion becomes increasingly widespread that unless action of an emphatic nature is taken, the short feature will slip into the mire of obscurity.

Circuit heads and showmen at large are crying for good shorts. There aren't enough to make the rounds. Such is their contention. The producer argues that when his product clicks, no incentive to continue exists because the theatre won't pay a rental proportionate to the negative cost.

Affiliated theatres book short features supplied by their distributor ally often regardless of merit and keep time closed to product which should get a break on the basis of quality.

Today shorts are getting more playdates than ever before in their history. Yet so crowded is the market and so widely split is the total rental gross that profits are nowhere in sight.

Where and how is it destined to end?

One distributor whose average bookings formerly totalled 4,000 a picture finds himself cut down to 2,500. He blames his situation on the fact that producers, controlling theatres, are making and selling their own shorts. Yet this complaining distributor outstrips his theatre-owning competitors in grade of product.

The exhibitor, in the main, is not kicking in with enough money for short stuff, yet he is spending considerably more on total film rental than in the silent days.

A messy situation and a troublesome one to solve.

In real prices for quality pictures does the answer seem to be found. The producer of short subjects has the right to expect the exhibitor to pay a fair rental for good pictures. That is, if the exhibitor wants short subjects which, of course, he must have.

On such a basis, the meritorious short feature will get the break which it properly rates; the producer will be encouraged to improve his output because a profit will be assured him; the exhibitor, a run for his money and the public, the benefit of the entire set-up.

KANN

Exhibitors Muff Drawing Power of Shorts, M. P. NEWS Survey Reveals

Publix-B. & K. Place Importance On Them, but Can't Get Enough Good Ones

Chicago—The important chains in the Windy City are strong for shorts, but complain that the market is shy on sufficient quality to meet their needs.

The short subject is not only standard, but is an important part of all Publix-B. & K. programs locally, regardless of whether or not the house program includes a stage show.

Shorts are booked for this circuit on their name or novelty merits; all houses getting a chance at the best of the product booked. Surest to be popular, in the opinion of L. H. Dally of Publix-B. & K. are good comedies with a name draw. These are advertised in small boxes in the circuit's group newspaper advertising; with composition cut-outs for the fronts of the larger houses and lobby cards in the smaller ones, and with occasional trailers in all houses. No distinct advertising appropriation is made for shorts.

Shorts Tied to Feature

The feature picture inevitably decides how the shorts will be programmed, with no other system than common-sense showmanship as the arbiter. In the big houses where the stage show shares feature honors, musicals and novelty shorts play a less prominent part than they do in the showless smaller houses. Good comedies are always sought by the circuit and find a key place in any program regardless of the type of feature, though obviously they are more important programmers when the feature is a "heavy," and at such times follow the feature closely.

For the most part little preference is shown the short subject series over the individual subject short. In the larger houses the series are shown infrequently, a good individual name draw of any type being preferred. In the neighborhoods, the series, particularly the comedies, are more popular with the audiences, and consequently are regularly booked.

Publix-B. & K. is of the opinion that the short subject product, from the standpoint of merit, at least, is inadequate, and that more good ones are in demand than are available. Humor is preferred.

For Shorts, But Shy on Ads

The Essaness theatres here not only regard the short subject as essential to the complete program, but find it indispensible to a weak feature. When such a feature is on hand, declares R. L. Campbell, advertising manager, the strongest short subjects available are booked, advertised and plugged even in excess of the feature at times.

The circuit's advertising of shorts is limited to lobby cards and trailers. Limited newspaper advertising space does not permit inclusion of the shorts, but the circuit freely admits that if it were advisable to use larger newspaper space than it does, the shorts would then be included in this advertising as well.

Surfeiting Feared

Sensational advance in popularity of sound cartoons during the current season is bringing with it the danger of surfeiting the market with cartoon subjects, in the opinion of some observers.

Few shorts have enjoyed the vogue of the cartoon, which has advanced by leaps and bounds during the season now drawing to a close. As might be expected, plans of short producers for 1930-31 show that there will be what may prove an overabundance of cartoon subjects next year.

Shorts Killed in Cleveland; Double Features Cause

Cleveland—While most of the first-run downtown theatres of Cleveland give their short subjects a place in their advertising, it is stated by local short subject distributors that less than 50 per cent of the exhibitors of this city ever use any short subject posters or advertise their short subjects in any way.

The Loew theatres always include in their newspaper advertising the names of the short subjects in their first-run houses with their stars. The Stillman often carries the short subject stars in its marquee. And special lobby displays are used for short subjects in both the Allen and State.

RKO's Palace lists its complete program at the entrance of the lobby, giving the name of each short subject.

Most subsequent run exhibitors, however, book short subjects just as fillers without regard to type. Distributors of short subjects here state that the only differentiation made by the average exhibitors is to ask for a musical short if the feature is all-dialogue, or to ask for an all-dialogue short if the feature is musical.

Cartoons Favored

Unless cartoons have been unfavorably reviewed, any cartoon will satisfy if it has the desired footage.

W. Ward Marsh, photoplay editor of "The Plain Dealer," and Ed Jacobs, photoplay editor of "The News," give the first-run shorts weekly reviews.

Lack of interest in specific shorts by the majority of local theatre owners is attributed largely to the fact that a large proportion of them play double feature programs. These double feature programs consist of either a talking feature and a silent feature, or of two talking features. The practice was inaugurated to absorb the silent pictures which had been purchased before the rage for sound pictures, and it has been continued to bolster consistently poor business in the neighborhood sections. Double feature programs use only such short subjects as have the length required to complete a two hour show.

Denver First Runs Keep Type of Shorts a Secret From the Public

Denver—First run exhibitors here generally do not emphasize the short feature part of their programs in their general advertising. Although considerable expenditure is made for program advertising and particularly for newspaper advertising, the public usually is uninformed as to the nature of the shorts accompanying the feature, other than mere mention by name in one corner of the advertising space.

The Denver, first run Publix house, always mentions its short subjects by title and occasionally the stars in the short subject, particularly comedies. The Aladdin and America always mention the short part of the program by title and emphasize the comedies by naming the particular star or stars in the comedies. This also applies to the Rialto. The Tabor, although usually having a comedy on the program, makes no mention of the comedy either by title or any other reference, although its advertisement usually mentions a particular kind of newsreel which will be exhibited.

Comedies Preferred

A survey of the programs in the leading houses unquestionably discloses a preference for comedy shorts. Harry E. Huffman, managing director of the Aladdin and America, was quick to realize the appreciation of the public for snappy short features of a novelty nature and, therefore, one or more of this kind of short subject are usually found on his programs.

So far as Denver exhibitors are concerned the feature, weak or strong, seems to be the most important part of the program, especially from an advertising point of view. One attending the theatre where a weak feature is being shown will usually find, however, that the program is made up of fairly strong short features and a well balanced program. Short features seem to get most of their publicity from comments by local motion picture newspaper critics who never fail to particularly mention a good comedy, song novelty or newsreel.

Boosted by Suburbans

The smaller suburban exhibitors seem to more fully appreciate the importance of letting the public know they are about to exhibit a specially good comedy or other short feature. Although these smaller exhibitors cannot afford the extensive newspaper advertising which is practiced by the large first run houses, they are great believers in circularizing their respective neighborhoods with a flood of handbills. On these handbills one will very often see the short subject given the same importance as the feature picture. Among the reasons for this may be the desire of the suburban exhibitor to attract the entire family to his theatre, knowing the comedy and short will interest the children of his neighborhood.

Shorts Get 50-50 Break in Milwaukee: Lure in 20% of Des Moines Business

Given Prominent Program Spots And Advertised Heavily By Some

Milwaukee—Local exhibitors, for the most part, have come to look upon the short feature as an ideal means of rounding out their feature program. Some believe in advertising their shorts heavily while others just mention them in their advertising. However, practically all feel that there is a real need for them in the program today.

The official of one theatre organization operating a number of houses in Milwaukee stated that shorts were booked by them according to the feature picture being offered. A heavy feature was offset by a rip-roaring comedy in order to balance the program. He stated that the cartoon or novelty short was preferred to the news or sport short, because of the improvement in this type of picture offered during the past year.

Another exhibitor stated that he watched his short feature closely and thus was able to put across a weak feature picture, which with a poor short or none at all may become a box-office flop.

A Break for the Newsreel

Fox Midwesco houses have made it a practice during the past number of months to advertise both their comedies and newsreel shorts daily, in addition to the feature picture. If the feature offering is particularly good and long enough they will dispense with the comedy, but advertise their newsreel. Each day the newsreel advertising copy is changed, calling attention to some particular scene or event being offered for the week. Even Fox neighborhood ads carry short subject copy.

L. K. Brin very seldom advertises his short features in connection with the regular feature. The short feature entertainment may be mentioned once during the week's advertising and that is on the first ad run in connection with the opening of a new picture.

Others Are Lax

RKO likewise does not stress its short features very strongly although houses on the circuit features, newsreels regularly and either a comedy, cartoon or novelty in addition. However, whatever play is given the short in the newspaper advertising of the various exhibitors, nevertheless, it is regarded by all as a rather important part of the program.

Unlike some exhibitors, the manager of a neighborhood house in Milwaukee, explained that he filled his program with as many shorts as possible. He felt that by doing this he was giving his patrons their money's worth as well as furnishing them with a diversified program of entertainment.

The general feeling seems to be that with the advent of sound, the shorts have been improved considerably and as such have made a stronger bid for a prominent place on the regular program.

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Short Subjects Get 75-25 Break In San Francisco

San Francisco—It's a 75-25 break for the short feature in and around San Francisco, with shorts on the long end of the deal. That is to say, that 75 per cent of exhibitors in the vicinity are sold on the pulling and pleasing power of shorts, while the remaining 25 per cent incline to the old belief that the short is a mere filler.

Important exhibitors of this zone spot in their shorts to make well-rounded bills and advertise them to the public. Such a course is found effective at the box office. Most of the time, showmen here find the average patron is particularly interested in one or more subjects of the short feature program. It may be the news or may be the comedy, or both, but the showing of a brand name short or newsreel does attract business. Audiences here have become educated to short features, and demand them as part of their regular entertainment.

Wagnon Stresses Short

Meritorious short features are stressed in advertising of the Wagnon theatres, states A. C. Hicks, publicity manager, who feels it is "foolish" not to play up good shorts. As an instance, he cites the Universal Newspaper Newsreel, which always is played up, and about which many calls are received by the circuit.

People enjoy shorts, but demand the best, states D. Danziger, manager of the Coliseum. C. J. Chapman of the executive division of Fox West Coast Theatres, believes it valuable to sell the whole show, but questions advisability of always playing up shorts, unless they are exceptional, or contain some outstanding or particularly timely angle.

Iowa Theatre Men Praise Their Quality and Drawing Power

Des Moines—While the length of the program is a deciding feature in the position of comedies and shorts on the programs shown at the Paramount and the Des Moines, the larger houses here are giving more and more importance to the shorter numbers on the bill. The comedies are always listed in the advertising and are occasionally given large type and the same is true for novelties and cartoons. Emmett Lockard, assistant manager of the Des-Moines, which has been playing up the shorts on the bill more largely than before, estimates that the comedies are responsible for 20 per cent of the week's business.

At the Paramount, where they ran three comedies for the first show in place of the "Frivolities Revue," which had but one afternoon appearance, Ray Stiles, assistant manager, found that the comedy bill added materially to this first show and that business at that hour was increased by 40 per cent. Although used as fillers and cut in case the feature is a long one, the comedies are an important part of the bill, he says. Comedies are given the preference in shorts while two-thirds of the people in the audience are particular fans for the newsreels.

At the Strand, the comedies are considered of greater importance than at the larger houses and often sell the bill. The manager, L. A. Carter, never books a week without comedies and says that song cartoons go over big at this house. He has been told repeatedly by patrons of the theatre that they would feel they had missed a good part of the show if they did not catch the newsreel.

Shorts Held Essential

"Short subjects are a part of the show," says Rube Wagel, assistant manager for Educational. The exchange has sold a comedy to one of the larger Des Moines houses for every week and sometimes at both houses for the past year. The comedies have the big lead over novelties, he says, and there is not a house in Iowa which does not bill comedies. Acts are being cut. Since the introduction of sound the newsreels have gone over big while Educational with silent news has had practically no billing for it. Cartoons, he ranks next to comedies in preference by the public and novelties as third choice.

Harry Simpson, owner of the Garden at Sigourney, ran all comedy programs at his theatre during October and November for the Friday and Saturday shows. While the program worked out successfully as a new introduction it did not warrant continuing it as a regular policy.

Al Yarowsky, assistant manager for Universal, considers shorts as filler and directly dependent upon the length of the feature. Theatregoers expect them on the bill unless the feature contains such variety or runs to such a length that the shorts are not needed, he said. Business on newsreels has increased by 400 per cent since sound.



PATHÉ SHORT

ERFECT PROGRAM

BALANCE

an best be secured through playing the complete athé Short Subject Program for 1930-31.. There's reason! On the one hand you have the gay morous subjects—a great gob of comedies *par excellence,* 52 in number, comprising 8 cracker-ck series varying from Western song-comedy to phisticated Broadway girlie-shows. And the car-onical favorite, Aesop's Sound Fables, and the roarious Talking Topics of the Day, both avail-le silent and disc On the other hand there are e newsreels and variety subjects—Pathé Sound ews, undisputed leader, also silent and disc, thé Audio Review, the screen whimsy, silent and sc too; brand-new Vagabond Adventure Series, amatic episodes in far countries; the captivating ng Sketches; and last but emphatically not least e greatest sport reel in the industry, Grantland ce Sportlights (These on disc, too.)... Balanced? e a perfect scale!



SUBJECTS

Used Merely as Fillers In First Run Theatres In Seattle; Publicity Sparse

Laurel-Hardy, Mickey Mouse and Paramount Novelties Get Only Play

Seattle—With very few exceptions, first run houses in this city during recent months have paid very little attention to their weekly programs of short subjects, using them principally as fillers and seldom advertising or exploiting them in any way, other than an occasional line in large newspaper ads.

There are three strong exceptions to this general tendency—Laurel and Hardy comedies, Mickey Mouse cartoons; and Paramount's all musical novelties. These three brands of shorts are usually good for more than casual mention in newspaper ads, and are featured on the theatres' 24-sheet, marquee lights, lobby display, etc. Only in the case of exceptionally weak feature attractions do any of the local houses attempt to bolster up programs with strong shorts—perhaps once a month or so. Little attention is paid to the brand of shorts shown, except that local managers do try to book in a comedy offering with a heavy dramatic feature.

What First Runs Do

The following resume of the leading first run houses will be self-explanatory:

The Seattle Paramount (Publix) seats 3,150 and at present is the high gross-getter for the city. Manager William A. Hartung uses his shorts just like his orchestra and organ concerts. The shorts rate one line in newspaper ads, often not even being mentioned by name, but merely as "All-Talking Comedy." Newsreel, musical features and shorts all get the same "break." There are a few exceptions, such as the Bouncing Ball cartoons, which are played up; shorts by such entertainers as Eddie Cantor, Buster West, Louise Fazenda, etc.

Five Reels of Shorts

Publix's Metropolitan, operating without an orchestra or organist, uses about five reels of short subjects with every feature. Here the shorts are listed by name in each of the newspaper ads, but do not rate any extra publicity of any kind. The house usually tries to select one comedy, a musical short of some type, and a novelty. Robert Armstrong is manager.

Fox West Coast, at the Fox, seldom mention the short subjects in any way, except when they play a Mickey Mouse cartoon or a Laurel and Hardy comedy. Then this short gets mere "mention" in the ads, less than that accorded to Owen Sweeten and the Fox Orchestra. A lobby card and marquee sign is often given to Laurel and Hardy. Manager Lou Golden always gives a line in every ad to Fox Movietone News.

At Fox's Fifth Avenue Theatre, Fanchon-Marco stage revues are featured with the picture. Very few shorts are used by Manager Jim Clemmer, with the exception of a fashion reel and Fox Movietone news. The former is never listed in publicity—the latter always is mentioned. Whenever a noticeably bad feature plays the house, a short subject (usually Laurel and Hardy) is booked in and exploited. This happens only every two or three months.

Shorts Not Advertised

John Hamrick's two houses, the Music Box and Blue Mouse, usually use about four reels of shorts on every program. Formerly, these were listed as units on a complete bill, but for many months have received no newspaper advertising. An exception is the booking of a short subject such as Martinelli, or Ann Pennington's recent 2-reel color short. Such shorts as this get a brief line in the ads.

Local newspaper reviewers, with the exception of Harry Mills on the "Star," seldom mention a short by name when reviewing the complete show, but say something to the effect that: "A comedy and newsreel round out the program."

Publix's two houses draw from Paramount, Educational and United Artists shorts; Fox has Fox, Metro-Goldwyn-Mayer, Educational, Pathe; and Hamrick has Warner Brothers, Universal, Pathe and Columbia.

Tie Up With National Music Week

Opportunity for exhibitors to capitalize on musical shorts is offered during National Music Week, to be observed May 4 to 10. A number of companies have shorts particularly suitable for showing during the week, when a number of hook-ups will be available. One company which is stressing music week particularly is Pathe, which is centering attention on its Pathe-Americana songs and the Song Sketch series of the Pathe Audio Review.

Doom of Stage Shows Clinched By Short Films?

Los Angeles—Is the cutting down of presentations in theatres in various sections of the country due to sound pictures a permanent or transitory development?

Film men insist that the all-the-show-on-the-screen policy is one which has come to stay, but Michael Marco, head of Fanchon & Marco insists that the inroad made is only temporary. And he cites the addition of 15 weeks to the circuit's booking time in 1929 to back up his contention.

Sound offered a relief from labor troubles in many houses, he declares, and succeeded in eliminating the old type of vaudeville. While Fanchon & Marco were adding 15 weeks last year, 29 weeks were being added by other circuits, and what decrease there was in time for major circuits was a temporary decline due to the readjustments he says are being made in union troubles. Because it is bringing first grade vaudeville talent into films, sound will help rather than hurt vaudeville, Marco believes.

Libson Circuit In Cincy Plays Them Up in Ads

Cincinnati—Canvass of the situation as to handling short features here reveals that they are handled with the same meticulous attention and care as the feature, in the booking and advertising, as well as with a view of maintaining proper program balance.

William A. Clark, director of advertising and publicity for the Libson interests in Cincinnati, who books all the short features for the Libson-Heidingsfeld chain of houses says:

"We pay particular attention to the short feature, usually booking a clean, wholesome comedy or novelty, never as merely a program filler, but always with regard to the main feature in order to give the program proper balance.

"We are exceptionally careful in selection of our shorts, booking only the best of their respective kinds. In fact, I believe that I give this end of the booking as much serious thought and consideration as is done by others in booking the features. Such practice is reflected in the satisfaction which our patrons derive from our shows, and any extra time we spend in careful booking of our shorts is rewarded by patron interest and satisfaction, which, after all, are the best forms of advertising. Of course, we use newsreels in addition to comedies and novelties, but, in any event, our shorts are thoroughly advertised, the newspaper space alloted them being in proportion to the space occupied by the feature.

Gives Shorts a Play

"What I mean by that is, we do not condense announcements of short subjects into a small newspaper space at bottom of our feature advertisement, but play it up proportionately. Our patrons at the various houses have come to look for the shorts almost as much as the feature as an integral part of their film fare, and they are just as fussy, too. This is proved by the fact that the shorts are commented on both favorably and unfavorably, as the case may be, equally as much as is the feature. This is done by the public and reviewers alike. It, therefore, pays to handle the booking and presentation of the shorts properly, and not slight them."



"1812" The famous overture by the Russian composer Tschaikowsky. Known and played all over the world. United Artists brings it to the screen accompanied by a marvelous visual interpretation of the meaning of the composition—the invasion of Russia by Napoleon.



"WIZARD'S APPRENTICE"

Goethe's most celebrated poem is the theme for a thrilling musical drama depicting the attempts of a sorcerer's apprentice to imitate the magic arts of his absent master. Brooms, chairs, tables come to life in the weird settings designed by Wm. Cameron Menzies. Told to the fascinating music of the noted French composer Dukas.

"IRISH FANTASY" Victor Herbert at his best. In this composition he depicted the eviction of the Irish patriots from their homes, their fight for freedom and their victory. Donald Novis, the Irish tenor who sang in "Bulldog Drummond" is the principal singer. A great Big little Featurette.



"GLORIOUS VAMPS" This musical gem brings all the real vamps of history before you: Eve, Salome, Cleopatra, Delilah, Lucretia Borgia, Madame Pompadour, Carmen and to top it off the modern jazz girl.



THE APPETIZER OF YOUR PROGRAM

Given high praise by leading exhibitors wherever they have been shown, this series of smart featurettes was produced with one idea in mind—to give the public something different. Every short tells a complete story to an accompaniment of the world's greatest music played by Dr. Hugo Riesenfeld's famed seventy-piece orchestra. Songs, dialogue and dramatic sound effects are also included.

Comment on the first featurette — Exhibitor's Daily Review: "A gem in every sense."

UNITED ARTISTS

De Luxe Featurettes

Short Features Mean Nothing in the Life of Kansas City, Houston Showmen

Majority of First Runs in K.C. Run Stage Shows, Cartoons And Newsreels

Kansas City—Three of the five first run houses here use stage shows to support their pictures with only newsreels and cartoons added as a rule. However, the strictly picture houses, the Newman and the Royal, are paying more and more attention to short subjects as a vital part of their programs. Both theatres advertise shorts by titles in the newspapers in their Sunday and Thursdays ads, and both do special lobby advertising of the short subjects as well as of the features.

The principle used in the selection of shorts, according to E. S. C. Coppock, manager of the Royal, is the grouping of units with enough contrast to insure a balanced program. Most shorts are selected to add contrasting elements to the feature. In cases where a short is selected in line with the feature idea, it is generally used as a prologue.

Favor Use of Color

Color recently has been recognized as an element of relief. If the feature is all black and white, then a note of color in the shorts gives variety. Conversely, with a colored feature, black and white shorts are preferable. With a sad or serious feature, comedy relief by means of a cartoon immediately following the main picture, is a favorite method of obtaining balance, Coppock declares.

The number of shorts used depends, of course, upon the length of time left in the program after the feature's time is taken into account. Three shorts in addition to the newsreel is the number thought by many exhibitors to be ideal, but in the case of a long feature when there is time for only one short subject, it is generally conceded that a talking cartoon should be chosen, as the most universally popular short.

Some Illustrations

An analysis of the Royal's program for this week will illustrate. The feature picture was "Only the Brave," with Gary Cooper and Mary Brian, a serious picture with little scenery or comedy relief. Coppock booked along with this, to fill in the lacking elements, the Paramount talking scenic, "Wanderlust." The Paramount talking and singing act, "I Came First," was added to give the musical element, and a Pathe short, "Sixteen Sweeties," which is in reality a miniature musical comedy, was selected for the same purpose and because it is a "girl picture." The serious feature followed these, and immediately afterward an Oswald Cartoon, "Bowery Bimbos," is running for hilarious comedy reaction.

A similar policy of making short subjects balance with the features is followed in the suburban theatres in Kansas City, especially the de luxe houses. At the Palaza Theatre, located in the most exclusive residential district, the short subjects are given prominence in electric lights on the marquee.

(*Continued on page 62*)

Cutting Silents

While distributors are averse to discussing the situation, it is probable that the coming year will see gradual elimination of silent newsreels, by companies to make sound newsreels.

M-G-M's silent reel winds up on May 15, to be followed later by the Paramount and Fox silent newsreels.

These companies, it is said, feel that the production of silent reels, due to the speed with which silent houses are being eliminated, will not be profitable as the new year gets under way. Kinograms now is the only newsreel making a silent reel only. This firm has maintained its faith in the value of silent newsreels, figuring the mobility of the silent news forces compensates for the lack of sound. That company also feels that about 50 per cent of the theatres of the United States are unwired, and these offer an attractive outlet, together with bookings to be had in sound houses.

Short Features Ignored in Pitt's Leading Theatres

Pittsburgh—Leading theatres here are ignoring short subjects almost entirely. From contact with picture fans, many maintain that the theatres are making a big mistake by passing up the advertising and showing of good "shorts," and there is every reason to believe that sooner or later the local theatre moguls will realize their mistake.

Loew's Penn, presentation house, usually has a two reel comedy in the operating room which they use at the lunch and supper shows. These are never mentioned in the advertising. On rare occasions when they have a Charlie Chase or an "Our Gang," they make a mere mention in the advertising and carry the "short" through all shows, slicing a little time off each item, overture, organlogue, etc., to make room.

Not Advertised

The Stanley (presentation house) rarely plays a short subject, except on occasional weeks at the supper shows. These are never mentioned in the advertising.

Warner's Enright (presentation house) usually always shows about 200 feet of Pathe Review and quite often a Rice Sportlight. But these are never mentioned in the advertising.

All of the houses use a few hundred feet of newsreel.

Loew's Aldine and RKO's Sheridan Square are two straight picture houses which play well-rounded bills of features and shorts. The popularity of these houses, and the fan reaction towards the varied selection of shorts used therein, is proof that there are a great number of fans who prefer the short background to the stage presentations now in vogue.

Throw 'Em In as Fillers and Say Nothing, Is Creed Of Houston Exhibs

Houston, Tex.—Short reels are used merely as fillers in the two Houston theatres that play vaudeville, Loew's State and the Majestic. The shorts at these houses are never advertised, and when the program runs too long, one or two of the shorts are sacrificed.

"Our policy is vaudeville and feature pictures at popular prices," said Manager W. V. Taylor of Loew's State. "We give them the shorts and say nothing about it."

The theatre plays M-G-M features, Loew's vaudeville, Hal Roach comedies, and selected song novelties and "Silly Symphonies." The two reel comedy is not advertised, but is the last of the short reels to be sacrificed. This theatre plays the Laurel and Hardy comedies, admittedly above the average, according to Taylor, but does not advertise them.

The Majestic has a set program of four acts of vaudeville, feature picture, Movietone News and Aesop's Fables every other week as they are released. On week days the Majestic shows a serial, just now a Tarzan story. If the program demands a cut, the Fable, or its alternate, Sportlight, is sacrificed. The show is booked from the Dallas home office. Eddie Bremer is manager of the Majestic.

On the other hand, the Metropolitan and the Kirby, both Publix houses, advertise their short reels consistently, and stress the variety each week. Both theatres run a newsreel, a color scenic, a Vitaphone short act, and a two-reel comedy.

Booked on Feature

Short reels for the Metropolitan and the Kirby, both all-sound theatres, are booked by E. E. Collins, city manager of Publix theatres in Houston. He selects them with reference to his feature, bolstering the feature with a strong short reel program when needed, and always striving for the variety of a stage vaudeville program. The short reels are dressed up with colored light frames when the subject admits it, and in some instances "sound business" is used back stage, such as gun shots and drums and falling boxes, when the manager thinks the films need the added sound touches.

A soft rose light is thrown on the screen curtains at the close of each film and short reel, and the curtains dropped. As the rose light is irised out slowly and the letters "The Kirby, a Publix house presents," appear, the curtains are drawn. This perceptible pause between films serves to emphasize the short features, in the opinion of Mr. Collins.

The Horwitz subsequent run shows, Texan, Iris and Ritz, have a newsreel, a Vitaphone act or cartoon song, and a two-reel comedy.

These are not advertised, according to Will Horwitz, manager, unless the comedy is such that it overshadows the weak feature. Horwitz books the shorts himself, and endeavors to balance his program.

Previewed and Carefully Selected In Theatres In Atlanta And Baltimore

"Also a Comedy" Raises Cain When Used in Circuit Advertising

Atlanta—An advertising line that would be anathema today is "also a comedy."

The use of just that phrase some eight months ago nearly raised the roof off a big chain theatre office in New York. Word went forth in no uncertain terms that no comedy worthy of a place on the program of any theatre in that chain was "also a comedy." The least it should be to deserve a place on the program or a mention in the advertising was that it stand out proudly as some sort of comedy, entitled this or that, and featuring or starring so-and-so. The furore created by that careless line accomplished one fine result. It made a worthwhile sound comedy a definite entity.

The sound short subjects that lead in public favor in this immediate locality are lively two-reel comedies, song novelties and cartoons.

Short subjects now are receiving more emphasis in program construction and merchandising than they have enjoyed since the coming of the multiple-reel feature. The advent of sound and the elimination of stage shows in many de luxe theatres is responsible for this healthy situation. Chain theatres took the lead in bringing sound short subjects to the forefront and the independents have followed suit.

Important exhibitors in Atlanta and in all other leading cities and towns in this section are spending more time in the selection of their short subjects than in the choosing of features. By virtue of their film service contracts the matter of feature booking is not very flexible, most playing arrangement demanding dating of pictures either in order of their release or of their availability.

However, in the short subjects field there is considerable opportunity for selection and on this problem the more alert and successful theatre managers are concentrating serious attention.

3 Factors Considered

Three prime considerations govern the selection of short subjects—sound, color and comedy. While many of the larger sound theatres still retain their non-sync equipment, there is relatively small demand for silent shorts in the major theatres, with the single exception of the silent newsreel which still has draft. Color is playing an increasingly important part, and comedy is absolutely essential in the majority of sound shorts.

The Paramount, Atlanta's ace straight sound picture house, has long made a policy of advertising its short subjects. Not only are the shorts played up in newspaper advertisements and in the lobby, but in the marquee billing. Two-thirds of the screening time on each week's schedule is devoted to reviewing short subjects for future booking. Manager Robert E. Hicks frequently looks at from 12 to 20 shorts to select a possible two for balancing a given feature. It is his theory that a particular short subject might click 100 per cent in a properly constructed program and fall flat in a different set-up. By the same token, the feature picture loses much of its value if not intelligibly surrounded with appropriate shorts of definite entertainment value.

The same principle applies to the combination picture-and-vaudeville theatres, although in these houses there is less latitude for expression. Almost without exception the shorts chosen for such combination programs are selected for comedy value, the exception to that rule being when the feature picture itself abounds in comedy. So strongly has the idea of short subject advertising taken possession of theatre managers that even when the Sunday and daily newspaper ads must cover the feature picture and each separate vaudeville act they also include in proper proportion the titles, stars and often a descriptive line on the shorts.

The Fox Theatre, Atlanta's only picture-and-stage-unit house, started its career on Christmas Day with an excellent program that gave sound shorts an important place. The particular short which Manager R. T. Newton chose for the inaugural program was the Mickey Mouse cartoon, "Steamboat Willie." It made a tremendous hit and the Fox promptly signed for all the cartoons of that series.

Neighborhoods Boosting Shorts

This tendency to play up short subjects is by no means exclusive to the more important first run theatres. The Class B and C houses are following the same policy, and the neighborhood theatres, all of which depend upon juvenile patronage for matinee business, lay increasing stress on short subjects. The juveniles demand to be entertained and their idea of entertainment is comedy and more comedy.

The straight sound picture theatre stands to gain most or lose most through its short subject selection. Having neither vaudeville nor stage shows to bolster its program, the straight sound picture house must construct its program for 100 per cent entertainment value in pictures and sound accompaniment. And it is upon the building of these programs for variety and balance and the successful merchandising of the entire program to the public that theatre managers and major theatre executives are concentrating their efforts.

McNamee Clicking

Minneapolis—Record business being done by Universal's Newspaper Newsreel is reflected in the unprecedented number of houses in this territory using the newsreel. One hundred fifty Northwest theatres now are declared playing the newsreel, featuring Graham McNamee's newscasting. The situation here is being duplicated proportionately in other sections, it is stated.

Get as Much Attention as Full-Length Films in Baltimore

Baltimore—[illegible] plenty of attention to short features, using great care in the balancing of programs, and giving the short product a break in newspaper advertising.

While Howard Price Kingsmore, Loew's city manager in Baltimore, and Junior McGeehan, publicity and advertising representative of the Loew Baltimore houses, generally use about two-thirds of the space in their newspaper Sunday and Monday ads for the feature picture, the rest is given to advertising the Loew-Publix stage unit, each week and then if space permits the talking comedy, newsreel and music are mentioned.

In the newspaper space for Loew's Stanley, the added attractions are usually mentioned including a comedy, a song reel and the newsreel. Comedies featuring Laurel and Hardy appear to be the favorites with the Stanley audiences and with the Valencia or Parkway patrons afterwards. In the Valencia and Parkway ads, when space permits the added attractions are noted.

Previews All Short Features

Frank Price, Jr., manager of the Rivoli takes special pains to book his surrounding program just as he does with his features. He screens all acts and comedies if possible before running them and makes an endeavor to have his surrounding bill balance.

If the feature is a dramatic subject Price endeavors to place a comedy particulary with music and singing with it. Due to the length of "Under a Texas Moon," recently shown at that house, he had on the program, Giovanni Martinelli, tenor, singing the prison song from "Faust," Wallace Ford in "Absent Minded," an Aesop fable "Foolish Follies," and a Pathe Sound News.

Morris A. Mechanic, proprietor of the New theatre, has taken up the idea recently of placing the added attractions in his advertisements in the Sunday and Monday newspaper sections. Recently with "The Golden Calf," the short subject "Hunt the Tiger," was used with "Snapshots of Hollywood," "A Close Shave," and a Fox Movietone news. Audiences did not care so much for "Hunt the Tiger," it seemed over their heads. During the second week the added subjects were "Snapshots of Hollywood," Fox Movietone News and Robert Benchley in "Stewed, Fried and Boiled."

While the Metropolitan, managed by C. S. Langue, ran "Under a Texas Moon" simultaneously with the Rivoli, all the space in the newspaper advertisements was taken for the feature with only a line reading "Also Vitaphone Varieties" for the added subjects. This is not always the case with the Metropolitan, however, as sometimes the short features are advertised, particularly if they have a name like Ann Penington.

Used in Albany to Put Weak Features Over; Get Absent Treatment in L. A.

Big Los Angeles Circuit Houses Shy at Giving Ad Credit

Los Angeles—Try and find out what the supporting program is with the majority of features in the seven downtown first runs of Los Angeles—and take any particular week as an example. There are very few that give any advertising credit to short comedies, cartoons and novelties, and even the newsreel is forgotten except where circuit policy makes mention imperative.

All seven Los Angeles first runs are circuit-operated. Publix has the Paramount and United Artists; Fox West Coast controls Fox Criterion and Loew's State; the RKO and Orpheum are RKO houses, while Warners have their Downtown.

Too little attention is given to the short features on the various programs. United Artists and Paramount do give six point lines of various supporting subjects in their daily advertising with the United Artists also going in for sniping 24 sheet boards, marquee lights and lobby frames quite often.

Fox Criterion always sells Fox Movietone News in advertising, but other short subjects on the same program are generally ignored. The same applies to Loew's State, where the Fanchon-Marco stage units receive advertising and exploitation plugs consistently. The RKO theatre features a vaudeville show with any shorts ignored, while the Orpheum seldom gives talker comedies a tumble in advertising. Warner Downtown confines its advertising strictly to the feature attractions, regardless of the merit of any short features of definite drawing power they might be on the same bill.

The attitude of the first runs is reflected in subsequent runs. Little is done to build up comedies or other types of short subjects. They are merely booked and spotted in. Even a one sheet stand in the lobby is unusual. It's an event when a short is advertised in the marquee lights.

Insofar as West Coast Theatres are concerned, the only short features that get a play are the Laurel and Hardy comedies and the Mickey Mouse cartoons and, of course, Fox Movietone News.

Oklahoma City Theatres Get No Newspaper Plugs

Oklahoma City—Short features are not faring so well in Oklahoma City so far as plugging in newspaper advertising is concerned. The shorts have an added or "also run" line in the copy of the Publix houses, which include the Criterion, Capitol, Victoria and Ritz.

However, shorts are mere fillers in the local viewpoint and comedies seem to be preferred to cartoon subjects. The Folly mentions its comedies and newsreels in newspaper copy.

The Cause?

Existence of a price-exchanging agreement which would have placed some of the producer-circuits on the spot so far as payment for short feature product is concerned, led to invasion of the short product field by distributors which previously had concentrated on features, according to report. This led directly to overcrowding of the short product field, it is stated. The agreement is said to have been in writing and to have fallen into the hands of one of the big companies.

Comedy Shorts Are Preferred In Providence

Providence—Cognizant of the Public's ever-increasing demand for better and funnier shorts, Providence exhibitors are striving to outdo each other in booking the best to be had. Advertising from the three big downtown houses, Majestic, Loew's State and Victory, carries plenty of space devoted to short features exclusively. Many times the items are boxed and spotted in the corners. Charley Chase, Langdon, Laurel and Hardy, and "nut" comedies have proved big favorites, while the animated cartoons featuring barnyard actors are included on practically every program.

Managers here are of the opinion that comedy shorts are much more in demand than so-called educational, scenic and films of serious treatment.

Comedies and Cartoons Used

Most of the houses with their features bill at least one comedy, an animated cartoon and one or more newsreels. Loew's State as a rule runs a big feature with four short subjects and an organlogue. The RKO Victory is given to the policy of playing the feature to the skies and relying on shorts for comedy. This house, too, employs many musical shorts. The Majestic, for the past several weeks, has been booking double-features with the most likely box-office draw played up big. "The Green Goddess" and "She Couldn't Say No" recently played the same week. In addition, the theatre screens two or more shorts and a newsreel.

In Providence moviegoers demand good shorts and plenty of them. Failure to include a favorite in an ad may throw patronage to another house and care is given by all publicists here to bill the lesser features with as much care as the big cinema shot.

10 at Pathe Finished

Hollywood—With ten two-reel comedies already completed, Pathe production forces under John Flinn and Bill Woolfenden are well into the new schedule.

Short Features Cop Marquee Lights in Albany and Get Billing

Albany—Showmanship is aiding the short feature to exercise box office draw at local theatres. Exhibitors here realize that good shorts often compensate when the feature is not up to standard, and are taking advantage of that fact, plus adding to good features with well balanced shorts.

Comedies and cartoons are the preference of local theatre-goers, although all types of good short features find a welcome. The short is getting a break in newspaper advertising of all first runs, and in some instances are copping lights in the marquee.

Short features often serve to pull a weak feature over, states Charles H. Buckley, who operates three houses here. While he generally prefers comedies, these must have more than a single laugh to get over. A weak comedy often hurts a program nearly as much as a matter-of-fact feature, Buckley emphasizes. Cartoons, he says, are becoming better and are proving ideal additions to a program.

Says Shorts Are Improving

Charles Smakwitz is using real care in the booking and selling of shorts at the Warner houses under his direction. The short feature is given billing not only in the newspaper copy, but in lobby displays as well. He cites many occasions when the shorts were fully as entertaining as the feature.

"I always take the utmost trouble in booking my short features," said Smakwitz, "feeling that they are a very important part of the general program of entertainment. I believe that, of late, producers are giving more thought to shorts and that they are improving."

Shows Dominate Ads in St. Louis; Shorts Suffer

St. Louis—Only casual treatment is given to shorts in advertising of the first and subsequent runs here, despite the fact that the Ambassador is featuring two 30-minute newsreel shows daily. These shows are from 10:30 to 11:00 A. M., and from 5:20 to 5:50 P. M. These shows are not advertised very extensively.

In the first run houses newsreels are preferred to fill in the gap between the feature picture and the stage show or other spots in the program, but in the secondary houses, such as the Granada, the Shenandoah-Hipointe, Union and Lindell and other houses in the St. Louis Amusement Company group good comedies are handled regularly along with newsreels and cartoons. Purely novelty reels haven't much of a play except in the smaller neighborhood houses.

On the whole the secondary houses play their feature pictures in advertising, even to the trailers, while in the bigger houses the stage feature gets the play.

A COMEDY LANDSLIDE

Always a big jump ahead of the field, *Educational Pictures* are constantly meeting exhibitors' Short Feature requirements before they are expressed.

THE FILM DAILY'S exhibitor questionnaire on Short Features is an enlightening analysis of the effect of sound in this field. It is no accident, of course, that the showmen's preferences so thoroughly describe *Educational's* talking picture program of the last year.

For example, THE FILM DAILY asked exhibitors: *"What type of short feature in sound do you consider most popular and most important to your program?"*

"Comedies" received more than three times as many votes as the next most popular type.

And out of 72 sound pictures so far released by *Educational* 62 are two-reel talking comedies.

When exhibitors write like this, you know they have something to write *about:*

"Folks, it takes a plumber to do plumbing, a baker to bake and Educational to make comedies. I have run every Educational comedy made in silent and it looks as though I am going to run every Educational in sound. When they make better comedies than the Educationals I want to run them. We were compelled to hold this comedy (Lupino Lane's 'Fire Proof') over the third night as so many of our patrons wanted to see it the second time and I know they got more kick out of it seeing it twice. Recording on disc is excellent. If you are not running Educational all-talking comedies, your patrons are being slighted. Film, fine."

FRANK UJKA, Grand Theatre
Larimore, N. D. in Greater Amusements

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Omaha Theatres Give Ad Space To All Shorts

Omaha—Short subjects are an essential part of the program in local houses playing pictures only, but are bounced all around the projection room in the combination vaudeville and picture theatres, a survey of advertisements and managers' attitudes reveals.

Lionel Wasson, Paramount manager, is making the most of shorts by diligent handling of their possibilities. The house recently dropped Publix units and went all-sound.

"First, I consider the feature and build around it," Wasson says. "If it has lots of comedy, the rest of the program must be contrasted by use of a novelty or musical short, for instance. If the picture is weak, the short must have a strong name to maintain the balance. All ad copy includes names of shorts."

At the State, split week house, a comedy and song novelty are included on every program unless the feature is all comedy, Roy F. Felker, manager stated. "Never sacrifice a program due to the length of the feature," he said.

Inaugurating a new policy of vaudeville and pictures, the World will probably subordinate shorts to the rest of the program, according to Manager Richard Emig. At present they are included in advertising and used in every performance, he stated.

The Orpheum uses short subjects as fillers only due to the length of programs. A comedy or cartoon is sandwiched into the show once during the afternoon and again during the dinner hour, states Ralph W. Thayer, manager. Running time of shorts takes precedence over title or type, but they are not mentioned in ads.

Shorts Showing B. O. Strength in Portland, Ore.

Portland—Short features are making a splendid showing here, demonstrating real strength at the box office. As a consequence, they are getting a real break on advertising.

The Paramount plays up shorts heavily to bolster attendance, giving special stress to name subjects. The vaudeville following of various headliners is emphasized in the advertising of shorts in which such stars are to appear.

Comedies are the preference, but the song novelties and cartoons are popular. The Fox Broadway is scoring heavily with the Mickey Mouse sound cartoons, which will be continued, due to their strong and universal appeal. A kids' Mickey Mouse Club is helping to boom business for these subjects. The Laurel and Hardy comedies also attract business. Well-balanced programs are the aim at each Broadway show.

The RKO Orpheum has four acts of vaudeville and a feature picture only. At John Hamrick's Music Box, Vitaphone acts, comedy preferred, are quite popular. Oswald cartoons also are used at this house, which is the home of Warner features. The bulk of the advertising at the United Artists is on features. Comedies and Fox Movietone News are played up.



Three hundred "Eve. World" trucks like this one plug Universal's Talking Newsreel in New York.

Universal's Talking News Boosted by Posters in N.Y.

More than 1,000 posters printed in two and three sheet size are being used in a campaign on "The Universal Newspaper Newsreel" by "The New York Evening World," which sponsors the reel in Greater New York.

Six hundred posters are placed on the paper's 300 news wagons. These posters are eight feet long and three feet deep. The auto transports pick up the papers at its office in Park Row opposite the City Hall and carry them to every part of the city, to news stands, railway terminals and ferries.

Hundreds of these sheets are also posted on "The Evening World."

The World ties up its posters with the advertising in its columns in which it names the theatres running the newsreel with thir locations.

These advertisements run full pages and other sizes in its daily columns in its motion picture section and the Sunday rotogravure.

This campaign is being duplicated in other cities throughout the country, for Universal is now allied with 58 dailies in the United States and Canada.

Improved Shorts May Oust Vaude. in Mid-West

Chicago—Improved short features now available may result in ousting Publix and other vaudeville acts from Publix-Great States houses in the near future, it is reported here as a result of the change in policy at the Great States' Rockford at Rockford, Ill., which is supplanting the stage show with shorts.

The new policy went into effect last week and is to continue throughout the summer. If the all talkie without stage show proves itself during that time, the policy will be made permanent at the Rockford and may be introduced into other Great States' houses now using vaude acts. The Rockford has been a picture and vaude house for several years.

"This policy change would not have been possible several years ago," a Publix-Great States' official here commented. "The improved short product now available makes the experiment advisable."

Manager of Blue Mouse Gets 'Kick' Plugging Shorts

Tacoma—Local theatres always, in recent years, have been partial to shorts. This may have been because of an early start given through "The Tacoma News Tribune" dramatic columns, after the first good ones appeared as program balancers.

"The News Tribune" pointed out, early, the value of the short from various angles, the local exhibitors fell in line and there has been about as much attention to the shorts here as to the program picture.

The Fox organization has two houses in Tacoma, the Rialto being a bit more pretentious in size and clientele than the Colonial. So Managing Director Doug Kimberley plays his bookings of shorts against each other. If he has a heavy program picture at the Rialto and plays a comedy short against it, he robs his Colonial program so that he will have a symphony or something of that nature in the shorts, together with a cartoon or something lighter to offset.

Ned Edris, manager of the Blue Mouse, gets more "kick" out of calling attention to some particular one of his usual three or four shorts, than he does in the feature, as a regular thing.

At the RKO Pantages, where W. L. Fenney is manager, there is not much time for shorts due to the usually long vaudeville show with his picture.

Both Fox and Hamrick managers usually give some space to advertising shorts, and always do so on days where big space in the newspapers is used.

Newsreels Lead Shorts in Boston for Popularity

Boston—It is the newsreel which leads short subjects in popularity at Boston's ten first run theatres. The newsreel is given many times the amount of space alloted to other shorts.

Three out of the ten first runs are plugging their shorts, the State, Orpheum and Fenway. The other seven use shorts regularly, however.

At these latter theatres, the comedy or cartoon is eliminated when the feature is long. The Metropolitan does practically no advertising of its short subjects in the newspapers, but pays special attention to selection of shorts in order to achieve well-balanced programs.

Although shorts are used in the houses running vaudeville, little attention is paid to them. The two Keith houses here use shorts principally as fillers.

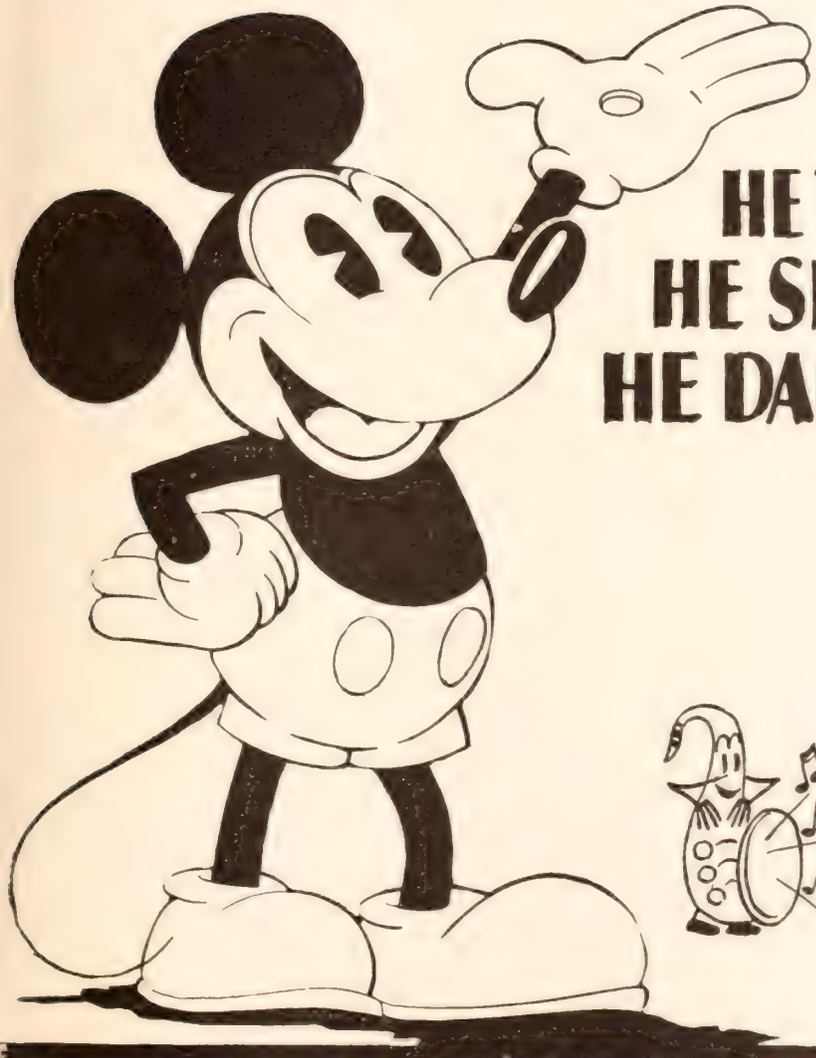
Shorts are featured at the State, which always provides a newsreel comedy and cartoon, says Assistant Manager J. M. Jones, with other shorts occasionally used.

No attempt is made to strengthen weak features by the use of shorts at any of the first runs, nor have shorts ever received more than one small line of mention in newspaper advertising.

At the present time, advertising space carried in all but the Sunday papers is so small as to practically preclude mention of anything but the feature titles and the stage show or vaudeville headliner.

THE FAMOUS DISNEY MICKEY MOUSE

Joins the COLUMBIA SHORT SUBJECT FAMILY!



HE TALKS!
HE SINGS!
HE DANCES!

Columbia VICTOR GEMS

SUPER short features that are the real class of the market. The greatest recording artists of the day, all outstanding box office names in a variety of entertainment.



KRAZY KAT

WHO now talks the language of the box-office. Not just a short, but the program feature

COLOR Sensations



AMAZING single real novelties, not only in sound, but with 100% natural colors added for the full value of entertainment.

Screen SNAPSHOTS



LET your audience see and hear Hollywood's favorite stars at work and at play. It is the magazine of filmdom, and the only one of its kind . . . a true box-office sensation.



Disney Silly Symphonies

The outstanding sensation of the short subject output. These cartoons are playing and replaying the best theatres in the country. They are featured on the marquees as the day's attraction.

COLUMBIA HAS THE SHORTS
BOOK THEM NOW!

COLUMBIA PICTURES

Short Feature Field in Precarious Position, Coast Producers Believe

In 7,000 Houses

Educational Talking Comedies are being used in 7,000 of the 10,000 wired theatres of the United States, the company declares. The firm has eight series of talking comedies, which are: the Mack Sennett, Jack White, Lloyd Hamilton, Lupino Lane, Coronet, Mermaid, Tuxedo and the Terry-Toons.

E. W. Hammons recently returned to New York from the Coast where he laid the groundwork for the company's 1930-31 schedule.

Newsreel Strides One of Season's Big Highlights

Phenomenal development of the sound newsreel has been a highlight of the current short subject season, with the steady improvements noted, indicating that this entertainment and news disseminating medium will attain new levels in 1930-31.

The advent of sound has proved a great impetus to newsreel growth, increasing the scope of activity of both sound and silent newsreels.

Since Lindbergh's trans-Atlantic flight, the newsreel has maintained its position as a box office attraction in theatres large and small. Future development, so far as individual companies is concerned, is to take different lines, some firms abandoning production of silent newsreels and concentrating on the sound newsreels, while others will retain their silent newsreel which will be extended in scope and further improved upon.

Among advances in newsreels during the last year have been the completion of the filming of the Byrd South Pole expedition by Paramount News; the bringing of world notables to the screen by Fox Movietone News; the round-the-world pictures of the Graf Zeppelin by M-G-M News; the introduction of color by Pathe Sound News; establishment and maintenance of the Embassy Newsreel theatre, New York, with Hearst Metrotone News, and the development of the Talking Reporter idea by Universal's Newsreel, issued in conjunction with key city newspapers.

Pathe's introduction of color in its newsreel several weeks ago, this week was followed with another color sequence. Indications are that color is to be made a regular feature of the newsreel.

Weinshenker Handling Shorts

Chicago—William Weinshenker, formerly manager of the Columbia exchange at Milwaukee, has been named short subject manager for Columbia here.

Comedy Makers Say Breaks Must Come If They Are To Keep Up Quality

Hollywood—The short subject market is in a rather precarious position today. Never as profitable a field as the production of features, comedy producers nevertheless are driving ahead patiently waiting for the breaks which are rightfully due them. Whether or not they will get those breaks depends entirely on a change of attitude by the operators of large theatre circuits.

Established producers of long standing have invested hundreds of thousands of dollars during the past eighteen months in the transition of production of silent comedies to talkers. They have overcome many obstacles. The entire structure of comedy making was changed overnight. Today some believe comedy producers have made more progress in their field with talking comedies than feature producers have progressed in the same period.

Negative Costs Jump

It is costing more money today to produce comedies than at any time previously. Regardless of this fact, comedy producers and distributors have found the circuit operators taking an attitude that "a short subject is a short subject no matter how good or bad, and after all it is only a filler." Where circuits book features on percentage, they nevertheless pay a flat price for short subjects and that flat price is low in proportion to the actual production cost of the pictures. No matter how outstanding a comedy may be the circuit refuses to pay any more for an outstanding comedy than for one of ordinary rating.

With this condition existing, the comedy producer says he cannot see his way clear to spending large sums of money on special pictures. As a result, he finds it absolutely necessary to keep within a certain budget which will allow him to break even in view of the present stand of the circuit operators on prices. One large circuit executive recently admitted that good short subjects are 40 per cent. of the drawing power on a program.

Lack Incentive, Studios Say

Comedy producers on the coast claim the circuits pay nothing like 40 per cent. of their film rental for the short subjects on any bill. It is also claimed that the smaller theatres and independent exhibitors have been very fair in their support of short comedies during the past year. The small exhibitor apportions his film price so that about 25 per cent of rentals are split up for the comedy, news reel and other short reels. In comparison to this, the large circuits seldom spend more than 5 per cent. of their total film rental for the short reels on the surrounding program, it is charged in studio circles.

One comedy producer of prominence states that the exhibitor—particularly the the large theatre circuits—must become short subjects conscious.

He claims that short subjects would increase at least 100 per cent. in quality if the producer had an incentive to put more money and laughs into those pictures through increased rentals from the first run houses.

The first steps to adjust conditions must come from the theatre circuits, he adds. Various comedy producers during the past year have made so called "short features" with players of drawing power and with costs double of the average comedy. Regardless of the large amount expended, the distributor found the chain booking this type of picture at no greater price than regular rentals for any type of comedy. As a consequence the producers have found it impossible under present conditions to get their money back on special comedies.

Back Musicians

Since its formation a few months ago, the Music Defense League, formed to protect against "the elimination of real music from the theatre," has passed the 2,000,000 mark, according to the American Federation of Musicians. The growth of sound pictures and consequent elimination from theatres of musicians led to organization of the defense league. A national newspaper advertising campaign against substitution of "robot music" in theatres has been waged for several months.

Shorts Stand on Own if Contract Clause Adopted

Short features will stand on their own, so far as sales to exhibitors are concerned, under a provision in the proposed form of contract now being negotiated by distributors with Allied States Ass'n and the M. P. T. O. A. The contract will carry a recommendation calling for the licensing of shorts without requiring licensing of features and vice versa.

The exception will be a requirement for booking of both shorts and features in complete service and long term franchise contract.

Segregation of shorts and features, so far as compulsion is concerned, was made a provision of the standard contract drafted at Chicago. It since has been embodied in the contract.

There have been various reports that distributors were insisting upon the booking of shorts, as a condition to the booking of features, but these have been denied persistently. Distributors say that as a matter of good business better terms sometimes can be offered to exhibitors who book both features and shorts, but that they have not sought to compel such bookings.

SENSATION

and

the biggest one in Motion Picture History

that's

GRAHAM McNAMEE

as the TALKING REPORTER *in the*

UNIVERSAL TALKING NEWSREEL

That's the only word for it!

When the Motion Picture Public selects the theatre it attends because of the Universal Newsreel—

When that Newsreel makes steady patrons—

Because—It has a real star, Graham McNamee, NATIONAL BROADCASTING COMPANY ACE, whose breath-taking talks on the day's news they want to hear.

Because—The events shown on the screen are the last word in up-to-the-minute news;

And when exhibitors, recognizing these facts, clamor for Universal Newsreel contracts—

That's nothing but a SENSATION.

Presented by CARL LAEMMLE. Produced under the supervision of Sam B. Jacobson. Recording by Victor Concert Orchestra, Rosario Bourdon Conducting

On FILM and DISC

By Special Arrangement With National Broadcasting Company

Vaudeville Out? Trend is Toward Straight Comedy

Hollywood—While matters are rather indefinite, the trend will be toward straight comedies, and away from vaudeville turns, in the short features to be produced for 1930-31 release.

Educational's program for the new season now is being whipped into shape. Jack White has gone East for conferences on the subject with Earle W. Hammons, company president.

Mack Sennett will contribute his regular quota of 30 two-reelers to the Educational program. In addition, he will make from three to five specials similar to the Hagen and Diegel golf comedy. The Sennett comedies will be limited in their slapstick, as Sennett intends to strive for sophisticated comedy during the coming year. Several of the Sennett comedies will be partly or wholly in color using Sennett's new color process.

Christie Marking Time

While no indication of the course of Christie has been given, other than the exclusive Motion Picture News report that a deal with Educational is likely, it is believed that Charles Christie will return from New York with a contract with Educational.

No plans for production have been made, as yet, following completion of Christie's Paramount contract, and until a deal is set there is not likely to be.

32 for Roach

Hal Roach will produce four series of eight each. This includes Our Gang, Charles Chase, Laurel and Hardy and the Roach star series.

Larry Darmour will produce a total of 36 for next season. He will continue with his various series such as: Mickey McGuire, Witwer and Darmour star series. He produced a total of 26 for the 1929-30 program.

Included in the new product for next season there will be Nat Ross' series of eight two reel talking comedies co-starring Chas. Murray and George Sydney for Universal release It is Ross' intention to present Murray and Sydney in two reelers similar to their former features where they were teamed.

Zion Meyers and Jules White are producing and directing a series of eight "all-barkie" comedies for M-G-M release. These boys made two originally for M-G-M, at least one of which has already been shown in New York. The idea is to have trained dogs act throughout each picture and then add human voices on the sound track.

All on the Screen

Exhibitors are returning to the policy of giving the public the entire show on the screen and are discarding divertissements in favor of quality short features, according to Phil Reisman, general sales manager of Pathe.



Phil Reisman

The company's short feature sales are running six months ahead of a year ago, states Reisman, who adds this emphasizes the revived demand for short product. The force already has closed 3,500 accounts on the 1930-31 lineup of two-reel comedies, single reels and newsreel, he says. Usually, he declares, it is October before such a total of contracts would be in on shorts.

Pathe recently completed a Pathe Scoop drive on current season's product, when record bookings were chalked up.

Columbia Adds Two Series to Shorts Program

Two new subjects will be added to Columbia's series of approximately 104 single-reel novelties scheduled for release during 1930-31. The schedule includes "Curiosities" and "Bits of Life," in addition to the Disney Silly Symphonies, Disney "Mickey Mouse" cartoons, "Krazy Kat" cartoons and "Talking Screen Snapshots." Each of the six series is either all-talking or synchronized. With the moving of the Krazy Kat studios to Hollywood, all the shorts will be produced on the coast.

The "Screen Snapshots" are entering their 11th year and continue to be released at the rate of one each two weeks. A master of ceremonies, drawn from stage and screen players, makes a personally conducted tour through filmland in each release.

"Mickey Mouse" cartoons produced at the Disney studios in Hollywood will have special exploitation in conjunction with the running of a comic strip of the same name in newspapers of the country and through organization of Mickey House clubs, which form a link between newspaper and theatre.

13 "Silly Symphonies" on List

"The Disney Silly Symphonies," which made their debut this year, will have their action accompanied by musical offerings. There are 13 "Silly Symphonies" scheduled.

"The Krazy Kat" cartoons will be made in Hollywood by the Winkler studios. Ben Harrison and Mannie Gould are at work lining up adventures for the educated feline and his associates.

Thirteen "Curiosities" are scheduled. Each will be elaborated upon through a talk, explaining the various sequences.

"Bits of Life" will be shown in 13 releases. This feature consists of a series of black outs enacted by stage, screen and radio players.

Ad-Vance Trailer Service Sets in 116 Subjects

One hundred sixteen subjects already comprise the 1930-31 output scheduled by Ad-Vance Trailer Service Corp. The firm, in addition, will continue to make and distribute silent and sound trailers. More subjects may be added to the schedule.

The short subject program will consist of three series: 52 Screen Synchro-Song Films, released at the rate of one a week; 52 Screen Masters of Ceremonies, released at the rate of one a week, and 12 Masters of Ceremony Carnival, released at the rate of one a month. In the Masters of Ceremony series, each artist will be featured in a series of four subjects. In the Masters of Ceremony Carnival, four artists will be featured in each subject.

Davis Working on Third

Hollywood—Having just finished "America or Bust" Frank Davis is at work on his third two-reel talking comedy for Pathe. It is called "A Royal Flush" and the cast includes Ethel Davis, Norma Leslie, Vincent Barnett, Von Brinken, Hugh Allan and Bessie Hill.

WARNER BROS.

EASTERN VITAPHONE STUDIOS

SAM SAX

PRODUCTION MANAGER

JACK WHITE
TALKING COMEDIES
are
BOX OFFICE

THEY'RE BUILT FOR YOUR PATRONS



Produced by
JACK WHITE COMEDY CORP.

Released by
EDUCATIONAL PICTURES

Test of Drawing Power of Shorts In K. C. Impends

Kansas City—Short features will have opportunity to demonstrate their drawing power this summer, when the Pantages will be operated on a straight picture policy, shorts being substituted for vaudeville. A similar move was successful over the Pantages circuit last year. Top has been cut to 25 cents from 50 cents, under the new policy.

Fifty cents has been top at the Pantages for several years. The price for the balcony up to a few months ago has been 30 cents. Recently balcony admissions were reduced to 25 cents with the result that the balcony was filled at all hours while the lower floor has been suffering.

Louis Sharninsky, manager, believes that a straight 25 cent policy will build up patronage. Vaudeville may be reinstated next fall.

District Winners Named

Chicago—District winners of cups in the courtesy sales drive staged recently by Pathe salesmen for Tom North, Van Buren special representative, are:

Jim Lewis, Kansas City; Doc Cook, Omaha; Sig Decker, Chicago; H. S. Dale, Minneapolis; Fred Strubank, Detroit; R. J. Baldwin, Milwaukee, and Nate Sandler, Des Moines. The cups were presented by Tom North to salesmen at the head of each district on the conclusion of the drive. The first three, in addition, received checks from Harry Lorch, division manager.

Brock Signs Comedy Team

Louis Brock, who has recently been placed in charge of short subject production in the East, has signed Clark and McCulloch to appear in his forthcoming "Headliners" series for Radio Pictures.

MONROE SHAFF
ASSISTANT PRODUCTION MANAGER
WARNER'S EASTERN VITAPHONE STUDIOS

E. B. DuPAR
CHIEF-CINEMATOGRAPHER
VITAPHONE EASTERN STUDIOS
Made 1st 100% Talking Picture
Also 2500 Shorts

De Moos Named Head of Pathe Sound News "Lab"

Charles DeMoos, veteran laboratory technician, has been placed in charge of the operations of the Pathe Sound News laboratories at Jersey City. DeMoos has been with Pathe for a year in charge of the News and Review negative developing plant in New York City. He was for many years in charge of the Paragon laboratories in Fort Lee, N. J.



Charles De Moos

De Moos was educated as a mechanical and chemical engineer in the technical schools of France. He is the inventor and designer of a number of motion picture devices.

Baltimore Exhibs Giving Short Features a Break

(Continued from page 49)

The general rule in Baltimore seems to be to judge the length of the feature and then if possible add a talking comedy and a newsreel and then fill in with a cartoon, a song film, an audio or silent review, a scenic or sportlight.

In some instances in Baltimore two features have been offered on a bill with a newsreel.

If the Little theatre, managed by H. G. Weinberg, has a particularly strong supporting subject such as the Einstein Theory of Relativity, or the Ufa astronomical film "Heavenly Bodies," mention is usually made in the advertisements. Careful attention is paid to the surrounding program.

The rule for "The Baltimore Sunday Sun" section is to short paragraphs concerning the added short films on the programs of first run houses, if the information is available in advance.

Newman Making Series of "Humanettes" for Radio

Hollywood—Frank Newman, former Kansas City and Coast exhibitor, is producing the series of 12 "Humanettes" which RKO will distribute on its 1930-31 program. Bert Levy, for a score of years in vaudevalle, is creator of the subjects, the nature of which RKO is keeping secret pending the first release. The initial subject has been completed and the second now is in work.

Vaude Time Is Cut

Seattle—New routing of the Radio-Keith-Orpheum vaudeville shows, with a split-week between Spokane and Tacoma, is the latest change to be made here by James Carrier, RKO division manager with local headquarters. The shows formerly played the Orpheum Theatre in each of these cities for seven days, but mediocre business because of small population and depressed commercial conditions have made it necessary to play only three days in each city, at least during the summer.

54 Shorts in 6 Series on Radio Line-up, 1930-31

Radio Pictures will release 54 subjects on its 1930-31 program of short features, according to Jerry Safron, general sales manager of short features.

Production will be divided between the East and West Coasts. In New York, Louis Brock will use the RCA Gramercy Studios for the production of 12 two-reel comedies. One series of six to be known as "The Headliners" series, will present W. C. Fields, "Follies" and "Vanities" comedian. Other stars are to be secured for the series. Mark Sandrich and Montie Brice have been signed as directors.

Larry Darmour Prod. will furnish 18 shorts from its Hollywood Studios, including six Mickey McGuire two reel comedies and a series of 12 two reel comedies featuring star names.

Twenty-four single reel novelties round out Radio's short product. Twelve one reel "Humanettes" and 12 animated cartoons are included in these groups.

Following is the detailed summary of Radio Pictures' short product lineup for the coming season:

Larry Darmour Prod.: Six Mickey McGuire two reel comedies; 12 two reel comedies with motion picture starring talent.

Louis Brock Prod.: Six two reel "Headliners" comedies; six two reel star comedies.

Single reel novelties: 12 "Humanettes"; 12 animated cartoons.

Carter Starts Second

Hollywood—Monte Carter has started work on his second production for Pathe. It is entitled "Two Eggs."

PHIL QUINN
ASSISTANT DIRECTOR
WARNER BROS.
VITAPHONE PRODUCTIONS
EASTERN STUDIOS

N. DEAN COLE
SOUND SUPERVISOR
WARNER BROS. EASTERN
VITAPHONE STUDIOS

ARTHUR HURLEY
DIRECTING
WARNER BROS.
EASTERN STUDIO

RAY FOSTER
CINEMATOGRAPHER
WARNER BROS.
VITAPHONE PRODUCTIONS
EASTERN STUDIOS

Vita. Varieties For Next Season To Number 400

Vitaphone Corp. will spend $2,500,000 on the production of Vitaphone Varieties during the season of 1930-31. The company says the exact number of short reel productions to be made has not been definitely determined, but it will approximate the 400 made during the 1929-30 season. They will be made at both East and West Coast studios, averaging seven or eight subjects a wek. Bryan Foy is director-in-chief of short-reel productions on the Coast and Murray Roth in the East.



Murray Roth

With two stages available at the Brooklyn studios, production in the East will be speeded up. For that purpose Roy Mack, who has been directing Vitaphone Varieties in Hollywood, has been brought to New York and assigned to Roth's production unit. The eastern writing staff has been augmented also and now includes Stanley Rauh, Homer Mason, Neville Fleeson, Walton Butterfield and Burnet Hershey.

26 Musicals in Color

A feature of the future productions is the series of 26 musical Vitaphone Varieties in Technicolor, a number of which have already been made under the direction of Roy Mack, Jack Haskell and Larry Ceballos. Among these will be "Girls We Remember," with the College Quartette, the Le Marcos, the Aherns, Mazie Mayfair and a chorus of 50 girls and boys, with Lotti Loder, "the girl from Vienna," in "Lonely Gigolo," with a large cast. Twelve of the one-reel Technicolor musical productions will feature the Vitaphone Kiddies, who have already been seen in "A Holiday in Storyland," "Bubbles" and other natural color short reel pictures.



Bryan Foy

The series of Potters comedies, from J. P. McEvoy's newspaper syndicated stories, will be continued until 12 have been produced. Coming numbers in this series, directed by Bryan Foy, are "The Potts in "Pa Gets a Vacation," "Big Money" and "Out for Game," Lucien Littlefield is featured.

Robert L. Ripley, whose cartoons of queer news events and oddities of all kinds, "Believe It or Not," are syndicated in 250 daily newspapers throughout the country, will make a series of Vitaphone Varieties novelties under the same title.

A contract has been signed with Lew Fields, for a series having a musical setting. The first will be "In the Good Old Summer Time."

A series told in rhyme and in dance will be made with George Hale staging dances.

Shorts Used as Fillers By Hamilton Chain

Hamilton, O.—John A. Hilwig, president of the Jewel Photoplay Co., operating houses in Hamilton, has this to say on short features:

"We do not pay a lot of attention to the shorts, but merely use them as program fillers, except in such cases where our feature happens to be weak, then we book in a much better short to balance the program. We have been using mostly comedies in addition to news reels, although we occasionally run in a novelty or two.

"However, my observation is that the novelty shorts are improving rapidly, in fact, much more so than the comedies, therefore, we may use more novelties in the future. We advertise the shorts, yes, but this advertising is what you might call incidental. In other words, our feature gets the major portion of the newspaper white space, and the short considerably less in proportion."

Colorart Compiling One Reel Travelogue Series

Hollywood—Colorart Synchrotone is compiling shots from its library of Technicolor subjects filed in various parts of the world, and plans to synchronize them with music and a descriptive talk, and release them as single reelers. The company plans to release 24 shorts for the new season, in addition to three features. The subjects were filmed in some 200 countries, the company claims. There are more than 100,000 feet of film in the library, it is stated.

Fox Completes Second

Hollywood—Wallace Fox has just completed his second comedy for Pathe, "Carnival Revue." The cast included T. Roy Barnes, Ruth Hiatt, Ray Hughes, Frank Sabini and Eddie Clark. Fox's first was "Hearts and Hoofs," western comedy. "Bill" Woolfenden is supervising Pathe

Pathe Schedules 578 Subjects on Year's Program

Hollywood—Pathe will release 578 short subjects, totaling 630 reels, in 1930-31. Comedy, news, cartoon, sport, travel, song, [illegible] complete line-up.



E. B. Derr

Two-reel comedies total 52 in the following eight brands: Checker, music and novelty; Manhattan, sophisticated farce; Melody, in which music will be featured; Campus, on college life; Follies, short revues; Rodeo, which will be western in idea and background; Rainbow, musical; and Whoopee musical comedies.

Newsreels — 256 — as follows: Pathe Sound News, 104 issues; Pathe Disc News, 52 issues; Pathe News, 104 issues.

Novelty reels with dialogue, special music and color—156—as follows: Pathe Audio Review, 52 issues and Pathe Disc Review, 52 issues. Silent novelty reel, Review, 52.

Animated cartoon comedies—52—as follows: Aesop's Sound Fables, 26 issues; Aesop's Silent Fables, 26 issues. Produced by the Van Beuren Corp.

Personal adventure pictures — 26 — released in the Vagabond Adventure series featuring Tom Terris. Produced by the Van Beuren Corp.

Sport reels—26—of the Grantland Rice Sportlights, produced by Jack Eaton for the Van Beuren Corp.

Song subjects, six releases of the Song Sketches, directed by Oscar Lund for the Van Beuren Corp.

(Continued on Page 62)

A....Homer Mason....SHORT
REPRESENTS
LAUGHTER....PLUS....PLOT
AND IS REMEMBERED....AFTER THE PATRON LEAVES THE THEATRE.

THAT COMBINATION ADDED UP TOTALS

$ BOX-OFFICE

— LOOK FOR —

"Room 909"
"Poor Fish"
"At Your Service"
"The Shell Game"
"Auto-Suggestion"
"Money Money Money"
"Come To Dinner"
"Married"
"Circumstantial Evidence"
"Just Hams"

WITH

WARNER BROS. EASTERN VITAPHONE STUDIOS
(UNDER SUPERVISION MURRAY ROTH)

Here's Proof That Shorts Are Getting Better; Build Up Your Show With Them

"Gym Jams"

(Vitaphone Varieties No. 965—1 Reel)

Real Headline Act

LEW MAYER is a real kingpin when it comes to juggling. He supplements this with a running line of chatter, which makes his almost-incredulous juggling ability, even more difficult. In this, he twirls Indian clubs in amazing manner, and then juggles several balls with a nonchalance and humorous twist that will make audiences gasp. Mayer's name should have draw, and this is worth extra billing. Running time, ten minutes.

Will give good balance to musical bill.

"His Bachelor Daddy"

(Universal-Talker—2 Reels)

Sunny Jim, Snapped Up

THE often-used—and much abused—domesticated comedy plot which has branded practically all of Sunny Jim's predecessors, has been changed for this. The switch is a welcome relief, and offers entertainment, light, but of a fair calibre with a particular appeal to the youngsters. Grownups with a fondness for kiddies will like it, too.

Sunny's uncle, a crabby old bachelor, hates babies. Young Jim is shipped to the uncle's home when his father leaves for Europe, causing headaches—and heartaches to the old gent. A pretended illness scares the uncle and breaks down further sales resistance. Running time, 20 minutes.

Strong feature, drama or comedy-drama, will go well.

"Eventually, But Not Now"

(RKO—2 Reels)

Plenty of Laughs

THIS carries loads of laughs and rates as a fine comedy, although it goes to extremes, so that the ending is silly. It's about a reformer, who tries to jail a traveling show company for alleged indecency. It opens on a train, where the company is practicing, to the chagrin of the "blue-nose." There are some fine comedy bits in the sequence where the ventriloquist scares the porter and reformer by making it appear that several dogs are talking. The reformer's audience walks out on him, so he gets the show troupe pinched. To prove its innocence, the company, dressed in sedate costumes, puts on a goody-goody show in court. The jurors want to know about jazz, and the gang puts it on, and how. Judge, jury and reformer succumb to the urge, and shake it up plenty. Running time, about 25 minutes.

Will provide comedy and musical balance for any bill.

Double Dose

Hollywood—Overhead in a studio:
"That star sure has got lots of IT, hasn't she?"
"Yes; and she's so stuck up now that she spells it with two I's."

"Audio Review No. 16"

(Pathe—Sound—1½ Reels)

Hits the Half-Way Mark

JUST in between. The jungle performance by marionettes is pleasing and scenic shots of Rome are okay, but the "Audio's Quartette" rendering "Sweet Alice Ben Bolt" in an old American setting flops miserably. Does not stack up with the average Audio. Running time, 12 minutes.

Divertissement for light-comedy feature.

"Sixteen Sweeties"

(Pathe—Musical—2 Reels)

Snappy Revue Number

HARRY DELMAR is the producer-director of this musical revue, which rates a place on any bill where material of this type clicks. Nothing sensational in the piece, Delmar satisfying with a steady round of snappy songs and dances, interspersed with comedy chatter from Bob Carney and others. Eddie Elkins officiated with the baton. Pleasing. Running time, 22 minutes.

Just the stuff for a feature built along dramatic lines.

"The Conquest of the Cascades"

(Gen. Elec. Co.—Synchronized)

Chaser Stuff

ROXY showed this, but the audience fidgeted. It's a combined scenic and animated diagram, showing the manner in which the Great Northern R. R. tunnell in Washington was constructed. Patrons who get a kick out of man's triumph over nature will like this. It has some fine scenery to recommended it.

"Alias the Bandit"

(Universal-Silent—2 Reels)

Stereotyped Western

THEY must be wild over westerns to go for this, the usual Bobbie Nelson shoot 'em up stuff. The kid is clever in a saddle and hits better than average as a western performer. We bet patrons at houses where this stuff is screened know every corner and tree in the backwoods used as the setting, because the locale never changes in any of the Nelson subjects. The kids will like it. Running time, 18 minutes.

Weak; needs strong feature support.

"Idle Chatter"

(Vitaphone Varieties No. 954—1 Reel)

Funny Stuff

LOU HOLTZ gets off a few good stories and a recitation which embodied tag lines of many familiar poems, songs and gags. It's a good subject, which can be depended upon for laughs. He appears in a stage monologue turn, and there are a couple of shots showing the audience reaction to his lingo. It's a well done subject. Running time nine minutes.

Good for musical bill or with heavy dramatic feature.

"Step Right Up"

(Universal-Silent—2 Reels)

Fair Comedy Stuff

DON'T take this too seriously. Just average clowning, featuring Sid Saylor, the country "boob" and his unconscious antics on a circut lot where the wise-guy performers ride him, and all because he has a big crush on the pretty stunt rider of the show. Sid, of course, gets the girl. Running time, 19 minutes.

There are some laughs in this, so stay away from straight comedy feature.

"They Go Boom"

(Roach—M-G-M—2 Reels)

Funny Stuff

LAUREL AND HARDY, that clever, comical duo in a light array of pure, unadulterated slapstick. They put it over with a bang. The gags are chiefly of an ancient vintage, but the team draws many hearty laughs! The yarn opens with a shot in their apartment, where Laurel does everything possible to doctor a serious cold and sneezing epidemic suffered by his teammate, Hardy. Of course, Laurel's intentions are good, but 20 minutes of clumsiness soon litter the room with wasted medicine, water, pillow-feathers and the like.

ALL STAR ATTRACTIONS FOR ALL THEATRES

SYNCHRO SONG FILMS

SMASHING CARTOON NOVELTY

Played by America's Leading Theatres

"I am in a position to state your songs are appreciated very much. They stand up wonderfully well, and receive more applause than some of the pictures for which we pay twice as much money."
S. H. Meinhold, LOEW'S, INC., New York.

THESE SHORTS MEAN $ $ $ $ $ $ $ $ AT YOUR BOX OFFICE

SCREEN MASTER OF CEREMONIES

One of the most intimate and original Talking Novelties produced.

"Your 'Screen Master of Ceremonies' are one of the greatest novelty Talking shorts I have ever seen." Embassy Theatre—Seattle, Wash.

SILENT AND TALKING TRAILER SERVICE
ANIMATED TRAILERS OF ALL DESCRIPTIONS

Ad-Vance Trailer Service Corp.
"AN INSTITUTION IN THE FILM INDUSTRY"
630 Ninth Avenue, N. Y. C.
CHICAGO: 845 So. Wabash Ave. LOS ANGELES: 1928 So. Vermont Ave.

Read 'Em and Reap, Here's the Lowdown On the Dessert for Your Feature Menu

although audience reaction in the house where this was caught was extremely favorable. Running time, 20 minutes.

A feature drama and a short reel with music and songs are just the thing for this.

"Station S-T-A-R, No. 9"

(Tiffany Talker—1 Reel)

Entertaining

THESE broadcasts from the studios are entertaining subjects containing a wealth of human interest material and some snappy gags and songs. Wesley Barry highlights this one, outlining his trials and tribulations in proving that he really has grown up. Bert Wheeler is the master of ceremonies, and adds some funny stuff. Running time, six minutes.

For any kind of bill.

"Websterian Nights"

(Vitaphone Varieties No. 998—1 Reel)

A Laugh-Getter

BEN RYAN and Harriet Lee are a couple of hardboiled mugs who stray into the library. Here they try to dope out a book to read, and wind up with the dictionary. Their twisted slants on words result in some funny gags and they get off a funny line which is amusing and which will get laughs. Running time, nine minutes.

Will round out musical show or where funny single reeler needed.

"Beethoven"

(FitzPatrick-Synchronized—1 Reel)

SOME highlights in the life of Beethoven and renditions of his famous works. A very interesting biographical and human interest study of the deaf composer, who lived in hopes that he some day would have his hearing restored that he might hear renditions of some of his works. Running time, eight minutes.

Very good for balancing comedy bill.

'Ben Bernie"

(Vitaphone Varieties, No. 958— Half Reel)

Good Band Act

THIS is a stage band act with a colorful setting. Ben Bernie injects a few good gags, and the band does its stuff in fine fashion. There is a silhouette interpretation of one of the numbers which helps, plus a fair song number. Running time, six minutes.

Spot in on bill needing music unit.

"The Head Man"

(Vitaphone Varieties, No. 990—1 Reel)

Has Few Laughs

HUGH O'CONNELL and Kitty Kelly in a henpecked husband skit. It opens with the couple honeymooning, and then shows a year later contrast, when the husband is continually on the spot. He tunes in on a radio program in which the announcer is telling about the tactics used by husbands in the Stone Age. Hubby falls asleep, and dreams he is lord of his own home through caveman methods. When he awakes, he attempts to put the theory into practice, but wifey crowns him. Running time, 10 minutes.

Where fair comedy can be counterbalanced by good musical program.

"Footnotes"

(Vitaphone Varieties No. 985—1 Reel)

Fair Musical Filler

A STAGE setting with a mammoth musical scale for a background is the best thing about this. Animated notes, a half dozen dancing girls, do a number that's different. The Page Sisters sing "Hello, Baby," with Helen Kane trills, and Oscar Grogan warbles a couple of numbers seated in the middle of musical insignia. Plugs for 5 minutes.

Fair filler on any kind of a bill.

Need a Trunk

Hollywood—Vanity cases have gone out of style, it is whispered, because no actress can find one large enough to contain her vanity

"Honolulu"

(Vitaphone Varieties No. 3808—1 Reel)

Ordinary Society Slush

IF YOUR program needs a short filler about a Gigolo who has a "way with the women," a wife of a stolid millionaire who is crazy about the lad, a hard-boiled cabaret dancer, then this is it. Moves fast enough, has a few laughs and ends with a tag as the solemn husband of the butterfly wife departs for Honolulu with the cabaret girl while the Gigolo looks on in astonishment. Noel Madison, Vera Marsh and Jess Kennedy do the work. Running time, 9 minutes.

Will do on program where the feature is exceptionally strong and doesn't need support.

"Western Whoopee"

(Pathe-Sound—1 Reel)

Don't Miss This One!

THE market is fairly flooded with good cartoon material—but you ain't seen nothing yet until you pipe this new opus just turned out of the animated studios of Van Beuren, their best to-date and one of the funniest cartoon subjects we have ever seen—bar none. Clever pen-and-ink animation is greatly enhanced by proficient musical synchronization. The gags are big laugh provokers from the flash of the main title until the end. A splendid job; book it! Running time, 7 minutes.

Splendid comedy entertainment to effectively offset heavy feature stuff of almost any type.

"Window Cleaners"

(Vitaphone Varieties No. 3008—1 Reel)

Above Average Patter

LOU BRICE and Neely Edwards put across a one-reel semi-thrilling song and patter act in this one. The action is laid on the window sills of an apartment spotted high above Times Square. The two boys render a cracked-tenor duet on what they see inside the windows which they wash. The scenes inside show two husbands making love to two wives but the domestic duets are mixed. The finale shows both couples at dinner. It keeps the audience happy. Runs 7 minutes.

Good as a buffer against a heavy feature picture.

"Fish, Fowl and Fun"

(Pathe-Talker—1 Reel)

Clean Sport Stuff

A GRANTLAND RICE "Sportlight," particularly appropriate for this season, when rifles are being oiled and primed, and the rust being cleared off fishing rods. Fine sports material with a backwoods setting for a lazy Florida hunting-fishing party. The amateurish portrayals by the campers slows the reel up in a few spots, although this same factor, on the other hand, lends an additional natural touch. The scenic spots picked are picturesque. Running time, 10 minutes.

Okay with a good feature Western, and a light musical short.

"Audio Review, No. 17"

(Pathe-Talker—1 Reel)

Solid Entertainment

INTERESTING entertainment, with a good steady pace throughout. The subject embraces four units: "Rough English Art," clever acrobatic dancing by a London quartet; "Two Story Pianos," in which a snappy pair of ivory ticklers pound out favorite tunes on two double-keyboard French pianos; "Jewels," J. P. Morgan's startling collection of rare and beautiful gems; and concluding with "Men of Dartmouth," the college song rendered by the Dartmouth glee club, well done. Running time, 17 minutes.

A pleasing mystery which might go well with either musical comedy feature material, or straight light comedy.

"Chills and Fever"

(Pathe-Talker—2 Reels)

Not Bad, and Not Good

A REHASH of everything that's ever been seen in a two-reel mystery-musical comedy, with only a bevy of pretty girls and unique costuming of the chorus the saving graces. Arch Heath directed. It's not all Archie's fault, because he just did not have the gag and story material which is needed to make a short of this type stand out from any other. Rate it as fair. Running time, 20 minutes.

"Firebugs"

(Talkertoon-Paramount—1 Reel)

Good Laugh Cartoon

SOME of the absurdities of this cartoon subject are good for plenty of laughs. It's one of the series produced by Max Fleischer. There is some funny business when the fire department is called to answer an alarm, and its efforts to induce the piano-playing fiend to escape, the burning building. Running time, six minutes.

Where light short is needed, this is O. K.

BRADLEY BARKER

DIRECTOR OF

PATHE and PHOTOCOLOR

SHORTS

MARK SANDRICH

DIRECTOR

R. K. O.

NOW PREPARING A SERIES WITH

CLARK and McCULLOUGH

Produced by

LOUIS BROCK

Pathe Primed to Shoot Colors in Sound Newsreel

Pathe Sound News is now equipped to picture, develop and deliver scenes in color at the same speed as with black and white films through the Pathe Coloratura process, states Terry Ramsaye.



Terry Ramsaye

This process is made possible by special developments in both negative and positive raw stock, made by the Dupont-Pathe laboratories working in cooperation with Pathe. All special filtering devices and complexities of prisms in the optical system have been eliminated, fitting the new Coloratura cameras for the hit-and-run methods and hasty operation necessary to the picturing of news.

The Coloratura process has been under the supervision of Stuart W. Webb and Terry Ramsaye. Pathe has a battery of Coloratura cameras in process of construction, according to Ramsaye, with certain modifications suggested by the experience of the units now in the field. The Coloratura process works in synchronism with the standard RCA Photophone recorders.

Coast Newsreel House

Hollywood—First newsreel theatre on the Coast is to be established under plans of Fox West Coast at the President, legit house, which is seeking the house for the purpose. The house now is playing stock.

Pathe Schedules 578 On 1930-31 Program

(*Continued from Page 59*)

Press humor—26 issues of Talking Topics of the Day—offering humor selected from the press of the world.

Concentrating on Coast

All of the 52 comedies on the Pathe 1930-31 schedule will be made on the Coast under supervision of E. B. Deer, executive vice-president in charge of production.

Two large stages are being devoted exclusively to the protection of comedies and $250,000 is being spent for a complete comedy village which will provide permanent exterior and interior sets. New sound projection rooms and executive offices are being rushed to completion for the comedy production.

Riesenfeld Chooses Title

Hollywood—"The Wizard's Apprentice" is the final title of the fourth United Artists' series of featurettes produced by Dr. Hugo Riesenfeld and William Cameron Menzies.

"U" Cutting Down On Short Output For New Season

Universal, which is cutting down on feature production this year, will have proportionately fewer short features as contrasted with other years. The exact number to be released has not yet been determined upon.

So far, the only series definitely set is the George Sidney-Charles Murray series.

K.C. Showmen Passing Up Possibilities in Shorts

(*Continued from Page 48*)

When the short does not warrant marquee billing, it is given space on the lobby cards.

According to "Breck" Fagin, manager of the Plaza, often an effort is made to secure the same program as was used when playing first run; that is, booking the same shorts that were used with the feature when the feature played down town, if the program was balanced properly.

A group of suburban houses here, known as "The Friendly Theatres," all operated by the Midland Circuit of Theatres, as a rule give the titles of the short subjects in the newspaper advertising.

Many theatres merely mention "Comedy" or "Newsreel" in the billing.

In summary, short subjects are increasing their popularity in Kansas City.

Real Aid for Selling Short to Public



At Left — The Pitch and Putt Rug, offered by Educational to de luxe houses for the staging of putting matches in the lobby, or for entertaining patrons while waiting for seats.

At Right—Another pastime, golf croquet, which theatres are finding an aid in putting over this comedy.



A high spot in exploitation of a short feature is being reached by theatres on "Match Play" in co-operation with Gordon S. White, head of Educational's advertising and publicity departments. A wide variety of special exploitation helps are available.

Producers Vary '29-'30 Shorts Widely In Efforts to Capture Playing Time

Abrams, Prod., Frank R.

SONG REELS

Brand	No. in Series	No. Reels
Abrams Song Reels	104	1

* * *

Ad-Vance Trailer Service

MUSICAL—SONG NOVELTIES

Brand	No. in Series	No. Reels
Cynchro Song Films	52	1
Master of Ceremonies Carnival Show. (Each subject featuring four masters of Ceremonies)	13	1
Master of Ceremonies. (One every week, including four subjects with Charlie Melson, Bennie Ross, Al Shayne, George Givot, Dan Healy, and others)	52	1

* * *

Artclass Pictures

COMEDIES

Brand	No. in Series	No. Reels
Artclass Comedies	12	2

* * *

Beacon Prod.

SERIALS

Brand	No. in Series	No. Reels
"Sentinel Light"	10	2
"After the Fog"	10	2

* * *

Bell Pictures

WESTERNS

Brand	No. in Series	No. Reels
Miscellaneous	6	2

* * *

Biophone

SONG CARTOONS

Brand	No. in Series	No. Reels
Bouncing Ball Songs	26	1

* * *

Bollman & Grant

CARTOONS

Brand	No. in Series	No. Reels
Whoopee Sketches	12	1

SCENICS

Brand	No. in Series	No. Reels
Sound Scenics	12	1

MUSICAL

Brand	No. in Series	No. Reels
Famous Overtures	26	1

* * *

Castle Films, Inc.

NOVELTIES

Brand	No. in Series	No. Reels
Color Novelties	6	1

* * *

Celebrity Pictures

CARTOONS

Brand	No. in Series	No. Reels
Flip, the Frog	12	1

* * *

Christina Prod.

COMEDIES

Brand	No. in Series	No. Reels
Our Kids	12	2
Don and Bill	12	2
Jack Coopers	12	2
Bobby Emmetts	12	2
Christinas	6	1

* * *

Columbia

CARTOONS

Brand	No. in Series	No. Reels
Mickey Mouse	13	1
Disney Silly Symphonies	13	1
Krazy Kat	13	1

NOVELTIES

Brand	No. in Series	No. Reels
Columbia-Victor Gems	26	1
Screen Snapshots	26	1
Curiosities	26	1
Photocolor Sensations	26	1

Al St. John Signed for Pathe Two-Reel Comedies

Al St. John has been signed by Pathe for two reel comedies. His first assignment is a featured role in "Two Eggs," musical comedy to be directed by Monte Carter. Besides St. John, the cast of "Two Eggs" includes Jimmy Aubrey, Billy Taft, Helen Patterson and Ernest Young.

Davis Prod., J. Charles

COMEDIES

Brand	No. in Series	No. Reels
Eldorado	26	2

NOVELTIES

Brand	No. in Series	No. Reels
Odds and Ends	26	1

Educational

COMEDIES

Brand	No. in Series	No. Reels
Mack Sennett Talking	50	2
Lloyd Hamilton Talking	12	2
Jack White Talking	10	2
Mermaid Talking	8	2
Lupino Lane Talking	4	2
Coronet Talking	6	2
Tuxedo Talking	6	2

CARTOONS, NOVELTIES AND SPECIALS

Brand	No. in Series	No. Reels
Terry-Toons	13	1
Lyman H. Howe's Hodge Podge	12	1
Sennett Talking Comedy, "MATCH PLAY"	1	2

NEWS REEL

Brand	No. in Series	No. Reels
Kinograms	104	—

* * *

Fashion Feature Studios

NOVELTIES

Brand	No. in Series	No. Reels
Fashion Feature Reels	36	1

* * *

FitzPatrick Pictures

SCENICS

Brand	No. in Series	No. Reels
Travel Talks	12	1

MUSICALS

Brand	No. in Series	No. Reels
Music Masters	13	1

NOVELTIES

Brand	No. in Series	No. Reels
American Holidays	12	1
Movie Horoscopes	12	1

* * *

Fox Film

COMEDIES

Brand	No. in Series	No. Reels
Clark & McCulloughs	4	—

NEWSREELS

Brand	No. in Series	No. Reels
Fox Movietone News	156	—
Fox News	156	—

Great Arts Pictures

NOVELTIES

Brand	No. in Series	No. Reels
Great Arts Novelties	12	2

ACTS

Brand	No. in Series	No. Reels
Series of musical, dramatic, dialogue featurettes	—	1

* * *

Internat'l Photoplay Dist.

MISCELLANEOUS

Brand	No. in Series	No. Reels
Series One	12	1
Series Two	5	2
Single subject	1	3

Mascot Pictures

SERIALS

Brand	No. in Series	No. Reels
"King of the Kongo"	10	2
Four other serials	10	2

* * *

M-G-M

COMEDIES

Brand	No. in Series	No. Reels
Laurel & Hardys	8	2
Roach-Charley Chase	8	2
Roach-Our Gangs	8	2
Roach-Harry Langdon	4	2
Roach-Our Gangs (Synchronized)	2	2
Roach-Laurel & Hardys (Synchronized)	2	2

MUSICAL REVUES

Brand	No. in Series	No. Reels
Colortone Revues (Starring Benny Rubin, Gus Edwards, Dodge Sisters, Brox Sisters Albertina Raasche Ballet, Cliff Edwards and others)	13	2

Brand	No. in Series	No. Reels

ACTS

Movietone Acts (Starring George Lyons, Lean & Mayfield, Georgie Price, Phil Spitalny, Van & Schenck, George Dewey Washington, Titta Ruffo, Madame Maria Kurenko, Keller Sisters & Lyons, Baltimore Trio, Clyde Doerr, Tom Waring, Earl & Bell, Duci de Kerekjarto, Aaronson's Commanders, Jimmy Hussey, Roy Evans, The Revellers, Walter C. Kelly and others)	2	1

NEWSREELS

Brand	No. in Series	No. Reels
Hearst Metrotone News	156	—
M-G-M & International News	156	—

* * *

Paramount

ACTS

Brand	No. in Series	No. Reels
Paramount Acts	52	1

SONG NUMBERS

Brand	No. in Series	No. Reels
Screen Songs	13	1

NEWSREEL

Brand	No. in Series	No. Reels
Paramount Sound News	156	—
Paramount Silent News	156	—

CARTOONS

Brand	No. in Series	No. Reels
Talkartoons	6	1

COMEDIES

Brand	No. in Series	No. Reels
Paramount Comedies	8	1
Christie Plays	24	2

* * *

Pathe

COMEDIES

Brand	No. in Series	No. Reels
LaMaze	8	2
Manhattan	6	2
Van Dyke	8	2
Clarence	8	2
Buck and Bubbles	6	2
Gene Austin	8	2
Melody	6	2
Aesop	8	2

NEWSREELS

Brand	No. in Series	No. Reels
Pathe Sound News	156	—
Pathe News	156	—
Pathe Daily News	156	—

SPORTS REELS

Brand	No. in Series	No. Reels
Grantland Rice Sportlights	9	1

NOVELTY REELS

Brand	No. in Series	No. Reels
Pathe Audio Review	52	1
Pathe Review	52	1
Talking Topics of the Day	28	1
Views of the Day	52	1
Pathe Hits Review	52	1

Cartoons Jump Forward in Bid for First Place; 12 Series on Market

ANIMATED CARTOONS

Brand	No. in Series	No Reels
Aesop Sound Fables	26	1
Aesop Fables	33	1

SERIALS (Silent)

Brand	No. in Series	No. Reels
"Queen of the Northwoods"	10	2
"The Black Book"	10	2

* * *

Photo Kinema

NOVELTIES

Brand	No. in Series	No. Reels
Edgar A. Guest Poems	12	1

* * *

R.K.O.

COMEDIES

Brand	No. in Series	No. Reels
RCA Shorts	13	2
Record Breakers	13	2
Mickey McGuires	13	2
RCA Marc Connellys	7	1

NOVELTIES

Brand	No. in Series	No. Reels
RCA Novelties	6	1

* * *

Gordon Sawyer Pictures

COMEDIES

Brand	No. in Series	No. Reels
Domestics	12	2
Musicals	6	2

* * *

Sound Pictures Dist.

MISCELLANEOUS

Brand	No. in Series	No. Reels
Series	34	1
Series	24	2

* * *

Tiffany Prod.

NOVELTIES AND MUSICALS

Brand	No. in Series	No. Reels
Color Symphonies	12	1
Voice of Hollywood	26	1

* * *

Ufa-Film

COMEDIES

Brand	No. in Series	No. Reels
Ufatones	12	1 & 2

NOVELTIES

Brand	No. in Series	No. Reels
Nature Studies	52	1

* * *

United Artists

MISCELLANEOUS

Titles	No. Reels
"Irish Fantasy"	1
"Wizard's Apprentice"	1
"Glorious Vamps"	1
"Overture of 1812"	1

* * *

Universal

COMEDIES

Brand	No. in Series	No. Reels
Arthur Lakes	10	2
Sid Saylors	10	2
Sunny Jims	10	2
All-Stars	6	2
Pat Rooneys	6	2
Benny Rubins	7	2
Reissues, Miscellaneous	26	1
George Sidney Comedy, single	1	1

WESTERNS

Brand	No. in Series	No. Reels
Pioneer Kids	13	2
All-Stars, Reissues	26	2
Northwest Mounteds	13	2

MUSICAL-COMEDY-DRAMAS

Brand	No. in Series	No. Reels
Sporting Youths	12	2

CARTOONS

Brand	No. in Series	No. Reels
Oswalds	26	1

NEWSREEL

Brand	No. in Series	No. Reels
Universal Newsreel	104	--

World Rights on Disney Cartoons for Columbia

World distribution of "The Disney Silly Symphonies" and "Mickey Mouse" cartoons for the coming season will be handled by Columbia, which this season has handled domestic distribution of "The Silly Symphonies" and distribution of "Mickey Mouse" in 13 territories. Walt Disney is creator of both series.

SERIALS

Brand	No. in Series	No. Reels
"Tarzan the Tiger"	15	2
"Ace of Scotland Yard"	10	2
"Jade Box"	10	2
"Lightning Express"	10	2
"Terry of the Times"	10	2

* * *

Vitaphone

COMEDIES

Release No. Titles

789—El Brendel & Fo Bert in "Beau Night."
780—Fred Ardath in "These Dry Days."
767—Harry Tate in "The Patent Office."
782—"The Outlaw In-Law."
807—"The Familiar Face," with Hugh O'Connell.
722-23—Willie & Eugene Howard in "The Music Makers."
803—"Sympathy."
838—"The Interview," with Hugh O'Connell.
839—"Just Like a Man."
862—Miller & Lyles in "They Know Their Groceries."
880—Eddie Green & Co. in "Sending a Wire."
885—Ann Codee & Frank Orth in "Music Hath Charms."
889—John T. Murray & Vivien Oakland in "The Hall of Injustice."
850—Frank Hunter & Co. in "Moving Day."
879—Miller & Lyles in "Harlem Nights."
895—"Dead or Alive," with Hugh O'Connell.
903—Fred Allen's Prize Playlets.
904-05—Bert Lahr in "Faint Heart."
915—Lang & Healey in "Who's Who."
3179-80—"Finders Keepers," with Helen Ferguson and John B. Litel.
3238-39—"The Flattering Word," with Harrison Ford.
3800—"The Head of the Family," with Little Billy.
3335—"For Sale," with Gregory Ratoff.
3636—"Stimulation," with Johnny Arthur.
897-98—"In the Nick of Time," with Sidney Toler & Dorothy Hall.
921-22—Robert Emmett Keane & Claire Whitney in "Room 909."
923—Miller & Lyles in "The Midnight Lodge."
926-27—James Barton in "The Under Dog."
930-31—Eddie Buzzell in "Hello Thar!"
934—"The Letter Box."
936—Ann Codee and Frank Orth in "Imagine My Embarrassment."
3679—"Revival Day," with Slim Timblin.
3674-75—"Poor Aubrey," with Franklin Pangborn.
3680—"The Maid's Night Out," with Bobby Watson.
3681-82—"More Sinned Against Than Usual," with Chas. B. Middleton and Charlotte Merriam.
947—Edgar Bergen in "The Operation."
3800-1—The Potters in "Getting a Raise," with Lucien Littlefield.
3825—"Letters," with Pauline Garon, Natalie Moorhead and William B. Davidson.
961—"Money, Money, Money," with Homer Mason and Marguerite Keeler.
3883—"Surprise," with Tom Dugan and Barbara Leonard.
3727-28—The Potters in "At Home," with Lucien Littlefield.
3881-82—The Potters in "Done in Oil," with Lucien Littlefield.
963-4—Eddie Buzzell in "Keeping Company."
967—"The Bubble Party."
969—Chester Conklin in "The Master Sweeper."
973—"Absent Minded," with Wallace Ford.
978—"Find the Woman," with Hugh O'Connell.
983—Anne Codee and Frank Orth in "Taking Ways."
3668—"The Window Cleaners," with Neely Edwards & Lew Brice.
3676—"—And Wife," with Frank Davis & Vernice Elliott.
3942-43—"Reno or Bust," with Franklin Pangborn and Bernice Elliott.
3972—Johnny Arthur in "Paper Hanging."
3873—"Who Pays," with John T. Murray & Vivien Oakland.
3900—"She Who Gets S'apped," with Tom Dugan.
3983-84—The Potters in "Pa Gets a Vacation," with Lucien Littlefield.
990—"The Head Man," with Hugh O'Connell.
3988—"Ducking Duty," with Heinie Conklin and Kewpie Morgan.
987—"Nile Green," with Helen Broderick and Lester Crawford.
980—"Two Rounds of Love," with James Rennie and Jean Dixon.
988—"At Your Service," with Jessie Royce Landis, William Halligan, George Blackwood.
4009-10—The Potters in "Big Money," with Lucien Littlefield.
999—"The Cave Club," with Marjorie Leach, Ethel Merman, Frank Pierlot.

TECHNICOLOR FLASHES

3869—"Dance of the Paper Dolls."
3279—"A Spanish Fiesta," with Roberto Guzman.
3836—Alice Gentle in a scene from "Carmen."
3841-42—Ann Pennington in "Hello Baby."
3719—"And How," with Ann Greenway.
3720—"The Jazz Rehearsal."
3824—"A Holiday in Storyland," with the Vitaphone Kiddies.
3850—"The Sultan's Jester."
3753—"Contrary Mary," with Bobby Watson.
3278—"The Military Post," with Roberto Guzman.
3829—"The South Sea Pearl," with Gaston Glass.
3895-96—"Evolution of the Dance," with Lupino Lane.
3897—"Holland."
3898—"Bubbles," with the Vitaphone Kiddies.
3899—"The Japanese Bowl."
3931—Lotti Loder in "Lonely Gigolo."
3989—"Shakespeare was Right."
3826—"The Wedding of Jack and Jill," with the Vitaphone Kiddies."
3880—"Only the Girl."

FLASHES

818—The All-Girl Revue.
811—"The Gay Nineties."
815—Charles C. Peterson, the Billiard Champion of Fancy Shots.
840—"The Big Paraders."
875—Dave Apollon & His Russian Stars.
851—"Marching Home," with Douglas Stanbury and His Veterans.
878—"The Kiddies' Kabaret."
884—"Shake It Up," with Eddie Moran and Beth Challis.
907—Fred Keating in "Illusions."
3640—"The Barber Shop Chord."
914—"Low Down, a Birds-Eye View of Harlem."
3375—"Minstrel Days" (Colored).
3761—Georges Carpentier in "Naughty But Nice."
955—"The Love Boat," with Herman Timberg.
965—Lou Mayor in "Gym-Jams."
968—Lobo, the Dog of Dogs, with Clarence Moore.
3849—"What a Life."
979—Milton C. Work, International bridge authority.
985—"Footnots," with Oscar Grogan.
989—"Desert Thrills," with Edwin Bartlett.

SKETCHES

Comedy skits, monologues, duologues, novelties, etc., mostly with songs.

816—Ray and Dot Dean in "He's a Devil."
819—Frank X Silk, "The Man About Town."
824—Dooley & Sales in "Dooley's the Name."
828—Harry Fox and His Six American Beauties.
829—Harry Fox and Bee Curtis in "The Fox and the Bee."
754-55—Harry Tate in "Motoring."
778-79—Harry Tate in "Selling a Car."
834—"The Opry House."
835—Billy "Swede" Hall & Co. in "Hilda."
841—Georgie Price in "Don't Get Nervous."
842—James J. Corbett and Neil O'Brien.
845—Edison & Gregory in "Two College Nuts."
847—Kraft & Lamont in "Rarin' to Go."
826—Mel Klee in "The Prince of Wails."
849—John T. Murray & Vivien Oakland in "Satires."
867—Hurst & Vogt in "Before the Bar."
821—Bert Wheeler in "Small Timers."
866—Anderson & Graves in "Fishing Around."
873—William Halligan & Mary Mulhern in "Somewhere in Jersey."
882—Roger Williams in "Moments of Mimicry."
883—Clifford & Marion in "Just Dumb."
891—Burns & Allen in "Lamb Chops."
833—Ann Butler & Jay Brennan in "You Don't Know the Half of It."
901—Jans and Whalen in "Two Good Boys Gone Wrong."
920—Fisher & Hurst in "Apartment Hunting."
929—Summers & Hunt in "Some Pumpkins."
937—Billy & Elsa Newell in "Then and Now."
941—Barry & Whitledge in "Jest for a While."
945—Billy Lytell and Tom Fant in "Two of a Kind."
946—Jack McLallen & Sarah in "Oh Sarah."
939—Joe Frisco in "The Benefit."
951—Joe May & Dorothy Oaks in "A Perfect Understanding."
952—Will & Gladys Abern in "On the Rancho."
3816—Jack Buchanan in "The Glee Quartette."
954—Lou Holtz in "Idle Chatter."
966—Sylvia Clark in "Seeing Sarah Off."
972—Waite Hoyt & J. Fred Coots in "A Battery of Songs."
970—Betty & Jerry Browne in "Let's Elope."
977—Lionel "Mike" Ames in "The Varsity Vamp."
998—Ryan & Lee, "Websterian Students."

VOCAL

809—Baby Rose Marie.
810—"Oklahoma" Bob Albright & His Rodeo Do Flappers.
817—Kate Smith, "The Songbird of the South."
813—Guy Robertson in "High Water."
825—Cora Green, the Famous Creole Singer.
846—Frances Shelley and The Four Eton Boys.
805—Mme. Frances Alda, "The Last Rose of Summer," and "Birth of Morn."
869—Grace Johnston & The Indiana Five.
863—Nan Halperin, America's Favorite Satirist.
874—Coletta Ryan & Duke Yellman in "Songology."
876—Guido Ciccolini & Eric Zardo.

(*Continued on page 70*)

High and Low On Music Row

IF some of the songwriters feel that they must have California atmosphere to produce great songs, all they'll have to do is go to 799 Seventh Ave., take the elevator to the third floor, turn to the right, then to the left and enter the new Robbins professional department, patterned after the modern Californian villa. This is the culmination of an idea which Jack Robbins fostered for two years. "Should I reveal exactly how I feel?" Certainly. That it is the coziest, nookiest and most modern music house in the country.

* * *

Elmore White, formerly professional manager for DeSylva, Brown & Henderson, Inc., has resigned to become general manager for Davis, Coots & Engel, Inc. Elmore, who is one of the most popular men in songland, has already started off with a bang with a new song by Benny Davis and Freddy Coots entitled "Sharing." Other songs on the Davis, Coots & Engel catalogue which look good are "The Kiss That Made a Fool of Me," "Flappers on Parade," "Y'Oughta Know," "Blue Eyes" and "Why" from the musical comedy "Sons o' Guns."

* * *

Bob Mellin, Chicago Remick manager, is using a clever stunt in bringing a new Remick song before the public. Every day the office force must wear fresh daisies, while every one who visits the office is given a daisy. Well, if you can't guess the title of the song it's "Telling It to the Daisies," written by Joe Young and Harry Warren. Sprinkled among this firm's theme songs are a few popular tunes which show great promise. They are "Reminiscing," written by Edgar Leslie and Harry Warren, "There You Are," by Mort Dixon and Rube Bloom, and "Absence Makes the Heart Grow Fonder," by Sam Lewis, Joe Young and Harry Warren.

* * *

The Boulton Expedition, sent by the American Museum of Natural History, has returned with phonograph records of African Bantu melodies. Latest reports do not contain any information as to whether or not movie magnates are attempting to sign the writers on the dotted lines.

* * *

Charles Bayha, formerly with Shapiro-Bernstein, has accepted an offer from Pat Flaherty to become band and orchestra manager for the Red Star Music Co. Charlie has made quite a reputation for himself as the "man who can get more plugs in one night than anyone else in the business."

* * *

E. B. Marks Music Co. have just published a ballad called "Somewhere in Life's Green Pastures," which is another "Vagabond" type of song that seems to click these days. The number was written by Harrison G. Smith and Benjamin H. Garrison.

* * *

Harms will publish the songs synchronized in the Radio picture, "The Cuckoos," featuring Bert Wheeler, Bob Woolsey and Dorothy Lee. The entire score, written by Bert Kalmar and Harry Ruby, include: "I Love You So Much," "Wherever You Are," "All Alone Monday," "Dancing the Devil Away" and "Oh, How We Love Our Alma Mater." Harms has been granted permission to release "What Is This Thing Called Love?" from "Wake Up and Dream."

* * *

Despite offers to shake the dust of Broadway for Holywood, Billy Jerome, who wrote hits when you and I were young, intends to stay in the East. "There is only one Broadway and it's here," he says.

PINCUS.

M-G-M Constructs Music Building At W. C. Studios

Hollywood—What is claimed to be the largest music department set up provided by producers has been completed on the M-G-M lot. The new building, which contains over 7,000 square feet, will house the arrangers, orchestra conductors, librarians and permanent singing and dancing choruses of the company. Also included in the new building are 31 offices, 3 vocal rehearsal halls, 2 individual audition rooms, a lounging room, a projection room especially designed for the perfect reproduction of music and a music library.

The song writing staff, which includes Arthur Freed, Herbert Stothart, Clifford Grey, Roy Turk, Fred Ahlert, Dorothy Fields, Jimmy McHugh, Fred Fisher, Howard Johnson, Reggie Montgomery, Andy Rice, J. Russell Robinson, George Waggoner and George Ward, will continue to work in the five bungalows on the M-G-M lot. They want privacy!

Gus Edwards Launches Stage and Screen School

Hollywood—Gus Edwards' Stage and Screen Institute, which the discoverer of proteges has had under consideration for over a year, will be launched immediately upon his return to Hollywood from a tour over the R-K-O Circuit. Edwards' plans call for establishing a school in Hollywood for the purpose of developing stage and screen talent in youngsters who give promise of future ability.

Band Competition

Indianapolis—For the first time in months, this city has the choice this week of two theatres where stage bands are offered. They are the Indiana, as usual, and the Circle, under the same management, which will present a special attraction during the week with Paul Spor in charge of the Charlie Davis band. The United States Indian Reservation band is playing at the Indiana.

Huff Again at Organ

Indianapolis—Lester Huff, Indianapolis organist who has been absent from local theatres since November, has been added to the personnel of the Circle theatre. The Circle organ has been silent virtually since the advent of talking pictures. He will present patrons with weekly organ solos. Huff left the city last November for New York, where he appeared at the Paradise theatre.

Lavin Named Manager

Pat Flaherty, general manager and vice-president of Red Star Music Co., states that Jack Lavin, who for the past six years was associated with Villa-Moret, is now Chicago manager of the Red Star Music Co., with headquarters in the Woods Theatre Building. Martha Young Lavin, formerly with J. W. Jenkins, has been appointed assistant to Jack Lavin.

Before the "Mike" In N. Y. Studios

JOE FRISCO, [illegible] the Benefit," scored [illegible] niest ever made, has recently completed another rib-tickler, "The Song Plugger," at the Eastern Vitaphone studios. In the cast are Wynn Talbert's Orchestra, Leo Donnelly, Harry Brooks, Arthur Leonard, Milt Francis, Josephine Williams, Margery McKay, Sid Garry and Val Sherry.

* * *

No, Oscar, it wasn't the balmy spring weather that brought the frisky squirrels out to bask in the sunshine out Flatbush way. Well, since you coax me, I'll tell. 'Twas Jim McWilliams, the nut vaudevillian, who strayed away from the keeper long enough to make a Vitaphone short entitled "Grand Uproar," a burlesque on grand opera and political speeches.

* * *

Ray Foster, camera man at the Warner Brooklyn plant, claims that the daily mileage he travels to and from work, totaled for a year, would take him to China and back. You'd better figure it out again, Ray, because we find that you travel a total of 9,000 miles. That means that you'd be left stranded in the middle of the Pacific Ocean, on your way back. Why don't you head for the Bronx and you'll be sure to get back home?

* * *

Lee Morse, radio and recording artist of the "blues" type of songs, has finished a musical sketch, "The Song Racket," under Murray Roth's direction. Murray, you know, is an old-time songwriter himself.

* * *

Ben Listengart, who is known about town as Abe Meyer's Good Man Friday, leaves this week for a trip to California. Ben scored "Hunting Tigers in India," "Across the World With Mr. and Mrs. Martin Johnson" and "Simba." You won't find any wild animals there, Ben.

* * *

In last week's column we erroneously stated that Johnny Green wrote the scores for "Queen High," which is now in production at the Paramount Long Island studios. Johnny really orchestrated the musical scores, which were written by Ralph Rainger, Arthur Schwartz, Henry Souvain and E. Y. Harburg. Sorry.

* * *

During intervals in the shooting of "Queen High," Ginger Rogers, who has the feminine lead, perched herself on the studio piano and gave an impromptu bit of entertainment a la Helen Morgan.

* * *

Lulu McConnell, in a short entitled "Neighborly Neighbors," gives a fine impression on how the game of bridge should NOT be played. Ray Cozine directed this one, which had the staff bursting with silent laughter. This is not a gag, but the folks had to muffle their laughter because of the microphones.

* * *

Under Mort Blumenstock's direction, "Mother Goose Parade," a one-reel short, was completed last week at the Paramount Long Island studios. The cast included about a score of talented children who could sing, dance, [illegible] Ethel Waters and felt perfectly at home under the mike. Three of the kiddies showed so much promise that they were selected to play in "Skippy," which is scheduled to be filmed soon.

* * *

[illegible] next picture, came over to give the studio the once-over and get acquainted.

THE STUDIO SLEUTH

Indiana Showmen Fighting Against Daylight Saving

South Bend, Ind.—Opposing the adoption of daylight saving time here this year, the managements of fourteen local theatres have addressed letters to members of the city council, urging them to refrain from adoption of the fast time schedule.

The city council has no formal proposal before it with reference to daylight saving time. Last year it adopted a resolution for daylight time after local banks, manufacturing companies and business institutions had made known their intention of adopting a fast time schedule whether it was enforced by ordinance or not. Some of the councilmen, it is understood, would prefer to delay a decision on this question. One proposal has been to place the question on the ballots at the spring primary.

Goshen Decides At Public Hearing

Goshen, Ind.—Whether this town will have daylight saving depends largely on what other cities in this section do. Last summer Goshen adopted daylight saving time for the first time in a number of years. Last fall a referendum was carried by a small majority for daylight saving. The question on which the voters expressed their opinion, however, was that the city should adopt daylight saving time in the event daylight saving carried in neighboring cities. A similar referendum was defeated in Elkhart by a fair majority. A public hearing on the question will be held April 21 in the council chambers.

Goldberg Heads Popular Amusement Co. in Omaha

Omaha—Three former officers of the World Realty Co., who sold their chain of local and outstate theatres to Publix several months ago, have organized the Popular Amusement Company of Omaha, Inc., with a capitalization of $25,000.

The officers of the new company are Harry L. Goldberg, Jules W. Rachman and I. B. Zimman. Goldberg recently severed connections with Publix after serving as division manager here for six months.

Planning to build up a downtown chain of second-run houses, the new company is wiring the Moon and Muse theatres to open soon at 15 cents. Other neighborhood houses will also be acquired, it was stated.

Directing War Spy Story

Hollywood—Roy J. Pomeroy will direct Earl Derr Biggers' war spy story, "Inside the Lines," as his first picture for RKO. Betty Compson and Ralph Forbes will play the leads.

To Film Serb Retreat

Belgrade—The Adria Film Company has begun production of a sound film featuring the retreat of the Serbian troops in 1915. The military authorities have put troops at the company's disposal.

"What's in a Name?"

Here's the why many important picture and legit stellar lights found it advisable to change their names before hitting the trail for stardom, as recited by Sid Skolsky:

Michael Arlen had to start life as Kouyoumdjian. Luis Antonio Damaso de Alonzo is now known as Gilbert Roland. Joan Crawford left home to make good as Billie Cassin, and when she played in Ziegfeld's "Follies" she called herself Lucille LeSueur. Evelyn Brent was Billy Riggs, which isn't bad when you learn that Guadalupe Villa Lobos is now Lupe Velez.

Claire Windsor is ritzy for Ola Kronk. Eddie Dowling's full name is Eddie Dowling Goucher. Francine Larrimore was born as Francine LaRemee. Claudette Colbert was originally known as Miss Chauchoion. Dennis King's real tag is Dennis Pratt. Gertrude Lawrence is from the family called Klasen. Ina Claire is the daughter of Joseph Fagan. Olga Petrova was born with the simple name of Muriel Harding.

Anita Page is really Miss Pomares. Lillian Bonny became popular as Billie Dove and Mary Brian is Louise Byrdie Dantzler. Colleen Moore first hit Hollywood as Katherine Morrison. Richard Carlton Brimmer found Richard Dix more to his liking and Marie Koenig changed her name to Mae Murray. Ramon Novarro was Ramon Sammaneigos and Pola Negri was Apolloni Achlupez. Gwen Lee was Gwen LePinski. Mack Sennett even changed his. He started out as Walter Terry.

Marcus Buys 4 In Indiana; Seen As Chain Nucleus

Indianapolis—The purchase of four theatres here—the Alamo, Cozy, Regent and Gaiety—has brought to light the formation of a new chain of houses. They were taken over by M. Marcus, of Fort Wayne, who for the past ten years has been operator of the Quimby chain in Fort Wayne. In closing the deal with the former owner, Jean Marks, Mr. Marcus announced that he is planning to make the four houses the nucleus of a large chain in this city. The purchase price was not made public.

British Theatregoers Pay $30,000,000 in Taxes

London—It is reported that theatres in Great Britain and Ireland contributed roughly 6,000,000 pounds (about $30,000,000) last year to the treasury in entertainments tax. The sum paid to the treasury on this account from picture houses for the four months of last year, April to July, inclusive, was 1,926,682 pounds, which was equivalent, roughly, to 6,000,000 pounds a year. The fact that the picture public paid this vast sum was one more proof of the immense hold the cinema has on the British public, it was claimed.

Bowman Rejoins Columbia

Al Bowman will manage Columbia's branch office at Detroit, succeeding Jack Young. Bowman was with the company two years ago.

Columbia has named J. A. Kraker successor to W. E. Weinshenker, who resigned as manager in Milwaukee a week ago.

Ministers Win Ohio Fight On Sunday Movies

Portsmouth, O.—Court of Appeals has affirmed the Common Pleas Court in a mandamus action brought by ministers to compel the police chief to arrest movie managers. Two managers have been arrested weekly under the state laws for more than a year, and fined $50 and costs each under city ordinance. The police chief contends the fines should go into the city's coffers and not to the state, but ministers thought otherwise. This, it is believed, will end the long drawn out Sunday fight.

Dickinson Wins "Blue" Fight in Two More Towns

Kansas City—Sunday openings have been won in two towns where theatres belonging to Glen W. Dickinson Enterprises are operating. Sponsored by the Dickinson organization, a vote was taken in Hiawatha, Kans., last week, with the result that Sunday shows won by a 161 majority.

In Trenton, Mo., the Dickinson theatre, with the aid of an independent theatre owner, influenced the council to remove the ordinance.

An attempt to open theatres in Independence, Kans., last Sunday was stopped by the law.

Dickinson operates in 20 towns in Kansas and Missouri. In the last eight months, five of those towns have permitted Sunday openings.

Victories in Iowa

Des Moines—Sunday movies won some victories in the recent elections in Iowa towns. At Bloomfield the Sunday movie proposition received a 208 majority with 1,088 votes cast. Gowrie, Iowa, voting on the question, defeated the Sunday show, 485 voters casting a decision of 282 for and 199 against. Sigourney held a hot election and turned out a vote of 633 for the Sunday show and 400 against. At Garner, although the election was not legally binding upon it, the city council decided to abide by the voters' wishes by enacting an ordinance permitting the Sunday shows as soon as the sound equipment is installed at the theatre. The Sunday shows won by a large margin.

A Nebraska Landslide

David City, Neb.—Sunday movies were approved by a 3 to 1 vote of the town, with 1,080 of the 1,200 registered voters casting ballots.

Lose in Hiawatha

Hiawatha, Kan.—Sunday shows lost here by a vote of 846 to 485.

Rejected by Voters

Auburn, Neb.—The question of Sunday movies was voted down by a count of 662 to 572.

Win by Close Margin

Ashland, Neb.—Sunday shows won here in a town election by a margin of 39 votes.

Censor Repeal Bill Killed by N. Y. Legislature

Albany—Efforts to kill censorship in this state have flopped again. There was so little interest exhibited in the Post bill, calling for the repeal of censorship, that it died in committee.

The same held true of the Swartz and Nathanson bills relative to the licensing of projectionists. There was considerable opposition from projectionists throughout the state to the Swartz bill, so the introducer decided that it would be better not to attempt to bring it to a vote during the closing hours of the session.

There was no bill passed during the session which would relieve exhibitors throughout the state of the provisions of daylight saving, which becomes effective quite generally throughout New York state the last Sunday of this month.

There was less than a half dozen bills introduced of interest to the industry, and of these one single bill managed to pass both houses, and has gone to the Governor for final approval. This sole measure provides that motion picture machine operators shall be given twenty-four consecutive hours of rest in each calendar week.

Lobby Entertainment

South Bend, Ind.—Harry L. Davidson, manager of the Colfax, tried out a stunt this week which proved popular. Lester & Hoat, entertainers from Chicago, were presented at the theatre, but instead of playing on the stage, played in the lobby, presenting late song hits.

Booth Kills Woman

A Negress was killed when the projection booth in the Renaissance, New York, fell upon her as she was entering the theatre. Twenty-two others were injured in a stampede to get out of the house. The alertness of the two projectionists in turning off the electric current prevented a possible fire, city officials said.

Five Weeks for German Film

"Because I Loved You," the first all-German talker, broke the run record at the 55th St. Playhouse, New York, with a five-week play.

He-Man Stuff

Chicago—An office manager at one of the local exchanges is wearing a wound stripe as a result of an argument with an indie over the latter's refusal to give up an unpaid for picture to a pick-up man. The exhib defied the conventions by running the picture in spite of instructions to the contrary from the exchange man, and then, when called to task, defended his action by invading the exchange and socking the office manager. Aftermath is the exhib will have plenty of difficulty in booking pictures without a deposit or its equivalent in the future, local bookers declare.

Television Broadcast In Successful N. J. Test

Jersey City, N. J.—Television broadcasting has been effected on a large scale here. In a demonstration arranged by the local chamber of commerce, Mayor Frank Hague and other notables were pictured and their voices reproduced by two radio stations. Sound and vision were received simultaneously and transmitted to the separate stations, which put them on the air, the Jenkins radiovisor being used for receiving. Dr. Lee De Forest predicted for television an equal perfection with radio.

Goetz Sells Rights

Charles S. Goetz, president of States Cinema Production Corp., has sold territorial rights of his "The Woman Who Was Forgotten," to Michael J. Levinson of Philadelphia, distributing in Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia.

Falk Transferred

Milwaukee—The state division of Fox's Wisconsin theatres has been augmented by the appointment Louis A. Falk, formerly manager of the circuit's Oshkosh theatres, to this department. He will be assisted in this work by Stanley Segelbaum. Homer Gill remains as head of the division, with offices in this city.

Kids Present; Chicago Judge Bans Party Girl

Chicago—Because children were present when he attended a showing of Tiffany's "The Party Girl," Judge Lindsay of the Superior Court has dissolved an injunction which he had issued restraining the police from molesting exhibitors of the picture. Performances of the film in three local theatres were ordered cancelled.

In placing the judicial ban on the picture, the court said:

"I went to the theatre last night to judge its merits and I found a number of children witnessing the show. I have seen worse films from a moral standpoint, but minors were not admitted to them."

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Victor Subsidiary and New Screen Unit on Charter List

Filing of incorporation papers at Dover, Del., by the Victor Animatograph Corp., non-theatrical motion picture subsidiary of the Victor Co., and at Albany, N. Y. by the new Natural Vision Projection Screen Corp., highlight the current batch of corporate activities in Eastern states.

Other Delaware charters filed include those of Midland Theatres, Inc., Dewayne Studios, Inc., photographers, and Colortone Pictures of America, Inc., organized to make color pictures.

In New Jersey, Fox formed Fox Theatres, Inc., to operate at Riverside.

New York, as usual, witnessed the greatest activity, authorities at Albany granting charters to the following, which are listed with attorneys' names:

Lobbyphone Co., sound devices, by Berger & Block, 217 Broadway, N. Y.; Maya Artcrafts, E. Haas, 16 Court St., Brooklyn; Raymond Productions, M. Winkler, 1440 Broadway, N. Y.; Breinlinger Amusement & Realty Corp., E. Flatow St., Bronx; Laurelton Amusement Co., M. M. Alpert, 2 Lafayette St., N. Y.; Independent Operating Corp., Schechter & Lotsch, 12 E. 41st St., N. Y.; Fox-Schless Neon Light & Sign Corp., M. H. Shapiro, 220 Broadway, N. Y.; Municipal Talkies M. Pictures, M. M. Cowen, 16 Court St., Brooklyn; Walter Tupper Jones Corp., S. Klaus, 120 Broadway, N. Y.; Flynn & Lee, Attorney's Albany Service, 299 Broadway, N. Y.; Ho-Bear Amusement Co., A. I. Horn, 302 Broadway, N. Y.

Fox Studios Rush Work on Next Year's Productions

Hollywood—A production schedule calling for the completion by Sept 15 of half of the 52 features on the Fox $22,000,000 program for next season was announced by James R. Grainger, general sales manager. Some of them have gone into production, the first, "Common Clay," nearing completion under the direction of Victor Fleming.

Lionel's Luck

Ottawa—On two successive days the automobile of Lionel Mortimer, orchestra conductor at B. F. Keith's, was stolen during performances, being recovered both times in suburbs. Mortimer is in the market for a car that can be taken into the theatre.

Arliss Doubles House Par With Intake of $17,500

(Continued from page 36)

business next to the leading feature.

"GREEN GODDESS" (Warner)
PARAMOUNT—(1700), 7 days, 25c-35c-50c-65c. **Other attractions:** Para. sound news, "Frivolities Revue," Herbie Koch organ, Para. novelty ("Hot Dog"); Pathe audio revue, Para. comedy ("Sunday Morning"); Para. comedy ("His Honor, the Mayor"). **Gross:** $17,250. **Rating:** 200%.

"HELL'S HARBOR (U.A.)
DES MOINES—(1600), 7 days, 25c-35c-50c-65c. **Other attractions:** Columbia comedy ("Mad House"); Vita. act ("Joe Frisco"); Para. news. **Gross:** $5.800. **Rating:** 90%.

"RICH PEOPLE" (Pathe)
ORPHEUM—(2000), 4 days, 25c-50c. **Other attractions:** Pathe news, Pathe Revue, RKO vaud. **Gross:** $7,300. **Rating:** 100%.
M P News Merrill

"SUCH MEN ARE DANGEROUS" (Fox)
ORPHEUM—(2000), 3 days, 25c-50c. **Other attractions:** Pathe news, Pathe Revue, RKO vaud. **Gross:** $8,500. **Rating:** 110%.

"PARTY GIRL" (Tiffany-Stahl)
STRAND—(1100), 4 days, 20c-30c. **Other attractions:** "U." comedy ("Bachelor Daddies"), "U." sound news, MGM comedy ("On Easy Street"). **Gross:** $4,800. **Rating:** 95%.

"THE WOMAN RACKET"
STRAND—(1100), 3 days, 20c-30c. **Other attractions:** Pathe sound news, MGM act ("Carver Band"), Para. comedy ("Home Edition"). **Gross:** $5,000. **Rating:** 100%.

Para., Columbia Films in Tie for Top Boston Honors

(Continued from page 36)

"Harmony at Home", and entire good vaudeville, Keith Albee; "Benson Murder Case," public revue and special music, Metropolitan; "Under a Texas Moon," Uptown and Olympia; "Clancy in Wall Street," Fenway and Scollay; "General Crack," Repertory; "Free and Easy," State; "Girl Said No," Loew's Orpheum; "Song o' My Heart," Majestic.

"LADIES OF LEISURE" (Col.)
KEITH MEMORIAL—(2,900), 30c-65c, 7 days. **Other attractions:** Cartoon, Sportlight, Pathe news. **Gross:** $27,000. **Rating:** 125%.

"HARMONY AT HOME" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Douglas Leavitt and Ruth Lockwood, Bob Ripa and other vaudeville; comedy, Pathe news, Sportlight. **Gross:** $21,000. **Rating:** 115%.

"BENSON MURDER CASE" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Borah Minevitch and Harmonica Gang, Publix revue. **Gross:** $37,500. **Rating:** 125%.

"HIDE OUT" (Universal)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Cartoon, Universal talker news. **Gross:** $5,700. **Rating:** 105%.

"CLANCY IN WALL STREET" (S. R.)
SCOLLAY—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, Paramount news. **Gross:** $14,000. **Rating:** 105%.

"UNDER A TEXAS MOON" (W. B.)
UPTOWN—(2,000), 35c-$1, 7 days. **Other attractions:** Paramount news. **Gross:** $11,500. **Rating:** 100%.
OLYMPIA—Playing day and date with Uptown.—(2,500), 25c-60c, 7 days. **Other attractions:** Paramount news. **Gross:** $15,500. **Rating:** 110%.

"GENERAL CRACK" (W. B.)
REPERTORY—(1,200), 35c-75c, 7 days. **Gross:** $6,500. **Rating:** 110%.

"FREE AND EASY" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Laurel-Hardy comedy, Hearst-Metrotone news. **Gross:** $23,500. **Rating** :120%.

"GIRL SAID NO" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, special dance contest, Hearst Metrotone news. **Gross:** $23,000. **Rating:** 115%.

"SONG O' MY HEART" (Fox)
MAJESTIC—(1,550), 50c-$2, 7 days. **Gross:** $10,000. **Rating:** 100%. (Fourth week as road show.)

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THEATRE Construction

PALESTINE, Tex.—W. Scott Dunne, architect of Dallas, is drawing the plans for a $50,000 house to be constructed here by the R. & R. Circuit.

EL PASO, Tex.—The Plaza will be this city's newest movie house. It will be operated by Dent Theatres, Inc. Contracts have been let to H. T. Ponsford & Sons.

AUBURN, Cal.—According to advices received from T. & D., Jr. Enterprises, that company plans to erect a theatre here.

TYLER, Tex.—W. M. Shields is erecting a new 600 seat theatre in opposition to Publix.

WALDRON, Ark.—John H. Forrester, Jr., is planning to build a house near here.

BURLINGTON, Vt.—Mowll & Rand, Boston architects, have completed plans for the new theatre to be built here by John T. Flynn in connection with the Publix Circuit.

MEMPHIS, Tenn.—Construction work has started on the $75,000 theatre being built by Sam H. Myar.

HELENA, Ark.—Bids have been opened for the new Paramount.

PELLA, Ia.—J. P. Cline contemplates the erection of a $20,000 house.

TUCSON, Ariz.—The new Fox has opened here.

WEST UNION, O.—Architect W. P. Ridenour of Portsmouth has been retained to draw plans for a $20,000 theatre building.

FT. WORTH, Tex.—The Hollywood is nearing completion and will open in the near future.

SANTA FE, N. M.—Nathan Salmon is to build a 1,500 seat house here, to be of Spanish design. The name will be chosen in a public contest. Bowler Bros. of Los Angeles are the architects.

CANTON, Tex.—Toss & West will erect a new theatre here in the near future.

WOLFEBORO, N. H.—Ansel Sanborn is erecting a new theatre, to be opened late in May.

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Marathons in Theatres Banned in Indianapolis

Indianapolis—Theatre managers will not be permitted to stage marathon dances to augment business and interest, according to a city ordinance just passed. The ordinance becomes effective May 1 and will not interfere with a marathon now in its last stages and being held by an American Legion post. The ordinance interprets an endurance dance as one lasting more than twelve hours and provides a penalty of not less than $25, nor more than $200 fine, and imprisonment not to exceed 180 days.

Gets Disc Distribution

Cleveland—Independent Pictures, Inc., has acquired the Ohio and Kentucky distribution of the Royal Amplitone sound reproducer. This is a sound on film device with disc attachment.

Battle Over Stock Results in New Unit

Salem, Mass.—Members of the stock company at the Empire notified the company that the season would be cut short and the show discontinued. Members of the company, after a conference with theatre owners, organized their own corporation and are continuing the stock shows, sharing in the net with fairly good results. Salem has presented stock for more years than any other city in Mass.

New Virginia Company

Petersburg, Va.—Kaus' United Shows Inc., of Disputanta, Va., has been chartered to engage in the amusement business and to conduct shows and carnivals in this state. The authorized maximum capital stock is $15,000. Joseph E. Kaus is president.

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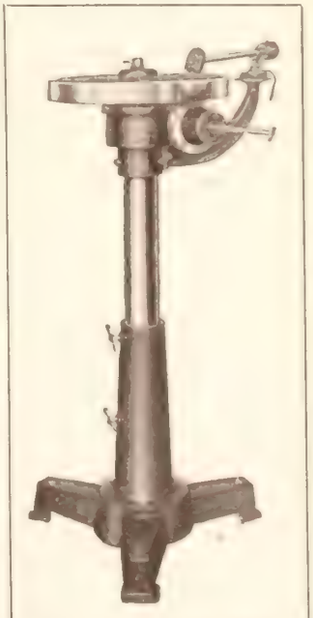
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Double Tax on Music Confronts Canadian Exhibs

Toronto—Canadian exhibitors will be subject to a double music tax when the Rinfret amendments to the Canadian copyright act are adopted by the House of Commons.

Under the revised law, both the Authors and Composers Association of the United States and the British Performing Rights Society will be able to levy an annual tax for royalties. The former will impose a 10-cent seat tax while the Performing Rights Society makes its assessment on the basis of receipts.

Examples are given of the manner in which the exhibitors will be hit by the dual taxation. A theatre having 2,500 seats would have to pay approximately $1,000 per year all told, $250 going to the copyright wielders in the States.

Edits Byrd Films

Julian Johnson, Paramount associate producer, has arrived in New York ready to edit twenty miles of film taken by Joseph T. Rucker and Willard VanderVeer, cameramen who accompanied Rear Admiral Richard E. Byrd on the South Pole expedition.

M-G-M Signs Pollard

Hollywood—Harry Pollard, for years with Universal, has been signed by M-G-M.

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Where the Money Goes

Washington.—William Klein, battling for defeat of the Vestal bill, now under consideration by the House Committee on Patents, recited the following royalty payments made to authors, to show that producers receive financial consideration only after authors have been paid huge sums for their contribution to a stage play:

"Desert Song," $573,000; "The Student Prince," $410,000; "Blossom Time," $595,000; "Good News," $402,000; "Potash and Perlmutter," $378,285; "The Trial of Mary Dugan," $312,650; "Broadway," $300,000; "The Bat," $300,000; "The Green Hat," $236,411; "Friendly Enemies," $232,331; and "New Moon," 262,000. He named about 20 other plays for which the royalties ranged from $35,000 to $181,000.

New Bill Would Destroy Legit Field, Charged

Washington—Complete destruction of the spoken drama and of the entire legit industry if the House even "attempts to pass" the Vestal bill (H.R. 6990) for revision of the copyright law, was predicted by William Klein, of New York, counsel for Shubert Theatrical Enterprises, in a fiery plea before the House Committee on Patents, which now is considering the measure.

The bill, Klein said, would take from the stage producers "their birthright"—the motion picture and talking picture rights in plays—which, he claimed, have superseded the stock company rights, previously profitable to the producers but now practically worthless. The divisibility provisions, he contended, would have this effect.

Automatic Copyrights Provided

The bill provides for "automatic copyrights," the rights vesting in the author when the work is completed, without registration or other action by the author, and provides that the copyright shall be divisible so that the author may sell separately the film magazine serial, stage, radio and other rights.

Klein stated that if Congress is interested in preserving the drama, now is the time to consider the problem. He said the composers, through the Dramatists' Guild, have obtained a monopoly.

"The authors have fared well," Klein said, "and with all the monopoly power they have, I don't blame them for coming to you and saying, 'Let's put another thumbscrew on the industry.'"

Al Woods, dramatic producer, told of large losses in producing unsuccessful plays, and said that he has to produce five plays to attain one success.

Lee Shubert, also a dramatic producer, testified that 70 per cent of the plays he produces are financial failures.

1929-30 Lineup Of Shorts Offers Varied Selection

(*Continued from page* 64)

865—Irene Franklin in "Those Were the Days."
881—Eddie Miller, "The One Man Quartette."
888—Burke & Durkin in "A Tete-a-Tete in Songs."
894—Ruth Etting, assisted by Ohman & Arden.
896—Will Aubrey & Co. in "A Night on the Bowery."
912—Derickson & Brown in "A Song Drama."
913—Bobbe Arnst & Peggy Ellis.
918—Douglas Stanbury in "Pack Up Your Troubles."
919—Zelda Santley in "Little Miss Everybody."
925—Fanny & Kitty Watson in "Bigger and Better."
928—Yorke & Johnson in "Crinoline Classics."
3280—Dick Henderson in "At the Church Festival."
3413—Dick Henderson in "The Music Shop."
909—Paula Trueman in "A Glimpse of the Stars."
917—Molly Picon.
935—Albert Carroll in "Impersonations."
936—Al Trahan in "The Musicale."
940—Rose Perfect, "The Girl With the Golden Voice."
950—Jack Osterman in "Talking It Over."
962—Lorraine Howard & Florence Newton in "Wedding Belles."
960—Ruth Etting in "Broadway's Like That."
984—Kutzetgoff and Nicolina in "A Russian Rhapsody."
982—Paulo Paquita and Chiquita.

DRAMAS

Release No.	Title
750-51	Willie and Eugene Howard in "My People."
761-62	Sessue Hayakawa in "The Man Who Laughed Last."
910	George Rosener in "The Fallen Star."
3333	"The Dead Line."
3334	"Always Faithful," with Blanche Sweet.
3289-90	"All Square."
3667	"White Lies."
3722-23	"Trifles," with Jason Robards, Sarah Padden and others.
3778	"Niagara Falls," with Bryant Washburn and Helen Jerome Eddy.
3780	"Vanity," with Ruth Lyons, Rudolph Cameron and Vivien Oakland.
3759	"A Matter of Ethics," with Edward Earle and Vivien Oakland.
3762	"The Stand Up," with Wilbur Mack, Rudolph Cameron and Marjorie Lane.
3799	"Vengeance," with Warner Richmond, Natalie Morehead, Gardner James.
3529	"Danger," with John B. Litel, Frank Campeau and Charlotte Merriam.
3798	"The Pay Off," with Henry B. Walthill and Barbara Leonard.
3190	William Boyd in "The Frame," with Charles B. Middleton.
3740	"Christmas Knight," with Bryant Washburn, Helen Jerome Eddy and Charles Middleton.
986	"The No. Account," with Russell Hardie and Josephine Hutchinson.
3781	"The People Versus ——," with Pat O'Malley and Frank Campeau.

INSTRUMENTAL

Release No.	Title
789	Albert Spalding—"Minuet in D" and "Liebesfreud."
797	Albert Spalding—"Ave Maria" and "Waltz in A."
864	Carlena Diamond, Harpist Supreme.
800	Albert Spalding—"Liebeslied" and "Cavatina."
709	Sol Violinsky, the eccentric entertainer.
799	Albert Spalding—"Traumerei" and "Romanza Andaluza."
832	Gotham Rhytham Boys.
802	Albert Spalding—"To a Wild Rose" and "Rondo Capricioso."
933	Herschel Henlere, "The Madcap Musician."
949	Buddy Traps in "Sound Effects."

OPERA

Release No.	Title
899-900	Charles Hackett in Scenes from Act 1 of "Faust."
916	Charles Hackett—"Il Mio Tesore Intanto" and "O Paradiso."
932	Giovanni Martinelli in selections from "Martha,"
944	Giovanni Martinelli in selections from "Il Trovatore."
3336	Alice Gentle in a scene from "Carmen."
943	Mme. Frances Alda—the "Ave Maria" from "Othello."
974	Giovanni Martinelli in selections from "Faust."

ORCHESTRAS

Release No.	Title
795	The Blue Ridgers, with Cordelia Mayberry.
823	Segar Ellis & His Orchestra.
827	Norman Thomas Quintette in "Harlem Mania."
836	Harry Rosenthal & His Bath and Tennis Club Orchestra.
844	Jack White and His Chateau Madrid Entertainers."
902	Horace Heidt & His Californians.
908	Horace Heidt & His Californians.
958	Ben Bernie & His Orchestra.
872	Ben Pollack & His Park Central Orchestra
870	Red Nichols & His Five Pennies.

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Opinions On Pictures

Ladies Love Brutes

(Paramount—All Talker)

Below Bancroft's Average

(Reviewed by Don Ashbaugh)

"LADIES LOVE BRUTES" from Zoe Akins' "Pardon My Glove," just misses being an excellent picture. The story deals with the old theme of the difference between the proletariat and the aristocrat, but is weak in proving this difference. It cannot hope to rate better than ordinary program average, being perhaps the weakest picture Bancroft has made since he became a star. Name bets may put it over at the B. O. for a good average.

Sincere and human portrayals by Bancroft, as a wealthy but uncultured Italian contractor, and Mary Astor and Frederic March, as the aristocratic couple whose marriage has drifted on the rocks, lift this picture out of the mediocre class.

David Durand and Freddie Frederics supply added interest as the sons of Bancroft and the inharmonious married pair. Neither is allowed to overact. Many human and appealing touches are evident in "Ladies Love Brutes" which was directed by Rowland V. Lee.

Comedy and music would go well with this. It needs lifting.

Produced and distributed by Paramount from "Pardon My Glove" by Zoe Akins. Directed by Rowland V. Lee. Adaptation and dialogue by Waldemar Young and Herman Mankiewicz. Edited by Eva Warren. Photographed by Harry Fischbeck. Length, 7,171 feet. Running time, about 70 minutes. Release date, April 19, 1930.

THE CAST

Joe Forziati ..... George Bancroft
Mimi Howell ..... Mary Astor
Dwight Howell ..... Frederic March
Lucille Gates ..... Margaret Quimby
Mike Meadino ..... Stanley Fields
Slattery ..... Ben Hendricks, Jr.
George Wyndham ..... Lawford Davidson
Mrs. Forziati ..... Feriki Boros
Josey Forziati ..... David Durand
Jackie Howell ..... Freddie Burke Frederick
Slip ..... Paul Fix
The Tailor ..... Paul Allister
Committeeman ..... Crawford Kent
Committee ..... E. H. Calvert

This Mad World

(M-G-M—All Talker)

Drawn Out and Heavy

(Reviewed by Sherwin Kane)

THIS adaptation of the French war play, "Terre Inhumaine," proves to be an ordinary dramatization of one of those war interludes in which the agents of the intelligence service triumph even though the enemy's firing squad is satisfied at the end. Sharing in this are all the nobler but, alas, less intriguing virtues, such as, self-sacrifice, mother love, duty consciousness and unreasoning patriotism. Having been authored by a Frenchman it is distinctly national in tone; the successful exploits of the servants of that nation being achieved with a simplicity little short of remarkable.

The picture has its entertaining moments, as what story of love and wartime intrigue has not? Unfortunately, these moments are too far separated to contribute a great deal as a whole, but even though it may not be necessary for you to install an additional ticket machine during its run it is safe to say your customers will not demand their money back later.

Basil Rathbone is the ingenious French spy who, impelled by a secret mission and a desire to visit his mother, lands behind the German line in Lorraine and makes his way to the maternal inn. Here he is recognized by the wife of a German general who is on hand to keep a rendezvous with her husband. She is circumvented in attempting to cause his arrest, and here we are asked to believe that love flowers in time to stay the trigger finger of the spy.

No century plant is this love, we learn by intimation in the following morning's scene. Overnight it has come to full bloom, and not even the boasting of the spy about "a little job" he had pulled off in Belgium which, incidentally, cost the life of his new sweetheart's nephew, could wither it. For, even though in her anguish at his confession, she seeks to cause his arrest, she is moved to commit suicide at the thought of having betrayed her lover.

Hearing the suicidal shot, the Germans enter the house to investigate. The spy's mother disclaims knowledge of his identity in order that she may be free to culminate his mission, and the son is led out by the firing squad.

Kay Johnson is the wife of the German general. Louise Dresser is the mother. These two, with Rathbone, carry out about eighty-five per cent of the action alone. You would think that this paucity of principals would help to speed the picture on its way and carry it to a swift and uninterrupted ending. But it doesn't. The picture suffers from lack of action, a result of the director's efforts to adhere closely to the original stage play. In consequence, scenes which are intended to build suspense, not satisfied with achieving it, go on interminably and result in being merely irritating. Some judicious cutting could have moved it to a smoother and more absorbing climax.

Human-ness and musical shorts are needed emphatically.

Produced and distributed by M-G-M. From the French stage play, "Terre Inhumaine," by Francois de Curel. Directed by William de Mille. Adaptation by Clara Beranger. Dialogue by Clara Beranger and Arthur Caesar. Photographed by Peverell Marley and Hal Rosson. Length, about 6,100 feet. Running time, 68 minutes. Release date, April 19, 1930.

THE CAST

Victoria ..... Kay Johnson
Paul ..... Basil Rathbone
Pauline ..... Louise Dresser
Anna ..... Veda Buckland
Emile ..... Louis Natheaux

The Big Fight

(Sono Art-World Wide—All Talker)

Program Entertainment

(Reviewed by Don Ashbaugh)

ANTICIPATING the present popularity of candidates for the heavyweight championship, James Cruze produced a film version of "The Big Fight," the stage play in which Jack Dempsey appeared on Broadway about two years ago. The play did not last long. The picture can only hope to go over as regulation program fare in Class B houses in split weeks. It is not strong enough for more than program attention.

Taken directly from the play, the picture, nevertheless, has some original song numbers written by Lynn Cowan and Paul Titsworth. The story concerns the love of a heavyweight ring champion for an innocent manicurist. Various intrigues in which a gang leader connives with the champ's manager to throw the fight, at the same time holding the manicurist's brother as a hostage to force her to help in the plot, form the entire thread of the story.

The girl goes through with the deal until the last moment, and then lets her champion climb into the ring without doping him as ordered by the crooks. The audience is left in suspense during the fight as to whether or not the champion has been doped. Even after the challenger is put away for a long count, the real victor is in doubt for several hundred feet of film.

Sports followers at the coast preview assumed the story was based upon the split of Jack Dempsey and his former manager Jack Kearns, when the ex-champion married Estelle Taylor. If exhibitors think this angle will help the box office intake it could be used.

[illegible] writers in that angle.

Lola Lane plays the part of the girl and [illegible] plays the gang leader while James Eagle is satisfactory as the cowardly brother of the girl. Guinn Williams, as the champ, is well cast for the part. The balance of the cast is average. Walter Lang, who handled the direction provides nothing outstanding.

[illegible]

THE CAST

[illegible]
Spot ..... Stepin Fetchit
[illegible]
Winnie ..... Edna Bennett
Battler ..... Tony Stabenau
[illegible]
Berrili ..... Frank Jonasson

Alias French Gertie

(Radio Pictures—All Talker)

Just Fair

(Reviewed by Charles F. Hynes)

BEBE DANIELS and Ben Lyon carry the weight of this on their shoulders and are pretty much the whole show. The story is flimsy, far-fetched, hardly worth the talents of these stellar performers. Because of their standing, it may prove disappointing to their fans, although it will get by as ordinary film fare.

In it, Miss Daniels poses as a French maid in order to rob wealthy women. She surprises and captures another crook, and when he takes the rap to keep her from being caught, they become partners. She marries him on his promise to go straight, but when he is double-crossed by a business partner, he prepares to go back to safe-cracking. His first job conveniently is the place where Bebe formerly was maid. But she is lying in wait, and shoots him in the right hand when he tries to open the safe. The detective had been tipped off by Bebe, so declines to arrest Ben, who has learned his lesson and lost his Jimmy Valentine touch.

Rather an obvious and far-fetched plot, but with some suspense and a few comedy moments. Its tendency toward preachment makes the film seem longer than it really is.

Some cartoons will help.

Produced and distributed by Radio Pictures. Based on "The Chatterbox," by Bayard Veiler. Adaptation and dialogue by Wallace Hunt. Directed by George Archainbaud. Photographed by Roy Hunt. Length, 6,202 feet. Running time, 65 minutes. Release date, April 20, 1930.

THE CAST

[illegible]
Kelcey ..... Robert Emmett O'Connor
[illegible]
Mrs. Matson ..... Daisy Belmore
Nellie ..... Betty Pierce

Cock o' the Walk

[illegible]

Entertaining

(Reviewed by Robert Hage)

DEFT directorial touches have transformed an unusually implausible story into a production that should please generally. While it is nothing to write home about, the fast tempo of the picture and the suspense hold the attention without flagging.

Joseph Schildkraut imparts to the role of a glorified gigolo a finesse that makes it an out-

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standing performance. Myrna Loy clicks satisfactorily as the feminine lead, but her part is a comparatively small one. The vehicle likewise provides little opportunity for the supporting cast, Schildkraut dominating it throughout.

To Director R. William Neill, however, should go the credit for any success the picture achieves. He has eliminated any semblance of padding and unnecessary posing, and his unique camera angles enhance the picture's appeal. Under his touch the tale is unfolded in a refreshingly sophisticated manner.

The characters are all Spanish, but the setting is apparently in an American city, the story revolving about a violinist in a cabaret who preys upon married women. He rescues from drowning a girl attempting suicide and then, acting upon a suggestion implanted by hearing of a similar instance, marries her with the understanding that he will support her for a year, she to commit suicide at the end of that period to enable him to collect her insurance. He kills a man to protect her name—and there's the regulation happy ending.

While the theme is preposterous, the story can be swallowed without a struggle, thanks to the treatment given it.

Build up your show with cartoons and musical shorts.

Produced by James Cruze Prod. Distributed by Sono Art-World Wide. Adapted from "South of the Tango" by Arturo S. Mon. Directed by R. William Neill. Dialogue by Nagele Searle, Ralph Lell. Length, 7,200 feet. Running time, 80 mins. Release date, May 15, 1930.

THE CAST

Carlos.....Joseph Schildkraut
Narita.....Myrna Loy
Jose.....Phillip Sleeman
Ortego.....Edward Peil
Cafe Manager.....John Beck
Rosa Vallejo.....Olive Tell

City Girl

(*Fox—Part Talker*)

Out-of-Date Meller

(*Reviewed by Charles F. Hynes*)

SOMEONE must have sold F. W. Murnau the idea that picture fans are unsophisticated, and they surely will have to be to root for this one. It's a goofy story, told in manner that savors of pictures of years ago. And some of the lines are a riot. Charles Farrell and Mary Duncan don't rate this kind of stuff.

The story's about a farmer boy from Minnesota, who goes to Chicago to sell his dad's uncut wheat. There he is caught in a falling market and doesn't do so well, but captures the heart of a waitress and brings her home as his bride. His stern pop figures the girl is a gold digger and refuses to treat her civilly. There is an impending hail storm and the threshing crew refuses to work at night to save the crop. The girl implores the foreman to "give the old boy a break," and the foreman returns to attack her when the crew is in the field. Pop shows up and upbraids the girl, but the husband beats up the foreman and makes him confess, and the rest is a cinch. The story and treatment are about as out of date as the old farmer's thresher, and that's plenty. They'll razz this plenty when and if it hits the wheat sections of Minnesota.

The picture starts out as a silent, but switches to dialogue after the boy brings his bride to the old farm.

This needs plenty of comedy and musical help.

Produced and distributed by Fox. From Elliott Lester's play, "The Mud Turtle." Directed by F. W. Murnau and staged by A. H. Van Buren and A. F. Erickson. Scenario by Berthold Viertel and Marion Orth. Edited and titled by Katherine Hilliker and H. H. Caldwell. Length 6,171 feet. Running time, about 70 minutes. Release date, Feb. 16.

THE CAST

The Son .....Charles Farrell
The Waitress .....Mary Duncan
The Father .....David Torrence
The Mother .....Edith Yorke
The Little Daughter .....Dawn O'Day

Murder Will Out

(*First National—All Talker*)

A Fine Programmer

(*Reviewed by J. P. Cunningham*)

SPLENDID entertainment values with a mighty strong box-office appeal, obtained by intelligent direction in the hands of that veteran, Clarence Badger, and fine performances by a well-placed cast topped off by Jack Mulhall, Lila Lee and Noah Beery. Malcolm MacGregor, Tully Marshall, Alec B. Francis, Hedda Hopper and Claud McAllister offer convincing support.

The yarn involves a trick trio of blackmailers, posing as blood-thirsty Chinese tongmen who attempt to extort a fortune from members of Senator Baldwin's household, and the fiancee of the Senator's daughter. It was adapted from Murray Leinster's story "The Purple Hieroglyph" without a thrill being lost apparently in its transformation to the screen. Unlike many current program attractions, Badger evaded far-fetched angles to tell the story. He unreels hair-raising episodes in a most logical manner, with well-timed comedy relief injected in heavy spots.

It's not a sensational number by any means, but Badger builds up suspense which is gripping. Situations used in leading up to three "murders" provide thrilling entertainment. The average audience will like it tremendously. It gives sixty minutes of good, solid entertainment. Tout it as a strong programmer, but don't oversell.

There's a burial service in a dark cemetery at midnight. It's unusual in its handling and adds color to the mystery. Another good situation places Mulhall in a speed boat at midnight in New York bay, where he has been instructed to turn over a half million in cash to the tongmen. Mulhall attempts to best the trio and loses. He's all set to be taken for a "ride" when the lightning-like appearance of a U. S. submarine saves the day. The gang is captured and when their masks are torn away Mulhall and his intended father-in-law, the Senator, are shocked to learn that the Chinamen are none other than close family "friends."

Photography is excellent and medals are in order for perfect diction.

Use a snappy cartoon and a musical revue short to round out a perfectly balanced, and highly entertaining bill.

Produced and distributed by First National. From the story "The Purple Hieroglyph," by Murray Leinster. Directed by Clarence Badger. Adapted by J. Grubb Alexander. Photography by John Seitz. Dialogue by J. Grubb Alexander. Length, 6,200 feet. Running time, approximately, 1 hr., nine minutes. Released, April 6.

THE CAST

Leonard Stauton .....Jack Mulhall
Jeanne Baldwin .....Lila Lee
Lieut. Condon .....Noah Beery
Jack Baldwin .....Malcolm MacGregor
Dr. Mansfield .....Tully Marshall
Senator Baldwin .....Alec B. Francis
Aunt Pat .....Hedda Hopper
Alan Fitzhugh .....Claud Allister

Bride No. 68

("Braut Nr. 68")

(*Amer-Anglo—Part Talker*)

Has Merit for Special Audiences

(*Reviewed by J. P. Cunningham*)

TOUTED as "the first German-made dramatic sound and talking picture"—with emphasis on the drama—this Tobis picture should go extremely well with German-American audiences, and with arty groups.

The locale is not German, nor are the characters German, story confining itself to the uncultured, uncouth prospectors of a small undeveloped town in the Australian wasteland, a spot where the scales tip heavily in favor of gold, and submerge the finer elementals of life.

It is not eligible for distribution in regular channels because of the all-German dialogue and German titles. Art house patrons not understanding German may favor it because of the heavy dramatic treatment, which marks German, or Russian-made product.

Reproduction of voices is not of the best, particularly in spots where dialogue of women was recorded. Photography is blotchy, but not to the extent where possible entertainment value is impaired.

Four hundred women are shipped from Great Britain to Australia where the government has arranged for marital matches in an effort to develop the country. They are married when the ship docks, all except Dick Ashton (Conrad Veidt), who, by a manipulation of numbers by the ship's officer, loses "Bride No. 68," Evelyne Bernheim (Elga Brink). The latter is paired with Steve Parker, a gold miner of Coolgardie, (Clifford McLaglen), a tough egg who is really more interested in the discovery of nuggets than in womanly charms. Evelyne soon falls in love with an American resident physician (Mathias Wieman), while Ashton becomes mentally deranged because of his loss. "Doc" eliminates himself via the trigger method, leaving Evelyne to her rough-bearded spouse.

The desert spot is beautiful and a terrific sand and wind storm adds color.

This was used effectively in a bill with a Laurel and Hardy comedy, offering much-needed relief.

Produced by Tobis Film, Berlin, and released in the U. S. (via states right market) by AmerAnglo. Directed by Carmine Gallone from Peter Bolt's story, "Die Braut Nr 68". Scenario by Ladislaus Vajda. Music score by Wolfgang Zeller. Photography by Otto Kanturek and Bruno Timm. Length, undetermined for release. Ran about 1 hour and 40 minutes. Released, April 6.

THE CAST

Dick Ashton .....Conrad Veidt
Evelyne Bernheim .....Elga Brink
Ashton's mother .....Grete Berger
Steve Parker .....Clifford McLaglen
An American .....Mathias Wieman
O'Donegan .....Ernst Verebes
Jimmy Sleigh .....Erwin Faber
Mary Dawson .....Carla Bartheel
Master of the "Hastings" .....Boris de Faas
Joe Smith .....Kurt Vesperman
The dirty man .....Puffy Huszar

Hide-Out

(*Universal—All Talker*)

Has Popular Appeal

(*Reviewed by J. P. Cunningham*)

MORE college stuff with a racketeering background, but don in a style which registers immediately with a pop appeal to the great crowd of moviegoers who like light comedy-drama hokum, with the college-hero angle laid on thickly. The underworld is brought into play as an incidental phase of the piece, life on the campus highlighting most of the action.

It moves at a fairly fast clip, with lots of local college color to pep things up.

Jimmy Dorgan (James Murray) leads a double life. At Crane "U" he is known and greatly admired as Morley Wallace, "the greatest living stroke on this heah earth." Behind the scenes, he is a racketeer and rum runner, an outgrowth of his father's training. The coppers make a quiet pinch and Jimmy drops from college life, to be seen next on a train en route to the "pen". Before arriving at Atlanta, Jimmy fells the Federal agent and makes a getaway, only to show up at college at the beginning of the new term, a decision hastily arrived at when it becomes imperative to hide-out.

His college chums, the dean, and various educational authorities, not knowing of his shady behavings, hold Morley up as a model for American youth—and here's where a bull creeps into the making. They just harped on this goody-goody hero stuff until Murray—and everyone else connected with the picture were "green-in-the-face." Entirely too much of it.

Murray is okay in his performance, and

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Kathryn Crawford is suitable supplying love interest. Others have little to do.

Reginald Barker directed. He produced a college piece bearing the ear-marks of authenticity. Only in a few spots is there a let-down, and the fans will never notice them.

Use a novelty short and a cartoon for a mid-light bill.

Produced and directed by Universal. Directed by Reginald Barker. Photography by Gilbert Warrenton. Story and adaptation by Lambert Hillyer and Arthur Ripley. Dialogue by Matt Taylor and Lambert Hillyer. Length, 5,227 feet. Running time, 1 hour and 10 minutes. Released, March 30.

THE CAST

Jimmy Dorgan (Morley Wallace).....James Murray
Dorothy Evans .....Kathryn Crawford
Dorgan .....Carl Stockdale
Joe Hennessey .....Lee Moran
Coach Latham .....Edward Hearn
William Burke .....Robert Ellis

Benson Murder Case

(Paramount—All Talker)

Good, But Not Like Book

(Reviewed by Charles E. Hynes)

PHILO VANCE, played by the suave William Powell, has been building up a strong following, and this one clicks from the start. Its story is not as strong, nor as complex as its predecessor, "The Greene Murder Case," but it's a fine piece of entertainment, regardless. The cast is fine, and the story well handled, and there are some fine comedy bits. Powell's work, as usual, stands out, but he is given fine support in this.

There is one slant which may hurt. The story is not the yarn as written by Van Dine. Paramount saw fit to retain the title and some of the elements, but changed the story threads so much that those who read the book and are attracted by the title in the belief the picture is a celluloid copy, will either register a strong squawk or walk out complaining. Therefore, the exhibitor had better be scrupulously careful in the promises he makes for this.

The murder in this instance follows the stock market crash, the victim being a cold-blooded broker who had sold out all his clients. One of these is an adventuress he loves, one a philanderer who has swindled his paramour, and forged the broker's name, to buy gifts for the adventuress, and the third a master racketeer. All are brought together at the broker's country home, where the murder takes place, with the district attorney and Philo Vance in the house. Clues point to various of the four suspects, but Vance solves the murder.

Mystics, comedies and novelties will go well with this.

Produced and distributed by Paramount. Story by S. S. Van Dine. Directed by Frank Tuttle. Adaptation and dialogue by Bartlett Cormack. Edited by Doris Drought. Photographed by A. J. Stout. Length, 5,794 feet. Running time, 65 mins. Release date, April 12, 1930.

THE CAST

Philo Vance .....William Powell
Fanny Del Roy .....Natalie Moorhead
Sergeant Heath .....Eugene Pallette
Adolph Mobbs .....Paul Lopez
Harry Gray .....William Boyd
John F. Markham .....E. H. Calvert
Anthony Benson.....Richard Tucker
Mrs. Portia Banning .....Mary Beatty
Albert .....Mischa Auer

The Divorcee

(M-G-M—All Talker)

This Is In; Shearer Splendid

(Reviewed by Red Kann)

ANOTHER bet from Norma Shearer. Get behind it for plenty of plugging and the results will warrant the effort.

With "The Divorcee," you can promise much without straining the truth. To begin with, the picture has sex, is sophisticated, often racy, smart, charmingly enacted, beautifully mounted and very well directed. The Shearer fans will throw a rave over it. Those who may not be so hot for Norma are very apt to change their minds.

The picture is adapted from a story by Ursula Parrott. The story was "Ex-Wife," found objectionable by the Hays association, turned back to the author to remove whatever was obnoxious and then let loose for Bob Leonard to direct.

He did a first-class job, kept the tempo moving in the spirit of the yarn, made his people act like human beings and, in a line, came through with a grand piece of box-office merchandise.

The story deals with the marriage of Miss Shearer and Chester Morris. On their third wedding anniversary, she learns of an affair he has been having with another woman. This is on the night of his departure for Chicago. Disillusioned and shocked, the girl turns to the husband's best friend for comfort, gets it, also a rendezvous at his apartment and a conscience that won't down. After the affair, man and wife split, still loving each other. Before the marriage, they had determined to be liberal in their attitude and so the girl persuaded herself to square the account by matching husband's infidelity with an adventure of her own. But Morris refuses to understand; they secure a divorce and travel their separate ways.

The girl determines to play the game for what it's worth and, while you are never actually shown affairs with other men, the idea gets over very definitely that she had plenty of lovers. Then comes an accidental meeting with a boy who loved her before her marriage, a vacation on his boat and a decision to accompany him to Japan as his wife. But the wife in the case makes a plea for her husband, wins out and Norma goes to Paris determined to find her ex-husband. She does and so comes the happy ending.

Miss Shearer gives a splendid performance. Her work is constantly improving and here she does herself proud. Chester Morris is pleasing, but not distinguished as the husband, and Conrad Nagel, as the other principal, is satisfactory. Robert Montgomery, as the husband's best friend, does creditable work in a part that didn't call for much footage. Zelda Sears adds a pleasant note of comedy relief.

Cartoons and comedies O. K. Feature needs no support, but shorts make show that much stronger.

Produced and distributed by M-G-M. From story by Ursula Parrott. Directed by Robert Z. Leonard. Treatment by Nick Grinde and Zelda Sears. Continuity and dialogue by John Meehan. Edited by Hugh Wynn. Photographed by Norbert Brodin. Length, 7,533 feet. Release date, April 26.

THE CAST

Jerry .....Norma Shearer
Ted.....Chester Morris
Paul.....Conrad Nagel
Don .....Robert Montgomery
Helen.....Florence Eldridge
Mary.....Helene Millard
Bob .....Robert Perry
Janice.....Mary Doran
Hank.....Tyler Brooke
Hannah.....Zelda Sears
Dr. Bernard.....George Irving
Dorothy.....Helen Johnson

Ladies of Leisure

(Columbia—All Talker)

Good Box Office

(Reviewed by Red Kann)

STARTS like a wow, slows up in the middle and winds up with a melodramatic ending that doesn't match up with that which went ahead of it. Yet, "Ladies of Leisure" comes through as good box-office, chiefly because of Frank Capra's clever and intelligent direction.

The yarn concerns a "party girl" who meets an artist, falls for him despite herself, wins his love only to be dissuaded from the match by the boy's family, her attempted return to the old life, the realization of her mistake and her inevitable clinch at the close.

Barbara Stanwyck, as the feminine lead, does a creditable piece of work under Capra's intelligent handling. Ralph Graves comes through with another natural performance that does him credit. The movement flows along with no straining for effects. Even in the middle reels where the tempo slows down, the fault is in the length of the picture, not because of any variance in the work of the director or the cast. Many of the scenes between Stanwyck and Graves have great charm.

The picture would hold together far better if some of the footage were trimmed. No values would be lost by this process; rather would the sum total effect be enhanced.

A decidedly false note, however, comes in the attempted suicide episode. The girl, having promised the boy's mother to give him up, accepts an invitation to travel to Havana in company of Lowell Sherman. She realizes her mistake and jumps overboard to be rescued for the final fade-out. Effectively done, but jars by comparison with the remainder of the picture.

The dialogue by Jo Swerling is clever and snappy. The lines given Sherman are good for a number of laughs with any audience. Marie Prevost does a pleasing comedy part; George Fawcett is effective, as usual, and Nance O'Neill does a nice mother role.

A lot of the action takes place in the artist's roof bungalow, and for these scenes Columbia turned to the same sets used in "Murder on the Roof." Changed a bit, but not enough.

Comedies will go well with this.

Produced and distributed by Columbia. Adapted from play by Milton Herbert Gropper. Directed by Frank Capra. Adaptation and dialogue by Jo Swerling. Edited by Maurice Wright. Photographed by Joe Walker. Length, 9,277 feet. Running time, 103 minutes. Release date, April 5.

THE CAST

Kay Arnold.....Barbara Stanwyck
Jerry Strange.....Ralph Graves
Ned Loring .....Marie Prevost
Bill Standish.....Lowell Sherman
Mr. Strange .....George Fawcett
Mrs. Strange.....Nance O'Neill
Claire.....Juliette Compton
Charlie.....Johnnie Walker

Escaped from Dartmoor

Pro Patria—Syndicate

All Ham!

(Reviewed by Robert Hage)

HERE'S another reason why British pictures do not click in this country. It is astonishingly amateurish in every department, and so woefully boresome that the spectator takes a lot of punishment. If it's not the worst picture of the year, it's the runner-up!

Uno Henning, as a barber, is a type actually repellant as a hero. Nora Baring, playing the role of a manicurist, is so utterly unfitted for acting that her emotional struggles evoke laughter. The others in the cast would get the hook on amateur night anywhere.

The picture is so interminably padded with extraneous incidents that it becomes nerve-racking; the lighting is reminiscent of the days of the one-reel features; the direction pathetically puerile; the story and scenario a mess of junk; the sub-titles crude, and the synchronized score monotonous in the extreme. One sequence, showing the interior of a picture house, during the running of a talker, gave close-ups of a motley mob the while the words from the screen, laughably melodramatic, were heard. The talker itself was not shown.

If you've booked it give them the best shorts available, although there's not much use.

Produced by Pro Patria Films, Ltd. Distributed by Harold Auten. Directed by Anthony Asquith. Scenario by Herbert Price. Photographed by A. Rodwell. Length, 7,528 feet. Running time, 70 mins. Release date, April 11, 1930.

THE CAST

Nora .....Nora Baring
Jack .....Uno Henning
Harry .....Hans Schlettow



Clarke Concern Deposits Million In Chicago Bank

When the new Chicago Bank of Commerce opened its doors here Saturday, first in the line of depositors waiting to open accounts was Ira E. Guthrie of the finance department of the Utilities Power and Light Corp., the largest of the many interests directed by Harley L. Clarke, successor to William Fox. Mr. Guthrie deposited a check for $1,000,000 to the credit of what was described merely as "a large corporation in which Mr. Clarke is interested."

Bank officials termed the identity of the account "confidential," and Mr. Guthrie, likewise, refused to divulge the information requested, nor would he reveal whether or not the deposit was in the name of one of Mr. Clarke's theatrical enterprises.

"Take-a-Chance Week" at Oriental Has Big Draw

The Oriental (Publix-B. & K.) dusted off an old one and staged a "Take a Chance" Week, April 11-18. All newspaper and theatre advertising was built around a question mark, with no program information being given. Patrons were assured, however, that it was the management, not the customers, who were gambling on the entertainment. The stunt, last used in the Loop when the Chicago tried it two years ago, was drawing well in the opening days. The program was the standard Oriental one—stage show and a feature; M. G. M.'s "Free and Easy," starring Buster Keaton, providing the screen attraction.

Theatre Changes

The Film Board of Trade reports eight changes of ownership and three closings.

The Ada has been sold by Rubin Peckler to S. Sieja; the Gage Park by Chas. Smolka to James Kral; the Langley by Louis Fichtenburg to W. W. Blue; the Vista by M. O. Wells to Ascher Bros.; the Melrose Park, in Melrose Park, by E. W. Betzer to Karl Rau; the Morton in Morton by A. Secendo to Carl Keister; the Villard in Villa Park by Frederick Nelson to F. B. Swanson, and Virden Theatre Co. has acquired the Bijou at Waverly, Ill.

Those closed, and their owners, are: New Maywood, Maywood, Ill., E. W. Retzer; Morton, Morton, Ill., Carl Keister; and the Apollo, Ottawa, Wm. G. Jeffries.

Wabash Ave.—South

GUMBINER'S Lincoln theatre at Danville, Ill., has been sold to Fry & Frink, Danville theatre men. . . Dave Dubin has named June 1st as the general release date for "Her Unborn Child" hereabout.. . . . Joe Paley and wife to Europe in May for the summer. . . . Henri Ellman sold several Tiffany productions to Publix while in New York for the "Journey's End" opening at the Gaiety. "Mamba" goes into the Oriental for the week beginning May 2nd; "Party Girl" and "Sunny Skies" into the Publix-Great States houses about the same time. Fifteen prints of "Party Girl" will be working in this territory by May 4th, "Perpetual Motion" Ellman stated.

* * *

Tom Gilliam back from a business trip to Springfield, Ill., reports theatre business in the state capitol to be robust, with "Sally" (F. N.) sharing in the prosperity. . . . Springfield's Senate theatre (formerly the Gaiety) is being re-opened April 19th by Gus Kerasotas with a picture and vaudeville policy, Tom says. . . . The golf season has been officially opened in the local theatres with "Match Play," Educational's comedy featuring Hagen and Diegel, booked into McVickers for an extended run and Sarazen and Johnny Farrell going to the Chicago stage for a week beginning May 2nd. . . . National Screen Service has an attractive institutional trailer developed for current use by houses featuring all-talker programs.

* * *

H. L. Whelpley, former manager of the Terre Haute (Ind.) theatre, is now manager of a Publix New York state theatre. . . . Maxine Hinman has succeeded Miss Foy as manager of the Movie Row Postal Telegraph office in the Standard Oil Bldg. . . . Mr. and Mrs. Ken Leach of the Moviephone Corp. are back in town after a New York trip which included visits to the east coast studios. . . . Warner Bros. and its local subsidiaries will be in their new quarters at 13th Street and Wabash by May 15th. . . . W. A. Fields, former New York theatrical p.a., is here as Columbia's special representative for "Ladies of Leisure," obtaining mid-west bookings. Business to date: Milwaukee opening; April 18; St. Louis, 19; Denver, 17; Omaha, 18; St. Louis, 19. Picture is current here at the Woods.

* * *

Educational's May drive for extra play dates, April 27-May 31, is keeping Saul Goldman's writing hand busy. . . . First National's local office has done its bit toward realizing the company's effort to book "Show Girl In Hollywood" into the larger houses nationally during Easter Week by landing it at the Oriental, to open April 18. . . . Jack Miller is postal-carding from the South after having left New York City two weeks ago. . . . Max Levy (Exclusive Pictures) and wife, back from Hollywood via the Panama Canal-N. Y. C. route. . . . Acme Sound Products Corp. opening offices in the Pure Oil Bldg. here. L. A. Boening, one of picture's old timers, is president. . . . The new marquee at the Roosevelt has proved so pleasing to the public and B. & K.'s purchasing department that it is possible the Tivoli may get one from the same source.

Henri Ellman says there were so many Chicagoans around Times Square two weeks ago it was difficult to believe one was actually in New York City. Everyone was speaking English, he explained. . . . The mother of Will Kahl, Warner sales rep. in Indiana, died recently. . . . A pre-release of the first of the Van Beuren Vagabond Series—"Golden Pagoda"—opened at McVickers with the new bill and will run concurrently with "Hot for Paris" (Fox) in all Publix-B. & K. and Great States houses later, Tom North announces.

KANE.

Improvement Plan May Halt New Film Building

Confronted with the plans of its tenants to vacate to the proposed new Film Exchange building at 13th street and Wabash avenue on a wholesale scale in the fall, the film building at 800-808 Wabash is now tempting them to stick by beginning improvements on a large scale. A new stucco front is going up and general rehabilitation of the interior is planned by the owner. The old building houses United Artists, Tiffany, National Screen Service, Security Pictures, Progress Pictures, and others, most of whom were on the verge of signing leases farther south and were caught with pens poised when the improvements on the old homestead began. It is just possible that, if enough of these firms stay put, the new Film Exchange building will not materialize, inasmuch as the rental agent's plans of the proposed building show plenty of space available even now. It would at least halt the plans for a second film building proposed for the 1300 block.

Warner Bros. Employes Planning Social Club

With occupancy of the new Warner Bros. building at 13th street and Wabash avenue scheduled for May 15, plans are afoot here for the formation of a Warner Club, similar to that in existence in New York. The new building will bring all Warner subsidiaries in this city together under one roof, thereby facilitating a club organization. Clubroom space in the building may be reserved in the event the social idea goes over, representatives of the company state.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

A Comeback!

REMEMBER our little editorial chat in the issue of April 5th?

Well, believe it or not, a most indignant "boss" (the expression is his, not ours) has upped and accused us of inciting disloyalty, riots and lots of other things; all too numerous to mention.

We should really have told you about this in last week's issue, but we decided it might be interesting to find out a little about said "boss" and so, little members of the Round Table Club, gather around "grandpa" and listen to a cute little bedtime story.

This particular "boss" was a salesman in the lace business, until the lace business went flooey (as far as he was concerned anyway). He then tried selling insurance, but once again he was "not so hot." Then there appears to be a lapse of a year or so, unaccounted for, until his wife's relations (in the theatre racket for no good reason) decided they had better give him a job or else they would have to support him and his family anyway.

So, out of a clear sky, there blossomed forth a "supervisor" of three theatres which later grew to about twelve through mergers, consolidations, foreclosures and a cup of coffee.

And how that boy could "supervise" is nobody's business. He "souped" by day and he "souped" by night, until every manager under his superb supervision (?) either found other jobs or were ready to go "nuts."

When business is good at the theatres you will find him struttin' his stuff around the film exchanges and blowing his horn so hard that you'd almost believe that a cyclone hit the town. But when it is bad—WOW! You'll hear him calling everybody on the circuit all kinds of names that even we, in our innocent existence, would hardly repeat, more less print.

So he may well get peeved at our comment from time to time. We actually tell the truth, and to some people the truth really hurts.

We are grateful to Dick Kirschbaum for his most appropriate cartoon illustrating this little chat. If, by any chance, it should prompt someone else to step into the ring, we will gladly set forth their views, providing they can point out both suggestions and criticisms, rather than just "kicking" because they find a "shoe" that fits.

We've had too many one-sided arguments that the boss is always right and the house manager wrong. We'd like to get more than one side of any story. It makes for better harmony between the boys on the firing line and the men responsible for what is going on in the various houses under their supervision.

"Chick"

The Spirit Of

"ALL FOR ONE

and ONE FOR ALL"

Is Winning Out



MANAGERS' ROUND TABLE CLUB

WHAT ONE CLUB ACCOMPLISHED

A glowing tribute to "Disraeli" sent out by the Federation of Women's Clubs in Oakland, Cal., to 25,000 members in pamphlet form declaring this picture classic with George Arliss to be the foremost achievement in screen production, has proved to be a record example of volunteer exploitation.

The picture was scheduled to open at the Chimes Theatre in Oakland during the week of March 9 and the pamphlets were mailed two weeks in advance. The management of the theatre knew nothing of the project until it received a copy of the pamphlet bearing this imprint: "We ask that all those receiving this letter place a cross on the back of their tickets, thus indicating the proper appreciation of our endeavor to provide the best pictures for the best patrons."

The management of the Chimes Theatre reports that for the first four days of the showing every other ticket received bore this cross.

Leonard M. Salvo Has Another Slant On Organ Novelty

In an article, just a little while ago, we devoted space to a stunt used by John R. Peters, whereby the patrons entering his house a half hour before starting time were entertained by a program of request numbers played by a stage pianist.

At this time we have another and somewhat similar stunt, the idea of Leonard M. Salvo, organist at the Gateway Theatre in Kenosha, Wis., which house is under the managership of Robert S. Guiterman. Salvo calls his idea the "Mail Box Musicales." The musicales take their name from a mailbox which was placed in the lobby. A sign informed patrons that any organ numbers they wished rendered in the half hour recital before starting time, would be played provided they affixed the name of the number on a piece of paper and dropped it in the letter box. Pencil and pad were placed alongside the box for convenience.

The recital program contains everything from classics to jazz and to date has made a big hit with patrons of the house. When it becomes necessary, due to length, to open the first show with the feature, this angle is exceptionally good as a fair sized audience is already seated in the house. We want to thank these showmen for passing this along to us so that we in turn can let the rest of the Club in on a new development.

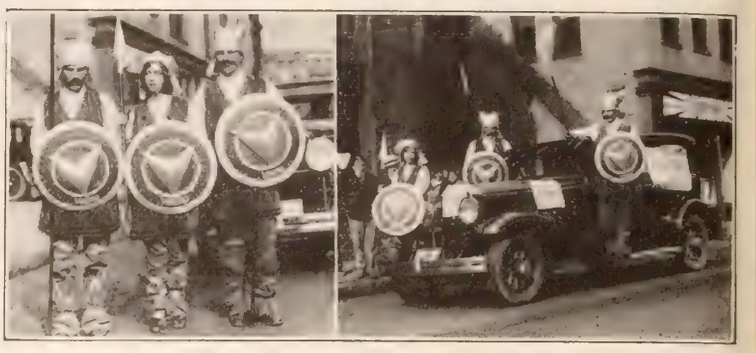
Atmospheric Gag Sold Picture For J. H. Skiffington

Here's the way a progressive showman cashed in on "The Viking" through a tie-up with his local automobile representative of the car bearing the same name as the picture.

The showman under discussion is J. H. Skiffington, manager of the Fox Theatre in Springfield, Mass., who, with the aid of Chas. M. Hurley, the assistant manager of the house, turned out a knockout campaign on the picture.

By his tie-up with the Oldsmobile people, makers of "The Viking," he secured the free use of one of the company's cars and drivers. He then hired two men and a girl, dressed in the atmospheric costume of the picture, to ride about town on the running board of the car. The photos will give you on idea of the effective "flash" that the stunt created and the interest that must have resulted from it. The costumes and spears were furnished by the automobile company.

The car was driven through the main streets and the crowded sections of the city, stopping frequently at various department stores, soda fountains, etc. The "Vikings" dined at one of the largest hotels during lunch hour and since each one had a placard on back of the costume bearing the title and playdate of the picture some valuable publicity was secured by direct contact.



The whole campaign on "The Viking" went over smashingly and the ballyhoo gag did much to help along the receipts and when a gag does that there's no use talking, it's got the goods. We'd like to hear more about the way Skiffington and Hurley are exploiting their attractions in Springfield, for from what we know of that city competition in show business is plenty tough and a guy has got to be on the alert every minute.

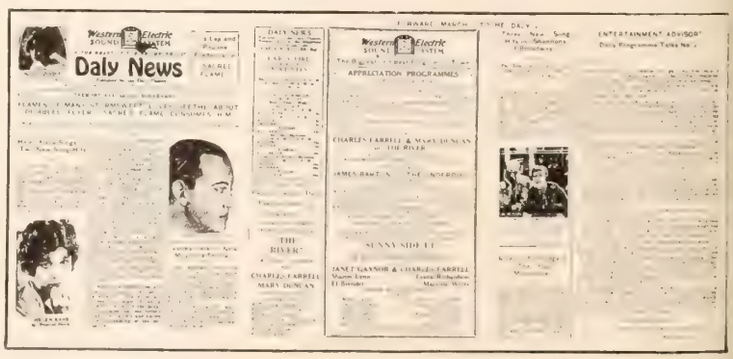
Joseph W. Kligler Employs A Number Of Showman Ideas

With competition in the show game around New York waxing hot, it is small wonder that almost every possible angle must be covered by the local showmen in order to keep business up to par. And so for this reason we are going to tell you a little about the way Joseph W. Kligler, manager of the Daly Theatre in the Bronx, N. Y., sells his attractions.



The photo will give you an idea of the weekly truck ballyhoo he uses on every new attraction. This truck cruises around all the streets adjacent to the theatre and is a very valuable medium for securing attention. Knowing that Kligler is aware of the patrons' likes and dislikes, it is not surprising to find, often, an added novelty to the ballyhoo.

Another fine angle he uses is his house organ. This is made up in black and white on good stock paper and carries the program for the entire week, besides plugging the coming pictures. To make it more readable he had added a little personal talk column through which he informs the patrons of



any special treats in store for them. Though his column has only been appearing recently it has proven a big favorite with the readers and shows the value of an intimate talk. The circuit has adopted an Appreciation Month and it is about this month that Kligler talks upon in his chat box, or as the official title is "Entertainment Advisor."

Okay Joe, it is certainly a pleasure to know that you can't be stopped by any competition, even though you are located right in the heart of the "neighborhood" houses. Thanks for keeping us posted on what you are doing up there.

MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

"UNDER A TEXAS MOON"

Warner Bros.

Real showmen should have little or no trouble at all selling this one to their patrons, because it contains so many outstanding points from the exploitation angle. It is in technicolor entirely and some of the shots are the most beautiful ever caught since colored pictures took on their present importance.

Don't care a rap if your patrons know Frank Fay or if his name is a deep, dark secret to them. They WILL like him after they see this picture, and his characterization offers many valuable slants for publicity and exploitation. But to get back to what we started out to tell you: You have plenty of Spanish or Mexican atmosphere and should build much of your exploitation background around this phase of the picture. Along these lines we suggest a singing team (if possible) in your lobby with guitars and dressed in Mexican costumes, or perhaps you can arrange a car or float with two such singers for street ballyhoo purposes. Have them sing the theme song of the picture (same as the title) and plug this song as much as you can via every way possible. A suggestion for your advance plug on this picture would be a Mexican setting in a good spot in your lobby or foyer, still carrying out the guitar singing team.

The "Jumping Bean" gag in the picture should offer peppy showmen more than just an idea. Make an attempt to get a dozen of them. Use them in a good window where plenty of the customers can watch them jump. It ties in with the picture and always provides lots of laughs and interest to the curious public. Another good slant would be to use this line for house, program, throwaway or newspaper publicity: "No! I Kees You. Yes." It gets many laughs in the picture and they can have their interest keyed up by using it properly.

From the "sweetheart" angle, Frank (in the picture, Don Carlos) has so many that your teaser campaign could capitalize on it plenty. The female members of the cast include Raquel Torres, Armida and Myrna Loy, and of these three attractive girls Don Carlos steals the one who hates him the most (Myrna Loy).

Hat stores with a display featuring Sombreros can be used. Gown shops might be sold on the idea of a Spanish and American bridal display with appropriate copy to put the stunt across. For street advertising purposes, or even handing stuff out to patrons leaving the theatre, you could make use of two good ideas:

One, the distribution of small pay envelopes containing some sort of a small bean and have it carry good selling copy in connection with the picture. Another small envelope idea is the use of Christmas tree "snow tinsel." Have this gag labeled "Star Dust" and tell 'em they will find the answer to lucky star dust in the picture "Under a Texas Moon."

Dress your lobby and front with cactus plants through cooperation with your local florists. Another front dressing idea, either above or below the marquee, would be the use of bright colored bunting and canopies simulating a Mexican Hacienda. Carry this idea out as far as possible. It will lend the proper atmosphere besides boosting interest in the picture itself. Work in some cut-outs of Fay and the others in the cast.

Capitalize on the present popularity of the theme song hit. DON'T tell them that Fay sings, because he only sings a bar or two at the finish of the picture. Sell HIM as "Broadway's Famous Celebrity Who Scores a Decided Hit." You can promise them that he will surprise the whole town with his work in "Under a Texas Moon."

Teaser copy can be pounded out along the lines of: "What would YOU do Under a Texas Moon?"—Be careful, girls, Under a Texas Moon"—"See The One Man Revolution at His Best." These are just rough suggestions; you can probably build plenty of stuff around them. Tell the girls that they will adore Frank Fay in this picture. As far as the girls are concerned, they will most likely make him one of their favorites after they see this picture of his.

Just try using your thinking cap on this one, boys. You have a fine title, a cast with names and possibilities and a story that lends itself to exploitation. So using this review as a means of getting slants and the regular News review for more details about the story itself, you can certainly work up some live interest that should react most favorably at your box office.

"THE DIVORCEE"

M-G-M

Perhaps the greatest selling point in this ultra-modern sophisticated picture is the now famous story about Ex-Wives. Of course, we would temper this advice by saying that wherever Norma Shearer has a following, you can play it up as greater than any of her previous talking productions. Whether it is or not is a question open for discussion, but YOU know your patrons and should therefore exercise extreme care and judgment in getting your campaign ready to shoot.

If Chester Morris is well liked in your community, you can play him up as being in an entirely different role than heretofore. He is no thug, gunman or gangster, and the only villainy he performs here is the wrecking of his home.

Getting back to the Shearer angles: you might try to get over the thought that she rises to greater heights than ever before in a role in which she excells. And whether you are selling Shearer or the picture, one thing you must not forget; here is a production with a mighty delicate story. You can, by clever advertising and teaser campaigns, put the theatre in the reverse attitude of the picture. By which we mean: play up the angle of the evils of divorce. Keep all your copy dignified, anything else would be rotten showmanship anywhere.

As for tie-ups; there are plenty of opportunities in this direction. Besides, jewelry stores, interior decorators, automobiles, etc. And with so many different cooperative angles you should experience little difficulty in making up some mighty fine double trucks or even small sections in cooperation with your local newspapers.

Don't consider ballyhoos of any kind. They are out of the question with a picture like "The Divorcee," but a cleverly worded personal letter through the mails should help create tremendous interest in a picture of this type, especially if you can key up the women's interest, as the men will follow the women all the time (no gag). A suggestion for a teaser campaign through the mails or house to house distribution would be a series of post cards or sealed envelopes containing lines such as: "What would you do if YOU were an ex-wife?" "Is an ex-wife happy?" "Suppose YOUR home was wrecked, YOUR happiness gone to smash—what would YOU do?" These and other similar lines could all be worked up to a high pitch in making 'em want to know what it's all about. The same lines could apply to a good newspaper teaser campaign. In this respect the picture has a wealth of ideas.

As good copy for your opening announcement or follow-up advertising, you could play up the moral that marriage is taken too lightly. Ask them: "What would you do if confronted with Norma Shearer's problem?" A series of trailers along the lines outlined above would also tend to make them want to see this picture. Neat cards in the ladies' lounge rooms, promenades, etc., might also be employed.

Don't be afraid to play up the appeal that the picture has, especially for the women. The men will flock to see it just as keenly as the ladies. Thank goodness men are born that way. (Why bring that up?)

The "class" houses won't have to do much worrying on a picture like this, but the other boys must watch their step on the manner in which they try to create the interest of their patronage. Another thought for most any kind of a house would be to stress the idea that "here is Norma Shearer in one of the most emotional roles of her career and her brilliant acting in this frank story of an ex-wife—and the divorce evil—will amaze you."

For lobby and front displays, head cutouts of Shearer over or under the marquee and if you can make up a series of life-size cutouts of her in different, impressive gowns, then you will be making a corking front and tying right in with part of the picture, because she plays the part of a designer. Which opens up the thought that you might get your better dress houses to fix up outstanding window displays on this attraction. But be sure to get your various catch lines across, even in window displays. It's a marvelous selling slant and should be emphasized right through your campaign.

It might not be amiss to caution you that the theme and plot of this story makes it advisable to discourage attendance of children. You can gauge this bit of advice according to your patronage as well as their reaction to advertising, or advice, along such lines. The latter expression may also be applied to anything we have to say about the various pictures reviewed. YOU are the best judge, or should be, of what is most advisable for your theatre. What appeals to us may

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

B's Problem:

B. is another old-time showman. Today he holds a responsible position as General Manager for a fast growing circuit in the middle west. How did he attain his present position? Just by overcoming problems like the one we are relating now.

The local newspaper editor held a great deal of animosity towards the theatre. He was a hard-boiled duck. You know the kind. The man who yells out that his sheet is not going to give the theatre any "free advertising." B. couldn't get near him. The editor wouldn't soften at passes either.

B' Solution:

Disgusted, B. turned his attention to the reporters on the daily paper. He started to create stories. Being an old time showman the stories he engineered were "hot" ones. Nearly all of them hit the pages of the paper. When he started to receive some publicity from this angle B. went out after the local civic events and tied them in with his house. He got along so well with the committees that they started to ride the editor, endeavoring to show him that he had taken a wrong stand.

Finally, the editor capitulated. He had to when he began to realize the wonderful asset that the theatre was to the town. Stories began to appear more frequently and in a little while all was smooth sailing for B., the house was coming in for the publicity it deserved and the cash register began jingling more merrily.

In closing we'd like to add a little line of B.'s origin, "If you want the Chamber of Commerce to work with you," he declares, "join them and make yourself a great credit to them. The rest will be easy." And, as Sam the Showman would remark, "Them's words of wisdom, B.—them's words of wisdom."

"TWO THOUSAND HEADS ARE BETTER THAN ONE!"

W. A. Roberts Used A Personal Letter On Parking Angle

Remember not so long ago we told you about the great work W. A. Roberts was doing out in Plymouth, Penn.? Well, here's another example of his unusual ability as a showman.

As you know, Roberts is connected with the Shawnee and Rialto Theatres in Plymouth for the Shawnee Amusement Co., and in his years in show business has used many novel angles. We are going to tell you now how he informed his patrons of the free parking space he added as a special feature to the Shawnee's service.

A personal letter was sent out to every one in town, with a pass enclosed, which told the name of the picture playing on the date the pass was stamped for. In his second paragraph Roberts got in his announcement on the new parking innovation and followed it up by giving a resume of the house policy. All in all, it was a well worded letter and did much to let the Shawnee in for goodwill. The stunt itself is worthy of any showman's efforts and we are glad of the opportunity to pass it along in the event that any of our members may be contemplating something along similar lines.



The picture we are reproducing shows you the corking cut-out he used to plug his coming attraction. You will also note the truck standing in front of the theatre that serves as a street ballyhoo for the various pictures. All these stunts are typical of his showmanship, and though they form but a small part of wide and varied activities, we are glad to show them to you.

Thank you, Roberts, for keeping us posted on your work and we look forward to receiving the detailed accounts of the "Free Vacation" stunt you are engineering down there because it is sure to contain some points of interest for the rest of the Club.

Max Melincoff Has Shifted, Is Now At New London, Conn.

You'll have to pardon us for a moment till we take a bow for another member of the CLUB. Max Melincoff, one of our live-wires, has been promoted to the Garde Theatre in New London, Conn.

Max has formerly been handling the affairs of the Palace Theatre in Torrington, Conn., and as the regular followers of our pages know, he has turned out some great work. It was only recently that we showed you a lay-out of his newspaper ads and told how he sold the town completely on the shows. Having been in the business a number of years now, it seems to us it is only natural that we receive some fine ideas from him and with the record he made in Providence, R. I., still standing up there we have further proof.

We want to wish Max lots of luck at the Garde, and since we recollect the many happy and busy days we spent there.

MANAGERS' ROUND TABLE CLUB

Robertson Turns Out Some Selling Window Displays

We are always well pleased to receive news concerning the activities of our Canadian members and whenever we are in receipt of said news, it must be passed on, because there are generally one or two angles of value. This window display was arranged by J. M. Robertson, manager of the Dominion Theatre in Victoria, B. C., and we must say that it is a typical example of the fine work turned out by our Canadian members. Through a tie-up with a radio store, the display was effective and as you will note from the photo, a number of stills grouped about the radio, together with a banner in the background, form an artistic layout.



There is no doubt in our mind but that this work attracted more than passing interest, because the "flash" created by the banner alone would make them look. Evidence of considerable care is seen in the art work used by Robertson and this too helped a lot towards making the display sell. All in all, the entire work seems to be well able to bring anyone looking at it, to the theatre. Thanks, Robertson, for passing this along to us in order that we might know just what you and the rest of that live-wire group of Canadian members are accomplishing up there, and we guess it is needless to tell you that we want to hear more from you in the very near future.

Here's What Sam Cohen Is Doing At Portland, Oregon

A short while back we ran a story on the CLUB pages announcing Sam Cohen's appointment to the position of Publicity and Exploitation man for the RKO Orpheum Theatre in Portland, Oregon, and told you that in a little while we expected to pass on a couple of his activities.

Well Sam has been pretty busy working hard to bust records up there and has been unable to find time at the present to give us more detailed information on his campaigns, but for the sake of showing you that he is accomplishing much we are reproducing a photo of the crowds attending the showing of "The Racketeer," and as you will note they are lined up on both sides of the box-office. Which proves pretty conclusively that Sam is certainly selling his shows.



Okay Sam, we are going to let this one get by but we warn you if you don't let us hear some more reports of your work we are liable to say lots to you if we can ever run out around your district. We know that you are capable of producing the goods since your work at the Elsinore proved that to us.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

APRIL

April 23rd.	Shakespeare Born—1564.
April 24th.	First newspaper issued in America —1704.
April 25th.	War Declared with Spain—1898.
April 26th.	Confederates Memorial Day (Alabama Florida, Georgia & Miss.)
April 27th.	General Grant's Birthday—1822.
April 30th.	Louisiana Purchased.

MAY

May 1st to 7th	National Golf Week.
May 1st	Labor Day (Philippines).
May 1st	May Day — Child Health Day
May 4th to 10th	National Music Week
May 5th	Napoleon's Death.
May 7th	S. S. Lusitania Torpedoed (1915).
May 10th	Confederate Memorial Day (Ky. and N. Carolina.)
May 11th	Mother's Day.
May 12th	Florence Nightingale's Birthday
May 18th	Peace Day (1899).
May 20th	Mecklenberg Declaration of Independence — N. Carolina.
May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

PAGING SOME "LOBBY LAFFS"

Dick Kirschbaum is sorely in need of suggestions for the "Lobby Laffs" series and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.

If you stop to think for a moment or two, undoubtedly, you will recall some funny incident that occurred around your theatre and could be converted into one of Dick's "laffs".

"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.

M.R.T.C.

C. Sherred Ran A Fashion Show That Boosted Business

Displaying the real CLUB spirit, Carl B. Sherred gives us a wealth of information concerning himself and his work, as his initial contribution upon joining our organization.

Sherred is the manager of the Mishler Theatre in Altoona, Pa., and if recollection serves us right we can remember him as connected in an executive capacity with a stock company, when we were handling a string of houses up around New England.



Competition being strong around Altoona, he had his hands full pulling the customers in towards the box-office, so as a starter he promoted a Kiwanis Week benefit show that clicked for a lot of extra dough and let the house in for subsequent good-will. With spring rolling around he staged a fashion show in the theatre by tying up with one of the largest department stores in town.

The department store was having a fashion revue at the time and Sherred decided to work it into his house. With the aid of a local dancing teacher he staged the whole thing at the Mishler, with a number of additional dealers providing wearing apparel to be displayed. The success of this stunt is easily seen when it is known that over six thousand admissions were recorded on the opening day. Many window displays were secured throughout the town and, in addition, through a tie-up with the theme song publishers he got in some plugs for his coming attractions.

As another means of securing publicity for his future pictures, a professional singer is featured on the air every evening. The singer plugs all of the theme songs and in between the announcer gives the play dates. Another one of Sherred's activities was a tie-up with a local baker who agreed to distribute a half price ticket, wrapped in every loaf of bread sold.

Oaky, Carl, we're glad to see that you are taking so active an interest and we hope it will be continued in the future.

More Tie-Ups Are Engineered By The Very Active Vogel

Many stories have been published on these pages concerning the activities of Vogel Gettier, manager of the Capitol Theatre in Grand Island, Nebraska. The stories for the most part have dealt with his newspaper advertising and art work, so this time we want to tell you about the way he puts over campaigns.

Booking in "Honey," he set to work to make the town conscious of the attraction. For his first move, of course, he ran a sound trailer one week in advance. He then tied-up the local bakery and they agreed to insert a coupon with each loaf of their whole wheat Honey bread. The coupon informed the reader that if the number it bore corresponded with the number pasted on a bulletin board in the theatre lobby, the holder would be entitled to free tickets. In addition to doing this the bakery paid for the cost of printing and also ran a notice in the newspaper ad.

Through a tie-up with a local bee farm, and their local grocery distributor, he secured five hundred jars of honey, and pasting effective copy on the jars gave them away at the theatre, with the grocery carrying the announcement in their daily ad. A number of other tie-ups enabled him to have a couple of popular dance orchestras give the tunes a two weeks' plug. Special windshield stickers, as part of a teaser campaign, were made up and distributed to car owners.

A good many other valuable tie-ups were made by Vogel, but since we are rather cramped for space we can only give you what we think may suit your needs, and have endeavored to pick out the highlights. He promoted a "Honey" hour on the radio and featured a trio of singers, who rendered the various melodies. Covering the soda fountain angle, he persuaded the dealers to concoct a special sundae and to display stills and art work at the fountain.

The campaign went over very well and we have every reason to believe that Vogel was well pleased with the b. o. when he checked up after the run of the picture.

Smackwitz Again Appears On These Pages With Stunts

A very successful campaign was recently engineered by Charles Smackwitz, manager of the Strand Theatre in Albany, N. Y., which had the town "Chasing Rainbows" conscious for the run of that picture, and we don't mean maybe.

As a starter for his campaign, Smackwitz tied in with a radio manufacturer and promoted space in a full page ad the dealer was running, by permitting the use of a still showing the two stars of the picture leaning against a radio set. Since the ad also carried the names of six local distributors of the product, window space was also secured.

In one of the evening papers a double truck layout was arranged which carried ads of a number of local merchants as well as the theatre. An art banner three inches wide ran across the two pages. The banner had a rainbow in it and a pot of gold on each side and worked in with the title. The merchants' ads also carried catchlines and some of them featured scene mats from the picture. In another paper, permission was secured to imprint the front page in green ink, with copy reading, "'Chasing Rainbows' at the Strand." Three thousand imprinted copies were distributed throughout the streets of the city by newsboys.

Atop of one of the largest office buildings in the busy, downtown section a balloon was put up. Suspended from the balloon was a large banner forty feet long and thirty-eight inches wide. The banner was sprayed with white and the copy was sewed on in red letters. A tie-up with a dealer in ladies' apparel, enabled Smackwitz to create a novel stunt. He featured a display of wax mannequins, each wearing a different colored dress, and the whole arrangement made a rainbow-like effect that tied in with the picture.

The entire campaign was masterfully planned and executed and Smackwitz sure sold them on the film. We are very glad to present his activities, and we hope that this article will be followed by many more.

Barnett Lazarus Says:

"It is indeed very gratifying to me to know that I am now a member of the MANAGERS' ROUND TABLE CLUB. The fact that this section in MOTION PICTURE NEWS is always so helpful and instructive is reason enough for every live wire manager in the country to belong."

Manager,
Fox Manhattan Theatre,
Manhattan Ave.,
New York City.

MANAGERS' ROUND TABLE CLUB

Crabill Sold The Town On This One By Special Angles

Another showman comes to us from out of the West. This time we want to tell you some thing about the activities of F. M. Crabill, manager of the Heilig Theatre in Eugene, Ore

Though we haven't the complete "dope" on hand concerning the campaign he engineered recently on "Marianne," we feel that the photos will serve to give you a line on his showmanship. The first one we are reproducing shows a tie-up he made with a local band and secured their co-operation to plug his picture. The band paraded about the streets of Eugene, playing tunes from the picture and then wound up the procession in front of the theatre, where they played awhile for the edification of patrons entering the theatre. This angle helped wise the town up to the fact that the film was opening that night at the theatre and renewed interest in the attraction.



The other picture shows a corking street ballyhoo that sure gathered plenty of attention. He secured a baby tank and painted it up with copy on the picture. With the aid of the local Boy Scouts and their band (drums and flutes) he engineered another parade through the streets, this time in broad daylight, and at about the hour when the office workers and others were having lunch. The stunt created a great deal of favorable comment, which reacted at the b. o. during the run of the picture.

We notice also that Crabill pulls pretty strongly with his local newspaper, as he has succeeded in landing a "Word Contest" in the local paper. This gag is put over by taking the title of the picture, "Marianne," and seeing how many words can be derived from it. For the largest list of names submitted the contestant received free tickets to witness the show.



Okay, Crabill, we are certainly glad to hear from another of the West's representative showmen and we want you to know that the Club pages are always open for ideas of the sort you are using out there in Eugene.

"All For One And One For All"

SIGNS OF SUMMER!

Some things all wide-awake managers should keep in mind:

General clean-up, in and out of theatre.
New lighting scheme for lobby and interior.
Greens and flowers for lounge rooms, etc.
Ventilating equipment to be put in shape.
Summer uniforms for the ushers and staff.
Clean up boiler room and check up on heating plant.

These are but a few suggestions. You should know your own conditions well enough to add about a dozen other items to

Harold Garfinkle Again Displaying His Showmanship

It was with interest that we learned that Harold Garfinkel, newly appointed manager of the State Theatre in Ozone Park, L. I., N. Y., is continuing the fine work which characterized his show salesmanship when he managed a house for the Century Circuit not so long ago.

To plug his "Kiddie Karnival" he made up a miniature herald, measuring 5½ by 3½, printed in black on good green stock paper. The herald resembled a booklet and the front and back pages bore a catchline, "It's A Gift." The copy inside read: "Monster Kiddie Karnival—Starting Saturday April 12th and Every Saturday Thereafter—Every Child Attending the Matinee Will Receive a Lucky Number Coupon. Those Children Holding the Numbers Will Receive a Toy." (The rest of the herald carried the time and also listed the items being given away.)

This stunt made a great hit with the kiddies around Ozone Park and as a result Harold's kiddie business was boosted considerably and we don't doubt but that as time rolls on, it will gain more and more. Since, after all, it's just a matter of reaching out for it. Good work, Harold, we're sure that you are going to make a name for yourself out at the State and we hope to record more of your showmanlike work in the future.

Marc Wolf's House Came In For A Bit Of Glorification

When Marc C. Wolf, city manager of the Gary, Ind., Palace Theatre, played "Glorifying the American Girl," he arranged a fashion show for the lobby that "not only drew attention to the coming engagement of the picture, but actually brought in additional business on its own merit."

Co-operating with one of the largest women's outfitting firms in Gary, together with florists, jewelers and dealers in cosmetics, Wolf staged a style show in the lobby of the theatre three days in advance of the play dates of "Glorifying the American Girl." Eight models, including Miss Indiana of 1929, were used on a "board walk" and the girls wore specially imported gowns, wraps, sports costumes, evening and afternoon apparel which the store secured from New York stylists for the event.

Needless to say, patrons did not mind waiting in line for entrance to the theatre during this period of time. In fact, according to Wolf, they were so much interested in the display that they almost forgot they came to the theatre to witness a performance on the screen.
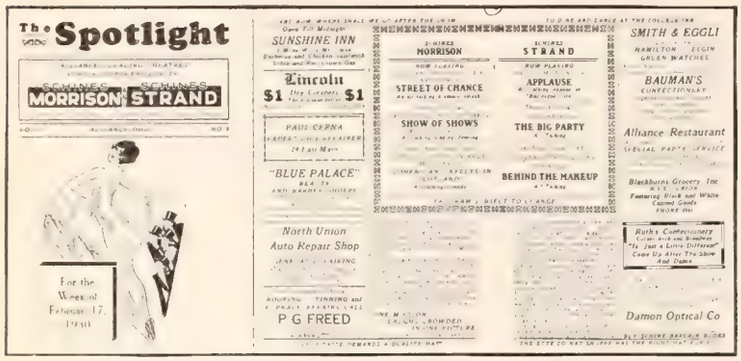
Although this is a variation on the "Fashion Show" idea, it nevertheless demonstrates the fine showman ability of Marc. How complete details of how this event was planned and executed would make mighty interesting reading on the Club pages. What about it Mr. Wolf?

MANAGERS' ROUND TABLE CLUB

H. C. Henderson Of Alliance Put Over A Great Campaign

Out in Alliance, Ohio, the townspeople are just recovering from the whirlwind campaign put on by H. C. Henderson, director of publicity for Schine's Morrison and Strand, when "Happy Days" played the Morrison Theatre. To give you an idea of the way Henderson set about to make the residents conscious of the picture, we are reproducing a couple of photos showing the parade he engineered and also one of the many displays he secured in the windows of the town's leading dealers.

Through a tie-up with a local ice cream manufacturer, the company permitted him to place banners and cards on all the trucks. In addition to this they featured a special ice cream made up to tie in with the picture, with all the confectionery stores and soda fountains in town showing banners announcing the special.



Twenty-two window displays were used. Three thousand special throwaways made up with plenty of copy that packed a wallop, were distributed all over the town. A tie-up with a large laundry company enabled Henderson to place announcements concerning the show in every package delivered. The better restaurants distributed imprinted paper napkins. And to top all of this off, he effected a very valuable tie-up with the street car corporation by which he was enabled to string banners on the street cars.



While we are recounting the way these Schine houses sell their shows, we want to tell you a bit about the house organ, "The Spotlight," which is one of the cleverest examples of a local program we have seen in some time. It was started not so long ago as a four-page booklet and today Henderson has so sold the local merchants on its value that it has jumped to sixteen pages of reading matter, and according to Henderson, "is not thrown on the floor."

Besides carrying the program, as you will note from the cut, nearly every merchant in town is represented on the pages. In this manner it is secured at no cost to the theatre and both the house and the merchants benefit. The pages are interspersed with plenty of advance stories on the coming attractions and interest is livened in a "Jumble Contest" which is run every week.

The whole lay-out is a tribute to the showmanship of Mr. R. S. Wallace, general manager of the Schine houses, and Henderson. If you will refer back to the cut showing the band you can get a look at Mr. Wallace, who is seated at the wheel of the car which led the procession, and you also can see "H. C." standing alongside. We want to thank these two live-wire showmen for keeping us posted on what they are doing to sell their attractions in Ohio and we hope they will continue the active interest that they are showing.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Allen, Weiss And Short Crowned The "Vagabond King"

With the world premiere of "Vagabond King" being held in Florida, it was to be expected that a great campaign would be put on. Recently we showed you how Walter Morris, then managing the Paramount Theatre in West Palm Beach, Fla., where the premiere was held, planned and executed a successful campaign. Since then the other big cities have been playing the picture and managers have been vieing with each other to rival Morris's work. So in order that you may see how this friendly rivalry is carried on we'll record the work of Wally Allen, Harry Weiss and Paul Short, as they sold Tampa, Fla., on the production.

So vast and complete a campaign was engineered by the trio that it is practically impossible for us to reprint it in its entirety. What we are going to do though is to describe the various highlights of their work in order that our members, should any of them play the picture, may take advantage of these box-office building ideas.

Special stories and pictures appeared in all of the daily newspapers, with increased newspaper space being allotted to the production. The news ads were of the sort that worked up to a climax. As a publicity stunt the Detroit Tigers baseball team, then training in Florida, was invited to attend the premiere. Sound trailers were run in all the Publix houses announcing the "Vagabond King" at the Victory. In addition all of the theatres carried cut-outs of the picture. Twenty-five tire covers plugged it two weeks in advance. A window contest was sponsored by the Chamber of Commerce, with prizes offered for the most attractively displayed product of the Chamber's members, in conjunction with the film.

Signs were placed, two weeks in advance, on all electric light poles. Copy on the signs read "The Vagabond King Is Coming," and on play date, a new showing was substituted. A number of pads reading "Things To Do To-Day," which bore space for memoranda as well as plugging the picture were distributed throughout the city. One hundred souvenir books were sold on the streets the day of opening. Proofs of the ad run in the American Weekly magazine were pasted on windows.

Through a tie-up with a local manufacturer of a popular drink a plan was effected whereby five thousand cards, bearing copy which read, "For The Best Thirst Quencher Drink Celo,—For The Best In Entertainment See The Vagabond King," were printed and distributed by the drink company. The manufacturers of Chesterfield Cigarettes did the same thing, with their copy reading, "They Satisfy, Chesterfields And The Vagabond King." A telephone girl called as many people as possible, in a week, and advised them of the premiere. The Chamber of Commerce sent letters to all members urging that they attend the showing.

The whole campaign was one of the most complete ever engineered in the City of Tampa, and, as we stated before, were we to record the rest of the activities, which covered news stories, displays, contests, pictures, etc., we would have a couple of pages of reading matter. Keep up the good work boys and continue telling us about it.

MANAGERS' ROUND TABLE CLUB

Kiddie Business Always Above Par For Frank Boucher

Ideas continue to come to light on how to boost kiddie business on the Saturday Matinee and the latest one we are in receipt of is Frank Boucher's method of organizing a matinee club, at the Maryland Theatre in Hagerstown, Maryland, which house he manages for the Warner Outfit.

For the sake of clarity we are setting up in type a sample of one of the heralds he used to start the matinee club and if you read it carefully you will derive a wealth of good points on how to properly organize and exploit a kiddie club.

INTRODUCING

WARNER BROS

MARYLAND THEATRE KIDDIES' MATINEE CLUB

WHO CAN BELONG TO IT?

Any boy or girl, under 16 years of age, who attends the Saturday matinee at your theatre and who secures a membership button at the matinee on Saturday, March 8th

HOW DO YOU JOIN IT?

Come to the matinee on Saturday, March 8th. Every boy and girl under 16 years of age, who attends the matinee on that day, will be given a membership button. Each of these buttons bears a different number. Wear this button every Saturday thereafter when you attend the matinee

WHAT DO YOU GET OUT OF IT?

Every Saturday at the matinee beginning Saturday, March 8th, ten numbers, selected from the numbers on the membership buttons, will be posted in front of the theatre. Children who have the buttons bearing the same numbers will be admitted free at that performance by showing their buttons to the doorman. During the performance other numbers will be selected on the stage and various valuable gifts will be awarded to the children in the audience who have similarly numbered buttons. Other prize offers and surprise novelties, as well as special performances to which club members will be admitted at a reduced price, will be announced from time to time.

ALSO SPECIAL SCREEN ATTRACTIONS EACH WEEK

Each Saturday—AT THE MATINEE ONLY—We Will Show the Serial

"THE FIRE DETECTIVE"

STARTING MARCH 8th

REMEMBER!

GET YOUR MEMBERSHIP BUTTON AT THE MATINEE ON SATURDAY, MARCH 8th

WEAR YOUR BUTTON EVERY TIME YOU ATTEND THE MATINEE ON SATURDAY THEREAFTER

IF YOU CAN'T

ATTEND THE MATINEE ON MARCH 8th [illegible] GET A MEMBERSHIP BUTTON BY ASKING AT THE MANAGER'S OFFICE ANY TIME BEFORE SATURDAY, MARCH 15th. ONLY A LIMITED NUMBER OF BUTTONS WILL BE DISTRIBUTED, HOWEVER SO GET YOURS AS EARLY AS YOU CAN

SPECIAL SERIAL—PRIZES—NOVELTIES EACH WEEK

Frank seems to be having his hands full down in his district promoting new stunts every week and his latest is a tie-up with the local merchants whereby he has instituted a gift night in the theatre every Wednesday evening, with the leading dealers in town contributing their products. The contest is arranged to run over a period of about two months and it's a safe bet that Frank's house is going to come in for a lot of extra business as well as plenty of publicity and good will.

To give you an idea of how strong he pulls with the local papers we would like to state that in the issue we have on hand we note he succeeded in running a serial story on "Marianne," which finished as the picture "broke," and in addition pulled a red hot stunt by announcing in the newspaper by special "ad" and on the dramatic page that according to a list of the ten best films of the past year, compiled by a trade daily, eight had been shown at the Maryland, one had been refused because of local conditions and the other one was on the way. Which is just another example of real showmanship, but when we get those kind of examples, we want to pass them on.

Thanks, Frank, for your interest in seeing that we're posted on what's doing down around your way, and we expect to hear more from you in the near future. Especially do we want to know how your gift nights go over.

Front Page Stories Landed By Steele In Local Papers

In our little article not so long ago when we related the activities of George Steele, manager of the Trianon Theatre in Birmingham, Ala., we told you how he sold his shows by the means of very novel displays and lobby stunts.

Word hadn't come into Club headquarters in time to permit us giving an account of a recent bit of newspaper publicity Steele received when his house hit the front pages of a daily paper for six days in a row in connection with a local censorship run-in, but we are glad to announce that everything came out fine and the house as a result is now doing wonderful business.

And now, George, you'll have no excuse not to sit yourself down and give us a lot of accounts concerning the many fine things you are doing to keep up the excellent record you have hung up for your house and yourself, so we look forward to hearing from you very soon and we feel that your letter will contain something of value that we can pass along to the rest of the Club. Oke?

"MATCH PLAY"

Sennett-Educational Comedy

There are, no doubt, many angles to short-subject exploitation which we ought to publish from time to time, but unfortunately, we have not reached the point where we can devote the time necessary to handle this particular phase.

But we will make an exception in the case of "Match Play" because it is one of those honest-to-goodness comedies, with plenty of opportunity to go out and tie up with sporting goods stores, country golf clubs, men's wear shops and many other slants along those lines.

In addition, you can arrange lobby displays, newspaper tie-ups and, in fact, do almost as much as you can with a crack exploitation feature.

We caught this short subject after it was officially reviewed by the News and felt that it was worthy of comment. So much so, that we have already received some fine exploitation material from showmen who played the picture. They all seemed to take advantage of the possibilities and you should, too, if you are going to play it in your house.

"Chick."

Earl Arnold Has A Double And We Prove It By This

Something we never do is reveal a man's past but since he dares us we are showing you two sides of Earl Arnold's life—the right and the left.

Earl is the manager of the Lincoln Theatre in Arlington, New Jersey, and we have recorded his activities on these pages before. His most recent stunt, as you know, was a corker. He hired a cameraman to go about town and "shoot" the kids and cleaned up plenty on the showing of the pictures, with the house coming in for lots of good will.

Being one of the most original guys in the racket, you can never tell from one moment to another just what stunt Earl will pull next. (The only competitor he has in the way of creative ingenuity is Dick Kirschbaum, the "Lobby Laffs" Rembrandt, born with a golden spoon in his mouth and wise enough to swallow it.) Earl was born with one in his mouth too, but he didn't swallow it. What he did was the basis for the plea: "Don't bite the hand that's feeding you." Before he was two years old he was practicing what to say to tough traffic cops. By the time he left school (it was in 1620 B. R., by request), he was all set to take up his duties as a purveyor of amusement to a bored public.



Listen Earl, we could go on for hours handing out compliments like this but what's the use. The rest of the Club knows that we are only kidding and that you are a real live wire showman and in the time you have been at the Lincoln you have proven your worth, so we'll ease up on you. Right?

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

ROBERT C. GARY, widely known cartoonist and theatre manager, has just been appointed manager of the Paramount Theatre in Des Moines, Iowa.

* * *

GEORGE BICKFORD, formerly at the Paramount, has now been transferred to the Des Moines Theatre, Iowa.

* * *

M. L. ELEWITZ, former director for the Eastern division of the Publix outfit, is now manager of the Garden Theatre in Davenport, Ia.

* * *

JOSEPH KLINE takes over the management of the new Uptown and Orpheum Theatres in Gardner, Mass.

* * *

RALPH J. WALSH has been appointed manager of the RKO Hippodrome in Cleveland, Ohio.

* * *

E. A. CUDDY has been promoted from manager of the Paramount Theatre in New Haven, Conn., to the office of district manager, with headquarters in Springfield. Good work, Cuddy, and more power to you.

* * *

O. C. JOHNSON is the manager of the new Iowa Theatre in Atlantic, Iowa.

* * *

HARRY PETZ, owner and manager, has again opened the Pearl Theatre in Youngwood, Pa.

* * *

EDWARD J. HARVEY is the newly appointed manager of the Warner Palace Theatre in Norwalk, Conn.

* * *

WILLIAM MARKLAND of the Wilson Theatre, Rupert, Idaho, has announced that sound will be installed in his home.

* * *

FOREST "HAPPY" CORNISH has been appointed manager of the West Coast Capitol Theatre, Long Beach, Cal.

F. W. BATES has taken up the reins of management at the Fox Ritz Theatre in Hollywood, Cal.

* * *

ARTHUR J. KENNEDY has been appointed director of publicity and advertising for Publix Paramount and Metropolitan Theatres in Seattle, Wash.

* * *

SAM HAMMONDS, formerly manager of the Alhambra, goes to Anderson, S. C., to take charge of the Strand Theatre.

* * *

F. FELKER, of Seattle, has joined the Publix organization as manager of the State Theatre in Omaha, Neb.

* * *

J. D. KESSLER, formerly of Cleveland, is the new manager of the Sixth Street Theatre, Coshocton, Ohio.

* * *

WALTER MORRIS has begun his duties as manager of the Victory Theatre, Tampa Florida.

* * *

DAVE HIMELOCH has been appointed managing director of the Coliseum Theatre, Seattle, Wash.

* * *

A. D. MORTUDE has purchased and is managing the Fremont Theatre, Seattle, Wash.

* * *

GARRY LASSMAN has been promoted to the assistant managership of the Strand Theatre in Syracuse, N. Y.

* * *

GERALD GALLAGHER is now the manager of the Fort Armstrong Theatre at Rock Island, Ill.

* * *

ROBERT B. MASTERS is now managing the Mission Theatre of Monterey Park, Cal.

* * *

DICK CURRY has been appointed manager of the Dickinson houses in Chillicothe and Trenton, Mo.

Jack Albertson Says:

". . . . I have found wonderful aid in the pages set aside for the MANAGERS' ROUND TABLE CLUB and have really meant to send my application in sooner."

Manager, Indiana Theatre,
Indiana Harbor,
East Chicago, Indiana

Frank J. Holland Enrolls In The Round Table Club

Here's another showman frank enough to admit that the Club pages have furnished him with a lot of good ideas. In fact, he tells us that the one we are showing in the photo originally appeared in our section of the News, and if he knew the name of the originator, would credit him with the stunt.

The showman under discussion is Frank J. Holland, one of the newest members to be added to our roll. Holland is the manager of the Murray Theatre in Richmond, Ind., and from what we have seen of our Indiana showmen's work we can look for something out of the ordinary.



The stunt Holland used is the street ballyhoo of the "Headless Man," which, as most showmen know, consists of having a man concealed under a robe walk along the streets, carrying in his arm a fake head, with a sign pinned onto him reading, "I laughed my Head Off at the (Blank) Show." This gag has always succeeded as a means of securing more than passing attention and has always been productive of a great deal of laughs. And we think it served Holland's purpose.

Thank you, Frank, we're glad to welcome a showman of your mettle into the Round Table Club and we feel sure that your association with the finest bunch of go-getters in the show business will prove very beneficial. Since we know that you have had a wide and varied career in this racket, it seems to us that an account of your operations to date would make some nice reading for the Club pages, so when you sit down to tell us about your show salesmanship why not give us a little "dope" on yourself and don't forget to include your photograph.

For A Novelty In A House You Can't Beat A Golf Course

With theatre managers pulling stunts to-day that would do credit to the showmanship of a Barnum, it doesn't surprise us much to learn that most houses are now featuring miniature golf courses. But in the interest of the industry it becomes necessary for us to let you in on whatever "info" we have on these new gags. So let's talk about the golf angle Ted Crowther, manager of the Stanley Theatre in West Palm Beach, Fla., is using to boost up good will and publicity.

These miniature golf courses, generally placed in one of the large lounge rooms, which the de luxe houses feature, have certainly become the rage. Hard-rubber hills, sand, "fake" trees and bunkers, in fact everything to be found on a real golf course, including all the hazards encountered and subsequent thrills at going through them are to be found in these golf courses. So is it any wonder that they have caught on?

Tie-ups with the local sporting goods dealers enables a showman to secure the necessary clubs and balls that go with the game and often we have heard of contests being held in conjunction with the dealer, who donates silver cups as prizes. In this instance, Crowther has hit upon a novel slant, by offering free tickets to patrons making the difficult last hole in "one." He received a lot of favorable publicity on a recent picture "The Kibitzer" by placing a card on the course which announced that the "Kibitzer" had made the "hole in one." The pass angle was worked in on this too.

Thus you see that almost everything in the way of new slants is being uncovered to-day to make the patrons' stay in the theatre pleasant and profitable to the house and himself. It is a pleasure to us to note that Crowther is keeping right in step with the rest of the live-wire bunch of showmen who make up the Florida delegation of the Round Table Club and we hope in the near future to give you some more news about this showman. So what do you say Ted, it's only a matter of a few minutes to drop us a line giving us a photo.

MANAGERS' ROUND TABLE CLUB

Again We Have To Hand It To Shewell For His Fine Work

We can't recall offhand whether this is the nine hundredth or the nine hundredth and one story of George Shewell's work we have used on these pages but we just want to say that so long as we continue receiving work of the sort we are showing below, so long will we reproduce it, because we know that his fellow members are very much interested in seeing what the rest of the bunch is doing.

As you all know, Shewell is the publicity director for the York Theatres in York, Pa., and since we have known him he has always worked in a very showmanlike manner and his many activities have been very interesting. The cut-outs we are showing now were used on "Happy Days" and "Hit the Deck." The first cut-out had a background of a vivid blue with the side panels being painted in a brilliant yellow and lettered in red and black. The outline of the photos and stars, together with the title was done in white metallics. A brilliant white spot was focused upon the cut-out and reflected a glittering, dazzling display that created a lot of comment.

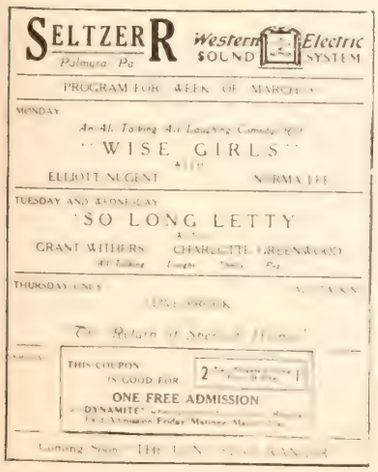


The other piece of art work was also very effective. This one was made up with blue as the "key" color in keeping with the Navy atmosphere, and was interspersed with yellow, orange and red. This type of display is typical of the work Shewell is always turning out and we are very glad to pass them along to the rest of the Club.

Chadwick Seems To Be Familiar With What Patrons Want

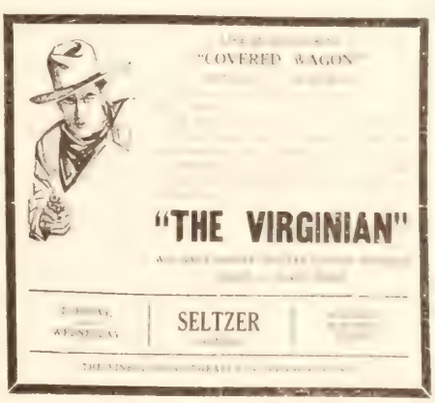
From another one of our live-wire members in George Shewell's district we have received a couple of novel slants that we believe have sufficient worth to merit being passed along the line to the rest of the Club. J. L. Chadwick, manager of the Seltzer Theatre in Palmyra, Pa., is the showman whose ideas we are relating at this time.

By using his heralds as a program, Chadwick saves a good deal of dough on printing. As you will note from the cut, the arrangement is well done and is very effective. On the back page, left blank by the production companies for the imprinting of playdates he makes use of ample space to plug his entire week's attractions. From one of his other heralds we have clipped a coupon he uses to stimulate matinee business, and pasted it onto the illustration so that the stunt will be more clearly seen.


SELTZER
Palmyra Pa
Western Electric SOUND SYSTEM
PROGRAM FOR WEEK OF MARCH
MONDAY
"WISE GIRLS"
ELLIOTT NUGENT NORMA LEE
TUESDAY AND WEDNESDAY
"SO LONG LETTY"
GRANT WITHERS CHARLOTTE GREENWOOD
THURSDAY
THIS COUPON IS GOOD FOR 2 ONE FREE ADMISSION
DYNAMITE
Coming Soon

This coupon entitles the holder to one free admission to the theatre on Friday matinee providing the bearer buys a regular admission ticket. The gag is the "two for the price of one" idea and is doubtless a very good medium for building good will and pepping up any lagging interest in the matinees. We are showing this in the event any of the Club members can find a spot for this angle (the herald-program and coupon) as it seems to us to be very valuable.

Another thing we want to point out is the way he advertises his attractions by using very effective and well laid out ads. You will notice that he has used the catch line, on top of the ad, "Like an All Talking 'Covered Wagon'." The thing we want to point out now is in line with a number of statements we made in connection with an article on localized advertising recently when we stressed the fact that you should know your patrons' likes and dislikes and work it into your advertising. This ad seems to tell us that the "Covered Wagon" and in fact all outdoor pictures are well received by the residents of the town and it is certainly gratifying to see that Chadwick is working from that angle.



We want to thank him for keeping us posted on what he is doing to bring them into his house and we know that we will have many more things to record concerning him in the future. Good work "J. L." and keep it up.

HOW ABOUT THIS ANGLE?

"Mrs. Chick" makes the suggestion that managers should pay a little more attention to the men's and ladies' toilets and not depend too much on the cleaning staff. Especially so, the ladies' rooms or lounges where they are so apt to judge the whole theatre by conditions as they find them in such places.

The thought was prompted by a recent visit to a theatre in one of New York's suburban communities. Driving back home she asked me what I thought of the theatre. I told her that whatever good impression I may have formed was completely erased after I visited the men's toilet.

Her comment was the same with respect to the ladies' room.

Have YOU given this angle any particular consideration recently? Do you still look over such places before the house opens and then check up on them during the day?

Foul-smelling toilets will murder your business quicker than any other part of the theatre suffering from neglect. They certainly require attention at very frequent intervals during the course of your theatre's operation hours and if they are not kept in a clean and well-ventilated condition, then you are leaving a rotten impression with your patrons.

We should hate to mention the number of theatres visited recently where similar poor supervision was exercised. We could even go further and cite a "mighty palace of cinema art" right here on Times Square where the smell in the men's room was enough to chase anybody out of the theatre.

"Chick."

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

H. M. Addison Sells Coming Attractions In This "Ace" Way

Here's the latest activities of H. M. Addison, manager of the Rochester Theatre in Rochester, N. Y., who turned out a very good campaign on "The Ship From Shanghai."

As a starter he decorated the theatre in a nautical manner which was carried throughout all parts of the house. A lot of comment was occasioned by the moving ship he featured on a cut-out stage, about ten feet wide and seven feet high, which had a depth of forty inches, into which was built the model ship, composed of compo board and moving on waves. We are reproducing a photo of this stage. The waves were of cloth with a sky effect and indirectly lighted with colored lamps. Around this was decorated a draped effect of silver and black cloth. And as we said before, the finished product was a knock-out.

Besides this "plug," Addison had another special cut-out sky with suitable colors blending in with the atmosphere of made, a clipper ship raised against a background of sea and the picture. This cut-out appears on the right hand side of the photo. Between the ship and the background a row of electric lights were set, with another special light blending in with the moon effect and making a very beautiful piece of art work stand out wonderfully.



In addition to selling the picture inside the house, many angles were used on the outside. Since the picture suggested travel, he tied-up with a local tourist agency and secured a number of window displays. And as luck would have it the agency show windows were located in what is known as the four busiest corners in Rochester. Street cars also carried copy on the picture. One of the banks featured a travel department and Addison made good use of this slant to grab off a lot more additional publicity. All in all the the campaign went over great and we want to compliment Addison on the fine things he is always accomplishing up there.

Winan's Campaign On "Hit The Deck" Hit High Business

An important sequence in "Hit the Deck," a party aboard ship, furnished Manager Clyde Winans and his staff, of the Madison Theatre, Peoria, Ill., with an idea for advertising the picture.

Winans prepared a quantity of "invitations," which told of a party to be held aboard the "S. S. Madison" docked at Main and Madison streets, Peoria, Ill. The invitation was prepared just as though the Madison Theatre were the ship and described the entertainment in store as a "rollicking cruise on the sea of music, mirth and merriment" with the names of the members of the cast of "Hit the Deck" as entertainers. Admission prices were given as "Purser's Rates" and quoted prices such as "Main Salon, 60c; Promenade Deck, 35c; Crow's Nest, 25c; Passengers under 12, 15c."

These "invitations" were distributed by attractive girls dressed in sailor uniforms, with white sailor caps and the title, "Hit the Deck," imprinted on them. The girls went from house to house and personally delivered the invitations, together with a greeting, "How Do You Do? Here's an invitation for you to a party aboard the Steamship Madison—be sure and come."

The stunt attracted much comment and interest and undoubtedly helped Peoria do an excellent week of business with "Hit the Deck," so Winans deserves a lot of credit for the entire gag.

Suppose you follow this right up with some of your more recent activities, Clyde, as we have every reason to suspect that you have been engineering some great stunts out in Peoria,

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

ANOTHER SLANT ON TRAILERS

You, no doubt, recall the article headed "Trailers, Trailers Trailers" which appeared a few weeks back on the Round Table pages, but in the event you did not happen to read it through, let us tell you it was a story about trailers written by Frank Whitbeck of the Fox West Coast Circuit.

Now we give you another's viewpoint on this important topic. For obvious reasons we will not mention the name of the gentleman who wrote it, but take our word for it: he knows trailers, in fact, we would even go a step further and say that he is a specialist on the subject. Having made trailers his life's work, he ought to know what he is talking about and after you read what he has to say, you will, in all probability, agree with us that he is all we claim.

Of course, we started the whole discussion, so it's up to us to see it through, but we're not complaining one bit, on the contrary, we are tickled that we did start it because it is showing signs of creating much more interest than seems to have been in vogue on this important phase of showmanship.

There are many fine points brought out in the story on this page and to those managers who really are anxious to improve the use of trailers, they will more than grasp the opportunity of cashing in on what the article brings out so plainly.

Trailers are too important to be accepted in a matter-of-fact way. They should be used with the utmost consideration for the pulling power they possess, not only for use on coming attractions, but for institutional copy, special announcements and other ways, all necessary in the operation of a theatre. Maybe you will think that we are emphasizing the subject too strenuously, perhaps we are, there's no harm done, but there is a possibility of a lot of good resulting from the entire discussion.

"Chick."

By "Someone Who Knows"

1. There is nothing wrong with the trailer situation, but there is something wrong with the man who refuses to recognize the important value of trailers, and there is bound to be something wrong with his business.

2. Yes. There is hardly any other medium of advertising that an exhibitor can use today that will give him such great results at such low cost. When you take into consideration the importance of reaching the largest amount of people that are interested in the product you have for sale, trailers reach one hundred per cent people that are interested in that which you have to sell, which is motion picture entertainment. Therefore, why should any exhibitor not be satisfied with using such a valuable medium?

3. The producers of talking trailers are specialists in screen advertising. They know that one of the basic principles is to keep up an element of suspense and to build the trailer in such manner that at no time is the story given away or to allow the star to be shown in any of his acting excepting that which is bound to create a favorable reaction. If you will observe closely, you will find that practically every trailer is in itself a miniature serial. It leads you up to a certain point, creates an element of suspense, and then leaves you with the desire to see the picture.

4. The spotting of trailers is a very important thing. Each exhibitor should give this considerable thought. It depends upon the schedule as to just which is the best place, preferably just before the feature, because, first of all, by putting it on at the very beginning of your show there is a certain percentage of your audience that comes in for the feature only and after the feature is over they will go out and you have missed them entirely. Secondly, after they have been entertained with short subjects of an interesting and humorous nature and they are in a receptive mood, that you have built up preparatory to the major part of your program which in reality they pay their admissions to see, you spot the trailer and it is bound to obtain a most favorable reaction. As a comparison: At a prize fight they put on their preliminaries just before the main bout, which is at the end, they will come out and announce what the next big fight is going to be and who is going to participate in same.

It is bad to use too many of them. If you have a number of changes it is better to run your trailer but four or five days in advance of your picture and concentrate upon fewer subjects than to run them on your entire week's coming program. If it is at all possible for you to do so, it is far better to concentrate upon the very next attraction, using perhaps only the main title of the trailer on the subsequent attraction until four or five days prior to the showing of same. In this manner you concentrate all of the force of your advertising on your next attraction and at the same time remind them of that which is following. This is very applicable to houses that have two or three changes a week.

5. With reference to using a silent trailer to advertise a talking picture for pictures like Garbo in "Anna Christie," etc., undoubtedly it is better to use a talking trailer. If anybody has noted, the trailer companies when making pictures in which for the first time the star's voice was to be heard built their trailer up to that point, had everybody else in the trailer but the star talking and led up and created that element of mystery and suspense as to what the star's voice was going to be like, or told how marvelous it was and that they have heard everybody else in the picture talk now come and see the picture and hear the star. At no time in the trailer itself did they have any scenes in which the star spoke.

6. As to pioneering a new method or a new kind of a trailer, pioneering is always a difficult and costly undertaking. It hardly behooves us at this time, when trailers have arisen to a degree of practically one hundred per cent perfection, inasmuch as they embody all of the essence, all of the essential qualifications of a one hundred per cent advertising medium, to wantonly throw overboard the thing that through years of specialization and study has arisen to this high degree of perfection merely for the sake of trying out a few theories. It would be far too dangerous and experimental, and would be apt to prove to be ruination to the business of him who tried it. Further, at this particular time when we are entering into a new entertainment world we need to support us every tried and true aid that we can possibly marshal to our support.

7. Regarding moving backgrounds, evidently what is referred to in this particular case is the type of a trailer that is made up of still scenes from the picture with copy superimposed over it. Sometimes the stills are animated to give an element of movement to the trailer to arrest attention.

This type of trailer, however, is only used by the smaller and cheaper houses, and can hardly be considered as a rival in any sense to the talking or actual scene type of trailer, and, whereas they serve their purpose inasmuch as they are at least better than the old still slide, the exhibitor that is using them would gain far more by paying the slight difference in cost and obtaining the actual scene trailer.

MANAGERS' ROUND TABLE CLUB

"FRESH AIR"

It won't be long before fresh air and good ventilation will be of paramount importance to your theatre. But what are you doing about it now?

This, especially, to the boys whose houses have gone sound since last summer because, in such a case, you must be certain that your equipment is not noisy or apt to cause you trouble in connection with your sound apparatus.

No sense waiting until the last minute to find that attention or repairs are needed. Once your patrons are compelled to sit through a show in a stuffy, smelly atmosphere, you will have a heck of a time dispelling the impression that your house isn't poorly ventilated.

As for theatre with wall fans, you will have to get them in shape and adjust them to a speed that will not cause a "hum" in conflict with your talkies. You can only arrive at the happy medium on these matters by getting busy now. And DON'T leave it to some one else, even though the maintenance of ventilating equipment comes under one of your staff.

Marshall Used A Gag That Will Be Useful to Showmen

A tie-up with one of the local department stores was the means of enabling W. E. Marshall, manager of the Criterion Theatre in Oklahoma City, Okla., to use the "similar color" gag, in conjunction with his showing of "General Crack."

He placed a large sign containing many jumbled colors, designated by numbers, in a prominent window. A card informed the lookers-on that free tickets would be awarded to the persons guessing the two similar cards, the thing contained. Besides the card, circulars were distributed by the department store announcing the contest in the window. Besides plugging the contest the circular also carried a plug for the picture and the theatre.

Showmanship is seen in the way Marshall left space on the circular for the name and address of the contestant. When the circular was handed in or mailed to the theatre or department store, both institutions benefited by securing names which could be used for a mailing list. This color angle, we would like you to bear in mind can be used on a good many pictures and most certainly on films containing Technicolor sequences as the color scenes will be "naturals" for tie-ups.

Good work, Marshall, we are glad to note that you are applying real showmanlike methods to your show selling. Incidentally, we haven't a photo of you in our files and just to keep our records complete, why not send us one, together with a little note about yourself.

Creamer Continues To Click Out In Muscatine, Iowa

A good many showmen, we have found from our years of experience, are often enabled to do more selling of their shows through judicious newspaper advertising than through lots of other mediums. But then everybody isn't able to write advertising above the ordinary due to local conditions, etc., and other means must be used. At this time though, we want to pass along a story of the way John W. Creamer, manager of the Palace Theatre in Muscatine, Iowa, sold the town on a contest through his regular newspaper ad.


PALACE THEATRE

STARTS SUNDAY
2—DAYS ONLY—2

Think of All the Great Pictures You Have Seen and You'll Think of the Palace

Now! Comes the Finest Woman Picture of the Year.

"SARAH AND SON"
with
Ruth Chatterton

Famous! Acclaimed the world over! Yet a mother—with all a mother's love! SEE and HEAR her story.

SCHOOL CHILDREN'S ESSAY CONTEST

The Palace is offering a framed painting of MOTHER by Whistler to the public grade schools for the best 25 word essay on the children's idea of Mother.

The prize goes to the winning room and not to a pupil. Each teacher will select the best essay from her pupils and mail it to the Palace to compete with those selected from other rooms. All entries must be in by 6 p. m. Wednesday March 26th.

See the Great Mother Love Picture "Sarah and Son" Then Write Your Essay.

By announcing the contest in his ad, Creamer did not have to ask the editor of the paper for any special favors or space and thus he could reserve the favors always granted him for some other time. Another angle that the ad presented was the way it livened up interest in the theatre's attraction. The stunt was a "School Children's Essay Contest" on "Mother." A framed painting of Whistler's famous work was offered as a prize, to be given to the writer of the best twenty-five word essay. The donation was given to the class and not to the individual student.

The teacher of each class was requested to select what he or she thought to be the best essay and submit it to Creamer. In this way he received only one essay from each room and the task of selecting it was lightened. The stunt, having the sanction of the Supt. of the Schools, went over very big and the house came in for a lot of good-will and publicity besides some extra box office revenue. We would like you to bear in mind that this stunt can be worked into a lot of other pictures as well and we want to thank Creamer for passing it along to his fellow members in the Round Table Club.

Lew Carroll Tries Plugging Pictures By Truck Ballyhoo

Another member of our hundred percent Round Table enrollment in Reading, Pa., is Lew Carroll, hustling manager of the Park Theatre, and the Club pages from time to time have borne accounts of his work which we are sure proved interesting to all, since Lew is one of Reading's most active showmen.

The photo we are reproducing will show you how he made good use of a teamster's wagon to ballyhoo his attractions by erecting two twenty-four sheet boards atop it. This wagon is a familiar sight along the streets of the city and no doubt secures more than just a passing glance.



We are sorry that we cannot tell you more about Lew's work at this time but as we know he has something concealed up his sleeve which he will spring on us in the near future (it's a secret but we'll tell you—he's giving away an electric radio, and knowing his work, he should have a couple of novel slants to the gag), so we'll just have to sign off for the present.

Thanks Lew, for keeping us posted on what you are doing to keep in step with the rest of the well known live-wires in your city. Give our regards to our many friends there and don't forget we're waiting to hear more from you.

MANAGERS' ROUND TABLE CLUB

There May Be An Angle Or Two Here Of Benefit To You

Another of the Northwest showmen whom we think knows his business as well as any showman in this country is Herb Sobottka, manager of the Fox Liberty Theatre in Wenatchee, Wash., and when you finish reading this account of some of his work we believe that you too will agree.

When he played "The Love Parade," he gave away an expensive radio in conjunction with the showing of the picture. To secure a lot of publicity he ran a full page co-operative ad with the radio distribution company. He then persuaded every local advertiser to allow the insertion of cut up stills of the picture and radio in their ads. The contestants were supposed to match all of the loose parts correctly and submit the finished product to Sobottka. It clicked like nobody's business and the house came in for plenty of newspaper space and since the follow-up was obtained by announcing the winner from the stage, more publicity was obtained. The effectiveness of Sobottka's campaign was seen in the vast crowds which stormed the doors of the theatre on the night the winner was announced.

Not only does he do good work on this type of angle, but also on others, as is seen in the "Cracker Eating Contest" he promoted as a Saturday Matinee boost for Kiddie Trade. He tied up with a cracker company and they supplied crackers, displays, prizes and everything that went towards putting the stunt over successfully. With the beauty of the thing lying in the increased kiddie biz for that day and the non-cost to the theatre.

We ran, a short time ago, a box stating the advantages in securing the co-operation of dancing schools and presenting stage shows at no cost to your house. Sobottka has found another slant to this in his "Tap Dancing Contest." Sixteen entrants showed up for his first contest to compete for the valuable prizes offered by the local merchants, who donated the gifts in return for advertising on the screen and in the newspapers and lobby. The night of the finals found him with a crowd on his hands such as the house had never before encountered, all this despite the fact that he was holding over the same picture for the finals as he had shown when the entrants were first "doing their stuff." There's a lot of merit to this stunt and it would pay you to look into it further.

On "Sweetie," or rather in advance of "Sweetie," he used a girl to go up and down the aisles singing the theme song of the picture. She was beautifully outfitted from head to foot by a local shop and made quite a hit with everyone, as well as helping sell the picture. As a follow up stunt, during the run of the film, Sobottka tied up with a candy company and arranged to give away seventy-five boxes of candy daily to the first seventy-five women attending the matinee.

To keep this story from being too "long winded," we are going to hand you a laugh. As a gag for "This Thing Called Love," he inserted ads throughout the newspaper which read:

"Wanted—A Wife—Salary $25.00 a year. Strictly a business arrangement with understanding that you may keep your men friends and I keep my women friends. Address all replies to "This Thing Called Love."

Inserted only as a teaser, the gag must have been taken seriously by a lot of women, for a number of replies came in. And anyway, $25,000 a year (so it seemed to various femmes), was not to be "ka-chooed" at.

Opening his showing of "Rio Rita" with a Midnight Matinee, Sobottka secured permission from one of the local radio stations to broadcast the entire show over the air and as this was the first time the stunt had ever been used in Wenatchee, it created a sensation and did wonders towards selling the picture to the surrounding towns. Incidentally, he has another whiz of an angle in the local newsreel he "shoots" every week. At no cost to the house, one of the attaches goes about town and records on films the various local events. At times some real news shots are obtained. As an example, a short time ago there was a terrific forest fire high up in the Cascade Mountains. Using a plane from a local airport, which had placed it at his disposal for any time he cared to use it, Sobottka and his cameraman, G. H. Schubert, secured some marvelous action shots, which were shown as a "special" at the theatre.

We are sorry that we have no photographs with which to illustrate this story but we believe that Herb will keep us in mind next time he takes some and pass them along to us.

"WESTERNS!!!"

Sensing the importance and demand from exhibitors for Western pictures, MOTION PICTURE NEWS, in its issue of April 26th, will publish a special section devoted to Westerns.

Here, for the first time, we will set forth which producers and distributors are prepared to meet the demand for this type of picture, and from whose exchanges you can buy them.

If you are one of the showmen who expressed themselves on the need for Western productions, then you will greet the "Western Special" with open arms. And it will carry a wealth of material and information about this popular angle in entertainment.

Do you wish to say something on the subject yourself?

Oak! Just "shoot" it in to us right away. We want everyone's opinion and viewpoint. That's why MOTION PICTURE NEWS is always taking the lead in these matters.

Rowell Shows That He Knows Quite A Bit About Displays

It has been our aim in the past to shoot along to our Club members any examples of window displays that we thought had enough merit to be reproduced on these pages, and following that aim we've shown some corking tie-ups and will continue to show them. Which is why we would like to have you look at the display W. R. Rowell, manager of the El Dorado Theatre in Eldorado, Kansas, arranged for "Sunny Side Up."



Although the photo was poor, and we were unable to get a perfect reproduction, you can bet that the display looked one hundred per cent better than it now appears. After the first night's receipts were checked up there was no doubt as to its pulling power. This display was promoted by Rowell through a tie-up with the largest music dealer in town, whereby he secured two windows in which to plug the picture.

The cut-outs of the star in the picture were flanked on either side by miniature cards bearing a still and the play date, with phonograph records of the song hits placed in front of the big cut-out. What helped the beauty of the display was the fact that the whole thing was hand-painted and a great deal of care was taken by Rowell to see that every little detail was perfect.

It is too bad that the pictures were so dark, as we could have pointed out a couple of the highlights more clearly, but we hope that the next news we receive of Rowell and his work will contain some more interesting information and that we'll have better luck. Keep us posted, Rowell, and don't forget we are always glad to pass on the activities of every live wire showman in the country.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Stewart B. Tucker Again Proves He Is Alert Showman

An alert showman operating down in Richmond, Va., is Stewart B. Tucker, manager of the Byrd Theatre.

In a recent issue of the Club's pages, we showed you how he cashed in by re-printing a trade paper ad as a change from the regular run of advertising. Today we are going to give you some more accounts of his live-wire work.

When the Byrd Theatre opened not so long ago, he let the house in for a lot of publicity by securing a co-operative page in the Sunday gravure section of one of Richmond's largest newspapers. The page, a photo of which we are reproducing, was paid for by all the contractors whose products went into the building of the theatre. It cost him absolutely nothing and the house received much favorable publicity. This stunt, though, constituted only one of his activities.



When the picture "Flight" played the house Stewart hustled out and secured the co-operation of the Marines stationed around the city. In fact, he did the job up so thoroughly that when he extended an invitation to General Smedley D. Butler to witness the performance the Marine Commandant offered to bring along a bunch of air "aces." Needless to say that a lot of publicity was secured on this angle Stewart burned up the ground going to the newspaper offices informing the press of the special feature.

The next day every paper in town carried stories to the effect that General Butler and his aces would be present at the Byrd. In addition to this, as arrangements had been made by Tucker to have the Marines stationed at the flying field to stunt over the city, pictures were also shown in the papers. The whole campaign went over with a bang and the result of it was seen in the second week hold-over that was necessitated, due to the tremendous crowds. And when you stop to figure out that this was only the second hold-over since the theatre opened, it must have been a "wow" of a campaign.

We are sorry that space will not permit us to give the whole thing in detail, so we endeavored to pick out the best features in order that you may see what Tucker is accomplishing down there, and since he is proving a very active member we will no doubt have many other interesting things to recount in the future.

Dave Lustig Turns Out Heralds That Sell Attractions

More examples of the way that live-wire circuit, the Manhattan Playhouses in New York City, keep right in step with the leaders is seen in these heralds used for the Hollywood and New Delancey Theatres. Dave Lustig hustling director of publicity for the circuit is responsible for the make-up of them and before we start off we want to say they certainly do his work justice.





The herald on the left was used in conjunction with the showing of "Street of Chance" and if you will look at the make-up you will notice the very effective copy and mats that are used to sell the show. The other herald contains a different angle in the way it is made up to resemble the front page of a tabloid, and bears a "newsy" heading. The heralds measured 12 x 10.

These two stunts of Dave's did a lot towards selling the picture to the circuit's patrons and are typical of his work.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

Hugh Wallace Put This Gag Over In Showmanlike Style

To find showmen who are always keeping abreast of the times one has only to take a trip up to Canada and watch the activities of the live-wires who operate up there. One such showman is Hugh W. Wallace, who manages the Kitsilano Theatre in Vancouver, B. C.

Just to give you an example of Wallace's originality, we are going to describe a letter which he sent to every patron of the theatre. The missive was printed on blue paper, size eight by ten and enclosed in a large blue envelope. On the front of the envelope was imprintd the word "SUMMONS" and when opened it was found to contain a large sheet of paper which seemed to say, "Take Notice" "ARRESTED" "Big Fine" "Leaving Your Car" "Court" "Speed" "Miles," but upon closer inspection proved to be nothing more serious than a very clever arrangement of a herald on "Saturday Night Kid." Wallace had fashioned his selling copy around the words we have set forth and produced an arrangement that was a knockout, and sold the picture.

Another "wow" of a stunt we are setting forth below and since it speaks for itself we need not describe it, except to tell you that it adorned the front cover of the weekly program.

Passed Away

It is with deep regret we announce the passing of a tried and true friend of the people of Kitsilano, Men, Women, and Children.

You have all seen him, some of you more often than others, during his many years of useful and pleasure giving activity in your midst.

He passed away in the Kitsilano Theatre, Saturday night, December Twenty-first and was known to all of you as "The Silent Motion Picture," his demise is due entirely to the march of progress in the motion picture world.

His work will be carried on by his youthful but remarkably developed offspring, The Talking Picture at the Kitsilano Theatre, and he has in store for you a fund and variety of entertainment heretofore unheard of.

Further Information Read Inside

Wallace seems to be a crackerjack at arranging these little novelties as he has still another one in the program he made up in the form of a ballot requesting the people of the town to vote on the next week's show, and being a good showman he decided to vote for them by imprinting the question with X wherever occasion demanded. For instance, a box on the program would ask, "Should I bring the young folks to the special children's matinee on Saturday ?" and the answer would already be there in the form of an X marking the space devoted to the Yes box. This arrangement made quite a hit with the patrons and the house came in for some very effective publicity.

Thank you, Wallace, for keeping us posted on what you are doing up there in Vancouver and let's hear from you again in the near future, because we know that you will have something interesting which we can pass on to the rest of the CLUB.

Two Notable Boys From Fla. Are On Our Pages Again

Our famous incorporation, Al Weiss and Jonas Perlberg, known more familiarly as as Weiss-Perlberg, Inc., functioning at the Florida Theatre in Jacksonville, Fla., have been hitting on all eight cylinders again and now we record the reports.

As one of the highlights on "The Vagabond King" campaign, the duo went to work and tied-up a bus line that traveled all over Florida. On the back of the buses two color, 3x5 foot banners, were placed, and from examining one of the photos we are showing in the layout you can get an idea of how effective the stunt was. Through a tie-up with the libraries, ten thousand combination ruler-bookmarks were given out in all books.

A coloring contest sponsored by the schools was promoted by the pair and in nearly every window in town, the best examples of art work were placed on display, with a good many of the stores donating prizes. The five and tens by deciding to feature water colors and crayons in their windows also gave the theatre a break as it tied-in with the contest.

In the upper right photo you will note one-half of the live-wire team being congratulated. We don't know whether it is necessary to tell you that the smiling fellow holding the balloons in his hand is Jonas Perlberg, receiving well wishes from members of the Advertising Clubs and the Chamber of Commerce, on the completion of his first year in Jacksonville. If you look closely at the photo in the lower left you will see the pennant used to plug "Hell Harbor." These pennants, bearing copy on one side reading, "Ride The Trolley-Lupe Velez in 'Hell Harbor'," and on the other side, "Ride The Trolley-Florida Theatre," were placed on every trolley car in the city and did much to sell the picture.



The other two photos show you the creative work turned out by the two alert showmen to sell their coming and current attractions, and with such artistic displays it's small wonder that the residents of Jacksonville often comment upon it.

Thanks, fellows, for keeping us posted on your work and though we know you are very busy it wouldn't hurt us a bit to hear from you a bit more frequently.

MANAGERS' ROUND TABLE CLUB

THE WORLD'S MOST OUTSTANDING GROUP OF SHOWMEN!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

THE LATEST TO JOIN!

FRANK J. HOLLAND is the Manager of the Murray Theatre in Richmond, Indiana. In the past Frank has secured many valuable ideas from the Round Table pages and now that he is a full-fledged member of the Club we may expect to see his name represented quite often. Don't keep your activities a secret now, Frank, let's see you add another letter to the mail man's pack.

———*Wear Your Club Pin! ! !*———

A. E. CAULEY manages the Capitol Theatre in Coburg, Ont., and is proposed for membership in the Club, by Jack Allan. Cauley manages a nice little 500 seater up in the Dominion and we feel sure that he will find time to shoot us in a little dope on how he keeps that house packed. And by the way "A. E." we'd like your photo, too.

———*Wear Your Club Pin! ! !*———

FRED R. PURSEL, managing the Lyric Theatre in Simcoe, Ont., is another Canadian showman to be proposed for membership by our hustling Regional Chairman, Jack Allan. Even though you are a number of miles away from us Fred you know that it takes only a two cent stamp to bring us in close contact with each other. Which is just our way of saying we hope you too will be as active as the rest of your brother members in the Club.

———*Wear Your Club Pin! ! !*———

JAMES URWIN is the manager of the Seneca Theatre in Seneca Falls, N. Y., we've been up around your location a couple of times James and we think that in a pretty little town like Seneca Falls you can put over some real high class examples of showmanship. How about letting us know what you are accomplishing up there and in order that we may give you a proper introduction, don't forget to include a photo.

———*Wear Your Club Pin! ! !*———

GEORGE L. DENTON is one of the latest Southern showmen to join our ranks. Mr. Denton is the manager of the Booth Theatre in Knoxville, Tenn. In the past many valuable ideas have born the Tennessee trade-mark and we'd like to see some of the future ones bearing George's signature. So what say George, when you send us in an account of your work, include your photo and a little note telling us about yourself.

———*Wear Your Club Pin! ! !*———

G. E. LE TARTE manages the Park Theatre in Ft. Fairfield, Maine. Mr. Le Tarte is another showman whose name has been represented on our pages before so all that we can say at this time is that we hope he will continue the active interest he is showing. And by the way "G. E." when you shoot us in your next contribution we hope you'll include your photo.

———*Wear Your Club Pin! ! !*———

DUNCAN CAMPBELL is the Assistant Manager of the Capitol Theatre in Guelph, Canada. Though young in years Mr. Campbell is old in experience and it is interesting to note that he has been working under the wing of Dave McMullen for a long time now, having risen from the uniformed ranks to his present position. Well Duncan, since you seem to be progressing so rapidly we are going to look forward to hearing some good accounts of you in the very near future.

CHRIS GEORGAS, managing the Classic Theatre in Owen Sound, Ont., Can., is one of the latest of the Dominion's showmen representatives to join. Mr. Georgas was proposed for membership by our Regional Chairman Jack Allan and through a bit of crystal gazing we learned that he is well able to put shows over with a bang. So before we reveal what we know about you Chris, wed'd like to have a photo of yourself and if you think we've slipped up on any "dope," why you can send us some.

———*Wear Your Club Pin! ! !*———

ERWIN GOLD manages the Lefferts Theatre in Richmond Hill, N. Y., for the Fox Met. Theatres. Just knowing so little about Mr. Gold will never do, so we hope he will favor us by dropping a line or two setting forth his past and present activities because we feel sure that it will be a very interesting item to pass along to his brother members in the Club.

———*Wear Your Club Pin! ! !*———

BARNETT LAZARUS manager of the Manhattan Theatre in New York is no stranger to the Club pages, having been represented on them before. But as you know, Barnett, every member must at some time or another pass through these portals before reaching our "Hall of Fame." And now that you have entered through the door, all we want to say is that so long as you continue the active interest you have shown in the past, we'll be more than satisfied.

———*Wear Your Club Pin! ! !*———

NAT S. FERBER, managing the Crescent Theatre in Astoria, L. I., should, if we may be permitted to predict, be turning out some mighty good work. As we happen to know how hot competition is in Astoria we are enabled to make the above statement. Just to reassure us Nat drop us a little note setting forth the whys and wherefores of your show salesmanship.

———*Wear Your Club Pin! ! !*———

BUNNY BRYAN, we'd like you to know, is the Publicity Director for the Stadium Theatre in Woonsocket, R. I. The Club roll boasts a good many publicity directors "Bunny" and we don't mind revealing that you will certainly have to step to keep up with them. But since we have the goods on you and your work at the Stadium, it should be an easy matter for you to keep up. And listen "Bunny" every publicity man we have in the Club has had his picture published on our pages and we'd like yours too. How about it?

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Around the Corner				
*†§Call of the West (A. T.)	Revier-Matt Moore			
*†§For the Love of Lil				
*†§Hell's Island	Holt-Graves			
*†§Jazz Daughters				
*†§Ladies Must Play				
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Last of the Lone Wolf (A. T.)	Bert Lytell			
*†§Paris Nights				
*†§Prince of Diamond	Ian Keith-Pringle			
*†§Rain or Shine (A. T.)	Joe Cook			
*†§Royal Romance, A (A. T.)	Collier-Starke			
*†§Road to Broadway, The				
*†§Sisters (A. T.)	O'Day-O'Neil			
*†§Squealer, The				
*†§Sweethearts on Parade				
*†§Temptation				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	2 reels		
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 13	1 reel		
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	2 reels		
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel		
*†§Match Play	Hogen-Diegel	Mar. 16	2002	22	Feb. 22
*†Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1563	17	Feb. 1
*†§Polished Ivory	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†Roman Punch	Terry-Toon	Apr. 20	1 reel		
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight, A (A. T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6446	73	
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6446	70	Apr. 1
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 28
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6490	66	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	61	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Spring Is Here (A.T.)	Claire Gray	Apr. 13	6186	71	
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5692	63	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Good Girl, The (A.T.)	Marilyn Miller			
*†§Bad Man, The (A.T.)	Huston Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Captain Blood (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Fortune Teller, The (A.T.)				
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Lady Who Dared, The	Dove-Pidgeon-Todd			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Man Crazy (A.T.)	Alice White			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Clarke			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire	May 25		
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7003	78	
*†§Sweet Mama (A.T.)	Alice White	July 6		
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Party, The (A.T.)	Patterson-Carol-Lee	Feb. 25	6200	69	Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Golden Calf (A.T.)	Brendel-Mulhall-Carol	Mar. 23	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Holy Terror, The (A.T.)	O'Brien-Chandler	Apr. 13			
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 6			
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee In King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				March 15
*†§Song O' My Heart (A.T.)	John McCormack			
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	6	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†Allez-Op	Marionettes		1		8		
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1		8		
*†§Feed the Brute (A.T.)	Animal Novelty		1		8		
*†§Hoak (A.T.)	Frawley & Smith		1		9		
*†§Justice (A.T.)	Special Cast		2		17		
*†§Little Journeys In Songland	Song Series		1		9		
*†§Miser, The (A.T.)	Bransby Williams		1		8		
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2		16		
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2		15		
*†§Nora Blaney No. 1	Song Program		1		9		
*†§Nora Blaney No. 2	Song Program		1		9		
*†Operatic	Marionettes		1		9		
*†§Radio Franks & 4 Bachelors	Song Program		1		8		
*†§Teddy Brown & His Band	Jazz Program		1		9		
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30		
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2		16		

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Free and Easy	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Lady To Love	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A.T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Duley" in Nov. 2, 1929 issue					
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional	Alison Shipworth	May 3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Caught Short (A.T.)	Dressler-Moran-Page			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Father's Day (A.T.)	J. C. & Elliott Nugent			
*†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)			8100	80 Apr. 12
*†§High Road, The (A.T.)	Norma Shearer			
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue's Song, The (A. T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
Baby Follies	Children			
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	2 reels	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*Clyde Doerr		Jan. 18		
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
*†§Fighting Parson	Langdon	Feb. 22	2 reels	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	2 reels	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	2 reels	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
Song Writer's Revue		June 21	2 reels	Mar. 29
*†§Tough Winter, A	Our Gang	Jan. 11	799	
*Van & Schenck	Laurel-Hardy		2 reels	
*†§Vodeville (A. T.)	Our Gang	Apr. 5	1795	
*†§When the Wind Blows	Charlie Chase		2 reels	Mar. 29
*†§Whispering Whoopee				

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26			Apr. 5
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb. 15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	9412	105	Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Come Take a Trip In My Airship	Screen Song	Apr. 26	1 reel	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 22	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Mo's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Wray	Apr. 12	5794	65 Apr. 19
*†§Big Pond, The (A. T.)	Chavalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Brian-Holt			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Maree Himself (A. T.)	Oakie-Gallagher			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§True to the Navy (A.T.)	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§Young Man of Manhattan	Colbert-Ruggles			
*§§Youth (A. T.)	Hersholt-Wray			

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June	21		
*†§Clothes (A. T.) (F)	Constance Bennett	May	3		
*†§Crashing Through (A. T.) (F)		June	7		
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb.	2	7450	82 Nov. 15
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan.	19	6500	72 Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June	28		
†Officer O'Brien (A. T.) (F)	William Boyd	Feb.	23	6740	75 Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	Apr.	26		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July	19		
*†§Play Boy (A. T.) (F)	Eddie Quillan	June	14		
*†§Rich People	Bennett-Toomey	Jan.	5	7074	78 Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July	5		
*†§Up and At' Em (A. T.) (F)		May	31		
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong	Apr.	12		
*†§Woman Afraid, A (A.T.) (F)		May	17		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Big Shot, The (A. T.) (F)				
*†§Greenwich Village Follies, The (A. T.) (F)				
*†§Negligee (A. T.) (F)	Ina Claire			
*†§Treasure Girl (A. T.) (F)				

SOUND SHORTS

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

Title	Star	Rel Date	Length	Reviewed
*†§After Dark	Novelty Burlesque		1 reel	Sept. 28
*†§All Stuck Up			2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Bows and Arrows	Sportlight		1 reel	Jan. 11
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge	Topics of the Day		1 reel	Feb. 15
*†§Crosby's Corners	Reg. Merville	Mar. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies	Buck & Bubbles	Apr. 13	2 reels	
*†Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	Apr. 5
*†§Dogging It	Sportlight		1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Mar. 16	2 reels	Feb. 8
*†§Feline Fighter	Sportlight		1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Feb. 12	2 reels	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Goden Pagoda, The	Vagabond Adventure Series		2 reels	Apr. 5
*†Good Old School Days	Aesop Fable		1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances		2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit	Herman-Green	May 4	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
Home Sweet Home	Topics of the Day		1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	May 18	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18
*†§Live and Learn			2 reels	
*†§Mandalay (A.T.)	Song Sketch	Jan. 5	2 reels	Dec. 14
*†§Night in Dormitery (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 28
*†§On the Air	Topics of the Day		1 reel	Jan. 11
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†Perfect Match, The	Butler-Mayo		2 reels	Apr. 5
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Ride 'Em Cowboy	Thelma White		2 reels	Apr. 5
*†§Rubeville Night Club (A.T.)	N. S. Watzes	Feb. 2	2 reels	Nov. 16
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Spills and Thrills	Sportlight		1 reel	Apr. 12
*†§Splashing Through	Sportlight		1 reel	Feb. 15
*†§Tight Squeeze	LeMaire	Feb. 9	2 reels	Nov. 23
*†§Wednesday at the Ritz (A.T.)	Kemper-Knapp	Jan. 19	2 reels	Jan. 11

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Herzholt	Feb. 21	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Damaged (A.T.)	Betty Compson	Mar. 30			
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hawk Island (A.T.)	Compson-Sherman	May 11			
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18			
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Captive (A.T.)	Betty Compson	Feb. 9			
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane				
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 1			
*†§Dude Ranger, The (A.T.)	Duryea-Basquette	Apr. 15			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
At the South Pole						Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon				
*†§Because I Love You	Mady Christians		Jan. 24	9000	100	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
Black Hills	Special Cast	Big Three		5000	55	
Captain Cowboy	Yakima Canutt	Bell Pict.		4800	53	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set.	Not set.		Jan. 25
*†§Heart's Melody (A. T.) (F & D)		Fritsch-Parlo		Ufa Film		
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.				
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 9	5825		Mar. 29
Lost Patrol		Pro Patria	Not Set.	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris-Tom White		Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art.	Jan. 18, '30.	6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema.	Jan. 1, '30.	7650	85	Jan. 25

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
Circumstantial Evidence	Foster-Keefe-Lake	Chesterfield	5200 feet	
*†§Clown, The (F)		Continental		
Duty to be Silent	Marta Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Leder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Prince of Hearts, A	Kerry-Worth	Imperial		
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
Verdun	Special Cast	Richmount		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†§At the Race Track (A.T.)	Martin-Harcourt	Imperial	2 reels	
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Could I Be More Polite (A.T.)	The Carsons	Imperial	2 reels	
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Kids and Pets	Color Novelty	Castle		1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick		1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels		
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Monkey Squawks (A.T.)		Burr			
*†§Mr. Connand Mr. Sapp (A.T.)	Donnelly-Singer	Imperial	2 reels		
*†§One Hundred Per Cent. American (A.T.)	Hearn-Weston	Imperial	2 reels		
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr			
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel		
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel	
*†§Summer Harmonies	Song Cartoon	Biophone		1 reel	Oct. 8
*†Tee Time	Felix the Cat	Copley Films		1 reel	Apr. 5
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer		1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.		1 reel	Jan. 11
World Tours of Prince of Wales					Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 25		69	
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Colin Clive		11416	130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Skies	Benny Rubin			
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nisson		8354	93	Mar. 8
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20		76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5[illegible]6	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hidden Valley	Ken Maynard	Aug. 10			
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	59	
*†§Ladies in Love (A. T.)	Mary Nolan				
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*§†Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27			
*†§Rodeo Days	Hoot Gibson	June 8			
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Songs of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	May 18			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Undertow	Nolan-Eller-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 1			
*†§Week-End Girl	Laura La Plante				
*†§Young Desire (A.T.)	Mary Nolan	May 11			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Ace Rider	Hoot Gibson	July 2		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan			
Czar of Broadway (A.T.)				
Flirt, The	Glenn Tryon			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast			Apr. 5
*†§Little Accident (A.T.)	Glenn Tryon			
*†§Mountain Justice	Ken Maynard	May 4	6748	Mar. 22
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Neil Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Greenhorn, The (Re-Issue)	Charlie Puffy	May 5	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Loser Wins, The (Re-Issue)	Billy Sullivan			
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Rompin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 19	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
William Tell		Jan. 27	1 reel	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
Lady of Lions			2 reels	Nov. 23
*†§Lightning Express, The	Serial			Apr. 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28		
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
Schoolmates	Sporting Youth	Apr. 28	2 reels	
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
§Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neil	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	4914	54	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7533	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	8000	89	Apr. 12
*†On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Morssi-Horn				
*†§Second Choice (A. T.)	Dolores Costello	Apr. 26	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5380	60	
*†§She Couldn't Say No	Lightner-Morris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19			
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	May 5	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10		
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Man Hunter (A. T.)	Rin-Tin-Tin		1280	73 Apr. 12
*†§Rough Waters (A. T.)	Rin-Tin-Tin			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Rooms (A. T.)				

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	1 reel	Apr. 12
Aida, Frances	Songs	1 reel	Feb. 8
And Wife	Elliott-Davis	1 reel	Apr. 12
At Home	The Potters	2 reels	Mar. 15
Battery of Songs, A	Hoyt-Coots-Quintelle		
Bubble Party, The			
Benefit, The	Joe Frisco		Feb. 8
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Done in Oil	The Potters		
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Holiday in Storyland, A	Vitaphone Kiddies		
Letters	Pauline Garon		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
In Dutch	Ulis & Clark		
Jest For a While	Barry & Whitledge		Apr. 5
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Love Boat, The	Herman Timberg		Mar. 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
New Racket, The		1 reel	Mar. 15
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
People Versus, The	Campeau-O'Malley	1 reel	Apr. 12
Perfect Understanding,	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Rose, Harry & His 6 Amer. Beauties		1 reel	
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps		
Stand Up, The			
Sultan's Jester, The	Bobby Watson		
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Wedding Bells	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Will You Remember Me	Duet	1 reel	Nov. 30

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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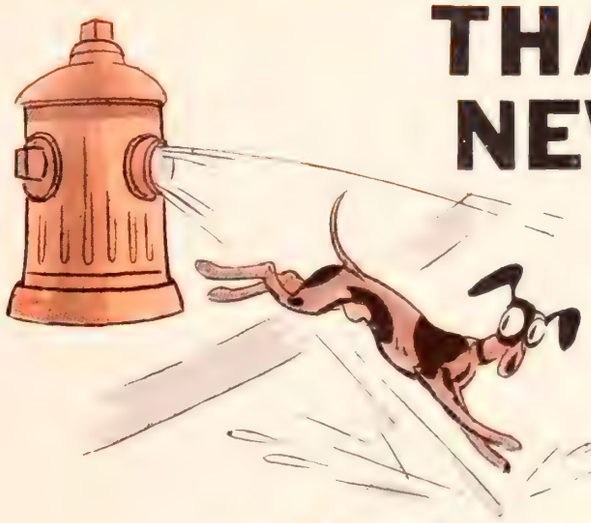
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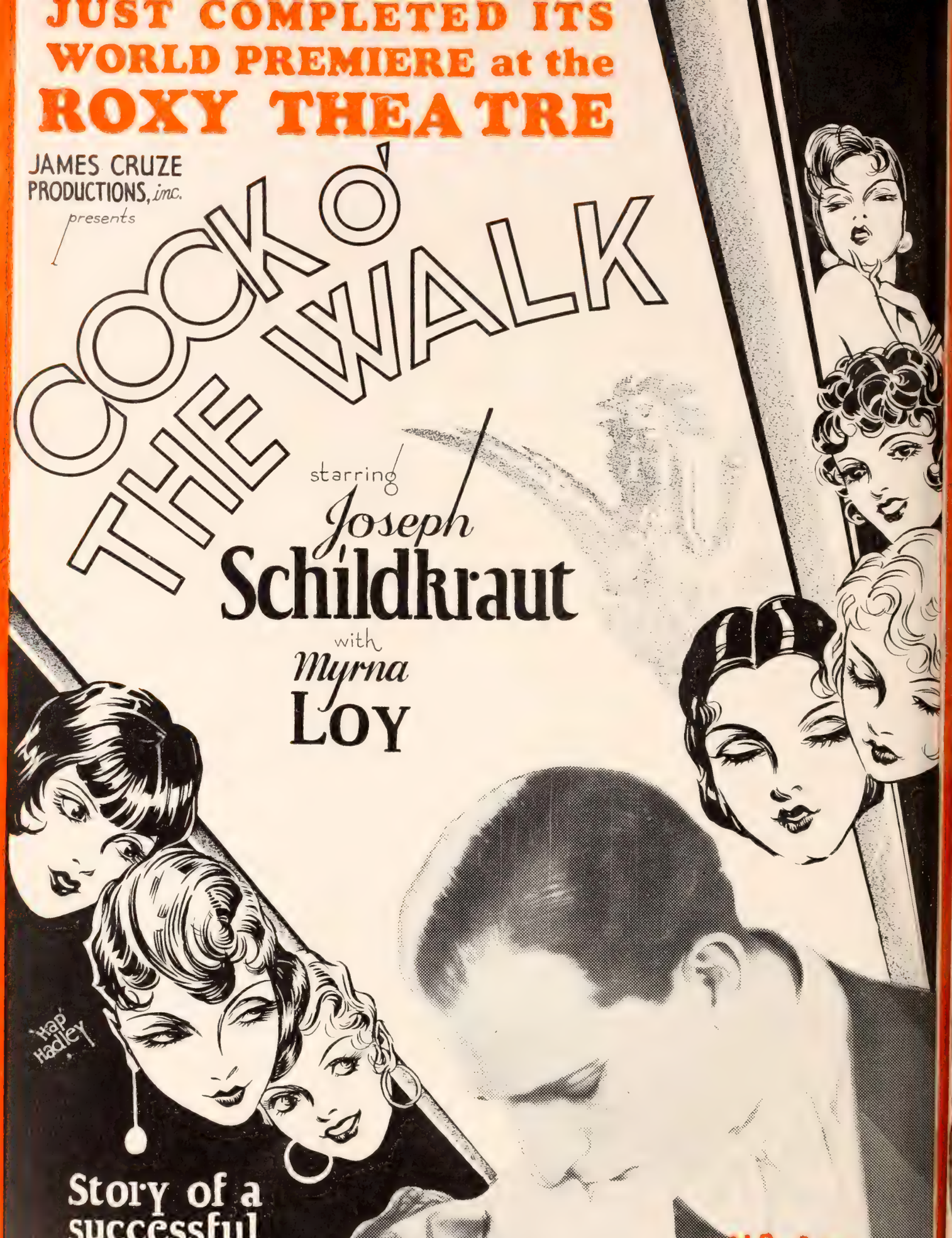
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An intensely human drama of a prodigal son and a father who bared his soul to save him. With Frank Albertson as the son, H. B. Warner as the father, Sharon Lynn, Joyce Compton, Kenneth Thomson, Richard Keene. Directed by Leo McCarey.

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JOHN F. RIDER

nationally known writer on technical subjects dealing with sound amplifiers and vacuum tubes has specialized in a study of those subjects since his graduation as an electrical engineer. His connection with radio goes back to the early days before broadcasting became a popular form of entertainment.

He is associate editor of RADIO ENGINEERING, editor, Technical Department of RADIO CRAFT, feature writer for the NEW YORK SUN, a director of the Radio Dealers' Association of America, associate member of both the American Institute of Electrical Engineers and the Institute of Radio Engineers.

Mr. Rider is the author of several text books, including MATHEMATICS OF RADIO, A. C. TUBES AND HOW TO USE THEM, TREATISE ON TESTING FOR SERVICE MEN, and co-author with James R. Cameron of SOUND PICTURES AND TROUBLE SHOOTERS MANUAL.

He began a thorough study of sound motion pictures, particularly with respect to their presentation in the regular motion picture theatre about two years ago, and in March, 1929, he became a contributor of technical articles on sound to MOTION PICTURE NEWS.

MOTION PICTURE NEWS

729 SEVENTH AVE., NEW YORK CITY

"THE HIGHEST HONOR THAT OUR INDUSTRY CAN BESTOW"



Academy of Motion Picture Arts and Sciences, representing the entire industry, picks "The Broadway Melody" as the year's Finest picture.

THIS TROPHY GOES TO METRO-GOLDWYN-MAYER!

and here's a prophecy—



THE LOGICAL CONTENDER FOR NEXT YEAR'S "FINEST PICTURE TROPHY"--

NORMA SHEARER



THE DIVORCEE

CHESTER MORRIS CONRAD NAGEL
ROBERT MONTGOMERY

Based on a story by URSULA PARROTT Director, ROBERT Z. LEONARD

AGAIN and again exhibitors of M-G-M product recognize that this choice of service is unfailing! Again and again the high honors and the high grosses go to theatres playing M-G-M. Box-offices which have just thrilled to the clink of Greta Garbo-Anna Christie business will now know the delights of another towering triumph, Norma Shearer in "The Divorcee." No other company may point to such a consistent year-after-year record of hit-delivery!

THE METRO-GOLDWYN-MAYER LION ☆ THE GREATEST STAR ON THE SCREEN

METRO-GOLDWYN-MAYER

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 26, 1930 No. 17

Sticky Fingers of Greedy Executives To Get Wall Street Bath, is Report

They Needta!

I like the talking picture shows,
Though now and then they stammer;
But all them future Clara Bows
Should oughta study grammer.

Party Crashers Ruined Compson-Cruze Home Life

Hollywood — Sunday house parties at their Flintridge home, where open house generally was the rule, is the reported cause of the split up between Betty Compson and James Cruze. Betty, it is said, is all fed up on the many friends and strangers who eliminated any chance for home life and rest.

The situation is the same as that which led to separation of the couple about a year ago, when Betty left and declared her intention of seeking a divorce. This was patched up, however.

"Railroad Man" Being Shot on Wide Film

Hollywood—RKO's first production on wide film via the Spoor-Bergden process is scheduled to be "The Railroad Man," with Robert Armstrong featured. Original plan to make "Dixiana" on wide film was discontinued some months ago, when difficulties arose which made production unwise at that time.

It is reported that the wide film shooting on "The Railroad Man" is more in the nature of an experiment by RKO, so that a true analysis of wide film under production conditions in the studio may be obtained. "The Railroad Man" is rated as a regulation program picture on the RKO schedule.

If the wide film shapes up satisfactory on this production, the company may launch into that field on a large scale.

Beery Vacations, But It's MGM Who Pays and Pays

Hollywood — Although Wallace Beery spent several idle months on his term contract with M-G-M, the company is now finding it possible to keep the player before the camera. After finishing his role in "The Big House," Beery was immediately assigned a featured spot in "Billy the Kid" under direction of King Vidor.

Purchasing Department Graft Leads Bankers to Probe Swollen Incomes

Itchy executive palms, being tickled with the U. S. Mint's latest shades of green, are apt to be scratched a deep red.

Mysterious tips have reached downtown financial quarters that executives in film concerns in which Wall Street is interested have bank and brokerage accounts out of proportion to their salaries. A private and very cautious check-up is reported to be under way to reveal the reasons.

Suspicion is definitely known to exist in banker minds about the ethics of certain film executives who have authority over, or actual control, of purchases.

The "Loan" Gag

The initial suspicion is said to have developed when a manufacturer of an accessory employed in new theatre construction bid on a particular contract and was told he could have the order providing he would make an unsecured cash loan for an indefinite period. Clinging to his hopes for the contract, he showed ignorance by suggesting six percent interest. The laugh he got is described as sufficient excuse for any gag writer to demand a raise. He lost the contract. Sore, and confident that his bid was as low as any one could go, he did the goat trick of butting in and learned that his bank was closely allied with one of the big downtown houses financially interested in the company whose executive had wanted the unsecured loan.

The manufacturer told his banker, who is said to have passed the story on to financial headquarters. Then came an investiga-

(Continued on page 32)

Shame!

Highly questionable social (?) activities of a well-known branch manager of a national distributor recently caused no end of trouble and embarrassment to the organization in the particular city over which the manager had jurisdiction.

Warnings by friends went unheeded, and an official squawk followed. A petition to the home-office sales chief, from powers-on-high who took exception to the manager's antics, brought instant dismissal—and a bad name.

The general sales chief took a licking when he fired the branch head because of the splendid sales performance by that manager in a territory which had been very weak until the bad boy stepped in.

Righto, Old Topper

The Critic: "If that is art, I'm an idiot!"

The Usher: IT *is* art, sir!

Publix-RKO in Bitter Battle In Twin Cities

Minneapolis—Plenty of excitement is being looked for here and at St. Paul in the keen battle raging between Publix and Radio-Keith-Orpheum in the first-run field. Price cutting and two-for-one ticket sales have been resorted to. RKO sold the two-for-one ticket proposition to merchants, so Publix retaliated with special "courtesy tickets" to merchants, to give to customers. The merchants are billed weekly for tickets used. Joseph Plunkett, RKO general manager, and Dave Chatkin, head of Publix operation, recently visited here to map plans in the fight. Recently a shake-up of RKO forces in Minneapolis and St. Paul was completed.

Gilbert-Claire Romance Skids, Coast Insists

Hollywood—Off again, on again, Finnegan, is the tune they're whistling in discussing the Ina Claire-John Gilbert romance, which is again said to have struck the rocks. Miss Claire's trip East is reported to have been hurried and secret to confer with lawyers on a divorce, while in Hollywood, the dope is that John may rewed his former wife, Leatrice Joy. Miss Joy is quoted as saying that "when the time comes that John is washed up in the movies, he will know where his real home is."

Embezzled for Theatre Operations Is Charge

Edwardsville, Ill.—Theatre operations plunged Frank B. Sanders, bank cashier, into difficulties, resulting in alleged embezzlement of $143,000, used to finance a chain of picture houses. Sanders, who has been asked to resign, is said to have repaid most of the shortage and agreed to take care of the balance, so will not be prosecuted.

Sanders was president of United Operating Co.

Motion Picture News

Vol. XLI NEW YORK CITY, APRIL 26, 1930 No. 17

THERE'S LIFE FOR THE INDEPENDENT YET

THIS should be good news to some thousands of exhibitors scattered up, down and across the land:

The span of life allotted the independent, or unaffiliated, theatre operator is not over. As a matter of fact, some reasons present themselves as proof to indicate there is yet considerable hope.

This all revolves around the changing attitude of the producer-owned chains toward the men who operate one, two or three houses. Interest in them is rapidly on the wane.

The reasons are several:

Firstly, perhaps, the national chains have learned with considerable pain that manuals of operation, blue-print instructions and correspondence school managers don't seem to get over in theatres where the individual touch of the local manager has counted for so long.

Telling a chap in Iowa how to do it from behind a desk in New York or Chicago looks grand on paper, but in actual fact, it rarely works.

So it is your powerful circuits have discovered that the problem of the small and medium-sized town is one which they have been unable to adequately handle.

Move Is Under Way

Secondly, the profit is comparatively too slight for the trouble involved as a result of which big operators from now on may be expected to devote time and money to situations where they figure the return is commensurate with effort applied.

It is some weeks now since Motion Picture News first caught this trend and published the fact that several thousand houses will be returned to individual operation by the end of the year. The move is beginning to assert itself.

Nothing more vital from the independents' angle has developed in this business in many, many months. This does not mean that the wave of theatre acquisition is over. On the contrary, the campaign is aggressively on, and the news headlines of the next few months will demonstrate how accurate this observation is. But it does mean that below a certain level, the producer circuits will not go. What that level will be is difficult to gauge, but in the opinion of those who should know it appears that towns with populations of 20,000 to 25,000 will not be touched except where a concentration of industrial activity makes it smart business for the circuits to invade them. College towns fall into a similar category.

Not All Easy Sailing

What advantage of their breathing spell will the lone eagles take? To know that fear of producer domination is being gradually removed should mean worlds to them. At the same time, they must understand to the full the gravity of their situation. The towns free of circuit-owned houses will be in close proximity to the town or city that has one. And good roads will be the connecting link.

The sailing will not be easy. The fierce competition which rides rampant in all branches of this industry today has all but swept away the middle ground. You're either crashing through with the winning mob, or you're out of the running. We know of one instance where an exhibitor, playing a lone hand against big circuits, is whipping his all-powerful competitors regularly, and so badly that comparisons are well nigh pitiful.

He has plenty of competition. His theatres are good. The other fellow's are better. But the man whose story is merely hinted at here is a showman. He juggles his starring pictures with a psychological acumen that is uncanny. He maintains a booker and works hand in hand with him. And what he does apparently out of nothing at all is well nigh amazing. His full story is coming your way pretty soon.

This is an outstanding example, and one, perhaps, which leans backward and away from the argument here presented. But it has value in that it amply demonstrates that where cleverness and show sense prevail, the near-impossible can be put over.

KANN

Zukor Heads Pool to Make Films for Foreign Field; Warners Go it Alone

Phoney? Believe It Or Not

Hollywood—What is said to be the first trans-Atlantic collaboration of a talking picture play is in work with John Galsworthy, English author, and George Arliss, Warner star, as collaborators. The author recently closed with Warners for talker version of his play, stipulating, however, that Hollywood writers should not be permitted to tamper with his lines.

As changes are necessary in adapting the play, alterations are cabled to London daily by Arliss, and Galsworthy writes the new dialogue and cables it back to Hollywood—at regular rates.

'All Quiet' Stirs German Protest; Retakes Result?

Berlin—Universal's picturization of "All Quiet on the Western Front" has stirred up a hornets' nest here, and reprisals of some nature are threatened.

The seriousness with which officialdom is viewing the situation is evidenced by the fact that the Foreign Office has called the attention of the Reichstag to certain features in the production which it considers objectionable. It was authentically learned that the German Consul at San Francisco has been ordered to confer with Carl Laemmle regarding the obnoxious elements.

The contract by which the Ullstein publishing firm granted the film rights of "All Quiet" to Laemmle specified that the book was to be followed scrupulously without the shifting of important emphasis in any particular, although opposition to the novel has been encountered in this country. The Foreign Office asserts that in the "U" production the character of Sergt. Himmelstoss, a bully and a coward who plays a minor part in the book itself, has been portrayed as a typical German non-com, and contends that this is a deviation from the original form which will prove detrimental to Germany's reputation.

Motion Picture News reported exclusively last week that Carl Laemmle, Jr., had suddenly ordered retakes in "All Quiet," the reason being given that Zasu Pitts was too young to portray the role of the mother. The foregoing dispatch, however, throws further light on the subject and it is considered possible that the German reaction may have inspired the retakes.

"All Quiet" Very Big

"A great, dramatic epic of motion pictures and a positive money attraction."

This is how Walter R. Greene, West Coast correspondent for Motion Picture News describes "All Quiet on the Western Front," Universal's big war special.

Greene's tip-off on this attraction is worth reading. You'll find it on page 44

Foreign Concerns Unite to Fight U. S. Invasion

Paris—American distributors will have to step in their drive to maintain their position in European markets, due to the powerful combination of French and German producers and sound equipment firms recently completed. Twelve companies are associated in the combination, which is to be extended to other European countries.

The object of the combine is to exclude, so far as possible, companies associated with Western Electric from the French, Spanish, German and Czecho-Slovakian markets. Activities of the group will cover all phases of sound picture production, distribution and exhibition. In the alliance are: Klangfilm, Tobis Syndikat, Kuechenmeister International, French Tobis, Aubert Franco Films, Establissments Gaumont, Societe Continsonza and Societe Radio Cinema.

Stahl's Plan to Produce Dims; Joins "U" to Direct

Hollywood—Discontinuing his plans for independent production of a series of talkers, John M. Stahl has signed with Universal to direct the dialogue version of "Sincerity," from novel by John Erskine. Stahl is now preparing the adaptation, with the picture slated to be made in June.

Following this, Stahl moves to M-G-M to take over direction of "Dark Star," from current novel by Lorna Moon. He says he will then have plans completed for his own producing company.

Contract Conferences to Resume at Early Date

No date has been set as yet for resumption of the conferences on the new form of contract. S. R. Kent is chairman of the committee which is to continue sessions at an early date. The Hays office, the M. P. T. O. A. and Allied States Ass'n. are parties to the discussions on the proposed new contract form.

Paramount Chief in Europe to Put Plan into Effect; Lasky in Paris

Coordination and pooling of the resources of major American producers, excepting Warners, for production and distribution of films for the foreign market, is the purpose of the trip abroad of Adolph Zukor, Paramount president. While abroad Zukor will study the advisability and feasibility of the pool, plans for which he said are progressing "with some degree of success."

Paramount will make 20-odd features in French, Spanish and German during the coming year, in an effort to hold its present position in the European field, Zukor declared just prior to sailing for Europe, to study the problem of multi-linguals. He confirmed the exclusive Motion Picture News report that the company will make between 60 and 65 pictures for the 1930-31 season.

Strengthens Situation Abroad

"If this can be accomplished," said Zukor, "and some such agreement reached in the near future, the results would not only tend to strengthen the American position abroad, but would be far-reaching in the matter of economy to all concerned."

At present, it seems advisable to make foreign-language pictures here, but Zukor intends to go into all phases of the situation to determine whether it will not be more practical to make foreign-language films abroad.

Warners' deal with Tobis will have no bearing upon Paramount activities in that country, according to Zukor, who does not feel the German situation alarming.

Lasky Studies Situation

Paris—Jesse L. Lasky is here in connection with foreign-language talker plans of Paramount. Robert T. Kane now is making talkers here, reputedly for Paramount.

Howard Hughes Closely Guards "Hell's Angels"

Hollywood—Closely guarded, "Hell's Angels" now is in the cutting and editing stage, with final touches being applied by Howard Hughes, who has spent three years and a real fortune in making the film. Even Sid Grauman, who has a contract to road-show the picture, has not yet had a peak at the film.

Hughes wants to be very secretive about the production until its premiere. The reason is that he figures that certain material in it might be lifted by others for films which might beat "Hell's Angels" to general release

The Insiders' Outlook

THOSE usually mild eyes assumed a glitter. A determined jaw clamped down hard on what was once a cigar. One finger pointed aggresively by way of emphasizing the import of what was to come:

"I know I am right and I am determined to win."

Winnie Sheehan was talking.

The fight for control of Fox was reaching its climax. Big league lawyers at the time were bringing up long range guns and the odds were slowly, but inevitably swinging in the direction of Sheehan.

THIS INSIDER was in the latter's quarters at the Savoy Plaza. Sheehan had his home and office there in one. The sole topic of discussion, of course, was the memorably bitter struggle then tearing its way through the business. The man on the street was betting both ways and perhaps the truest commentary on what was transpiring was the frank admission from one of the bankers interested in the refinancing plans who said:

"The bankers—and the lawyers—don't know which way it will go."

* *

On Two Fronts

Yet there sat Sheehan, placid and unworried, and by his own words, confident over the outcome. He was fighting it through along two lines. Three thousand miles away was a big studio, heavily committed on production and with a weekly payroll guaranteed to make any banker forget crocodile for the real kind of tears.

Flanking him on one side was an excitable chap named Grainger who had personally sold some millions of dollars in contracts to some hundreds of exhibitors while his sales boys in the field had swelled the total considerably beyond that. Grainger had to meet dates with showmen all over the country—release dates—and was perpetually worried over deliveries.

Flanking Sheehan on the other was his opposition, headed by William Fox and a retinue of legal talent. Statements were flying so fast and suits landing on Supreme Court dockets so frequently that even the two sides of the controversy had trouble in keeping the record clear. Then there were meetings with bankers. And lawyers. Then bankers again.

All through it, mind you, the ordinary conduct of business had to be maintained. Those pictures had to be delivered on time and the multiple wheels of a complex business machine kept humming.

* *

The Inside of That Job

Sheehan won't talk about it. Grainger merely looks in the general direction of heaven. But it was a job—a tough, backbreaking job where the loyalty of the men at the studio, in the exchanges and in the home office meant everything. A danger spot in the entire messy situation was speculation over which way the deal would finally go. A sure death to morale unless steadying hands knew how and when to act.

These were some of the difficulties. And, in the face of them, Sheehan successfully and efficiently kept the production mill grinding. Grainger, with iron hand, did yeoman's work in preventing his men on the front lines from swerving. So much so, in fact, that in the six months from November through March, he actually added 1,031 new accounts to his ledgers.

Now it's all over. Some housecleaning remains to be done, but the companies' debts are cleared away and, reposing in the treasury are fourteen million iron men, awaiting beck and call.

Sheehan prefers to look back on the turmoil as a closed book. He speaks of the present and the future with an assurance that gets contagious. He is operating under what he terms happy auspices, knows where he is headed and is setting himself to travel that way.

* *

Keep An Eye On Radio

Behind that deal, watch out. General Electric and Westinghouse—particularly G. E.—are to annex RCA and its subsidiary companies. Which means R-K-O Pictures, RCA Photophone. Looks like a cross word puzzle in bookkeeping. Some there are who curiously ask why, in view of how fatherly the interest of G. E. in its RCA offspring has always been.

Unless this watchtower is miles off shore, the expiration of the patent pool with A. T. and T. next year has far more to do with this new move than would appear on the surface. Run a mental stickpin through this rambling and see what the future brings.

The Busy Electric

The public is to be asked to invest two hundred and thirty-five million additional dollars in A. T. and T. That makes film flotations look like something considerably less than the dust.

Really, a lot of money. What THE INSIDERS are speculating over is what portion, if any, of that money will find its way into the picture business.

Answers will be handled in order of receipt.

* *

Open Book Stuff

The film business is feminine. Proof! It can't keep a secret.

Advertising men have been surrounding their season's announcement plans with triple-extra precautions to prevent competitors from learning what stunts or especially clever ideas will be the foundation for their trade paper inserts.

It's the biggest chance of the year to show their stuff, and the dope is held as sacred as a fraternal oath. But it gets out. Two or three of the multiple-page copy writers would be amazed to know how well informed are their opponents about what the others are planning, while each figures he has kept his prize stunt safely hidden. There may be a couple of tragic discoveries when inserts blossom forth, with at least two well known ad men each finding that his unique treatment of art work and copy has a twin.

* *

The Western Front—Not Quiet

Is the theatre battle-ground shifting?

Rumors are frequent, and increasingly emphatic, that a solid foundation is being poured in England, France and Germany, by known and unknown representatives of large American chain theatre organizations, on which to build companies in opposition to the Fox-Gaumont string of houses.

Few, if any, American names will appear in such flotsam as comes to the surface until the several deals now in process are so thoroughly set that nothing short of new laws in Parliament, the Chamber of Deputies or the Reichstag can upset the plans and futures of these internationalized ambitions.

Look who's over there now. Pleasure only? Not according to some of those who should know.

THE INSIDERS.

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3 Month Production Holiday by End Of '30 Planned to Slash Overhead

Dishing the Dirt

Wash. Court House, O.—There's a mad scramble for Fayette Theatre programs each week. And here's why: Hoy O. Simons, manager, runs a full page of hot gossip about Hollywood folk on the display side of his program. Simons manages to dig up plenty of dirt and the fans go for it in a big way. Some of the yarns appearing in his newest sheet follow:

Helen Twelvetrees, one of the younger stars of Hollywood, has entered divorce action against her husband, accusing him of many misdemeanors.

Bert Lytell wears blue underwear.

Carmel Myers is titaning her hair and greening her eyelids.

Cliff Edwards is riding a horse in his next picture and it makes both of 'em sore.

Helen Kane, who went to a sanitarium for obesity, is getting thinner than a ham sandwich.

Marie Dressler looks so natural behind a mug of ale that everybody calls her The Female Chaney.

Charles Bickford won't emote with the same girl twice. He just loves 'em and leaves 'em when they cry for more.

Rin-Tin-Tin is going to make two more talkies before he retires to write his memoirs.

Peggy Hopkins says, "I have never known a husband to wear longer than six months."

With Mary Brian it has been Buddy Rogers, Arthur Lake, William Bakewell, Rudy Vallee and a host of football heroes. But now it is Phillip Holmes—until the next one comes along.

'Four Sons' Scene Costs Fox Loss of Newsreel Permit

Berlin—The Ministry of National Defense has revoked the Fox newsreel permit to photograph the German army because of a scene in "Four Sons," which, it alleges, was prejudicial to the reputation of German officers. The picture, which has Germany as its locale, was made three years ago, but has never been shown in this country. Its exhibition was also prohibited in Lisbon, Portugal, on the protest of the German consul there.

Zanft to Handle De Luxe Houses as New Division

John Zanft, deposed as the operating head of the Fox de luxe theatres shortly before William Fox sold his interests to Harley L. Clarke, returns to head a new division in theatre operation with Fox. Under his jurisdiction will be the original Fox theatres in Greater New York, including the Audubon, Academy of Music, Savoy, Folly and others, as well as de luxe operations in Brooklyn, Philadelphia and Washington. Zanft will book as well as operate.

It is reported the Fox houses in St. Louis and Detroit will be turned over to Harold B. Franklin and Fox West Coast to handle. West Coast is running the new Fox house in Atlanta, several thousand miles from Los Angeles headquarters.

Coast Studios Aim to Complete New Line-Ups by December—Then Comes Shutdown

Hollywood—The production drive for 1930-1931 is swinging into line at a pace perhaps never before achieved in Hollywood. Back of the intensive push now under way is the necessity for meeting release dates, but beyond that is a plan to clean up new schedules by the end of the year to permit a three months' shutdown at all major plants.

New season's product, as a general condition on most lots, will be out of the way by the end of October. Certainly, the end of the early days of 1931 will see production boards cleared of all pictures to be made. Except for fixed carrying charges, it will then be possible to trim overhead to the bone, to hand out vacations to those who rate them and to nab a breathing spell, during which trends and plans for 1931-1932 will be doped out.

Hays, Thalberg to Speak at S. M. P. E. Meeting

An extensive and diversified program of papers and entertainment will be offered at the Society of M. P. Engineers' spring meeting in Washington, May 5 to 8, at the Wardman Park Hotel.

The 52 papers cover practically every branch of the industry. Among the subjects are television, color, home radio movies, acoustics, medical cinemicrophotography, and many phases of sound recording and reproduction.

The list of speakers includes C. Francis Jenkins, Will Hays, Irving G. Thalberg and Harold B. Franklin. There will also be sound film speeches by a number of prominent men on the West Coast. Of special interest will be a visit to the Bureau of Standards.

Among the entertainment features will be a visit to the White House, a sight-seeing trip to Mount Vernon, pre-release showings of motion pictures and a banquet, with entertainment furnished by Washington theatres. Those planning to attend the meeting are urged to make reservations at the Wardman Park Hotel at once.

Warners' Combined Interests at Confab

Warners will hold an international sales convention in Atlantic City May 28-June 1. Representatives from all branches throughout the world are being called in to hear and discuss plans for the new season. Harry M. Warner estimates there are 16,847 employees on his combined payrolls.

The convention will cover Warner Bros. and allied and subsidiary companies in the picture, music and radio field.

More Truth Than Poetry

Hollywood—They're just children at heart, after all, these glittering stars. It takes so little to send them into stitches of mirth. Vincent Barnett is at it again. Barnett is the chap who, in the guise of a waiter or sometimes a guest, attends parties and insults people. Of course, his fee comes high—something like one hundred dollars a night.

Not long ago he appeared at the birthday dinner party given Carl Laemmle, Sr., by Carl, Jr. He began by doubting that Carl, Sr., was only sixty-three. "You look years older than that," he told the Universal producer. A little later he criticized the way the studio was run—"too many supervisors." Carl, Jr., said that a supervisor's job was to help a director make mistakes. "Your directors don't need any help," said the bogus guest. "They're too proficient now."

He also attended a dinner given by a Paramount executive. He started in on George Bancroft. "You are certainly lucky to get all the roles you do, because you can really only play yourself."

Ina Claire's turn came too. He told Ina that he had heard of her in Germany. "I had no idea my fame had gone that far," said Ina, much pleased. "Your fame?" he asked. "What do you do? I have only heard of you as the wife of Jack Gilbert." Ina was a good sport and laughed.

—*"Photoplay"*

Warners Seeking Ten "U" Houses In Wisconsin

With the Harris circuit of 18 western Pennsylvania houses under the company's wing, negotiations now are under way by Warners for the circuit of ten Universal theatres in Wisconsin. Houses included are a first and a number of subsequent runs in Milwaukee and a number of houses in semi-keys throughout the state.

Theatres in the Harris chain are: Harris and People, Tarentum, Pa.; Harris South Hills, Dormont, Pa.; Harris Majestic, Findley, O.; Sixth Street, Coshocton, O.; William Penn and Harris, Pittsburgh, Pa.; J. P. Harris Memorial and Harris, McKeesport, Pa.; Harris Majestic and a new theatre now under construction, Butler, Pa.; State and Washington, Washington, Pa.; Harris, Donorah, Pa.; Harris, Wilmington, Del.; Harris, Etna, Pa., and Harris, Mt. Oliver, Pa. In addition Warners have purchased from the Harris interests a site at Monessen, Pa., for a theatre.

Warner Bros. is applying to list $15,759,000 additional 6% convertible debentures, making a total of $35,652,000 which will be outstanding. The purpose of this additional issue of debentures is to pay for the acquisition of the musical and radio division of Brunswick-Balke-Collender Co., to pay off approximately $1,625,000 in funded debt of subsidiaries, and to acquire 26 new theatres with a total capacity of about 33,000.

Unwired Houses Rehearsing Swan Song; 10,000 Sound-Equipped; Silents Dying

A Word to the Wise

Hollywood—"Eastern actors seem to be under the impression that railroad fare to Hollywood is all that is necessary to get in pictures," states Walter Weems, local representative for a New York paper, who believes "coming out here 'on spec' is about the silliest thing one can think of doing. There are hundreds of clever stage people out on the boulevard day after day wondering why they can't crash. The answer to that one is, it simply ISN'T BEING DONE. There are only two safe ways, no there are three, to invade Hollywood. The first one . . . come out here with a show. The producers, or their representatives, cover every stage play presented locally, and quite frequently cast players seen in legitimate offerings. Second, sign a contract in New York and know that you are going on a payroll whether you make good or not. Third, save your money until you are wealthy enough to retire, then head west. The latter is the best of the three ways suggested. Loafing in Southern California is delightful . . . and not at all conspicuous."

New Sound and Film Process Firms Launched

Formation in Delaware of Silvertone Theatres and Sound Corp., with 180,000 shares of common stock as capital, highlights a quiet week of corporation activities in Eastern states.

The Brunswick-Balke, in which Warners recently purchased an interest, organized a subsidiary unit, Argentine Brunswick Radio Corp. at Dover, to handle company activities in South America. New Jersey authorities granted a charter to Mechanical Amusement Corp., formed to operate a theatre at Bogota, and represented by U. S. Corp. Co., of New York City. Power Amusement Co., another theatre unit, was the second Delaware charter granted during the week.

New Jersey Charters

Papers were filed in New Jersey by Capitol Amusement Co., Inc., of Belvidere, represented by Harry Runyon, Belvidere, and Solomon Amusement Corp., Camden, likewise formed to operate theatres. E. George Aaron was attorney for the latter.

At Albany, secretary of state granted charters to Atlantic Sound Recording Corp., J. Hochstein, New York, attorney; Nazdac Realty & Amusement Corp., attorney: Suchman & Samuels, New York; Hartmann Film Processes, organized to process film, and represented by L. J. Jacoves, New York; and Movieland News, an advertising company, of which S. R. Weitz is attorney.

Elimination of Unwired Houses Predicted for End of Year; Competition Keen

With 10,000 theatres already wired, the supply of silent pictures diminishing rapidly and the competition of sound houses forcing them to the wall, indications are that the present year will sing the swan song of the unwired theatre as a factor in the industry.

In the group of 10,000 theatres now showing sound pictures are all major first and second run houses and a large percentage of subsequent runs and small town houses.

Where this year silent prints have been available in sufficient numbers for an unwired house to get by, there will be few silents on the market next year, it is indicated.

Unwired small town houses are finding the competition of nearby wired theatres too tough to meet, and are running in the red. As a result, they face the necessity of wiring or folding during the present year.

The cutting of prices on reproducing equipment also is expected to prove a strong factor in speeding up the wiring of the remaining silent houses.

Lack of Unwired Houses Kills Silent Production

"The day of the silent film is passed," in the opinion of M. J. Mintz, who claims "there are not enough unwired houses to make it profitable for the production of silent features or shorts."

Mintz has formed Affiliated Sound Recordings, headquarters at 1780 Broadway, New York, where he synchronizes silents with sound on disc and film, and adding English dialogue to foreign features.

Cleveland Territory Reports 63% Wired

Cleveland—Of 593 theatres now open and operating in northern Ohio, 370, or 63%, are wired for sound, according to a new theatre register compiled by the Cleveland Film Board of Trade. Of these, 145 have disc equipment, 21 have film equipment, and 204 have both disc and film. Ninety-four houses in the territory are reported closed.

Speed

Within an hour after signing by Radio Pictures of Amos 'n' Andy, Hy Daab, the company's advertising and publicity chief, had the story on the wires of all major press associations, had feature stories and photographs dispatched to picture editors of leading newspapers and had completed arrangements for a national NBC broadcast of the news, as well as to feature the event in the RKO radio hour.

"The Lost Chord"

Hollywood—Several near-casualties enlightened things at the last Mayfair Club dance—well, let Cal York tell it:

"It isn't very nice to mention it but the high point of the entertainment was provided quite unintentionally by one of the Sisters G.

"The two sisters, imported from Germany by Universal for a specialty in 'King of Jazz Revue' were guest dancers at the Mayfair party. In the more strenuous part of their dance routine one of the Gs lost her dancing trunks. She carried off the situation with magnificent aplomb, and finished the dance.

"Another near casualty occurred when the lady end of an adagio team almost missed her partner in one of those sensational whirls. More dignified entertainment was provided by Oscar Straus, the famous Venetian composer of light operas. He played his own composition, the 'My Hero' number from 'Chocolate Soldier.' And then the orchestra came in on the chorus. You couldn't hear Mr. Straus after that."

Radio Pictures Sales Convention In L. A., May 19

Radio Pictures have completed plans for the yearly sales convention to be held in Los Angeles beginning May 19. The migration of officials and salesmen will start from New York on May 14 to Chicago, where the Santa Fe will carry the convention special to the Coast. Arrangements have been made for a party of more than fifty.

One of the sleepers will be operated through from New York to take care of the party which will be joined by Philadelphia, New Haven, Boston and Albany members. This car will leave New York via New York Central on May 14. The party will be augmented by additional enthusiastic Radio men at Chicago, Kansas City, Newton, Kan., and La Junta, Colo.

Technicolor Labs Show a 700% Jump in Year

Technicolor has increased its printing capacity for color films 700 per cent within the last year, states Dr. Herbert T. Kalmus, president of the company.

Existing contracts with principal producers call for a campaign of expansion in the immediate future. Two pieces of land adjoining the present Technicolor plants in Hollywood and a site next to the huge Boston laboratories, were purchased recently, and additions will be built as demand necessitates. Eighteen new cameras have been ordered to supplement the thirty odd cameras at present in Hollywood.

Unwired Houses Face Serious Shortage By Drastic Cut to 100 Silents in 1930-31

Television Not Perfected, Says De Forest

Minneapolis—Television has not developed to the point where exhibitors should have fear of any immediate competition, Dr. Lee De Forest, inventor of De Forest Phonofilm, told exhibitors here at the Northwest unit's convention.

The veteran inventor addressed the complimentary luncheon of the Radio Trades Ass'n, and also spoke over two radio stations upon the development of sound pictures.

'Hot for Paris' So Hot It Scorches Her Tripewriter

Chicago—When "Hot for Paris" (Fox) began an indefinite run at McVickers (Publix-B. & K.), "The Girls" (Chicago's newspaper critics), looked it over and went blushingly to their tripewriters to pound out their raps.

Rob Reel (Hazel Flynn) of Hearst's American proved herself the most grievously offended of the lot. Her reactions elicited not a review, but a wholesale indictment of picture, star, director and exhibitor—all of whom she pronounces with the utmost assurance to be "dead"?

Ironically enough, however, her intended death-dealing barb landed at the box office gold-tipped. In damning the picture as "filth without rhyme or reason" and condemning the local censor board for having passed it, Hazel gave that same money-making glamour to "Hot for Paris" that is ordinarily only achieved by the objections of the censors themselves. The picture, which had opened to ultra modest business, perked up immediately, and at the end of the fifth day of its run had grossed $24,600 and was well on its way into the money.

Hazel Writes Obit

Hazel presented her "review" as a funeral account. "Laid out in elaborate state," she wrote, "are two corpses. One of them is the popularity of Victor McLaglen, another the directorial reputation of Raoul Walsh." Tragedy, in the form of blindness, she relates, entered their lives. So, from "a di-

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Hammerstein Deserts Stage for Pictures

Arthur Hammerstein will desert the stage for pictures next spring, after presenting "The Bird of Paradise" and "Madeline" in New York.

He has just completed his first film, "Bride 66," for United Artists, with Jeanette MacDonald and Joe E. Brown heading the cast, and with Rudolph Friml composer of the music, and said he had made arrangements with Joseph M. Schenck, president of United Artists, to produce more pictures for that company.

Tin Pan Artist Gets Taste of 'Publicity Blues'

Hollywood—Add temperament of the song writer to the mad swirl which is Hollywood.

Con Conrad is the lyricist who is reported to have had the outburst, which came about when Con lamped the billboard at the studio on the new edition of Fox Movietone Follies. Con felt he wasn't given enough prominence in the billing 'tis said, so he went inside and laid down the law to Al Rockett. Al covered the play, and with an assist by Sol Wurtzel, Con was eased out and off the Fox payroll.

Heerman in New York for Marx Brothers Picture

Victor Heerman is in New York from the Coast. He was brought east by Paramount to direct the Four Marx Brothers in "Animal Crackers," which will be made at the Astoria studio.

Disagreement Caused Shakeup at "U" Studio

Hollywood—Disagreement over executive operation and policy led to resignation of J. J. Gain from Universal, with Henry Henigson returning. Henigson's misunderstanding with Carl Laemmle has been fixed up.

"Journey's End" Run

Toledo, O.—"Journey's End," Tiffany production, has been booked for a three weeks' engagement at the Vita-Temple by Jack O'Connell, who will road show it at $1.50 top. "Journey's End" will play the Hippodrome, Cleveland, at popular prices.

Discovered!

Houston—The original of the "Loew's for Good Shows" parrot plug may be found in the person of "Howard," who occupies a prominent perch in the lobby of Loew's State.

The bird calls an affectionate good-night after theatre patrons, and addresses W. V. Taylor, house manager, as "Pop."

Only 5 National Distributors To Date Have Included Silents In New Release Charts

Less than 100 silent features — and very few silent short subjects — will be made available in 1930-31, by national distributors, presaging a serious shortage of product for unwired houses of the United States.

Because of the rapidity with which theatres are being wired, the 12 national distributors are paying little or no attention to silents, or silent versions of talkers in their new production schedules. Five companies will release less than 70, with about 30 more expected from other organizations which at present are undecided as to what policy should be adopted with regard to silents next season.

Columbia will release 20 silents in 1930-31. First National has decided on 7, M-G-M approximately 20; Tiffany, about 5, and 15 from United Artists. Other distributors, including Fox, Paramount, Pathe, RKO, Sono Art, Universal and Warners, have made no silent plans whatsoever.

Approximately 407 features will be released by national distributors in 1930-31, as against 431 this season, of which 302 were either silent or silent versions of sound pictures. The latter figure represents 200 more silents than are expected on 1930-31 release charts. Independents, from present indications, will swell the 1930-31 total by two dozen sound-and-silents.

A recapitulation of national distributors' feature release activities in 1930-31, as compared with 1929-30, follows:

Dist.	Total 1930-31 Releases	1930-31 Silent Releases	Total 1929-30 Releases	1929-30 Silent Releases
[illegible]	52	0	9	2
[illegible]	44*	7	45	4
[illegible]	[illegible]	Und*	48	19
M-G-M	[illegible]	[illegible]*	42	17
Paramount	[illegible]	Und*	[illegible]	[illegible]
Pathe	[illegible]	Und*	[illegible]	[illegible]
RKO	[illegible]	Und*	[illegible]	1
Sono Art	[illegible]	None	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]*	[illegible]	[illegible]*
United Art	17	15**	15	15**
Universal	20	Und*	44	43
Warners	42	Und*	39	24
TOTALS	[illegible]	[illegible]	401	[illegible]

(*) Undetermined, no plans having been made to date [illegible]

Columbia and United Artists are the only two distributors who have not drastically cut silent production. There will be very few, if any, all silents in 1930-31, all features to be released in the latter form being silent versions of talkers.

M-G-M May Increase Quota

M-G-M, which released 17 silents this year, may top this total by three in 1930-31. Home office officials stated that "nearly one-half of the new schedule will have silent versions."

First National drops from a 100% silent version policy in 1929-30 to seven silents, out of 40 releases, in 1930-31.

Fox has 52 talkers scheduled for the new season, with no plans set for silent versions. Paramount is likewise undetermined on its

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Hays Between Fires of Moralists and "Film Smart Alecks," Says Pettijohn

A Tough Sentence

"The present-day movie, from cast to form, is in * * * a wretched period of trial and error * * *."—*Judge.*

Unwired Houses Face Serious Film Shortage

(Continued from page 17)

silent schedule. Pathe's lineup of 20 talkers for both seasons will find a radical change in silent quotas in 1930-31. Last year, each of the 20 features carried silent versions. This season, plans are being held in abeyance.

Although RKO increased its 1929-30 total from 30 to 35, the company has not determined on any silents for this season as yet.

Sono Art-World Wide has definitely decided to discontinue all silent versions. Last year the company had 23, with 25 on the total schedule. The current chart shows 20 talkers.

Tiffany may release five silent versions out of a possible 26 releases. Only one of last year's 26 features was released without silent prints.

As previously announced, Universal will eliminate "program" pictures in 1930-31, in favor of "specials," cutting the total release schedule from 44 last season to 20 for this year. Forty-three silents and silent versions were listed in 1929-30.

Warners, pioneers in the sound field, have not decided upon a sound policy for the new season. There will be 42 talkers, as against 39 last year, of which 24 had silent versions.

Tampa Strand Switched To Full Week; Prices Up

Tampa, Fla.—When Publix closed the Victory for remodeling the full-week stand for Tampa was out, as all the other houses change programs from two to four times during the week.

The company decided Tampa was good for full weeks on big pictures and the Strand was switched from the three changes to full-week policy. The opening attraction is Al Jolson in "Mammy." Former prices at the Strand were 35c matinee and 40c nights. Under the new arrangement prices will be tilted to 40c matinee and 60c at night.

Lally Pleads Not Guilty

Plea of not guilty was made in General Sessions by Henry F. Lally, manager of Sound Studios, New York, on two second degree manslaughter indictments returned against him and John C. Flinn, Pathe vice-president, as a result of the Pathe studio fire last December. He was released on $5,000 bail.

"Immoralists" Also Attacked in Counsel's Address Before Indiana Body

Indianapolis—Will H. Hays sits between two fires, C. C. Pettijohn, Hays organization counsel, declared here Wednesday in addressing the convention of the Indiana Indorsers of Photoplays. These are, he said, "the professional moralists and the professional immoralists, Canon Chase and a group of smart alecks in the film industry."



C. C. Pettijohn

"I'm tired of listening to people discuss pro and con what Hays has done for the motion picture industry," Pettijohn told the convention. "He is confronted with one side wanting to take all the joy out of life and pictures and the other trying to inject bad taste and poor business judgment into the movies.

"Immorality cannot come from looking at motion pictures," he continued. "If that were true, censors would be the most immoral people in the world."

Sound pictures were approved by the convention by a two to one vote, with Pettijohn predicting that two years hence talkers of today will be considered crude affairs with apparatus which will be in use then then.

"You can't blame pictures for crime," was the substance of discussions at the convention, after the charge had been made that drinking scenes in pictures tend to encourage disobedience to the Eighteenth Amendment. "White Cargo," which is being shown here under the caption, "This picture was banned by Will Hays," came in for considerable discussion, but no condemnation.



Will H. Hays

R. I. P.

Silent pictures, declares one of our best known film executives, have been talked to death.

'Hot for Paris' So Hot it Scorches Her Tripewriter

(Continued from page 17)

rector and star who were so blind they could not see that another talkie emphasizing vulgarity might be fatal for all concerned, we have the release 'Hot for Paris.' And, alas, the Balaban & Katz booking department caught the disease and placed it in McVickers. And now the sagacity of the department lies at the point of death also."

Nice and Ladylike

Thus incensed at the production, Hazel appends this lady-like conclusion to her "review":

"At this point," she says, "Rob Reel (the writer) and the mourners all apply the thumb and forefinger to the 'schnozzle' and make a noise like a razzberry. . . . Then they chant the following:

"'Ashes to ashes and dust to dust.
If film musicrevues don't getcha, the vulgaries must. . . .
Requiescat, but not in Pace.
Here's hoping your insects are all centipedes.'"

Now wouldn't you know that a lady who could write as delicately and in as obvious good taste as that would be offended by so-called pictured vulgarity?

German Censorship Bill Expected to Pass Soon

Berlin—Passage of the new censorship bill is expected shortly, Dr. Reinhold Mumm, leader of the forces in the Reichstag, predicting that any changes in the measure will be minor ones. Provisions calling for complete censorship of foreign films, including American, are being opposed by the Socialists, who declare that they will interfere with foreign trade at a time when Germany needs all the commerce it can obtain.

The bill contains several stringent clauses. It prohibits the export from Germany of any picture which tends to hurt the country's reputation abroad; bars the admission to theatres of children under 6 and provides for punishment of parents or guardians, as well as the children, under this ruling. At present minors under 18 are admitted only to such films as have been certified specially.

Merger with R-K-O "Biggest Joke," Declares Warner; Retains Disc Plan

Chaplin Remains Silent

Hollywood—Charlie Chaplin will continue making silents and will produce at least five more before retiring, he is quoted as saying. Reports will not down that he made his decision to stick to silents after a secret voice test. He has been working for three years on "City Lights," which will be the only silent on next year's United Artists program. Its cost has passed the $1,000,000 mark, the comedian says.

Warners Get 50% Nakken Interest; Seeking DeForest

Acquisition by Warners of a fifty per cent interest in Nakken Patents Corp. and further negotiations to buy into General Talking Pictures (DeForest) are latest developments in the movement to further strengthen Warners' position in the sound patent field.

The Nakken deal gives Warners a royalty free license to use all patents of Theodore Nakken governing methods of producing sound-on-film, electric transmission of facsimile pictures and printed matter by both wire and radio and in the field of television.

The basic Nakken patent covers five fields in which the transformation of light impulses into electric current is required.

Although no deal has been closed with General Talking as yet, Warners are understood to have secured an option for purchase of an interest in that company.

Pacent to Market New Film Recording Apparatus

Combining features of both variable area and variable density recordings, Pacent Reproducer Corp. will market new recording and reproducing apparatus for sound-on-film.

Warners for some time have been generally understood to be backers of Pacent, although always emphatically denied.

Brunswick Deal to Speed New Dubuque, Ia. Theatre

Dubuque, Ia.—Announcement by Warners of the acquisition of the musical division of Brunswick-Balke-Collender Co. will speed work on the theatre projects planned here by Publix and Radio-Keith-Orpheum. Plans for the buildings have been under way for some time, but the Warner announcement will result in erection of the two houses sooner than anticipated.

Brunswick Board Okays Music Department Sale

Chicago—Executive offices of the musical division of Brunswick-Balke-Collender are to be moved to New York, but the personnel of the division will remain about the same, it was stated at the directors' meeting here. Sale of all assets of the division to Warners was approved unanimously by directors and without discussion.

Memorial Theatre To Sam Warner Is Opened on B'way

Tribute to the late Sam Warner and the part he played in the adoption by the industry of talking pictures was paid Tuesday, with opening of Warners' new Hollywood, Broadway and 51st St., New York, dedicated to the memory of Sam Warner.

"Hold Everything," was the opening attraction at the new house, which has a seating capacity of 1,608. It is the fifth Warner Broadway house, the others being the Warner, Winter Garden, Strand, Beacon and Central.

Notables of the political, screen and stage world attended the Tuesday opening, which was one of the most auspicious ever held in New York.

Description of Warners' new Hollywood theatre will be a feature of The Showman, to be published May 6 by Motion Picture News



Rumor Aroused by Raskob and Meehan Purchases of Stock in Firms

Merger of Warners and R-K-O reported to be engineered although stock purchases in both corporations by John J. Raskob and Mike Meehan is "the biggest joke I have ever heard," Harry M. Warner told Motion Picture News.

"You've seen what we have had to say about selling out," he continued. "We are in this business to stay. The report you pass tying us in with R-K-O has no foundation whatsoever in fact."

Deal for a fifty per cent. interest in the Nakken patents, details of which are published elsewhere in this edition, is responsible for reports that the Warners are planning a switch from sound-on-record recording to sound-on-film.

The head of Warners denies this. He said experiments have and are being conducted, but that nothing so far discovered by the organization, in its opinion, equals the disc method.

"There is no more comparison than between day and night," Warner declared. "We are after the best in sound because it is the best only that we must have. Tests are being made constantly, but our method has come out on top. Therefore, we stick to the disc."

Warners Not Selling

Warner Bros. is not and never has been for sale, states Harry M. Warner, company president. Control is to remain in charge of the brothers, he asserts, pointing out that it cannot pass to others without the assent of those now in charge.

Kennedy Denies RKO-Pathe Deal As Stocks Move

Gymnastics and gyroscopics of Radio-Keith-Orpheum and Pathe stock this week were attributed to recurrent reports that a deal for amalgamation of the two concerns was under way. Shubert stock also was active, resulting in reports that that firm also was to be drawn into the proposed combination.

A number of brokerage firms Wednesday were buying the R-K-O stock with more than 370,000 shares changing hands.

No deal with R-K-O is on or under way, Joseph P. Kennedy Thursday told Motion Picture News.

Rapee Quartetting on Music

Hollywood—Erno Rapee, director general of music at Warners, is currently engaged on the musical end of four Warner and First National productions.

5 Year Pacts for Sheehan, Grainger; Fox Forging Ahead Under New Regime

Honor "Bux"

New York exhibitors have organized a committee to tender Harry H. ("Bux") Buxbaum, local Fox manager, a dinner to be held at the Astor on May 19, or two days before Buxbaum entrains with his brother branch managers for the Fox convention in Hollywood.

The committee, composed of Charles L. O'Reilly, Rudy Sanders, Lee A. Ochs, William H. Hollander, Joe Lee and Eddie Schnitzer, is figuring on an assemblage of 400. The plan was voluntarily conceived on the part of Buxbaum's many exhibitor friends.

Financing Set, Studio Boom On—Decks Cleared For New Season

Carrying a definite assurance to the exhibitors of the country that production and sales are to continue under the Harley Clarke regime as in the past, and evidencing further that the organization is priming itself to move steadily forward, Winfield Sheehan and James R. Grainger are about to sign long-term contracts with Fox.

The agreements will keep them in the Fox ranks for a reported period of five years each, although with the unexpired portion of his contract yet to go, the time limit is raised in so far as Grainger is concerned.

His First Contract

It is understood Sheehan has never held a contract with Fox. This at his own insistence. The fact that the impending agreement is to run for such a long period of time and follows so quickly on the heels of the Clarke deal is considered by those on the inside as ample indication of how the new financial interests in Fox regard him.

Sheehan, who has been running the Hollywood studios via telephone and telegraph since he left the Coast last September on what was then figured as a combination business and pleasure trip abroad, expects to return West on the 5th, accompanied by Grainger. Final details of the company's 48-to-52 picture program for 1930-1931 will then be ironed out, after which Grainger will make a flying trip back to New York to gather his sales crew and re-embark for Hollywood on a second trip with divisional branch and sales managers in tow.

Eighteen or twenty pictures on the new schedule will be ready with prints in exchanges by September. The studio is now

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Fox Centralizes

Hollywood—In eighteen months, all Fox production will be centered at Movietone City. The 26 acres which now comprise the studio on Western Avenue are expected to be sold for commercial purposes, netting the company a handsome profit on its original investment of some years ago. Realty value of the land has increased tremendously in the last few years.

New stages at Movietone City will be started May 1. Each building is to occupy an entire block, with the stage either divided into two or used as one as production may demand.

Opposition to Fox Financing Gets Only Yawn

Efforts on the part of Stanley M. Lazarus, acting as attorney for a committee of Class A stockholders of Fox Film, to thwart Halsey, Stuart & Co., Chase Securities Corp. and General Theatres Equipment Corp. in their refinancing of the Fox companies, are regarded as unimportant by attorneys speaking for Harley L. Clarke.

Lazarus' action filed in the Supreme Court of New York charges the plan would deprive stockholders of Fox Film of the right to subscribe for 1,600,000 shares of Class A at $20 under the Bancamerica financing plan. He alleges the plan violates the rights of stockholders and that is marked with illegal and fraudulent aspects.

He further charges that by taking 1,600,000 shares of Class A stock for a nominal consideration, thereby controlling the Class A and the Class B stock of the Fox Film Corp., "Mr. Clarke and his associates have a two-thirds control of both classes of stock of the film company as well as the complete control of the Fox Theatres through ownership of the Class B stock of the Theatres Corp., thereby receiving more than two-thirds of the dividends of the Fox Film Corp., if any are declared, and having the sole power to elect all of the directors, making the recent amendment to the charter giving the Class A stock a vote for directors practically meaningless."

Allvine Lines Up Dope on Fox List; Signs New Pact

Hollywood—Glendon Allvine, director of publicity and advertising for Fox, is here from New York to confer with Sol M. Wurtzel, plant superintendent for Fox, and Victor M. Shapiro, studio publicity chief, on the line-up for 1930-1931.



Glendon Allvine

Allvine is gathering data for preparation of the company's annual product announcement and will remain here about ten days before returning to New York. The trek West is his first official job under a new two-year contract just signed with Winfield Sheehan to continue in charge of his department.

Fox Financing Calls for Thirty Million Issue

Initial public financing whereby General Theatres Equipment, headed by Harley L. Clarke, acquires control of both the Fox Film and Fox Theatres, will consist of $30,000,000 ten-year six per cent. convertible gold debentures of General Theatres Equipment. The financing plan comes as a sequel to the announcement of steps for retirement of all the current obligations of Fox Film Co. and Fox Theatres, amounting to approximately $100,000,000.

As part of this plan Fox Film has sold $55,000,000 of secured 6 per cent. one-year gold notes and 1,600,000 shares of Class "A" common stock, which provides, in addition to the payment of current obligations, for the acquisition by Fox Film from Fox Theatres of 660,900 shares of common stock of Loew's, Inc., representing approximately 48 per cent. of the outstanding common stock of that company.

Fox Convention Set for May 26 in Hollywood

Those 52 pictures on which $22,000,000 is to be expended, together with plans of the organization for the next five years, will be outlined at the annual sales convention to be held at Hollywood May 26 by Fox. New regime of the organization, together with its expanded plans for the future under leadership of Harley L. Clarke, will be outlined at the Los Angeles meetings.

At the sessions, Winfield Sheehan, executive of production, will tell about the firm's plans for the new season and will give them an advance showing of the pictures they will have to sell for the new year.

Borzage to Direct Musical from Pen of the Gershwins

Hollywood—Frank Borzage will direct the filmusical to be written by George and Ira Gershwin as their first joint effort for Fox.

Fox West Coast Battling Warners on Pacific Slope for Theatre Supremacy

E-K To Benefit?

Purchase of control of Fox by Harley L. Clarke of General Theatres Equipment, observes "Wall St. Tomorrow," means more to Eastman Kodak "than is generally realized."

"Eastman Kodak is to collect $8,000,000 from Fox which a short time ago had been listed in the minds of shrewd bankers as a doubtful asset," the publication asserts. "In addition, the company is to receive a tax rebate of around $2,500,000 from Uncle Sam. Here is $5 a share this year which had not been counted on. Fox Theatres under the General Theatre Equipment management will all be equipped with double dimension film, which requires twice the usual amount of raw film, which means a larger net profit by more than 100%. Eastman Kodak seems to be the latest candidate for the $300-a-share mark in short order."

Competition Becomes Hot as Rivals Race to Acquire New Houses

Los Angeles—The king pin of exhibition on the Pacific Slope plans to give ground to no contendor if it can help it.

Fox West Coast Theatres, strongly entrenched up and down the seaboard and well into the hinterlands, is preparing to give Warners the battle of a lifetime. It took Harold B. Franklin several years to build the properties whose destinies he guides to the point where an annual profit of $350,000 or thereabouts jumped close to $5,000,000 for 1929. And, while Franklin says nothing, the fact that West Coast is building in Beverly, where the field is crowded, as well as in Huntington Park and San Pedro, is evidence enough that wherever Warners go, Franklin will be there as well.

It may get a bit ruthless before the squabble ends, but toes are to be stepped on plenty as the situation stands today.

Behind the Warner theatre drive in this section of the country is a desire for bigger film rentals. Fox West Coast uses little Warner product. While W. B. breaks in, bulk business for any distributor must come from Fox West Coast. Warners are not getting that bulk. The rest of the background dope is obvious.

Suit Settled

Suit for $450,000 filed by Winfield Sheehan, against William Fox, which, at the time of filing, indicated how widespread was the breach which had developed between two business associates of many years' standing, fades out of the picture by an out-of-court settlement formally reached this week. That the action was to be dismissed was published in MOTION PICTURE NEWS several weeks ago.

Supreme Court Justice John Ford signed the order discontinuing the suit. It was signed on mutual consent of Nathan Burkan, attorney for Sheehan, and Samuel Untermyer, attorney for Fox. Untermyer has been Fox's close business and legal advisor since he was retained by Fox to succeed a long line of Fox attorneys who were "hired and fired" during the lengthy controversy for control of the Fox companies.

Arthur In; Leo Out as Head of Fox N. Y. Chain

While Joe Leo, president of Fox Metropolitan Playhouses, Inc., is yet to be notified of any change in operation of his circuit, it is generally expected that Harry C. Arthur, former Southern California divisional manager for Fox West Coast Theatres, will succeed him. Arthur is New York from Los Angeles.

The plan will make Arthur general manager of the circuit. That will make two executives holding the same post, the present incumbent being William Brandt, who holds that title under the Leo administration. What disposition will be made of Brandt remains to be seen, the odds along Film Row being that he is slated to go out with Leo.

At the Fox home office, Louis Rosenbluh, William Fox's brother-in-law and in recent years in charge of accessories, is no longer with the company. Charles Caballero, for some time with Fox West Coast, has been brought on to handle purchasing for the Fox companies.

Los Angeles—H. L. Hartman, former city manager in San Diego for Fox West Coast, succeeds Harry C. Arthur as Southern California division manager for the circuit.

Lester Fountain, former city manager in Long Beach, goes to San Diego as Hartman's successor.

Fox W. C. to Operate New Mary Pickford Theatre

Hollywood—Fox West Coast is to operate the Pickford Theatre, 1,500-seat house to be built at La Brea and Melrose. The house is being erected by the Mary Pickford Corp.

Up the Ladder



G. A. ROBERTS
Newly appointed personnel executive of the Fox sales department by Jimmy Grainger.



E. C. GRAINGER
A go-getting Fox executive now sporting the title of assistant general sales manager.



W. J. KUPPER
Fox manager now assistant to General Sales Manager Grainger. A new post for Kupper.

475 Houses in Fox W. C. Chain; Eleven Building

Already heavily bulwarked in many of the Pacific Slope cities where the chain operates, Fox West Coast Theatres is further fortifying its position with new theatres.

When the current building program is finished, the chain will embrace 475 houses, Harold B. Franklin, president and general manager of the circuit, says. He is in New York for a conference with Harley L. Clarke and Winfield Sheehan.

In work is the Fiesta at Wilshire and the Beverly in the Beverly Hills section. This house will seat 1,600 on one floor and will have a parking space for 300 cars. At Vermont and Hollywood, the Los Feliz is under way. Ground has been broken for the Sunkist, a 1,700 seater at Florence and Compton in Los Angeles.

Wilshire to Seat 2,400

The Wilshire is the name determined upon for another project, this to be located at Wilshire and Hamilton. The scheme will be modern throughout, black being high lighted by coral coloring. Capacity to be 2,400 and opening date now tentatively set for July.

In San Pedro, where the circuit now operates the California and the Neptune, ground has been broken for a theatre to

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Howard on the Set

Hollywood—After a period of months in the reading department at Fox, William K. Howard is again directing. His picture is "Good Intentions" with Regis Toomey, Marguerite Churchill and Edmund Lowe heading the cast.

Federal Trade Commission Scans 1927 Code in 'Price Fixing' Policy Change

Affects Admissions

Washington—Legal price discrimination and rebates, which will be taken off the unfair list by the Federal Trade Commission, will have an important bearing in the admission ticket industry, which last year held a Trade Practice Conference, and whose Code of Ethics is under consideration.

475 Houses in Fox W. C. Chain; Eleven Building

(Continued from Page 21)

be known as the San Pedro. It will be Spanish in motif.

The California at Stockton has been demolished except for its walls. There a house to be called the Fox is in work. It will seat 2,300 and will be ready in a few months. West Coast also operates the State in that town.

Three in Berkeley

A 2,100-seat house known as the California will open in Berkeley in about thirty days. The theatre will swell the circuit's representation there to three houses, the others being the U. C. and the Berkely. Architects are preparing plans for a 2,500-seater to be built in Venice, where Franklin now operates the Dome and the Rose Marie. This house will be operating by the early days of 1931.

At Huntington Park, where present holdings include the California and the T. and D., the Fox is under way. Capacity of this house, 1900.

The Grandee at San Jose is another. This house will seat 2,100, will open in a few months and will increase West Coast representation in that city to three. Now operating are the California and the Mission.

Pendleton, Ore., is the last in the Pacific slope list. The Oregon, as this house will be dubbed, will seat 1,700. Two others in that town are now under the West Coast wing.

Winfield Sheehan Opens Fox Music Subsidiary

The Red Star Music Co., the first firm to be organized by a producer and distributor for the exploitation, publication and sale of the song hits from its productions, was officially opened Thursday by Winfield R. Sheehan, of Fox.

The reception was given at the headquarters of the corporation at 729 Seventh Avenue and attracted celebrities from every walk of life. Several hundred Broadway theatregoers crowded the front of the building to hear new Red Star song hits which were broadcast by a public-address system.

Attacks on Validity of Body's Rulings in Anti-Trust Cases Alarm

Washington—The Code of Ethics of the industry, adopted at the Trade Practice Conference in October, 1927, is being studied by the Federal Trade Commission to determine the possibility of its interpretation in such a way as to defeat the purpose of the anti-trust laws. The move is part of a general revision of trade practice procedure.

Charges in Congress that the commission, by its trade practice conference procedure, has given its approval to practices which border closely upon price fixing, and contentions by lawyers who have appeared before it that its rules in many instances were invalid and could not be supported in the courts, have resulted in a sharp revision of the commission's ideas as to these so-called codes of ethics.

While officials of the commission are loath to discuss recent developments which bid fair materially to hamper their efforts to achieve voluntary housecleaning by the industry and the results of those events, are certain of the rules adopted by the picture industry at its conference, are being studied. So far, the commission has made no announcement regarding past conferences, but has confined its revision to codes of ethics now before it for approval, but it is probable that some action will be taken in the near future to eliminate from codes already approved such resolutions as have been found, in the light of more recent knowledge, to be objectionable.

Discrimination Discussed

A controversy af long standing has waged around the commission's approval of resolutions condemning the giving of secret rebates, discrimination in price between purchasers, sales of goods below cost and other practices involving prices. In the past such resolutions have been approved as "Group I resolutions," that is, practices regarded as illegal and subject to punitive action by the commission. Now it is held that such practices are not subjects for prosecution unless

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Hone and Grombacker Return

Seattle—James M. Hone, executive secretary of the Pacific Northwest Allied exhibitors body, has returned from the allied meeting in New York City. He was accompanied by Ray Grombacher, Spokane exhibitor and leader in the exhibitors' ranks of this territory. Both men were optimistic over the gatherings.

Fireworks?

Washington—Announcement of new rules of the Federal Trade Commission this week followed a trade practice conference of ammunition manufacturers.

Silent on Probe

Washington—No indication has been given of developments in block booking probes launched by the Federal Trade Commission several months ago. Sales policies of a number of firms were under scrutiny at the time, with exhibitor leaders called upon to state experiences of their members with block booking and its effect upon their business.

Five Year Pacts For Sheehan and 'Jimmy' Grainger

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actively under way on the line-up. Despite financial difficulties and inter-organization rows, the company has delivered every promised pictured on time.

Clarke in N. Y. Monday

Clarke, Mid-west financier and controlling factor in the Fox companies, is expected in New York from Chicago on Monday, at which time a series of meetings is scheduled. Halsey, Stuart is busily engaged in making a final draft of its refinancing plan. Plans for the annual convention are set and clear along the line, the new regime is getting itself set for a rush of activity, commencing almost immediately.

In a statement made to Motion Picture News Clarke said this week:

"I am preparing to pour the greatest amount of money and gather together the most outstanding aggregation of brain-power ever assembled for the purpose of producing box-office attractions."

Mergers in Air?

In financial circles, considerable interest has been aroused over the deal whereby Fox Theatres has sold to Fox Film its 660,000 shares of Loew's stock in exchange for 1,600,000 shares of Film "A" and $27,000,000 in cash. It was recalled that when William Fox secured the stock it was on behalf of Fox Theatres. The impression in banking circles is that assignment to Fox Film indicates the Government may have sanctioned merger of Loew's with Fox Film and that this was perhaps the first step in that direction.

May Prune Overhead

Emphasis was again placed on Clarke's record as a specialist in combine and the opinion ventured that it would be his natural business inclination to bring all properties into one structure in order to trim overhead, provided such a plan could be properly worked out.

Independent Exhibitors Walloped by New Policy on Price Discrimination

Out of Contract

Stipulation of the Trade Practice Conference of the Industry that the sale of features and shorts should not be contingent upon each other will be commended for acceptance between the parties in the new contract being drafted by the 5-5-5 conferences.

Trade Commission Scans 1927 Code In Policy Change

(Continued from page 22)

they are such as to lessen competition, tend to create a monopoly or become an unreasonable restraint of trade.

It has been the contention that the commission, in approving such rules, has been invading the right of a person to determine the price and conditions under which he will sell his goods. At the same time, the commission, in approving such resolutions, in effect is countenancing practices which border upon price fixing, which is in violation of the antitrust laws.

Commission's Authority Limited

There is, it has been pointed out, nothing illegal in the sale of goods below cost, per se, and such sales violate the law only when made for the purpose of eliminating or restraining competition and trade or to create a monopoly. The same is true of many other practices which the commission has frowned upon. To hold that a man may not sell below cost, it is contended, is to, in effect, place a price limit below which members of an industry may not go; very similar agreements made voluntarily between business men without participation of government officials have been successfully prosecuted by the Dept. of Justice.

It is believed that previously approved codes of ethics will be brought within the scope of the commission's newly adopted limits of authority by the inclusion of a provision that certain of the practices heretofore unqualifiedly condemned will be considered unfair trade practices only when "the effect may be to substantially lessen competition or tend to create a monopoly or to unreasonably restrain trade," a clause which has been carried in the codes recently approved by the commission.

Silver in Old Job

Morris S. Silver, for some time assistant A. J. Balaban, erstwhile head of short subject production for Paramount, leaves the latter company May 3, simultaneously with departure of his chief. Silver is resuming his former activities as secretary and treasurer of the Morris agency of Chicago.

Distributors Win Victory as Commission Revises Its Anti-Trust Stand

New policy of the Federal Trade Commission on trade rules, abolishing the practice of branding as unfair price discrimination and rebates which may not be illegal under the anti-trust laws, delivers a body blow to the demands of independent exhibitors that the arbitrary allocation of product to affiliated houses be abolished.

Price discrimination as between independents and circuit operators for years has been a bone of contention in the industry. Distributors individually have contended that they have the right to use their own discretion in the prices they wish to accept from affiliated or unaffiliated exhibitors.

This right, upheld in effect by the Federal Trade Commission's new rules, so long as exercise of the right does not violate anti-trust laws, is attacked in the Brookhart bill, which aims to prevent blind and block booking and arbitrary allocation of product, without giving independents the right to bid on such product.

Independents' Claims

Independents have asserted that they are entitled to the right to bid on product against chain operators, but the latter's buying power prevented them from doing so. The chains, however, as is common in other lines of business, use their buying power to secure better prices on product, as well as priority of run, protection and other concessions.

The unaffiliated showmen assert that the condition is resulting in their elimination because they can't get the product they feel they need, or else can't get it in time, to make operation profitable. In line with this contention, unsuccessful effort was made at the Trade Practice Conference to make each theatre an individual unit, buying product separately.

No Doubt About It

Hollywood — Cedric Belfrage, the verbal dirt digger, describes the reactions of the two "Trader Horn" cannibals to cinemaland in this manner:

"I am profoundly impressed by the innate wisdom of the two cannibals who are Hollywood's honored guests just now. You know whom I mean, of course—the two chappies brought all the way from British East Africa to play in 'Trader Horn.'

"After they had been shown the wonders of Hollywood, and the glory thereof, an expression of great gloom was on their faces. In order to cheer them up, somebody said: 'But think of the wonderful things you will have to tell your friends about when you get home!'

"One of the cannibal gentlemen, horror-struck, replied: 'If we tried to describe this place, they would think we were possessed of devils and would kill us."

An Imaginative Cuss

Scenic beauties of Hollywood and its neighboring villages are touted in unusually brilliant and flowery phrases in a current novel captioned "Movieland." Its author, Senor Ramon, as he is known to his readers in Spain, has never set foot in Hollywood. Just an old Spanish custom!

Film Executives Demand Recall Of Restrictions

Revision of restrictions on studios and theatres in Greater New York is under consideration by the city council, following representations made by a delegation of film men. Present regulations, all of which are being enforced rigidly since the Pathe fire, need modification, the delegation asserted. Unless such revision is effected studios in the city will not be able to continue operation, it was stated.

Members of the delegation were: W. T. Powers, of Paramount; E. B. Leishman, of Universal; I. Fry, of Loew's, and J. C. Skelly, of RKO.

Audio-Cinema Completes First Opera, "Pagliacci"

Audio-Cinema, Inc., in association with Fortune Gallo, has completed a full-length presentation of "Pagliacci," Leoncavallo's grand opera, directed by Joe W. Coffman. "Pagliacci" was selected because its popularity is evidenced by many repetitions each season at the Metropolitan Opera House.

The role of Canio is played by Fernando Bertini, Nedda by Alba Novello, Silvio by Giuseppe Interrante, Beppo by Francesco Curci, and Tonio by Mario Valle. A chorus of 100 appears. The orchestra was under the direction of Carlo Peroni.

Paul C. Mooney, well known in film circles, is now making distribution arrangements. He has offices at 254 West 44th St.

Finish Fight on 'Blues' In U. of Florida Town

Sunday show question is anticipated here, as a result of Sunday opening of theatres and arrest of the managers. However, as the shows were not molested, they will be continued. Sunday shows were resorted to when it was found that 90 per cent of the 2,000 or more University of Florida students left week-ends for more liberal towns in the vicinity. Views published in the college newspaper show unanimous opinion for

$70,000,000 for Zukor's Expansion; Paramount Out After Houses in Bulk

Stock Increase to Provide Funds—Netoco in New England Latest Buy

Paramount-Publix expansion, provided for in the authorization of 1,000,000 new shares of stock, which will make available about $70,000,000, is under way with a flying start.

The company already has closed for a 50 per cent interest in the Netoco chain in New England, has pending a bid for acquisition of control of Famous Players Canadian Corp., and is reaching out in other directions to add to its theatre holdings.

Ten million dollars in stock is involved in the Netoco transaction, which brings 40 New England theatres under Paramount-Publix operating control. Publix Netoco Theatres has been organized as a holding company to take over the Netoco circuit. This company will own and operate all theatres owned outright, controlled or in which part interest is owned by Netoco. Twenty thousand no par shares have been authorized, of which Publix and Netoco each will own one-half.

Dembow Is President

Sam Dembow, Jr., vice-president of Publix, is president of the new company. Samuel Pinanski, president of Netoco, is vice-president of the new firm. Pinanski, Jacob Laurie and James Sullivan are Netoco's three directors in the new firm, and three are to be selected by Publix. No change of personnel of Netoco is contemplated, it is said. The Netoco houses in Massachusets, Maine, Rhode Island and Connecticut are included.

The Canadian offer of an exchange of four shares of Paramount-Publix for each five of the Canadian company was made some time ago. The deal is slated to be completed by June 1.

Buys Four More in Mass

Boston—Paramount-Publix is continuing its New England expansion and has acquired the four theatres of the Gills circuit, which has two houses each at Framingham and Gardner.

Ross Joins Inspiration

Hollywood—Robert Ross has joined Inspiration as production manager on the Harold Bell Wright unit. He recently finished as assistant director on "King of Jazz" for Universal.

Warner Name Change Filed

Albany—Secretary of State has received application of Warner Bros. Theatres to change the name of Picadilly Holding Corp. (New York subsidiary) to name of the parent company.

Wonderphone Distributor

Cincinnati—Rapid Film Company has been named distributor for Wonderphone, disc and film sound reproducer manufactured by Film Sound Corp. of Cleveland, for southern Ohio and Kentucky.

St. Louis Business Better

St. Louis—Business is looking up in St. Louis, so that early resumption of dividends by the St. Louis Amusement Co., owned by Warner-Skouras, is anticipated. The firm is said to have had a deficit in 1929, but rigid economy and closing of less profitable houses is said to have put the company in the black again. The city has just absorbed the 5,200 seats added to the total last year by opening of the Fox. That, coupled with better employment conditions, is seen as presaging a good season for the company's houses.

Country Okays Code of Ethics, Milliken Says

Washington—Evidence of overwhelming sentiment throughout the country in support of the recently adopted production code of the motion picture industry has been matched by indorsement from all branches of activity within the industry, Carl E. Milliken, secretary of the Hays organization, told the League of American Pen Women here.

"The ridiculous cry of a few professional liberals that the code will inhibit art," Mr. Milliken said, "could only have come from men who talk about art instead of creating it.

"There is always a neurotic fringe, sitting enviously outside the circle where art is produced, which confuses art and lack of standards. The American people have no patience with such tenets and the artist finds them laughable."

Ivan St. John, Assistant to Laemmle, Jr., at "U"

Hollywood—Ivan St. John, until now publicity head for Universal at the studio, has been made assistant to Carl Laemmle, Jr., and is now en route to New York with the Laemmle party. Milton Howe takes over St. John's job.

Vaude House Continuing

San Francisco—Radio-Keith-Orpheum is preparing to expend $50,000 in reseating and redecorating its Golden Gate, the city's one remaining vaudeville house. This indicates that stage acts will not be reintroduced at the Orpheum in conjunction with pictures, although reports that this change would be made have persisted for several weeks.

Spanish Actor Making Tests

Ernest Vilches, Spanish actor, is making film tests in New York, having recently completed a test at the R. L. A. studio for M-G-M. Vilches and his show played 24 weeks at Havana, but the New York engagement is held up because he was unable to secure entry into the United States for his company of 24 players.

Studio Staffs Study Code in School Classes

Hollywood—In order to acquaint writers, directors, producing executives and other studio employees with the newly adopted code of ethics, producing companies are holding group meetings of their staffs so that there will be no misinterpretations on just what is meant by the various clauses.

During the past ten days, five of the large studios have held gatherings, at which time Fred Beetson, executive vice-president of the producers' association, and Colonel Jason Joy, head of the studio relations department of the association, have addressed the gatherings on the specific requirements of the code and interpretations of various sections.

Dodging Misunderstandings

This method has been adopted in order that there may not be any misunderstanding in the future on the part of writers or directors as to what is proper and in good taste when writing or directing pictures.

Meetings have so far been held at Paramount, Warners, First National, Metro-Goldwyn-Mayer and RKO. Other studios will be covered with similar meetings upon the return of Colonel Joy from the East late in May.

Joy is scheduled to leave for New York during the coming week, and while there will check over the current crop of Broadway shows to familiarize himself with those plays which might later be purchased for production. Although Joy will not give detailed reports on these plays to individual producers, it is expected that dubious material will be checked into his department before screen rights are definitely purchased.

1929 B. & K. Net Nearly Doubles 1928 Earnings

Chicago—Net of $2,750,241 for 1929 is reported by Balaban & Katz, after interest, depreciation, amortization and Federal taxes, equivalent after dividends on 7 per cent preferred to $9.65 a share (par $25) on 264,206 shares of common. This compares with $1,860,798, or $6.28, on the common the preceding year.

Court Battle Looms as Paramount Seeks Control of F. P.—Canadian Corporation

Further Expansion

Montreal—A move is on for the absorption by Famous Players Canadian Corp. of its Montreal subsidiary, United Amusements, Ltd., operating 20 theatres in Quebec. Famous Players already owns a majority of common stock. United Amusements will come under direct control and will be included in the sale of Canadian Famous Players to Paramount Famous-Lasky, if consummated.

Paramount Buy Of F.P.-Can. Gets Bickell Approval

Toronto—Acceptance of Paramount's offer for purchase of Famous Players Canadian Corp. is expected by J. P. Bickell, vice-president of the Canadian company. No special meeting will be called for the purpose of voting on the offer, but circulars will be sent to shareholders detailing the proposal.

Bickell terms the offer to exchange four shares of Paramount for each five of Famous Players "exceptionally generous" and says he does not believe there will be any radical change of personnel if the deal goes through.

"One only has to place the balance sheets of the two companies side by side to see the great benefit the transfer will mean to Canadian shareholders," he declared.

Under the proposed sale, affairs of Famous Canadian would be carried on under the same policy and in "the same progressive manner" as heretofore, Bickell states. Dividend returns would be larger, he declares.

Underlying assets of the American company, "with its diversity of operations tends toward increased stability as well as possibility of enhancement in the value of the shares." Stockholders are asked by Bickell to deposit their stock certificates with the Montreal Trust Co., either at Montreal or Toronto, not later than May 25.

South Africa Increases Talker Duty as Subsidy

Johannesburg, S. Africa—Duty on sound films has been increased to three pence a foot, and on silent film to two pence a foot. This drastic increase came as a complete surprise to South African distributors and exhibitors who regard it as an indication of intention by the Government to encourage territorial production through subsidy. Just how the increase will be recovered has not been determined, but it is regarded probable that it will have to be absorbed through increased rentals, which, in turn, may be passed on to theatre-goers through the box office.

Directors Approve Sale but Minority Organizes to Oppose Move

Toronto—Whether stockholders will be willing to trade Canadian control of Famous Players Canadian Corp. for the higher dividends that are anticipated through sale of the circuit to Paramount-Publix is a question here, with a fight on the proposed deal pending. Meanwhile the exchange of shares is slated to take place on or before June 5, with Paramount giving four shares of its stock for each five of the Canadian firm.

Directors of the Canadian firm want the deal to go through, but minority stockholders already are being organized to oppose the sale. Arthur W. Roebuck, Toronto attorney, is organizing a protective committee, and says court action is planned to force the spirit of the voting trust, which was formed to keep control in Canadian hands.

Waving Canadian Flag

The voting trust controls 165,000 shares of common, sold one year ago by Paramount and resold to the shareholders on a non-voting basis. Roebuck says that the governments at Ottawa and Toronto will be solicited for legislation to "preserve the Canadian screen."

Roebuck declares that the non-voting shares were sold to the Canadian public on the representation that by purchasing these shares they would insure Canadian control of the country's dominant chain of theatres. A short time ago, an offer from Gaumont British for the Canadian company at $75 per share was rejected, whereupon N. L. Nathanson resigned as managing director.

The rejection was cinched by Adolph Zukor, Paramount president, and I. W. Killam, Montreal, who with Nathanson comprise the voting trustees. They blocked submission of the proposition to stockholders on the ground that acceptance of the plan would place Fox in control of the Canadian company. At the time it was stated repeatedly that the intention was to preserve Canadian control.

Rejected Canadian Offer

"As recently as last week an offer was made to Killam by one of the leading financiers of Canada of $60 cash per share for all shares offering," declares Roebuck, "and I am informed that this offer was refused on the ground that the shares were worth at least $75 per share. Such a sale would have left these Canadian theatres in Canadian ownership and control."

Roebuck objects because the sale to Paramount placed a market valuation of $58 on each share of common in the Canadian company.

Bruce Stays at Paramount

Hollywood—Robert C. Bruce, producer of Bruce Outdoor series for Paramount, has renewed his contract for next season.

Golfers! Goofers!

Dust off the old clubs and throw away the moth balls in favor of golf balls! The big motion picture golf event in the East ("Film Daily" Golf Tournament) is set for June 17 at Sound View, Long Island. Send in your entries early.

The committee is now lining up entertainment and prize features for the tourney to assure a record-breaking event.

Sale Attacked by Nathanson; Says Shareholders Lost

Toronto—N. L. Nathanson, former managing director of Famous Players Canadian Corporation, and still a voting trustee of that company, in a statement declared that he is not a party to the proposed transfer of control of the Canadian chain to Paramount on a share exchange basis.

"I have always taken the position that shareholders may well ask Mr. Killam (another trustee) why they were not given the privilege of accepting or refusing the $60 cash offer made by the Canadian banking syndicate and why they are being asked to accept only an exchange of shares in the American company," he said. "The $60 offer was presented on April 8 by a group of prominent men in Canadian financial affairs who intended to retain control of the business and company in Canada."

On the street the gossip is that Paramount desires Canadian Famous Players because of the threat of direct competition in this country from Fox and Nathanson interests. Famous Players Canadian dropped to $55 on the Montreal stock exchange, but strengthened to $57.

Badger Starts "Bad Man" With Huston, Revier

Hollywood—"The Bad Man," from the play by Porter Emerson Brown, is in production at First National with Walter Huston and Dorothy Revier as leads. James Rennie, O. P. Heggie and Marion (Peanuts) Bryon are in the cast. Clarence Badger is directing.

Fire Damages Theatre at Stevenson, Wash.

Stevenson, Wash.—Fire originating in a projector caused a loss of more than $2,500 to the Wigwam. The operator stopped the machine, tore out the film and endeavored to stamp out the flames, but they spread to other reels. The house is owned and operated by R. R. Webster, who will make repairs at once.

Protection Jam Looms in Kansas City As "Pan" Cuts Prices Below Suburbans

Admission Dropped to 25 Cents; Higher-Priced Second Runs Hit by Policy

Kansas City—Protection, usually the bugbear of the subsequent run, may lead to a real "jam" here, as a result of cutting of prices at the Pantages. The theatre adopted a summer policy of pictures only and dropped its top to 25 cents. As most of the suburbans are getting 40 cents top, the subsequent runs find themselves threatened with a situation where they will be asking more for subsequent run than the picture gets first run.

Squawks already have been heard from neighborhood operators, but so far no remedy for the situation has been suggested. The "Pan" is playing Fox, First National, Columbia and Universal product.

Uptown in Kansas City Becomes First Run House

Kansas City—The Uptown, de luxe suburban house, has become a first-run house, the admission charge being 50 cents at night and 25 cents at matinees. Bernard Joffee is house manager.

The pictures booked will be from Fox, First National, and Metro-Goldwyn-Mayer. The Uptown is owned by the City Theatres, Inc., subsidiary of the Midland Circuit.

Stagehands Would Force Hiring of Man on Stage

Omaha—Theatres of more than 1,000 capacity would be required to have a man on stage while the house is open to handle the electrical equipment and the fire curtain under an ordinance being given favorable consideration by the city council. The ordinance is designed as a protective measure for the public, claim stagehands, who are sponsoring the bill.

Uihlein Interests Plan Huge Milwaukee House

Milwaukee—Plans have been announced for another theatre and office building to be erected at Sixth street and Wisconsin avenue by the Henry Uihlein Realty Co. and associates. The new building would cost approximately $3,500,000. Actual construction work will be held up until the city decides concerning the widening of Sixth street.

Hackett in Fox Cast

Hollywood—Fox has signed Raymond Hackett for "On Your Back," which will feature Irene Rich. Wheeler Oakman and Rose Diane are in the cast. Guthrie McClintic will direct.

To Film "Broken Dishes"

Hollywood—First National will film Martin Flavin's play, "Broken Dishes," with Loretta Young and Douglas Fairbanks, Jr., as leads. Adaptation and dialogue are by Francis Faragoh.

Lichtman Foresees Television

San Francisco—"Television may revolutionize the motion picture industry," Al Lichtman, executive distribution chief for United Artists, stated while here for his western sales convention. "I believe that television will be a practical reality within the next five years," he added. "When movies are broadcast from the studio to the home, it is probable that the public will subscribe for monthly service." A program of entertainment for the visiting officials of United Artists was arranged by Herman Wobber and Charles Kurtzman of Paramount-Publix.

Tough Opposish For R. I. Houses Seen in Summer

Providence—Exhibitors here will face keener opposition this summer than they have had in several years. With the opening of the Publix Strand soon the downtown "big four" will be bucking against stock at the Carlton, usually dark during the summer, and burlesque at the Empire. Edward M. Fay will bring many former Albee stock favorites back to town to play at his Carlton. Shortly after the announcement of the opening of the new company R-K-O stated that it will bring back the famous Albee stock next season.

Shaw Turns Deaf Ear

London—George Bernard Shaw again is reported to have turned down an American offer to film his plays. Horace Liveright, American publisher, recently conveyed an offer to the dramatist from an American producer for $100,000 each for three Shaw plays, but Shaw stated he was not interested, although flattered by the offer. It was stated that Shaw never would sell the plays for American production.

New Tobis Equipment

London—Klangfilm Tobis is offering a new model of disc and sound-on-film reproducer. Installations now are being made on the Continent at the rate of from 15 to 20 weekly, it is claimed, with about 515 already installed. The apparatus costs from $6.000 to $10,000.

Alice in "College Mothers"

Hollywood—Alice White's next talker for First National will be "College Mothers," from an original by Earl Baldwin. Eddie Cline is slated to direct. Baldwin has written, adapted, and dialogued the last three White productions.

Buchanan to M-G-M

Hollywood—Jack Buchanan, British stage star, will begin work at the Metro-Goldwyn-Mayer studio as soon as he finishes his present assignment for Paramount.

Jesse James Duo Kidnap Manager And Rob Theatre

Marshall, Mo.—H. L. Golliday, manager of the Auditorium, was kidnaped in front of his home last Thursday night by two men. The kidnapers told Golliday they were going to take him to the theatre, where he was to open the safe and give the two men the receipts of the night performance. Golliday told them the key to the office was in his room and could not reach the safe without it.

After riding him around for an hour, the men told Golliday to go to his room and get the key, instructing him to be on a nearby corner in 15 minutes when they would be back for him. The kidnapers left the manager in front of his home and left, warning him that unless he complied with their orders, his house would be bombed. The men were not seen again.

Midland Theatre and Realty Co., which operates the Auditorium, has offered $500 reward for the arrest and conviction of any one connected with the abduction.

New Czech Company

Washington—According to advices received at the motion picture division of the Department of Commerce, the First Association for Czech Films was recently organized in Prague. The founders include several Czech and German artists, and the organization intends to construct a sound film studio on modern lines.

Columbia Club Fete

The Columbia Social Slub will hold its first function on April 28 in celebration of the company's tenth anniversary. It will be a dinner and dance at the Moscow Art Inn, New York. Joe Brandt, Jack Cohn, Harry Cohn, Abe Schneider and Joe Goldberg, executives of the company, were elected honorary officers of the club.

Corcoran Gets Contract

Hollywood—Fox has signed a long term contract with George (Red) Corcoran. He played the comedy lead in "Not Damaged," which features Lois Moran.

Cheating on Talker Footage Fostering Double Features and Killing Shorts

Squawks on Shorts

Philadelphia—Exhibitors here have been squawking about shorts for several weeks, declaring the situation is a serious one. Recently they took under consideration a proposed appeal to Congress for aid, suggesting that the Bureau of Standards set a minimum length for features.

Double Bills Do Harm Says Head Of Ohio Circuit

Cleveland—M. B. Horwitz, general manager of the Washington circuit, is one of the Cleveland exhibitors who oppose double-featuring on the ground that such a policy in the long run is detrimental to business.

"Two good features cost too much," says Horwitz, "even if there were enough of them to go around, which there aren't. And people are so constituted that if you offer a good feature and a weak feature on the same program, they will remember the weak one and forget the good one. So I believe it is cheaper to pay the higher cost of a single feature and a series of shorts, than to jeopardize one's business by paying less for double features."

Six M-G-M Releases in May, Setting New Record

Metro-Goldwyn-Mayer has scheduled six releases for the month of May, establishing a record. The productions are:

"The Rogue Song," the Lawrence Tibbett musical romance.

"Caught Short," Eddie Cantor's story, starring Marie Dressler and Polly Moran.

Marion Davies in "The Floradora Girl."

Ramon Novarro's "In Gay Madrid."

"Strictly Unconventional," from Somerset Maugham's play, "The Circle."

"The High Road," starring Ruth Chatterton.

Teaching Talker Operation

Course in the operation and administration of talking picture equipment has been launched at the West Side Y. M. C. A., New York, which has Western Electric equipment. Because it is an advanced course and highly technical, only those who hold an operator's license or completed a projection course are enrolled. The operating class is being continued.

Warner Signs Four

Warners have signed Charles Butterworth, Leslie Howard, Dudley Digges and Kay Strozzi to the roster of players signed for next year's productions. All are recruits from the Broadway stage.

Exhibitors Attack Shortening Of Running Time; Claim Overhead Increases

Cutting down of the length of features is resulting in a return to the double-featuring practice in a number of sections of the United States, it is stated. Exhibitors, who are double-featuring sound programs, claim that this procedure is less expensive than the playing of four or five shorts, in rounding out their programs.

However, this is bringing about another dilemma, exhibitors resorting to double featuring finding that there aren't sufficient good features available for double-featuring purposes.

Short-length features have resulted in cutting down on running time, to a degree which some exhibitors contend is alarming. With features running on an average of 60 to 70 minutes, several shorts are necessary in the building up of a two hour show, exhibitors say. This runs up the overhead, for, as pointed out last week by Motion Picture News, although exhibitors are paying more in the aggregate, they are paying less for the individual short, endangering the whole short subject structure.

"Her Man" on Pathe List

Hollywood — Tay Garnett is slated to launch production next week on his next for Pathe, "Her Man," an original by Garnett and Howard Higgin based on the "Frankie and Johnnie" theme. Tom Buckingham was responsible for adaptation screen play and dialogue.

Bomb Seen as "Warning"

New York police regard as a "warning" the placing of a bomb which damaged the booth of the Grand Opera House, 23rd St. and Eighth Ave. The house has been running open shop.

That Guy Asa Yoelson

Asa was born in Lithuania in 1866. Since then, he's made a barrel of jack singing Mammy songs, running on the bill as "Al Jolson."

Jolson "drinks a bucket of bromo-seltzer every day," to hear Sid Skolsky tell it in the "N. Y. Daily News," and, reports Sid, Al "likes to be patted on the back." He is "always surrounded by 'yes men.' His big passion in life is applause. Let an audience encourage him and he'll break a vocal cord. Although a surefire performer, he suffers from stage fright more than the rankest amateur. He is stage-struck." Sez you!

And wait till Ruby Keeler pipes this line about her Al: "Although he has been married three times, women play a small part in his life." ***(So small that Al put twenty-seven grand right on the line last week for the longest Minerva in Los Angeles for "Baby" Ruby.***

Short of Shorts

Cleveland—Double-featuring is being resorted to by a number of exhibitors here, and the practice is growing. Scarcity of short features is the reason. The Lefkowitz and Gusdanovic circuits, the Lyceum and Cinema, are among houses where the double feature policy is in vogue.

Double Features "Poison" to N. Y. Neighborhoods

Double-featuring is a prevalent practice in New York neighborhood theatres. The situation was emphasized some weeks ago when the Beacon, Warner house at Broadway and 75th St., began double-featuring, showing a talker, directly following the Strand, plus a silent or one of the early sound pictures.

In the neighborhoods, double-featuring is the rule rather than the exception, except on week-ends. As one exhibitor puts its, double-featuring is "the saving grace, as well as the poison" of the smaller houses.

The practice is emphasizing the shortage of available quality product, and considerable difficulty is being experienced juggling shows to secure the desired balance.

Lenten Request Week Is Profitable Stunt

Cleveland—M. B. Horwitz turned Holy Week into a week of profit instead of a week of loss at his Heights theatre by putting on a week of request programs. Five weeks before Holy Week, Lee Berger, house manager at the Heights, started to run slides advertising Request Week and asking patrons to leave at the box office titles of pictures they want to see again. Trailers were shown daily, and newspaper space was used to advertise Request Week. A different picture was shown each night, with the result that the Heights had a profitable week during the seven days that are usually dead days in the theatre.

"Mammy" Reopens Strand

Akron, O.—The Strand, a Warner house, closed for the past three weeks for redecorating and making sound perfect, is operating again with "Mammy," the first showing of the new Jolson picture in this territory.

British Chain Expanding

London—Associated British Cinemas has taken over the Coronation, Manor Park; Palladium, Brixton, and Queen's Cinema, Forest Gate. The circuit now is engaged upon an expansion campaign in all sections of the country.

New Developer Improves Sound, Inventor Says

Universal City—C. Roy Hunter, director of sound and head of the photographic division, and Robert Pierce, superintendent of the Universal laboratory, have applied for patents on a new developing machine for positives and negatives, said to be revolutionary. Universal has the original and is building two more of the machines, which will be available to all producers. The machine, it is said, has a capacity of 1,000,000 feet per week.

Due to slower processing, smaller lines of the sound track can be developed, it is claimed, improving sound in developing the sound track. The film moves at the rate of ten feet per minute, permitting development of frequencies as high as 12,000 per second. A frame is completely dried, developed and on a reel ready for projection in 30 minutes, it is claimed.

A break in the film can be repaired without slowing up the machine, motive power for which is furnished through a single-sprocketed roller just ahead of the final reels. Twelve strands are run through the baths at one time. One third the manpower will operate the machine, it is stated.

B. & K. Gets Belmont $100,000 for Alterations

RKO will evacuate the Belmont, 3,000-seat Chicago house, May 5, on which date Publix-B. & K. take over the house. New sound equipment, new acoustical treatment and decorating, on which Publix-B. & K. will spend $100,000, will be begun immediately to put the theatre in readiness for reopening May 9. Al Binnenfeld, former manager of the Covent, will manage the Belmont for B. & K., and the picture and vaudeville policy under which it was operated by RKO will be supplanted with a straight all-talkie policy.

The B. & K. lease is from Lubliner & Trinz for 20 years at an annual rental of $100,000.

Sues Paramount Alleging Non-Delivery of Talker

Oklahoma City—Paramount is being sued for $2,150 by J. S. Worley, manager of the Ritz, in the district court at Erick, Okla., for failure to deliver the opening talker as per schedule, in Sayre, Okla. Worley claims a loss of $150 in ticket sales, and $2,000 for loss of prestige and reputation.

Glenn Hunter Returns

Hollywood—Glenn Hunter, Broadway stage player, is to be co-featured with Betty Compson in a James Cruze production for Sono-Art. His last film appearance was in 1923 when he played title role in "Merton of the Movies" for Paramount.

Buy Van Duzer Story

Columbia has acquired screen rights to "The Good Bad Girl," by Winifred Van Duzer.

Feted by Associates



Earle W. Hammons, president of Educational, was host Wednesday at a luncheon for Lowell V. Calvert, who is resigning to become general manager of recording for RCA-Photophone. Calvert, Hammons pointed out in paying tribute to the retiring Educational executive, has handled every picture Educational has released, either as a theatre operator or as an executive of the company. Calvert was presented with a silver cigarette case.

Calvert Named Recording Head For Photophone

Lowell V. Calvert, veteran production and distribution executive and showman, has been named general manager of recording operations for RCA-Photophone. He takes over the new post Monday, succeeding H. L. Sommerer, who has been named vice-president and general manager of the Victor Talking Machine Co. of Japan. Sommerer sails early in May to take over his new duties.

In his new capacity, Calvert will have executive supervision of seven divisions connected with RCA-Photophone recording, working with the executive in charge of each. These include the recording and re-recording on disc or film at both the Victor Camden studios and the RCA Gramercy studio, and the Victor plant on the Coast. He also will handle the clearance of music for picture recording work and will maintain contact with licensees.

Calvert has been in the industry since 1906, when he joined the Twin City Calcium Light Co., Minneapolis. Later he was with Essanay, Chicago, as operator and in the sales department, subsequently becoming manager for General at Minneapolis. Joining Finkelstein & Ruben in 1915, he was for three years director of circuit presentations and productions, and after the war was managing director of several Twin City first runs, as well as head of presentations, music and circuit personnel. Since 1925 he has been with Educational as general production manager and contact man between producers and the distributing organization.

Court Order as Ad Prompts Ban Of "Party Girl"

Chicago—Improper exploitation of his injunction restraining the police from interfering with the showing of Tiffany's "The Party Girl" was responsible for banning the picture from this city, Judge William J. Lindsay told the Motion Picture News. His action, he said, was not taken because of the picture's content, but "was due to the exploitation methods of the exhibitors" in using the court order as copy for advertising of the picture.

He added that such use of the injunction "could be construed as contempt of court."

Immediately after the injunction was dissolved the picture was withdrawn from the Marbro and Granada (Publix-B. & K.) and Avalon (Federal Theatres).

A second consideration which influenced the setting aside of the injunction, Judge Lindsay said, was the indiscriminate admission of minors to performances.

Film O.K. for Adults

"In my opinion," he said, "the picture is not detrimental to the morals of an adult audience of average intelligence, but it could be harmful to emotionally impressionable persons and to youth. I personally visited one of the theatres playing the picture and witnessed 88 young people who could be reasonably judged immature admitted without question."

"Party Girl" had a three weeks' run at the Woods, playing to record attendance. Notices of the injunction under which the picture was playing were liberally used in its initial advertising at this theatre, but were withdrawn immediately on the court's notification. When the picture opened at the three large outlying theatres the court's action was again made the basis for newspaper advertising.

Immediately on the dissolution of the injunction the pictures were withdrawn from the three large houses, where they had completed one screening for the day. The Tiffany exchange here offered the theatres "High Treason" as a substitute.

The court's action is a blow to Tiffany, locally. The picture demonstrated by its sensational Woods' run that it was a money-maker. It was verifying this in its early days at the outlying houses and ten prints were in readiness for bookings at the local exchange.

Mack Sennett to Make 26 On New Educ'l Program

Mack Sennett will produce 26 two-reel talking comedies for release through Educational during 1930-31. Previously it was stated 30 would be made. With several of the 30 Sennett comedies on the 1929-30 program still to be made before production can be started on the new line-up, Sennett's forces will continue working through the Spring without a break.

Andy Clyde and Marjorie Beebe have been signed for next year's product, and Sennett's production staff practically remains intact. Sennett will continue at the helm of his organization, with John A. Waldron, general manager of the Mack Sennett studios, working close to him.

Allied's Units Marshal Resources to Organize Buying Combines Everywhere

Cook-King

Paul Whiteman recently told an amusing story on himself, according to a "Motion Picture Magazine" writer. He was crossing the Universal lot en route to his revue stage, when a harassed assistant director rushed up and grabbed an arm. "Say, feller, are you an actor?" he queried. "Kinda," said Paul, after deep thought. "Yeah, I guess I am." "Well," said the assistant, "I've got a part for you. You're just the type for the camp cook in 'All Quiet on the Western Front' — Want it?" "Sure," drawled Paul, "but say"—he added as an afterthought . . . "can you wait till we finish the 'King of Jazz' revue first?"

Selig Handling Roadshowing of "Journey's End"

Handling of one of the few roadshow productions which have been produced since advent of talking pictures, in addition to his duties as advertising and publicity director, is the task undertaken by Al Selig of Tiffany. Selig last week took personal charge of the roadshowing of "Journey's End," which is to have $2 runs throughout the country.



Al Selig

Since assuming the new duties, Selig has opened the picture at the Tremont, Boston, has arranged for its opening at Cincinnati, May 4, and at Detroit, May 27, and now is routing companies to Philadelphia, Pittsburgh and Boston. Meanwhile, "Journey's End" got $20,300 last week at the Gaiety, New York, despite bad weather and Holy Week, and this week was headed toward another record.

Work Resumed at Roach Studio After Layoff

Hollywood—Although Hal Roach is at the M-G-M studio making the multi-lingual, "Monsieur Le Fox," his force has returned to work at the Roach plant, after a month's layoff. Charley Chase is working on "Fast Work," with Julia Marlowe playing opposite; Laurel and Hardy are making "Hay Wire." Our Gang was slated to resume work this week. The new unit, consisting of several youngsters of high school age, some of them graduates of Our Gang, is starting its first comedy.

Film, Equipment Purchased in Bulk to Cut Prices, Is Motivation

Co-operative buying plans of Allied States Ass'n are being developed rapidly, since first report of the plan was made by Motion Picture News. Closing of the deal with Sentry Safety Control is declared to be the forerunner of other deals in the equipment field, with plans for film buying on a co-operative basis also being carried forward.

In Michigan, where a semi-official film buying combine was formed some months ago, exhibitors now are mapping out plans for a similar arrangement on equipment purchases. The association there for several years has been buying admission tickets for members in this manner.

The newly-formed Illinois unit is forming a booking combine, which is expected to be extended to include buying of equipment. Although the projected Iowa exhibitor booking combine is reported to have hit a snag, plans are under way for booking combines in other Allied centers, it is understood.

Collier in Cook Cast

Hollywood—William Collier, Jr., has been cast in Joe Cook's Columbia vehicle, "Rain or Shine."

"U" Party En Route

Carl Laemmle, Carl Laemmle, Jr., and other Universalites are en route to New York from the Coast for the premiere May 2 at the Roxy of "King of Jazz." Among those in the party are Lewis Milestone, John Wray and Ivan St. Johns. Paul Whiteman and his band already have arrived in New York for the premiere.

The Big Chief



Carl Laemmle, president of Universal, is on his way to New York to attend the company's annual sales meeting and the premieres of "All Quiet on the Western Front" and "King of Jazz."

Prattle and Tattle

A Page One elopement between a famous musical comedy star and a Social Registerite (just married) takes place any day now, with the star's hottottot ready to commit murder . . . Bessie Mack, the Capitol (N. Y.) exploiteer, and Jerry Solow, radio soloist, nuptialize shortly . . . Anna May Wong, the slant-eyed lass, is Berlin's big pash these moonlit nights . . . Roy D'Arcy is packing a rod these days . . . Warner's will pay Basil Sydney and Mary Ellis five grand weekly to make love to each other in the cinemachirpies.

"U's" Foreign Men Gather to Hear New Sales Plan

Universal's new production policy, calling for 20 pictures, all designed as specials, will be outlined starting Saturday to branch managers of the United States and Canada and delegates from throughout the world, at the company's first international sales convention to be held in New York. Lou B. Metzger, general manager, who also is handling sales, will preside at the convention, which continues for five days. Carl Laemmle heads a party in from the Coast to attend the sessions.



Lou Metzger

Arriving in New York early this week were:

James V. Bryson, of London, managing director of Universal Pictures, Ltd.; Al Szekler, of Berlin, general manager for Universal in Continental Europe; S. Frank Ditcham, Universal sales manager for the United Kingdom; William Jeapes, of London, Universal laboratory expert; and his son, Clifford; and Herbert Crisp, prominent British exhibitor.

The South American contingent, headed by Monroe Isen, arrived from Buenos Aires Thursday, while Herc McIntyre, general manager for Australia, arrived in San Francisco and is en route via airplane and train to attend the convention.

Branch managers from all sections of the United States were en route Friday to the meetings.

Confers With Field Crews

Jack Darrock, assignment editor of Pathe News, has returned to New York after conferences with the field staffs

Tax on Outdoor Ads Is Passed By R. I. Senate

Current crop of legislative activities directly affecting the industry includes a lone bill—a measure regulating outdoor advertising and requiring a bond and license, which was passed by the senate in Rhode Island. The bill is now up for final action. Gov. Allen in Massachusetts signed a bill which changes the status of book censorship in that state.

The usual line-up of legislative instruments changing workmen's compensation laws and tax rates on general business corporations are included in the group affecting the industry from a local business standpoint. In the current survey of both groups, which follows, appear the numbers of each bill, name of authors, brief descriptions and the committee to which they were referred for action:

Massachusetts

H. 1225. To provide for the payment of compensation under the workmen's compensation law during the entire period of total incapacity. (Based on H. 334 and H. 522.) Passed by house.

H. 1234. Relative to the payment of workmen's compensation in case of the death of the employe. Substituted by the house for H. 645 and passed.

Change in Status

Gov. Frank G. Allen signed a new book censorship law passed by the legislature, which changes present laws, and says:

Whoever imports, prints, publishes, sells or distributes a book, pamphlet, ballad, printed paper or other thing which, considered as a whole or considered with reference to any complete independent part thereof, is obscene, indecent or impure, or manifestly tends to corrupt the morals of youth, or an obscene, indecent or impure print, picture, figure, image or description, manifestly tending to corrupt the morals of youth, or introduces into a family, school or place of education, or buys, procures, receives, or has in his possession any such book, pamphlet, ballad, printed paper, obscene, indecent or impure print, picture, figure, image or other thing, either for the purpose of sale, exhibition, loan or circulation, or with intent introduce the same into a family, school or place of education, shall be punished by imprisonment for not more than two years or by a fine of not less than $100 nor more than $1,000, or both.

H. 141. To have compensation payable to persons injured in industrial accidents from day of injury. Report, leave to withdraw, accepted by senate. Killed.

S. 182. To provide equitable relief and to prevent hardship in certain cases under the workmen's compensation act. Passed by house.

S. 183. To limit the scope of the laws relative to the payment of workmen's compensation to employes of the Commonwealth or any political subdivision thereof. Signed by governor. Chapter 159.

S. 184. Relative to extension of benefits of medical and hospital services in certain cases. Report, leave to withdraw.

S. 316. Providing for an investigation relative to the time of payment of local taxes. Passed senate and house.

H. 520. To establish a State fund for workmen's compensation insurance. Report, leave to withdraw.

H. 521. Relative to conclusive presumption of dependency for support upon deceased employes under the law relating to industrial accidents. Report, leave to withdraw, accepted by senate. Killed.

H. 644. To increase funeral benefits under the workmen's compensation law. Rejected by senate.

H. 787. Relative to the period during which a lump sum award may be paid under the workmen's compensation act in the case of a minor. Passed by senate and signed by governor.

H. 886. Relative to payment of fees of employes' attorneys under the laws relative to employes injured in industrial accidents. Report, leave to withdraw, accepted.

H. 887. To amend the workmen's compensation law relative to payments for specific injuries. Report, leave to withdraw, accepted by senate. Killed.

H. 888. Relative to time at which compensation shall begin under the workmen's compensation law. Report, leave to withdraw, accepted by senate. Killed.

H. 1139. Bill relative to the taxation of foreign and domestic business corporations in case existing statutes applicable thereto are declared unconstitutional and inoperative. Passed house.

H. 1140. Bill to amend the law relating to the taxation of banks and trust companies and to place manufacturing corporations.

Mississippi

S. C. R. 26. Mr. Kiger. To amend section 112 of the constitution to provide for the imposition of a severance tax, fixing the limitations upon tax levies and bond issues, and for the classification of personal property for taxation.

H. 689. Mr. Satterfield. Amending the law providing for the method of appeal from tax assessments; Ways and Means.

New York

S. 481 (A. Reprint 1777). To amend sections 15, 25, 28, 54, workmen's compensation law, relative to compensation for disfigurement, determination of wage earning capacity, reimbursement of payments by employer, limitation of right to compensation, and to insurance of corporation officers. Signed by governor. Chapter 316.

S. 1536 (H. 1841). Relating to the construction of fire insurance contracts providing for automatic sprinklers or other fire prevention devices. Passed by both houses and signed by governor.

S. 1620. Mr. Crawford. Amends section 197, tax law, relative to corporation taxes, by providing that 30 days after notice, tax or fee shall be a lien on property of corporation or person liable to pay same; Taxation.

S. 1727. Mr. Mastick. Amends subdivision 10, section 214, tax law, by increasing from $10 to $25 minimum franchise tax on business corporations, other than those exempted by section 210, and not less than would be produced by applying the rate of 4½ per cent to base found by a prescribed formula; Taxation.

S. 1740. Mr. Mastick. Creates temporary commission to recommend revision of tax laws, and appropriates $75,000; Finance.

S. 1776. Mr. Gates. To amend subdivision 6, section 15, workmen's compensation law, by providing in case of permanent total disability caused by loss of both eyes, minimum compensation shall not be less than $15 a week; Labor.

A. 2005. Mr. Hawkins. Amends section 197, tax law, relative to corporation taxes, by providing 30 days after notice, tax or fee shall be a lien on property of corporation or person liable to pay same; Taxation.

A. 2118. Amends subdivision 10, section 214, tax law, by increasing from $10 to $25 minimum franchise tax on business corporations, other than those exempted by section 210, and not less than would be produced by applying the rate of 4½ per cent to base found by a prescribed formula: Taxation.

Change in Status

S. 750. To amend the labor law in relation to fireproof buildings. Signed by governor. Chapter 293.

Rhode Island

Change in Status

S. 134. Mr. Quinn. Regulating outdoor advertising. Requiring bond and license. Passed by senate.

S. 151. Amends law imposing corporate excess tax on corporations by changing classifications of liabilities to be included in basis; read and passed.

South Carolina

Change in Status

Among the tax bills passed by the general assembly of the State of South Carolina at its recent session were:

S. 1543, H. 1304. Joint resolution proposing an amendment to section 1, article X, of the constitution relating to taxation by permitting the imposition of a tax not to exceed 5 mills on intangible property, including moneys, credits, bank deposits, corporate stocks and bonds.

H. 1303, S. 1446. Amending the income tax by increasing rate on corporations from 4 per cent to 4½ per cent and providing for a minimum tax of 2 per cent on a base consisting of net income plus salaries and other compensation paid to all elected and appointed officers, and to any stockholders owning in excess of 5 per cent of the issued capital stock, deducting $6,000 and any deficit reported for the year. Changing rate of tax on individuals and providing reciprocal provision in case of non-residents deriving income in South Carolina. (V. U. S. Daily 474.)

S. 1381, H. 1355. To require all fire insurance companies doing business in the State to furnish to all applicants for losses sustained the proper blanks for making claims for such losses within five days after written notice therefor and to prevent non-waiver and similar agreement.

H. 1659, S. 1670. Tightening up the administrative provisions of the stamp tax on documents, including tax on transfer and original issue of corporate stock.

Castaways

Hollywood—Walter Ramsay, the studio scribe, tells of the "two ordinary little girls" who came to Hollywood about three years ago. "At first I noticed them working in one of the cheaper lunch-counters along the Boulevard. Then came the movie bug. It was hard sledding. They weren't as good-looking as a hundred others who were after the same jobs.

"One day, not long ago, I saw them selling small bunches of flowers on a side street near the business section. I was curious—where did the posies come from? I hung around until they had sold the last.

"Yesterday I saw them standing behind a very popular MORTUARY on the Boulevard waiting for their daily stock of flowers which come on wreaths—out the back door."

Thirty Rochester Theatres Wired, Survey Shows

Rochester, N. Y.—Rochester is as close to being all-sound in its film policy as any city of its size in the nation, a review of the theatre situation here by Julius Greenstone, president of the Rochester M. P. Exhibitors' Association, shows.

Thirty out of the city corporation area's 41 film theatres, both downtown and neighborhood, have audio equipment. Of the remaining 11 still running as silent houses, two are discussing installation of sound equipment. Three installed sound within the last two weeks. The town has approximately 337,000 population.

Rochester First Run Hits On Adopting Sound Film

Rochester, N. Y.—Minus its vaudeville, the Piccadilly, Publix house with 2,259 seats, staged its reopening as an all-sound, first run theatre to packed houses.

The house was redecorated. With the reopening Truman Moulder, formerly of the Toledo, O., Paramount, became assistant manager under Manager S. H. Solomon.

Universal Sending Unit to Borneo for Jungle Picture

Universal City—Harry Garson heads a company of 14 persons who leave April 30 for a five months' trip to Borneo to film "Ourang." A private yacht will be chartered at Singapore to carry the company and equipment to Borneo. The cast and director now are being selected. Fred de Gresac wrote the story with adaptation and dialogue by Winnifred Reeve and Isadore Bernstein.

Four British Companies Merged in Argosy Firm

London—Argosy Filmcraft, Ltd., is expected to be the name of the new company which is to be formed to absorb International Talking Screen Prod., British Filmcraft Prod., British Screen Prod., and the Argosy Film Co. George Pearson is to be chairman of the new company and Capt. George Banfield will be director of productions.

Hoffberg Deals Closed

J. H. Hoffberg, New York, has purchased from Ameranglo Corp., the right for China for "'The Great Gabbo," from Aristocrat Pictures right to "Clancy in Wall Street," from Talking Picture Epics, rights to "Across the World with Mr. and Mrs. Martin Johnson" and "Hunting Tigers in India," for Japan and Korea.

Robinson Substituted

Hollywood—Edward G. Robinson will have the title role in First National's "Little Caesar," from the novel by W. R. Burnett and adapted by Robert N. Lee. Fred Kohler will not, as previously stated, appear in the picture.

Return of Arbitration "Fines" May Be Demanded by Northwest Showmen

"Cub's" Ham and Eggs

Minneapolis—It looked like old days here Tuesday when J. F. Cubberley, veteran exchange and theatre operator, threw one of his famous ham and egg breakfasts for exhibitors attending the annual convention of the Northwest unit. "Cub" now is handling De Forest sales in this territory. "Cub" started the early morning whoopee parties while with First National here years ago. His continued popularity was attested by the turnout at Tuesday's 8:30 A. M. repast. "Cub" also invited all exchange managers, bookers and salesmen, with the stipulation they "do not put it on the swindle sheet until the following week."

Better Relations Forecast as Result of 5-5-5 Confab

Dallas—Conferences of the 5-5-5 committees will do more than any other thing to bring about better understanding between distributors and exhibitors, Col. H. A. Cole, head of the Texas exhibitor unit, stated on his return from the Allied States Ass'n meetings in New York. The Texas head this week started a series of 15 regional meetings of the association.

H. B. Warner Signed for Two Fox Productions

Hollywood—H. B. Warner has been signed for two Fox productions. His first will be opposite Irene Rich in "On Your Back." Guthrie McClintic will direct. His second will be "Road House," Leo McCarey's first as a Fox director.

"Birth of a Nation" with Sound Score is Now Ready

Hollywood—Harry Aiken has completed the "soundization" of "Birth of a Nation." The picture will probably be re-issued in sound this summer. Besides complete orchestration, the sound includes negro song ensembles and sound effects.

Brown to Star in "High Life"

Hollywood—Joe E. Brown will be starred by First National in a screen version of "High Life," a play by Rex Beach and Paul Armstrong, which has been adapted by Matt Taylor and Paul Perez. Brown now is completing his role in "Top Speed," with Bernice Claire, Jack Whiting, Laura Lee and Frank McHugh.

Gets 7-Year Jail Term

Los Angeles—Jack Noonan, brother of Sally O'Neil and Molly O'Day, was sentenced to seven years in prison following conviction on a charge of receiving stolen property. He was one of three defendants accused of taking $10,000 worth of furs and jewelry from the apartment of Ted Lewis.

Steffes Retires as President After 13 Years in Office; Now General Manager

Minneapolis—Efforts may be made by the Northwest exhibitor association to obtain return to exhibitors of assessments made against them by the local arbitration board. The association is expected to take the position that the Thacher decision branding arbitration illegal, makes illegal as well any fines and penalties levied by the arbitration board. Damages of three for one are to be asked under anti-trust statutes.



Al Steffes

W. A. Steffes, president of the Northwest unit, made good his threat to withdraw as association head at the annual meeting of the organization here Tuesday and Wednesday. The veteran leader, who has held the presidency since 1917, insisted that he was determined to resign and was succeeded in the post by W. A. Miller, Cloquet exhibitor, who last year staged an attack on the Steffes regime. Steffes for the last several years has sought to relinquish the office. Walter Arnold, Lakota, N. D., showman, was named secretary of the organization.

Named General Manager

Following Steffes' refusal to be a candidate for reelection, he was made general manager of the association, at a salary of $1 a year and expenses. He also was chosen as the association's member of the board of directors of Allied States Ass'n., which he formed, and is to continue as its representative at the 5-5-5 conference, where he is chairman of the Allied group.

Steffes has been head of the present organization since its inception in 1917, being returned to the office each year without opposition or molestation. During the past five years, Steffes has steadfastly made preconvention statements that he would prefer to retire, with the exception of last year, when an attempt was made to get an outside man and W. I. Nolan, then speaker at the Minnesota house, to accept the nomination to head the Northwest unit. Steffes opposed the move and threw his hat in the ring, but the Nolan bubble burst before convention time.

A New Service

Baltimore—Emergency sound service now is provided for members by the Maryland exhibitor association. The service is conducted by Ray Smith, formerly operator at the New. Recently Smith shot trouble at the Horn, kept the show going and then repaired the equipment in about an hour. Next day the equipment was running as usual.

Oh, How Dumb

Hollywood—Cal York, the scribbler, tells of an impromptu conference being held at Radio when the studio moguls were discussing a suitable story for Chic Sale. Nobody had an idea until Catherine, somebody's secretary, spoke up:

"May I suggest something?"

"Uh huh," uh-huhed everybody.

"Well," she said, "my boy friend told me last night that Mister Sale had written an awfully clever book, and I don't see why it mightn't be a good idea to film that. Of course, I haven't read it, but it's named 'The Specialist'."

So they told Catherine to go ahead with her typing.

Oklahoma Theatre Owners to Hold May Convention

Oklahoma City—The Oklahoma Associated Theatre Owners will hold their annual convention at the Huckins Hotel here May 13 and 14, according to John Brown, president. M. A. Lightman, national president, will be the principal speaker, and among the subjects to be discussed are "The Chain Competition Menace," film rentals for talkers and talking equipment and contents of the new sales contracts. New officers will be elected at the closing session.

Anderson Signs with "U"; Whiteman Film Is Reason

Hollywood—Universal has signed a term contract with John Murray Anderson to personally produce and direct at least two filmusicals yearly. Anderson, well known stager of Broadway musicals, produced "King of Jazz" for Universal, resulting in the new agreement.

Film Exchange Buys 26 Bonzo Sound Cartoons

Film Exchange, Inc., has purchased the world's rights to the series of 26 Bonzo synchronized cartoons. It is also negotiating for other product and will continue activities in the independent market as heretofore.

Chaney Cast Completed

Hollywood—The completed cast of "The Unholy Three," which will be Lon Chaney's first dialogue vehicle, includes Lila Lee, Ivan Linow, Harry Earles and Elliott Nugent. Jack Conway is directing and the dialogue has been prepared by the father-and-son playwriting team, J. C. and Elliott Nugent.

Gavin Gordon Recovers

Hollywood—After spending nearly two weeks in a hospital, Gavin Gordon has returned to the M-G-M studio to continue his role opposite Greta Garbo in "Romance."

'Advertise Shorts,' Says Clubwoman In Radio Speech

Call for the wider advertising of meritorious short features was sounded in a radio talk early this month by Mrs. Rita C. McGoldrick, LL.D., chairman of the motion picture bureau of the International Federation of Catholic Alumnae. The bureau which conducts a reviewing service, broadcasts a weekly radio talk on pictures. In her talk, Mrs. McGoldrick cited some requests from patrons for information on the short feature.

"In the past few months the review members of this Motion Picture Bureau," she said, "have watched with growing interest the development of the short feature from the insignificant "filler-in" on the average program to the high class products which, in many instances lately, have threatened to run away with the show.

"Sound has certainly given new life, new breath, new scope to the humble short features which are not even advertised as part of the program's attraction. It is our present belief that a new day has dawned for these step-children of the movies, and that before a very long time, we shall see the strange phenomena of a short feature deciding the fate of its full length companion on the same bill.

Patrons Want Information

"We have had an interesting example of this within the past week with the enormous response we have had to our radio talk on Educational's Mack Sennett golf comedy "Match Play." Letters have poured in—intelligent letters, nearly all from men, who have asked practically the same question: 'How can we find out where these worth while short pictures are showing?' A few of them are worth quoting to you, for we hope this discussion will encourage more of you to send us your opinions on this important topic. From Dr. Maurice Duffy in the Bronx this expression has come: He says: 'Your review of the clever golf comedy 'Match Play,' featuring Walter Hagan and Diegel, particularly interests me. Being somewhat of a golfer I am interested enough to want to know how I may learn where this picture will be shown. Why are features like this not advertised? Personally I think many people would be influenced to select their motion picture entertainment through advertised comedies such as you mention'."

"From Lynch, Ky., a letter from John Wells asks: 'Why not have an emphatic discussion on this short feature problem? If the shorts were advertised it would encourage the producers to make more of the higher class type and save us from so much that is inane on the average program."

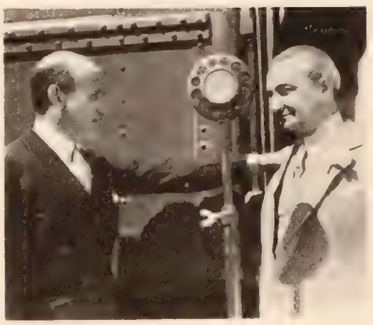
Can't Find Out Where Playing

"From Brooklyn, a Richardson Jones, writing as spokesman for the family, says: 'There is a question which the four others in the family and myself have asked ourselves more than once. Is there an information bureau, or list printed anywhere telling where worth while, endorsed short features are playing? We would go out of our way to a theatre showing "Match Play" for instance. Last week we waded through Sunday papers, a magazine or two and a trade journal, but not a line did we find on short features. Isn't it time we had a change in this policy of ignoring *good* comedies and short features?"

Maybe Yes?

"The theatre-going public won't put up with the talkies. It won't stand having its ears hurt and its intelligence insulted," chirps Ethel Barrymore.

"Does she mean Brother John and Brother Lionel?" asks Jimmie Quirk.



Sam Goldwyn and Flo Ziegfeld are to "Whoopee" it together with Eddie Cantor as third conspirator. Business of Goldwyn and the stage producer looking pleased on meeting in Los Angeles.

Carter in Seattle

Seattle—F. B. Carter, veteran of the theatre business, has arrived here to assume the management of the local branch office of the National Theatre Supply Co. He was formerly manager of the Portland office for the same concern, and prior to that time was connected with the Southern Equipment Company of Atlanta and Dallas at the time that concern was purchased by the National organization.

Film Men Injured

Boston—Frank L. Madden, Fox salesman and former part owner of the Hudson (Mass.) Theatre, and T. Henry Burke, part owner of the Marlboro Theatre, were occupants of an auto struck by a Boston bound train at Hudson. The auto was hurled down a 20-foot embankment. Both occupants escaped with minor cuts and bruises.

New Des Moines Exchange

Des Moines—A new film exchange building is under erection at Twelfth and High streets, next door to the present Paramount exchange. The new building, which will house several exchanges, will be completed this summer. It will cost $45,000. Judge James A. Howe is erecting the building.

U. A. Signs Una Merkel

Hollywood—Although United Artists has decided to carry few contract players in the talker era, the company has placed Una Merkel under term agreement for featured spots, after a brief part in D. W. Griffith's "Abraham Lincoln."

Sticky Fingers To Get Wall St. Bath, Report

(*Continued from Page* 11)

tion of the personal life of the executive in question. There is a reported difference of several thousand dollars a year between his estimated living expenses and his income —the difference being in favor of some income other than salary. What the other income is the bankers propose to learn, but with pretty definite ideas that it is graft received for favoring certain concerns selling supplies of various kinds to the company.

Enter the Detectives

When film men meet they talk shop. When bankers meet they talk shop. Hence, an innocent by-sitter, lunching at the Bankers' Club, overheard the three top signatures of three different banking houses, dining at an adjoining table, discuss two film concerns in terms of suspicion and distrust of the executives who control, or actually purchase, many producing, distributing and exhibiting accessories. The statements of the bankers left no doubts about the instructions that had been issued to a well-known private detective agency to investigate, with a concluding caustic comment:

"Many film salaries are out of reason, and if there is graft in addition we'll find it out, and that will provide ample excuse for firing some of these boys who are trying to match a corkscrew for straightness. Replacements will cost the payroll lots less."

Marilyn Miller Title Changed

Hollywood—"Sweethearts" is the title of Marilyn Miller's next First National picture. This title supersedes "The Bad Good Girl." The picture, a musical screen play by Herbert Fields, Richard Rodgers and Lorentz Hart, will be made entirely in Technicolor. Jack Whiting, of musical comedy, will play opposite Miss Miller.

Street Car Tie-Up

Lowell, Mass.—Securing a tie-up with the street railway company, Publix theatres here are now transporting patrons of their theatres at half rates. A one-way ride check is attached to each theatre ticket, good only on day and date stamped.

Enlarging Astor

Baltimore—The Astor is to have its seating capacity enlarged to 1,800 by rebuilding on the present site and one adjoining, purchased by Amusement Corp. of America. The improvements will cost about $130,000.

Deaf Get Break

Contract for 750 Western Electric Audiophones in 60 theatres of the Fox West Coast chain is the largest order to date for this equipment for the hard of hearing, according to C. W. Bunn, general sales manager of Electrical Research Products.

High and Low On Music Row

WHOEVER was responsible for the installation of a phonograph in the professional department of DeSylva, Brown & Henderson, Inc., must be a psychologist. Not only does the constant playing of "When the Little Red Roses Get the Blues for You" suggest itself as good material for the many performers who visit this house, but it also keeps the boys behind the counter in a musical state, with a perpetual whistle on their lips, and one must admit that the resulting charming atmosphere (music hath charms, you know) is a step in the right direction.

* * *

The Robbins Music Corp. has started to work on the songs in the newly released M-G-M productions and Jack Bregman, general manager of the firm, feels that it will enjoy a more successful season this year than last. That's a big order, but with the great start afforded by "Should I?" from "Lord Byron of Broadway" and the new songs "It Must Be You" and "Free and Easy," from the Buster Keaton picture, "Free and Easy," "The Moon Is Low" and "Montana Moon," from "Montana Moon," featuring Joan Crawford, and the numbers "Leave It That Way," "Dust," "The Whole Darned Thing's for You" and "Girl Trouble" from "Children of Pleasure," Jack's prediction looks like it's in the bag.

* * *

Here are just a few of the changes in the personnel of music publishing houses along the main stem during the past four weeks:

Elmore White, formerly professional manager for DeSylva, Brown & Henderson, Inc., is now general manager for Davis, Coots & Engel, Inc.; George Piantadosi, former professional manager for Remick, Inc., now in the same capacity for Robbins Music Corp.; Dave Ringle, from DeSylva, Brown & Henderson, Inc., now harmony man for Shapiro-Bernstein; Harry Bloom, of Irving Berlin, Inc., now publishing for himself as Harry Bloom, Inc.; Charles Bayha, from Shapiro-Bernstein to Red Star Music Co.; Bernie Pollack, formerly sales manager for M. Witmark & Sons, now in the same capacity with Mills Music Co.; Murray Baker, from Shapiro-Bernstein to Robbins Music Corp.; Al Friedman, from Green & Stept, Inc., to Joe Morris Music Co.; Max Rich, staff writer for Harms, Inc., now freelancing, and Tony Pace, formerly with Remick, Inc., now with Davis, Coots & Engel.

* * *

Murray Mencher and Billy Moll have a pair of songs in the Shapiro-Bernstein catalogue which have all the earmarks of stepping into the big-money class. The songs are "Me and the Girl Next Door" and "Ro Ro Rollin' Along." Bob King's—er—er—beg pardon—Mary Earle's (that's what we get for reading Rudy Vallee's book) "California Sunshine," a pretty waltz, also looks like the goods.

* * *

Monty Siegel, spying Jack Oakie in front of 745 Seventh Avenue the other day, walked up to the actor and said: "Hello, Jack, my name is Monty Siegel. I've written a lot of songs and I'd like to write some gags for you." "That's a good gag, too," answered Jack, and Monty missed a great chance to enter the movies.

* * *

Chalk up a hit for the Red Star Music Co., music publishers for Fox Film Corp. "I'm in the Market for You," written by Jimmy Hanley and Joe McCarthy for the Fox production, "High Society Blues," has taken like wildfire and already is listed with the best-sellers. "We're just beginning to hit our stride," says Jack McCoy, professional manager. PINCUS.

Jackie Coogan in Talker Remake Of 'Tom Sawyer'

Hollywood — Paramount will remake "Tom Sawyer" as a talker with Jackie Coogan in the title part and with Junior Durkin playing Huckleberry Finn. Company also plans to follow this picture with a remake of "Huckleberry Finn" with Durkin featured, and may later complete the series with a remake of "Huck and Tom." The three pictures were produced in silent form by Paramount about 12 years ago.

Tours Music Chief at Paramount N. Y. Studios

Frank Tours, who has been on the musical staff at the Paramount Long Island studios since the advent of sound, has been named general director of music at that studio. Tours has had a wide and varied career in music circles, having at times been associated with Ziegfeld, Berlin and Shubert. Last year he was loaned by Paramount to the producers of "Bittersweet" and went to London to study the original stage presentation. He formerly had been musical director and conductor at the Plaza, Paramount's London house. Phil Cohan, also associated with Paramount's music department, has been named assistant to Tours.

Witmark & Sons Celebrate 45th Anniversary in Field

M. Witmark & Sons, Warner Bros. music subsidiary, last week celebrated its forty-fifth year in the music publishing field. The first song published by Witmark was "I'll Answer That Question Tomorrow," written by Isadore Witmark, president of the firm, for Mlle. Rennee, star of the early nineties, who later became the wife of William A. Brady and Alice Brady's mother.

Marlo Promoted

George Marlo, mechanical manager for DeSylva, Brown & Henderson, music publishers, has been promoted to manager of the professional department. Marlo has been associated with this firm since it was formed.

Join Robbins Staff

George Piantadosi, formerly professional manager for Remick, Inc., has accepted a similar position with Robbins Music Corp. Murray Baker, band and orchestra man formerly with Shapiro-Bernstein & Co., Inc., also has joined the Robbins staff.

Writing Mary Lewis' Songs

Hollywood—George Waggner and J. Russel Robinson are writing the lyrics for original song numbers being composed for Mary Lewis to sing in her first musical production for Pathe.

Lew Pollock to W. B.

Hollywood—Lew Pollock has arrived on the coast to start on a long term contract as song composer for Warners.

Before the "Mike" In N. Y. Studios

CHARLIE [illegible] completed a feature role in "Queen High" at the Paramount Long Island studio [illegible] completed four features this past year, he is already rehearsing for a number of shorts [illegible]

* * *

[illegible] Jimmy Green's office, paused attentively for a few [illegible] Stanley Smith, both featured in "Queen High," [illegible] tickling the ivories.

* * *

Fred Newmeyer, director at the Paramount studios, is in the market for a new chapeau. The one he had was used by everyone at the studio for an autograph book. After a careful scrutiny we found just enough space on which to scribble our own insignia.

* * *

Production at the Paramount Long Island plant is maintaining a rapid pace with "Animal Crackers," featuring the four Marxmen (as Walter Winchell would have it) and "The Sap From Syracuse," Jack Oakie's latest vehicle, both now in work.

* * *

Louis Brock, who has been named producer in charge of RKO shorts in the East, has already signed W. C. Fields and the team of Clark & McCullough to appear before the mike. Mark Sandrich, who directed most of Brock's pictures, will direct the shorts.

* * *

Sam Sax, dynamic production manager of the Eastern Vitaphone studios, has, in the comparatively short time that he's been there, become one of the most popular men at the Flatbush plant. It must be that he has "Sax Appeal."

* * *

During shooting of the Variety featuring the comedians, Shaw and Lee, at the Warner's Eastern studios, one of the sequences called for the "slap" scene of "He who gets slapped." Murray Roth, who was directing, told the sweet thing who did the slapping to "slap hard; make it real." She did.

* * *

Edith Evans and Ray Mayer, known as "The Cowboy and The Girl," came over to visit Murray Roth. This team, which has already made [illegible] make another one here.

* * *

Giovanni Martinelli, the Metropolitan Opera House tenor, has acquired the "on to Flatbush" habit. His latest variety, the first scene of Act 4 of "Aida," which he has just finished, is his tenth Vitaphone short. Ina Bourskaya, also of the Metropolitan, sings with Martinelli.

* * *

More slaps. Homer Mason's slapstick comedy "The Fowl Triangle," which was completed under Roy Mack's direction, boasted of an all-star cast including hens, roosters, hen fruit and other things commonly associated with barnyard life. As Yohnny, the Swede, would [illegible] them on."

* * *

They say that Father Time keeps watch over us but Ass't Director Phil Quinn of Warner's Eastern Vitaphone studios, keeps tabs on the old pater himself. Phil keeps four watches on the set. Two wrist-watches, a stop-watch and a pocket-watch.

THE STUDIO SLEUTH.

IT IS TIME that this Industry stopped making Hays a scapegoat for all its virtues and vices; help him and his organization to help you. It is your duty, for although the Hays Organization is a Producers and Distributors unit, your means of keeping in business, of showing profits, is in the attitude which the public assumes toward the commodity, you, as exhibitors are selling to them.

One picture "gone astray" and the Reformers harp upon it; until the best they offer the Industry is hanging. Fifty clean pictures, preaching their "sugar-coated" morals; and the Reformers still harp on the one which has offended them.

Since motion pictures are always "news" for the press, let us make it Good News for the Industry. We have the public with us, we represent the public's most popular entertainment, let us talk to this public; and show it that, in the selection of motion pictures for its entertainment, it shows "good taste."—Canadian M. P. Digest, Toronto.

* * *

What we don't understand about "The Rogue Song" is why was Lawrence Tibbett the only one connected with the production who got flogged?—Tampa Tribune.

* * *

Adolphe Menjou left Hollywood last year muttering imprecations against that town and all its works. He muttered so loud in England that London newspapers were filled with his wrathful remarks. Nor, after trying his luck in a few French talkies, Mr, Menjou has returned to California and even to his old company, Paramount.—N. Y. Sun.

* * *

It will be more beneficial and far more effective to do our own housecleaning than to have the Federal government find it necessary to do it for us.—Motion Picture Record, Seattle.

* * *

Now that, as Dame Rumor hath it, Howard Hughes has finally managed to finish the wellnigh legendary "Hell's Angels," it looks very much as if Gloria Swanson's "Queen Kelly" is going to take its place as the stock joke of the Hollywood rialto. Well, Hollywood has to have its little laugh.

Will Gloria succeed in spending as much of Joseph Kennedy's money as Howard has laid out on his air opus? The current odds are five to four on "Angels" to beat "Queen" (offered and taken), but there is plenty of good money also on the promising Swanson filly.—N. Y. Daily News.

* * *

British films have not yet reached the stage of being more profitable than American ones.—Today's Cinema, London.

He Must Be Terrible!



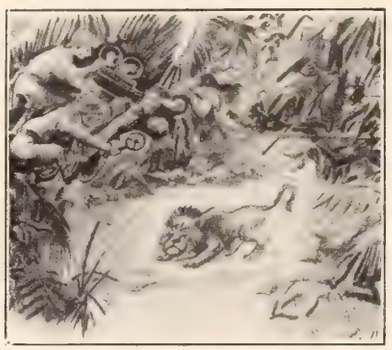
—from Photoplay

"My dear — really! This baritone must be even worse than he sounds, or he'd have been in Hollywood ages ago!"

They say Quaint



A la Martin Johnson



—from Judge

"Roar, you dumb lion, roar-r-r-r-r!"

THE STAGE has gone the limit of indecency, and its degeneracy now is bringing a reaction of poor business. The motion picture is wise in avoiding these excesses and the inevitable reaction.—Duluth Herald.

* * *

Miss Gaynor is facing the same crisis that confronts many of the old silent stars who have failed to knock talkie audiences loose from their breath. She is drawing around $3,500 a week on the strength of past performances, notably in "Seventh Heaven," which was made to order for her plaintive appeal.

That figure is several times more than Fox's current best bets are receiving and it will have to be rectified some time. The present, therefore, is a bad time for Janet to wear an oversize hat. Sheehan has a quietly effective way of causing oblivion to enshroud restive stars.—N. Y. Daily News.

* * *

Sound, Mr. Hays tells us, has so revolutionized the motion picture industry that it was recently necessary for the producers to get together and adopt a code of ethics to deal with the speaking screen. Yet in the long list of taboos that the movie moguls have agreed upon, only two seem to have a direct bearing on the fact that pictures nowadays talk. * * *

Be that as it may, the action of the self-censoring producers has less reference to sound effects of the new movies than to the quelling power of our Mr. Hays, who is said to exercise a cross between Cotton Mather's invective against sin and the objection of a chamber of commerce to business methods that antagonize. The movies may not be good, but the movie actors have to be.—Dallas Morning News.

* * *

Sally Eilers will marry Hoot Gibson in May. Hoot waited until the day after his divorce was final from Helen Gibson, before asking Sally to be his wife. It is Sally's first venture in matrimony.—*Screen Secrets.*

I HAVE NOT seen "Young Eagles" because of Buddy Rogers. I have seen him leap heroically in and out of airplanes. I have heard him manipulate a trombone with heroic virility, and I just can't see any point in going through it again. He seems to be a very nice young man and doubtless would be a useful fellow on a glee-club tour. I doubt not that he quickens the pulse of countless young ladies, and that alone must atone for his existence. But he has always retarded my circulation and given me a slight headache. It is possible that "Young Eagles" is a masterpiece. I doubt it.—Lorentz in Judge.

* * *

George Bancroft seems to have had another attack of temperament or something. He felt that he should have sole honors as the star in the new version of "The Spoilers." The company didn't feel the same way, so he's out and Gary Cooper steps in to take the part, which, it would seem, might interfere with Cooper's going to work in the picture for which Marlene Dietrich was rushed to the Coast.—N. Y. Eve. World.

* * *

Some of us were discussing Willard Mack again last night. Someone was saying that Mack and Pauline Fredericks were divorced because her mother was always with her. However, when Pauline married again, Mack telegraphed the groom: "Congratulations, old man. You've married a pair of fine women."—N. Y. Mirror.

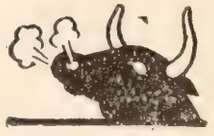
* * *

Chic Sale was a collegiate waiter—at least for two days. He was fired when he served a customer drinking water in a thick coffee cup, the big yap.—N. Y. American.

* * *

BULL-ETIN.

(Tabloid Movie Column)



Billie Dove says she was psychoanalyzed on a recent trip to New York and has shed her inferiority complex, her husband and her freckles. "Critics," Miss Dove told me, "are always raving about my beauty so much that I am almost wishing I could do a picture in which I would be absolutely ugly."

N. Y. American.

Rolfe the Prophet

"If show business evolution continues at its present pace," wires B. A. Rolfe to Mark Hellinger, "five years from now they'll be looking for pictures to put into songs!"

that — Quips Lifted and Sifted



DAVID SARNOFF, the steerage graduate and recent messenger boy, who conceived the Radio Corporation and discovered preliminary promotion funds in the pockets of Imagination is *another* prize exhibit of the impartial treatment which our generous democracy accords intrinsic worth and contributive effort.

The soundest briefs against Communism are obtainable from the careers of those self-made thousands by whom our industrial, commercial and financial destinies are continuously captained.—N. Y. Daily News.

* * *

Where are those old Joan Crawford films, supposedly private, the wiseacres are talking about?—N. Y. Eve. Journal.

* * *

Motion picture premiers in Hollywood have been overdone to such an extent that even the major studios are compelled to resort to strong-arm methods among their employees to fill their theatres on opening nights with five-dollar customers.

Of course there will always be picture players who must be seen "in person," and the sappos who are willing to pay nimble prices for the privilege of rubbing elbows "with the stars." As a rule, on such nights (and they come often) the streets are blocked with tourists and autograph bugs. The "speeches" of the "stars" are laughable to radio-listeners-in. Rubber-stamp dialogue such as "Hello, everybody! . . . I just know this will be a wonderful picture. . . . I wish you could all be here to enjoy it the way I know I shall," etc., *ad nauseum*, becomes a pain under the Cluett-Peabody after hearing it



a few thousand times. The premier gag was originally used for the initial showing of really important photoplays. Now they try to ring in a ballyhoo with everything but the news weeklies. It seems to me that Sid Grauman was the originator of this idea.—N. Y. Star Weekly.

* * *

They tell of a "yes" man in Hollywood who said "yes" so often that he got a dimple in his chin from bumping it on a pearl tie pin.—Life.

Are They?

". . . Are the men who produce them (the movies) big enough to be guided by a self-imposed code of ethics; or must they wait for the hand of the censor to reach out and protect the public."—*Detroit Free-Press.*

Call a "Yes" Man for Help!



From Life.

Big Movie Executive: "Good Heavens! What'll I do! The phone is ringing and my secretary is out to lunch."

BETTY BRONSON died artistically of a disease that no one has ever been able to successfully diagnose. Some of the studio people say it was because she was too sophisticated; others insist that her family wrecked her career by interfering.—Screen Secrets.

* * *

The supposedly moribund theatre is now the source of ninety per cent of the ideas and the talents that go into the making of Hollywood's motion pictures. The celluloid merchants are making scant effort to stimulate the creation of ideas or the development of talents within their own colossal industry. They are complacently waiting for the theatrical managers to discover and exploit the playwrights, directors, actors and composers who will provide the material for the movie mills next year and in the years to follow.—Sherwood in N. Y. Post.

* * *

It seems that Joseph M. Schenck, the movie boss, was enjoying a business argument with Jack Warner, Vitaphone magnate, when his enjoyment sharply ceased. For Mr. Warner said: "Is that so? Well, I bought three Rolls-Royces today. How many did you buy?"

"You win," sighed Mr. Schenck.

—Brisbane in N. Y. American.

* * *

We read of a young woman in America who appears to breathe only twice a minute. Her prospect of getting an emotional part in a film is discouraging.—Punch, London.

* * *

Adolph Zukor, who should know something about this business, years ago said that the control of the Industry was at the box-office, because that is where the money is. That was previous, somewhat, to that era when the Stock Market became most interesting to our Industry. —Canadian M. P. Digest, Toronto.

* * *

The New York Telephone Company announces that its experiments with television are progressing nicely, thank you. —The Nation.

IF WE had only to deal with those frankly pornographic films that are shown clandestinely in certain private premises to an audience of initiates on the lookout for filth and accustomed to its putrescence, it might not be worth our while to call attention to the matter. But this is not the case. There is another class of films labelled "educational films," "hygiene films," or "popular instruction films," the only real purpose of which is to rake in money.

You can guess the kind of thing! And in instances of this sort has anyone the boldness to assert that the film has a single purpose—that of the diffusion of knowledge! Lies! Under the pretext of teaching the public, such films aim at exciting the sexual instinct; they stir up morbid curiosity; they only sully all ideals, all decency, all sense of modesty!

But they rake in money.—International Review of Educational Cinematography, Rome.

* * *

Young Phillips Holmes, on the Paramount roster of juveniles, has had his hair bleached and curled for a forthcoming production. Now he is a perfect blonde. Whenever Jack Oakie see him on the lot he pauses, and a puzzled expression crosses his face.

"Oh," he always says with mock surprise, "I thought you were Carol Lombard."

* * *

There are still some salesmen in the business who persist in trying to overload exhibitors with pictures, despite exhibitors' insistence that they won't be able to play them. The comeback of some salesmen is: "You can spot in a few and we won't press you for playdates." The exhibitor who takes a salesman's word for such a thing is a fool; and the salesman who resorts to such practice ought to be cast out of the industry.—Reel Journal, Kansas City.

* * *

Somebody expressed astonishment on seeing so sprightly and genial a soul as the much-photographed Harry Hershfield has silver-gray hair. Wally Bishop explained: "But that isn't age; that's flash-light powder."—Heatley in N. Y. Journal.

* * *

The Sam (Publix Theatres) Katz's (Eleanore Plunkett Ambrose) are having it Paris'd quietly, the former dancer returning from the old country just as quietly a month ago. . . . Some people wear tall millinery and other

(*Continued on page 36*)

Life's Lighter Moments



From M. P. Classic.

The theatre manager hits upon a scheme to rid his house of back-row spooners.

They Say That—

(Continued from page 35)

doodads to attract attention, but Jack Oakie frequent public places in a soiled white jersey. . . . Rarer than a day in June is the type of girl who used to hide in the bathroom to steal a smoke. . . . Will Osborne (Rudy Vallee's rival) is writing a book to be tagged "The Tramp's Dream—or Sleepy Vallee." . . . The Freeman (Amos 'n' Andy) Gosdens anticipate a blessed event. . . . The next moom pitcher marriage will be Para and Fox, with Para doing the swallowing. . . . Charles Dillingham is being groomed to head the Erlanger interests. . . . The Eddie Elkins-Marion ("Simple Simon") Roberts romance has curdled, with H. Richman, the noted pash man, completing the triangle. . . . Logan Metcalfe, who was Madge Kennedy's first husband, is being melted from Agnes Franey of the Ed Wynn folderol, her new heart being Billy Selwyn. . . . Ray E. Goetz's next show will not be backed by Warner's, which backed his "Frenchmen" smash, Paramount offering heavier sugar, and Clayton, Jackson and that chap with the long nose. . . Mae Murray, who is Joosh, must have her fortune told daily. . . . Tiffany Films advertises that Colin Clive created the Stanhope role in "Journey's End," when a chap tagged Lawrence Oliver did it. . . . The great success of the "Journey's End" moom pitcher version has convinced the cinema heads that simplified photography of stage plays is the eventual movement in the theatre. . . . Ina Claire, who failed to knock 'em dead Out There, is returning alone. . . . The locals are playing Fox for a 10pt. rise. . . . The Musician's Union has a magazine—a house organ, if you insist. But what we started out to report was that the editor's name is Racket!—Winchell in N. Y. Mirror.

* * *

And although Mr. Hays seems to infer that the code is the result of new problems arising from the changed conditions incidental to sound pictures, Equity has not forgotten, if he has, that a similar, and perhaps even more embracing code was promulgated for silent pictures only two years and a half ago.—Equity Magazine.

* * *

The star system continues on the wane. Contract players are beginning to become a thing of the past. Free lancing is the order of the day in cinema land. It works out better for both producers and players....It seems almost impossible that Janet Gaynor and Charlie Farrell, the perfect love team of silent pictures, should receive a swat from talkies, yet those on the inside say that both are through so far as their present employers are concerned. . . . It seems that screen directors are still making faces at their brothers from the stage. Which faction will survive in the race for talkie honors is the chief topic of conversation in the Beverly manses these spring evenings. . . . If Hollywood thought that Irene Bordoni acted up while making her first talkie, they should have seen what happened backstage at the Palace last week. All the excitement of an old-fashioned Fourth of July was in evidence. . . . Metro will trade their "Trader Horn" shots, made in the heart of Africa, for next to nothing. These scenes, besides costing a cool million, were taken at the risk of life and limb. Yet they look so tame that wild wild jungle scenery will be built on a Hollywood set and the whole thing taken over.—"Mike" in N. Y. Telegraph.

* * *

Nils Asther has just returned from a location trip to Mexico City. He bought a house there and is said to have fallen in love with a Mexico City girl. He will return there immediately to live. Nobody knows what has happened to his engagement to Vivian Duncan.—Screen Play Secrets.

* * *

Philosophers and psychologists seem to agree that genius is akin to madness. If they are right—and who am I to doubt them?—then one wonders whether a touch of insanity is any proof of greatness. If it is, then I contend that simply must be a hotbed of genius. * * *

You are constantly seeing things here that make you doubt your eyesight—and hearing things that make you a little dubious about your reason. Some of the things are funny. Some of them are sad. Most of them are fantastic—Walker in Motion Picture Classic.

* * *

(*Realism?*) *Greta Garbo worked herself up to such a pitch in a scene in "Romance," her new picture, that she burst into tears and spoiled her makeup. Work had to be stopped, therefore, until she could compose herself and adjust her makeup.*—N. Y. Eve. World.

Civilizing Hollerwood

Hollywood—"There are all sorts of upsets if you go out looking for them," advises Dorothy Manners. For instance: "football, the stock market, prize-fights, skating rinks and things like that, as upsetting as you please.

"But by way of toppling over the usual and expected, Hollywood's love upsets are all in a class by themselves.

"This thing called love—see what it's done to the Hollywood boys and girls!

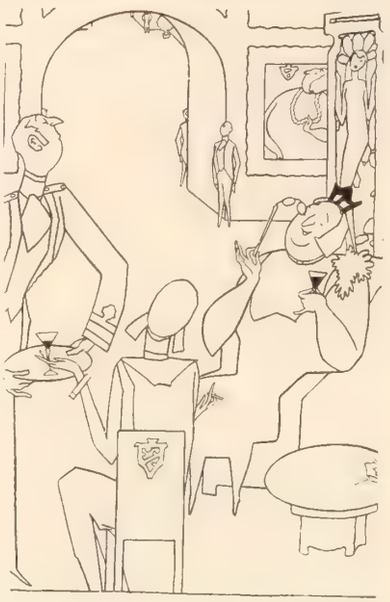
"And that's no theme song.

"It's putting whoopee girls to bed at nine o'clock (p. m.).

"It's making domesticated mammas out of our leading engagement bait; and charming social lights out of erstwhile established wallflowers.

"It's even putting dinner clothes on gentlemen who boasted that they never owned them."

"Check and Double Check"



—from Life

"Of course we're going abroad, but we just couldn't bear to leave Amos 'n' Andy."

Newsreels Duty Free; No Change In Exposed Rate

Washington—The tariff conferees have agreed on free entry of newsreels of American manufacture, exposed abroad but not developed, and have adopted a rate of four-tenths of one cent per foot for imported exposed films of standard width, with duties on other widths to be in proportion.

The rate on unexposed film is the same as in the present tariff law. It was continued by the House, but the Senate adopted an amendment cutting the duty to two-tenths of one cent per foot, which the conferees rejected. The provision for free import of undeveloped newsreel negatives, for both silent and sound, was adopted by the Senate as an amendment to the film paragraph.

"Just Imagine" Is Title

Hollywood—De Sylva, Brown and Henderson are writing "Just Imagine" as their second screen melody romance. David Butler will direct. Frank Albertson and Marjorie White have been signed for featured roles.

Sprague to Direct "Blondie"

Hollywood—Chandler Sprague has been assigned direction of "Blondie" for Fox. Marion Orth will make the adaptation of the story, "Burden of the Blonde," by Stephen Morehouse Avery.

Film at 'Frisco Legit

San Francisco—Legitimate drama has quit the Columbia stage, to be followed by the Martin Johnsons' "Across the World," the first film to be projected in the new Erlanger.

Paramount Joins A. N. A.

Paramount has become a member of the Association of National Advertisers, C. G. McCarthy being its official representative.

Ronnie Remade

Wonders will never cease. We have with us today an all new, completely re-vamped version of that en'gmatic person Ronald Colman. Ronald seems to have .....??

Whatever the reason may have been for his hermit-like existence in the past, it has apparently ceased to bother him. Ronald is now being observed at parties, romping with the best of 'em. It looks as if he may develop into Hollywood's new playboy —a sort of Marshall Neilan.

At one party recently Ronald was seen bantering gaily with Marilyn Miller, among other alluring females who were present. What progress, if any, Marilyn made toward the apparently stony heart of the man must remain in doubt. But Ronald was certainly bantering. And he hasn't had his bit of banter for years, so far as Hollywood has been able to see.

—Motion Picture Classic

• Stop Us If We're Wrong •

HAVING completed his work in "Raffles," Ronald Colman is taking a three months' leave of absence for a trip to Hawaii and the South Pacific. William Powell may accompany him.

* * *

World-wide distribution rights to "Romance of the West," an all-talker Western, have been obtained by J. D. Trop. It stars Jack Perrin and his horse, Starlight.

* * *

William R. Fraser, general manager of the Harold Lloyd Corp., is in New York on his annual Spring visit. He will attend the Paramount sales convention in Atlantic City next month.

* * *

John Wray, whose work in "All Quiet on the Western Front" won him a Universal contract, will be co-featured with Lewis Ayres in "Saint Johnson."

* * *

Two Canadian labor union officials will attend the convention of the I.A.T.S.E. in Los Angeles in May. They are William Hartnett, business agent of Operators' Local 257, and Romeo Marcil, secretary of Local 95, Stage Employes, Ottawa.

* * *

Max Weiss, of the Windsor organization, has returned to New York following a European sales trip. While abroad, he arranged for United Artists to distribute "Her Unborn Child" in the United Kingdom.

* * *

J. Stein, veteran theatre owner of Cleveland, has purchased the Paramount and Spicer at Akron. His son will assist him in the management of the houses.

* * *

Leon Janney, the youngster who has a leading role in "Courage," has been signed to a term contract by Warners.

* * *

George Jeffreys has resigned as district manager for Columbia covering Cleveland, Pittsburgh, Cincinnati and Detroit offices.

* * *

The new Italian theatre in Ybor City, Fla., remodeled and with sound equipment added, has reopened. The house will be operated by the Cazin Amusement Co., who also operate the Cazin in West Tampa, and "Cazin Italian" will be the official name.

* * *

Manager H. L. Tracey, of the Temple, Willard, O., will install sound equipment and materially increase seating capacity. The house will be entirely redecorated by National Theatre Supply Co.

* * *

"She's My Weakness" has been definitely set as release title for RKO's "Tommy," which was recently finished with Arthur Lake and Sue Carol featured.

* * *

"Shadow of the Law" is set as release title of Paramount's talker remake of "The City of Silent Men," which Louis Gasnier is directing. William Powell is starred.

But How Long?

Hollywood—Gus Shy, stage comedian who made a hit in the adaptation of "Good News," has signed a term contract with M-G-M. The local wisecrackers predict that after a few more months in Hollywood he'll change that last name.

The American Tourist



"Hell! . . I've seen all this in the movies — where's the golf course?"

HERBERT BRENON has been spending several weeks in London obtaining local color for a new version of Dickens' "Oliver Twist," which he will direct upon his return to Hollywood. In a trade paper interview there he predicted the comeback of silent pictures, particularly for the foreign market.

* * *

Screen rights to "Tampico," the play by Bartlett Cormack and Joseph Hergesheimer, have been acquired by M-G-M. It is a romantic story of adventure in Mexico.

* * *

Returning on a new term contract, Mal St. Clair will next direct William Haines in "Remote Control" for M-G-M.

* * *

Nancy Carroll is coming East soon to appear in "Laughter" at the Paramount Long Island studio under the direction of Harry D'Arrast, who wrote the story.

* * *

Sally Starr appears opposite Eddie Quillan in "Night Work," the comedian's current starring talker for Pathe.

* * *

Adaptation and dialogue of "Gypsy Love Song," Universal's next starring filmusical for John Boles, has been assigned to Wells Root. The writer is now finishing script and dialogue on "Outside the Law" for the company.

* * *

Claire McDowell and William Tooker have been added to the cast of "Our Blushing Brides," M-G-M production starring Joan Crawford under direction of Harry Beaumont. Supporting cast includes Anita Page, Dorothy Sebastian, Raymond Hackett and John Miljan.

* * *

Louise Fazenda has been signed by Columbia for a featured spot in "Rain or Shine," a special comedy feature from the stage show which stars Joe Cook. Frank Capra is directing.

* * *

Alec B. Francis has been signed by Warners for a prominent role in "Captain Applejack," which Michael Curtiz will direct. Picture is a remake of silent version produced by Louis Mayer in 1924.

* * *

Russell Gleason has been signed by Columbia for a prominent spot in "Sisters," which features Sally O'Neil and Molly O'Day. James Flood is directing.

* * *

Lois Wilson moves over to the Columbia studios for a part in "Temptation." Lawrence Gray will be featured with Miss Wilson under direction of E. Mason Hopper.

MASSCE & CO., film forwarders, are now in new and larger quarters at 116 Broad St., New York.

* * *

Corinne Griffith has permanently retired from the screen, she announces in an interview in "Photoplay Magazine." She will buy a chateau in France and spend six months of each year in that country.

* * *

More than 6,000 school children of New York attended the special Easter show Wednesday at the Roxy as guests of the management.

* * *

Buster Keaton will next be seen in "War Babies," a comedy of army life, with Edward Sedgwick directing.

* * *

William Sullivan of New York is training at the Boston Fox exchange for foreign service.

* * *

Arthur J. Benline, supervising engineer for the Fox-Poli theatres, with headquarters at New Haven, has been transferred to New York as chief engineer of construction and maintenance for Fox Theatres Corp. W. Vincent has been appointed to the vacancy.

* * *

Rupert Ripley, director of publicity for the Netoco chain in Boston, has resigned. His successor is expected to be named shortly. Since joining the circuit the number of theatres operated by Netoco has quadrupled.

* * *

George Fitzmaurice will direct Dolores del Rio in her next starring talker for United Artists, "The Passion Flower," remake of former silent picture which starred Norma Talmadge.

* * *

Joe E. Brown will be featured by First National in "Going Some," a college comedy from novel by Rex Beach.

* * *

Lynn Starling and Lajos Biro are working on the adaptation and dialogue of "Basquerie" which Alexander Korda will direct for Fox with Warner Baxter in the leading role.

* * *

Jack Buchanan and Jeanette MacDonald are featured in "Monte Carlo," Ernst Lubitsch's next filmusical for Paramount. Production starts soon in the Coast studios.

* * *

Marion Davies' next M-G-M release will be "The Floradora Girl" and not "The Gay Nineties," as originally titled. Picture was recently finished, but several sequences were remade after a first preview.

* * *

Paul Sloane is preparing his next picture for RKO. The director is working with Cyrus Wood on the adaptation and dialogue. No title has been selected.

* * *

Neil Hamilton appears opposite Alice White in her current starring talker for First National, "The Widow from Chicago," which Eddie Cline is directing.

Making 'Em Happy

Hollywood—M-G-M has rented an entire department store in Los Angeles for scenes for "Our Blushing Brides," in which Joan Crawford, Anita Page and Dorothy Sebastian are reunited under Harry Beaumon's direction.

Briefly Told News

Anti-Blue Straw Vote

Brooksville, Fla.—A straw vote conducted here resulted in a majority registering approval of Sunday amusements. The vote, which was open to all registered voters, while not an official election, was intended to show the sentiment and it is hoped the city officials will now repeal the ordinance which prohibits Sunday shows. The vote stood 109 for Sunday amusement and 74 against it.

Texas Theatre Reopened

San Antonio, Tex.—The Palace, which has been closed for the past six months, after a disastrous run of dramatic stock, has reopened as an independent movie house. A five-year lease has been secured by R. J. Stinnett and E. Charninsky, Dallas theatre men. The consideration was $180,000. Tom Caraway will manage the house.

Wright Succeeds Brown

Akron, O.—Richard Wright has been appointed manager of the Strand to succeed Ray Brown, who has gone to New York to assume duties in the home office of Warners.

Cart Off Theatre Safe

Toledo, O.—Burglars carried away the office safe in the National here. It contained $100 in cash, all contracts, film and house records.

Schine-Publix Rivalry

Fostoria, O.—Schine interests are said to have offered $75,000 for a site owned by city, which was refused. Publix is reported to have submitted a better offer, which soon will come up for decision by the city council.

$350,000 for Remodeling

Rochester, N. Y.—Another $50,000 will be added to the remodeling cost of the Smith Opera House at Geneva to increase its seating capacity from 2,000 to 2,500, provide new side walls and a new roof, making it the largest film theatre in the Finger Lakes region. When the house is reopened in the Fall, a total of $350,000 will have been spent on it.

Releasing Sound Westerns

"Beyond the Rio Grande," independent sound-on-film Western, is being distributed by the Big Four Film Corp. The second of the series, "Ridin' Law," will be released May 12. Both were directed by Harry Webb.

Bally Good Idea

London — British exhibitors are studying the latest Hollywood slang at present. A large group is planning to visit the film capital this summer, the trip to consume four or five weeks.

Slipping

Hollywood—A producer who is a fight fan and keenly interested in the Friday night cards at the Legion stadium took one of the young pugs under his wing and, on the eve of a trip to New York, promised to hook him up with a promoter in the big city—if he refrained from dissipation. The eager scrapper promised faithfully. After a few days in New York the producer received the following message from him:

"Knocked the Kid out in three seconds. How's that?"

A week later came another:

"I guess you read that I put the Battler out for the count and I'm afraid that you'll think I was dissipating because it took me eleven seconds. Honestly, I wasn't."

Complete Chinese Talker

Hollywood—The first dialogue picture to be made entirely in Japanese has been completed by Tom White Prod. James Wong Howe, Herbert Brenon's Chinese cameraman for several years, handled the direction of the picture, using an all Japanese cast obtained locally. The picture will be released in various cities of the Pacific Coast which have large Japanese populations, besides being exported to Japan.

Tubman's Contest Plan

Ottawa—Manager Ray Tubman of the Regent and Imperial is conducting monthly contests inviting patrons to submit lists of features which have played during the month, arranged according to their box office value. Fifteen merchandise prizes and passes are offered for correct lists, local merchants co-operating in advertising and prizes.

New "U" Exchange

Charlotte—Plans have been announced for the immediate construction of a $75,000 building to be used as a Carolina distributing center for Universal. The building is to be constructed by Mayor George Wilson in the up-town district and must be ready for occupancy by July 1. The exchange now has offices at 300 West Third Street.

New Omaha Company

Omaha—The Interstate Theatres Co. has been incorporated under the laws of Nebraska with an authorized capital of $25,000. The company plans a general theatrical business, but has leased no houses for exhibition. Incorporators, all Omahans, are: Phil, Henry and Mayer Monsky and J. P. Shea.

Fox Leases Kansas House

Topeka, Kans.—The Crystal has been leased to Fox West Coast by A. Burkholder.

Remaking "Merry Widow"

Hollywood—M-G-M is preparing a film-musical re-make of "The Merry Widow" as one of the specials on next season's program. The company is considering Reginald Denny and Grace Moore in the featured spots. Denny is completing a lead in Cecil DeMille's first filmusical "Madam Satan" and will probably be retained by M-G-M under a long term agreement. Grace Moore was formerly brought to the coast by M-G-M from the operatic stage.

Another Texas Film

Hollywood—A romantic history of Texas under title of "The Birth of Texas" is being planned by Pan-American Pictures. Production is being financed by George Scheppe, financier and banker of Dallas and Fort Worth. Fred Windemer will direct the picture, with Renee Torres in the featured role.

Miramar Changes Hands

Milwaukee — The Miramar, east side neighborhood house, which has been dark for the past several months, has become the property of the Miramar Theatre Co. Officers of the company are Charles Tobolt, president; Vernon Tobolt, vice-president, and Clinton Harris, secretary-treasurer. Al Bartelt was the former operator of the theatre.

British Film Merger

London—A plan of merger will be submitted to the shareholders of British Screen Productions. The plan includes the International British Screen, Argosy Film, Automatic Film Printers and British Filmcraft Productions. The capital has not been fixed, but an issue of 257,000 pounds will be floated.

Changes in R-K-O Personnel

Chicago—On assuming his new duties as assistant to Joe Plumkett, Ned Blumberg promoted J. J. Hess, director of publicity and advertising for the RKO midwest division, to western director with jurisdiction between Chicago and the west coast. William H. Adler has succeeded him here.

Fox Leases Tucker's House

Liberal, Kans.—Henry Tucker will erect a new 1,000-seat theatre, leasing to Fox West Coast for 14 years. The house will be known as the Fox Tucker.

Cruel

Detroit—In seeking a divorce from Perry Aronica, Mrs. Theresa Aronica charged him with cruelty, consisting of his refusal to allow her and their children to listen to Amos and Andy on the radio each evening.

From Everywhere • •

Competition

Four and a half million words were uttered by United States senators during the recent tariff debate.

And we thought the talker industry was located in Hollywood!

Schine Cashier Held Up

Lima, O.—Threatening the girl cashier at Schine's Ohio here, a bandit took the day's receipts of about $300 from the box-office and escaped.

Finley to Manage Franklin

Tampa, Fla.—O. G. Finley, recovered from two months' illness, is back in Tampa and has been placed in charge of the Franklin, Tampa's big second-run house, by General Manager Harry Weiss.

Sundays in Missouri

Mexico, Mo.—W. F. DeFranne, manager of the Liberty, has begun Sundays showings as a result of popular demand.

Warwick Reopens

Kansas City — The Warwick, recently taken over by City Theatres, Inc., has reopened under the management of E. W. Werner.

Buys Theatre Interest

Larned, Kas.—H. L. Dunnick of Hiawatha has purchased a half interest in the State Theatre from J. P. Wooten and A. C. Wooten. He has operated the Royal at Hiawatha for two years.

Remodelling Ottawa Strand

Ottawa, Kas.—The Strand is to be remodelled at once in accordance with plans drawn by Boller Bros., architects of Kansas City.

Torres in M-G-M Re-make

Hollywood—Raquel Torres has had her option renewed on a term contract with M-G-M, and was immediately assigned to a featured spot in "Never the Twain Shall Meet," a Cosmopolitan special which Lionel Barrymore will direct. Picture is a re-make of a silent feature produced several years ago.

Sunday Shows in Forney

Forney, Tex.—The Palace has begun giving Sunday performances.

Blues Win Victory

Winters, Tex.—Sunday shows have been abandoned here because of opposition.

Anthony Through at W. B.

Hollywood—Walter Anthony has left the writing staff of Warner studios after completion of his term contract with that company.

Bill Farnum Comes Back

Hollywood — William Farnum, former star in silent productions for Fox, returns after six years in "Flame of the Flesh," Norma Talmadge's second starring talker for United Artists.

Buys "Passion Flower"

Hollywood—M-G-M has purchased rights to "The Passion Flower," novel recently published under authorship of Kathleen Norris. Martin Flavin is writing the adaptation, with production slated for July.

Guthrie Heads Ass'n

Hollywood—William Guthrie, location manager for Warners, has been elected president of the Studio Location Managers Ass'n for the coming year. Guthrie succeeds Jack Lawton of Universal.

Sherman Ambidextrous

Hollywood—Lowell Sherman has been placed under term contract by RKO as an actor-director. Terms of the agreement provide that Sherman will either act or direct four pictures for that company during the coming year.

Richblum Transferred

Cincinnati, O.—Samuel Richblum, sales manager for General Talking Pictures Corp., for southern Ohio, with headquarters here, has been transferred to Cleveland as resident manager.

Lewis Warner on Coast

Hollywood—Lewis Warner, son of H. M. Warner, president of Warner Bros., has arrived here. He is expected to return east within a few weeks, to continue his activities in the New York office.

Aronson to Los Angeles

Seattle—Arthur J. Aronson, head of the local office of the Western Poster Co., of Seattle and San Francisco, left last week for Los Angeles to take over the management of the former Southern Poster Company of that city, recently acquired by Western. Don M. Beckman, who has been connected with the local company for the last eight years, assumes the management of the Seattle branch. Beckman is also editor of the Motion Picture Record, Pacific Northwest trade journal.

Check

St. Catharines, Ont.—Because patrons delayed their arrival at the Capitol until they could hear the Amos 'n' Andy radio feature each night, R. J. Harrison installed a radio set on the stage. The program each night opens with the broadcast number and the regular performance starts at 7:15. Patrons were invited to take in Amos 'n' Andy at the theatre, which they did.

All Set

Hollywood—Many of the local flappers, they say, carry flasks. However, they're filled with gasoline and are carried only when they go out on joy rides.

Texas Theatres Merge

Midland, Tex.—The Yucca and Ritz have merged, representing an investment of $400,000. Fred Morley, associated with the Griffith Amusement Co. of Oklahoma City, will be general manager of the theatres, which are owned by Midland Theatres, Inc.

Mulligan Transferred

Seattle—John Hamrick, owner of the Pacific Northwest chain of Blue Mouse and Music Box theatres, has appointed Bernard Mulligan, assistant publicity director for the circuit, working with Vic Gauntlett. Mulligan was formerly house manager of the local Blue Mouse.

RKO Branch to Move

Cleveland—The local RKO exchange will move into its own exchange building on East 23d street about June 15, according to Branch Manager Al Mertz. This is the building now occupied by Paramount. Paramount will move into its new building as soon as completed.

Carlin Company Expands

Cincinnati—J. Carlin Enterprises will spend around $30,000 in remodeling Imperial, recently taken over from Dr. G. C. Kolb. The organization also has acquired Victoria from Frankel interests, with possession May 1.

Jap Film in Berlin

Berlin—The first modern Japanese feature, "Yakichi, the Woodcutter," was recently exhibited in the Ufa Pavilion. It is the production of the leading Japanese film organization, Shochiku-Kinema, Ltd., of Tokyo.

Kalmenson Promoted

Albany—Benjamin Kalmenson, formerly salesman for First National in the Pittsburgh territory, has been appointed manager of the Albany exchange, succeeding H. E. Thompson.

Columbia Film Started

Hollywood—E. Mason Hooper has started work on "Temptation" for Columbia. Heading the cast are Lois Wilson, Lawrence Gray and Eileen Percy.

Signs Russell Gleason

Hollywood—Columbia has signed Russell Gleason for "Sisters," which features Sally O'Neil and Molly O'Day.

'Lummox' On Top At Cleveland on Gross of $16,500

Cleveland—Holy week wasn't as bad this year as it has been previous years. While no heavy business was reported, none of the houses suffered any severe slump. On the whole, a pretty fair average was maintained, with "Lummox" leading on top money at the Allen, where $16,000 was grossed (91%) and closely followed by the 90% rating made by Tiffany's "Mamba," taking $18,000 at RKO's Hip.

Weather: Clear until Thursday, then showers Thursday; clear rest of week.

Opposition: "Across the World with Mr. and Mrs. Martin Johnson," Stillman; "The Lummox," Allen; "Roadhouse Nights," State; "Cohens and the Kelleys in Scotland," RKO Palace; "Mamba," RKO Hippodrome. Stage: The Freibera Passion Play, "The

"ACROSS THE WORLD WITH MR. & MRS. MARTIN JOHNSON" (Talk. Pict. Epics)

STILLMAN—(1,900), 40c-75c. **Other attractions:** "The Brats" (M-G-M), Hearst Metrotone news. **Gross:** $15,000. **Rating:** 70%.

"LUMMOX" (United Artists)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "Bearded Lady" (Paramount), "Forever Blowing Bubbles" (Paramount song), Hearst Metrotone news. **Gross:** $16,500. **Rating:** 91%.

"ROADHOUSE NIGHTS" (Paramount)

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Bachelor Daddies" (Univ.), Paramount news, Loew stage unit with Ted Claire, as "M. C." **Gross:** $17,500. **Rating:** 87%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)

RKO PALACE—(3,600), 35-75, 7 days. **Other attractions:** "Sixteen Sweeties" (Pathe) "Head Work" (RKO), "Moods of the Sea" (Educational) Pathe news, vaudeville. **Gross:** $22,000.. **Rating:** 88%.

"MAMBA" (Tiffany)

RKO HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Land of the Sky Blue Daughters" (RKO), Aesop's Fable (Pathe), Fox Movietone news. **Gross:** $18,000. **Rating:** 90%.

Providence Likes Brice Film; Pay $18,900 at State

Providence—Holy Week interfered with grosses here, but exhibitors found business better for the pre-Easter season than in several years. Strong attractions were booked, differing in policy from some showmen's idea of listing anything at low cost on the supposition that trade will be had anyway.

Loew State total of $18,900 with Fanny Brice's "Be Yourself" was best for the week on a percentage of 95. The RKO Victory, with "The Other Tomorrow," was fair at $8,100, and the same at the Majestic with Bill Powell in "Behind the Makeup."

Weather: Cool, rain.

Opposition: "Be Yourself," Loew's State; "Other Tomorrow," RKO Victory; "Behind the Makeup," Majestic; "Three Sisters" (vaude. acts), Albee.

"BE YOURSELF (UA)

LOEW'S STATE—(3,800), 15c, 50c, 7 days. **Other attractions:** Charlie Chase comedy ("All Teed Up"); Krazy Kat cartoon ("Desert Sunk"); Hearst Metrotone news, organlogue. **Gross:** $18,900. **Rating:** 95%.

"OTHER TOMORROW" (FN)

RKO VICTORY—(1,600), 15c, 50c, 7 days. **Other attractions:** "Darktown Follies," "Spills and Thrills," "Haunted," Pathe sound news. **Gross:** $8,100. **Rating:** 90%.

"BEHIND THE MAKEUP" (Paramount)

MAJESTIC—(2,400), 15c, 50c, 7 days. **Other attractions:** "The Racketeer," Fox sound news. **Gross:** $10,000. **Rating:** 80%.

"THREE SISTERS" (Fox)

RKO ALBEE—(2,300), 25c, 75c, 7 days. **Other attractions:** Four acts vaude., headed by Jimmy Savo, Arthur and Morton Havel; "Feline Fights" (Grantland Rice reel); "Perfect Match," comedy; Pathe sound news. **Gross:** $9,500. **Rating:** 80%

Natacha vs. Mae

Natacha Rambova, once Mrs. Rudolph Valentino, wants $1,594 from Mae Murray, and she has gone to court to get it. Natacha is now a New York modiste and says Mae forgot to pay that amount for clothing she bought. So when Mae arrived in the big town, Natacha slapped a summons on her.

"Oh, that suit!" said Mae languidly when questioned about the affair. "I suppose it's advertising for Miss Rambova. The reason I am always being sued is because I have a reputation for being too easy."

175% for 'Western Stars' in Frisco; Grosses $20,000

San Francisco—The local theatre week was a very good one, generally. Nat Holt, manager of the California, deserves credit for the manner in which he put over "Light of Western Stars," second week at his theatre, doing a business of $20,000 on a 175% rating. Good weather helped the situation.

Good business was witnessed by both Wagnon theatres, the Embassy, which played "Under a Texas Moon," and the Davies, where more than average business was produced in this house, which had a $12,000 gross, and a 150% rating. At the Orpheum, another good week was shown with "Ingagi." In fact, the second week was considered better than the first. A $25,000 take was reported for the week, which is much better than this theatre has been doing for months. It rated 160%.

Weather: Fair, good, then stormy.

Opposition: "Under a Texas Moon," vaudeville, Embassy; "The Aviator," Davies; "Mysterious Island," Warfield; "Ladies Love Brutes," Paramount Syncopators, revue, stage show, Paramount; "Be Yourself," St. Francis; "Light of Western Stars," and "Up the Congo," California; "Ingagi," Orpheum; "Other Tomorrow," presentation stage show, Casino; "Free and Easy," stage show, Fanchon & Marco "Idea," Fox.

"LIGHT OF WESTERN STARS" (Paramount)

(Second week)

CALIFORNIA—(2,200), 35c, 50c, 65c, 90c, 7 days. **Other attractions** "Up the Congo," African travel talkie, concert. **Gross:** $20,000. **Rating:** 175%.

"INGAGI" (Congo Picture)

ORPHEUM—(2,500), 30c, 50c, 65c, 7 days. **Other attractions:** Comedy ("Bulls and Bears"); concert, newsreel, organ recital. **Gross:** $25,000. **Rating:** 160%.

"OTHER TOMORROW" (Fox)

CASINO—(2,500), 40c, 60c, 7 days. **Other attractions:** Atmospheric chorus ("Puttin' on the Ritz," presentation of "Belles and Beaus," stage revue). **Gross:** $9,000. **Rating:** 95%. (Business considered good, under new policy.)

"FREE AND EASY" (M-G-M)

FOX—(5,000), 50c, 65c, $1, 7 days. **Other attractions:** Eddie Peabody in person. Fanchon & Marco's "Coral Idea," orchestra, presenting Irving Berlin's "Americana," Fox talking news. **Gross:** $22,000. **Rating:** 90%.

"UNDER A TEXAS MOON" (Warner Bros.)

EMBASSY—(1,400), 50c, 65c, 90c, 7 days. **Other attractions:** Vitaphone varieties, Broadway's "Vaudeville Favorites," Fox Movitone news. **Gross:** $10,000. **Rating:** 100%.

"THE AVIATOR"

DAVIES—(1,500), 35c, 50c, 65c, 90c, 7 days. **Other attractions:** Vitaphone Varieties, Fox Movietone news, Universal "Chronicle" talking newsreel. **Gross:** $12,000. **Rating:** 125%.

"MYSTERIOUS ISLAND" (M-G-M)

WARFIELD—(2,300), 50c, 65c, 90c, 7 days. **Other attractions:** Organist, Fox and Hearst talking news, cartoon ("Silly Symphony"). **Gross:** $15,000. **Rating:** 100%.

"LADIES LOVE BRUTES" (Paramount)

PARAMOUNT—(2,700), 35c, 50c, 65c, $1, 7 days. **Other attractions:** Paramount "Syncopators," Kiddie revue ("Market Street" before the Fire"), Harold Ramsey. **Gross:** $17,500. **Rating:** 75%.

"BE YOURSELF" (United Artists)

(Second week)

ST. FRANCIS—(2,200), 35c, 50c, 65c, 90c, 7 days. **Other attractions:** All-comedy, "Jamboree" bill, Paramount news. **Gross:** $8,500. **Rating:** 60%

$4,950 for 3 Days Of "Shows" Tops Flops in Ottawa

Ottawa—In some respects, the observance of Holy Week in Ottawa upset the even tenor of theatre business, patronage being spotty and attendance very irregular.

"Anna Christie" started off like a million dollars at the Regent, but performed a fade-out on Holy Thursday and Good Friday. On the other hand, "Show of Shows" registered capacity trade at B. F. Keith's on Wednesday, Thursday and Friday. The revised "Phantom of the Opera" held up to good average at the Imperial and probably would have cleaned up during any other week of the year. "The Great Gabbo" at the Avalon was a flop, but the people blamed Von Stroheim rather than religious duties.

Weather: Fair.

Opposition: "Ann Christie," Regent; "Dangerous Paradise," five RKO acts, B. F. Keith's; "Phantom of the Opera," Imperial; "Great Gabbo," Avalon; "Bishop Murder Case," Centre: "Show of Shows," B. F. Keith's; "The Furies," Avalon.

"ANNA CHRISTIE" (M-G-M)

REGENT—(1,225), 25c to 60c, 6 days. **Other attractions:** Laurel and Hardy in "Brats," Fox Movietone news, orchestra. **Gross:** $5,750. **Rating:** 85%.

"DANGEROUS PARADISE" (Paramount)

B. F. KEITH'S—(2,596), 15c to 60c, 3 days. **Other attractions:** Five RKO vaude. acts, orchestra; comedy, "Let Me Explain"; "Screen Snapshots," Pathe news. **Gross:** $4,800. **Rating:** 85%.

"PHANTOM OF THE OPERA" (Universal)

IMPERIAL—(1,200), 15c to 50c, 6 days. **Other attractions:** Comedy, "Bul's and Bears"; Hearst Metrotone news. **Gross:** $3,600. **Rating:** 85%.

"GREAT GABBO" (Sono Art)

AVALON—(990), 25c to 35c, 3 days. **Other attractions:** "Station Bunk," "Romance DeLuxe," Fox Movietone news. **Gross:** $1,025. **Rating:** 80%.

"BISHOP MURDER CASE" (M-G-M)

CENTRE—(1,200), 15c to 50c, 6 days. **Other attractions:** Rudy Vallee and his Connecticut Yankee orchestra; "Station Star"; Fox news. **Gross:** $3,900. **Rating:** 85%.

"SHOW OF SHOWS" (Warners)

B. F. KEITH'S—(2,596), 15c to 50c, 3 days. **Other attractions:** Universal newspaper reel; song cartoon, "Dixie." **Gross:** $4,950. **Rating:** 100%.

All Okla. City Runs Finish Week With Par Rating

Oklahoma City—Local picturegoers took their pennies and divided them equally among the five first runs downtown. They each finished the week on a 100% rating, an unusual occurrence, especially during Holy Week. Pleasant weather helped a lot.

Weather: Pleasant throughout the week.

Opposition: "Second Wife," Empress; "High Society Blues," Liberty; "Melody Man," Fanchon & Marco "Ideas" (4 days), Orpheum; "Light of Western Stars," Capitol; "Benson Murder Case," Criterion; "The Swellhead" (3 days), Orpheum.

"SECOND WIFE" (RKO)

EMPRESS—(1,500), 25c, 50c, 7 days. **Other attractions:** Universal news, Oklahoma news, Pathe weekly, "Follow the Shadow," with Lloyd Hamilton. **Gross:** $4,000. **Rating:** 100%.

"HIGH SOCIETY BLUES" (Fox)

LIBERTY—(1,800), 25c, 50c, 7 days. **Other attractions:** Krazy Kat cartoon ("Sole Mates"); Fox Movietone news. **Gross:** $4,500. **Rating:** 100%.

"MELODY MAN" (Columbia)

ORPHEUM—(1,500), 25c, 50c, 4 days. **Other attractions:** Fox news, Fanchon and Marco, "Columns" Idea. **Gross:** $2,800. **Rating:** 100%.

"LIGHT OF WESTERN STARS" (W. B.)

CAPITOL—(1,200), 25c, 50c, 7 days. **Other attractions:** Metro news, Chas. Chase talking comedy. **Gross:** $4,500. **Rating:** 100%.

"BENSON MURDER CASE" (Paramount)

CRITERION—(2,000), 25c, 50c, 7 days. **Other attractions:** Laurel, Hardy in "Below Zero," Paramount sound news, Jack Caldwell at the Wurlitzer, "Singing in the Bathtub." **Gross:** $4,500. **Rating:** 100%.

"SWELLHEAD, THE" (Tiffany)

ORPHEUM—(1,500), 25c, 50c, 3 days. **Other attractions:** Fox weekly, RKO vaudeville. **Gross:** $2,600. **Rating:** 100%.

All Runs Under In Balto; $4,180 For 'Sarah, Son'

Baltimore—During Holy Week patronage at big theatres here dropped heavily. Only one came near normal average—Loew's Parkway, where "Sarah and Son," was shown after one week at Loew's Parkway. Gross was figured at $4,180, giving it a 95 per cent rating.

All others showed low ratings, with Keith's being hit apparently hardest of all with "Swellhead," showing a gross of only $4,400 which gives it a rating of 55 per cent.

Weather: Rain and cold with snow one Tuesday and Thursday.

Opposition: Mystery Ranch," and Loew's unit "Pearls," (with Al Evans), Loew's Century; "Come Easy," First Nat'l Pictures on Hen-Pecked Henry," Hippodrome; "Swellhead," Keith's; "White Sister," Little; "Hello Sister," Metropolitan; "Double Cross Roads," New; "Love Racket," Rivoli; "Lummox," Loew's Stanley; "Playing Around," Valencia; "Sarah and Son," Loew's Parkway after one week at Stanley; Stage: The Singing Fools, Lights Tonight," Parkway, one week.

"MYSTERIOUS ISLAND" (M-G-M)

LOEW'S CENTURY (3,2[illegible], 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M News, "Red-Headed Hussey," (Talking comedy), Hector Peace, Loew-Publix unit (Pearls), starring Al Evans; orchestra, organ. **Gross:** $17,850. **Rating:** 85%.

"LUMMOX" (United Artists)

LOEW'S STANLEY (3,[illegible], 25c-65c, 6 days. **Other attractions:** Metrotone News, "Carnival Capers," (Cartoon), "Below Zero," (Laurel and Hardy talking M-G-M Comedy). **Gross:** $13,125. **Rating:** 75%.

"PLAYING AROUND" (First National)

LOEW'S VALENCIA (1,5[illegible], 25c-55c, 6 days. **Other attractions:** Metrotone News, Pathe Audio Review, "Circus Champs," (Sportlight), "The Brats," (Laurel and Hardy talking M-G-M Comedy). **Gross:** $2,800. **Rating:** 80%.

"SARAH AND SON" (Paramount)

(After one week at Loew's Stanley, downtown.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone News, "All Teed Up," (Charlie Chase talking M-G-M comedy), "Desert Sunk," (Krazy Kat cartoon), **Gross:** $4,180. **Rating:** 95%.

"LOVE RACKET" (First National)

RIVOLI—(1,98[illegible], 25c-50c, 6 days starting Saturday. **Other attractions:** "Live and Learn" (Gertrude Astor talking comedy), Lloyd Arthur in "The Paper Hanger," Hugh O'Connell in "Find the Woman," (Vitaphone Varieties), Pathe sound news. **Gross:** $4,800. **Rating:** 60%.

"HELLO SISTER" (Sono Art-World Wide)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** "Follow the Swallow," (Lloyd Hamilton talking comedy), Vitaphone Varieties, Kinograms. **Gross:** $3,600. **Rating:** 60%.

"CAMEO KIRBY" (Fox)

HIPPODROME—(2,50[illegible], 25c-60c, 6 days. **Other attractions:** Pathe sound news, Pathe silent review, "Western Knights," (Educational talking comedy), Bert Smith Players in "Hen-Pecked Henry," with acts, chorus, orchestra, organ. **Gross:** $7,500. **Rating:** 75%.

"SWELLHEAD" (Tiffany)

KEITH'S—3,016), 25c-50c, 6 days starting with midnight show Sunday. **Other attractions:** Song reel, Pathe Review, "Voice of Hollywood," Pathe news. **Gross:** $4,400. **Rating:** 55%.

"DOUBLE CROSS ROADS" (Fox)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Mickey's Big Moment" (Mickey McGuire-RKO talking comedy). **Gross:** $7,-50[illegible] **Rating:** 75%.

"WHITE SISTER" (M-G-M)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Blue Danube," piano, orchestraphone accompaniment to feature picture. **Gross:** $[illegible] **Rating:** [illegible]

Razzing the Prince

Ottawa—The censors made wholesale cuts in "Show of Shows," a British production. A reference to the Prince of Wales, not considered as very complimentary, a wisecrack about perversion and a can-can dance were eliminated. When the feature played B. F. Keith's, before big crowds, a notice was screened to the effect that the discrepancies were not defects in the film nor projection faults.

Free Ads

Ottawa—Credit this one to P. J. Nolan, proprietor of the Avalon. As a result of a little diplomacy on his part, street car conductors now call out the name of the theatre, instead of the street, at the Avalon stop.

Chi. Snubs "This Mad World" and House Stops Run

Chicago—Few houses withstood the brutal combination of Holy Week and six days of chill, rainy weather.

"Ladies of Leisure" (Col.) in at the Woods on a "pink" permit, did $20,800, for a 200% rating. "Ingagi" (Congo Pic.), featuring gorillas with "It" and native women without, by remaining steady in its four week at the Garrick, legit house, shunted Joe Howard's musical comedy, "The Time, the Place and the Girl," into the Harris theatre, by being held over for a fifth week and possibly longer. "Hot for Paris" (Fox) made chumps of the critics who were in competition to say the worst about it, by overcoming the week and the weather in addition for a gross of $32,600, or 105%. The rest acted as expected, with the exception of M-G-M's "This Mad World," which lasted only four days of a week's booking at the Castle.

Weather: rain and chilly.

Opposition: "Such Men Are Dangerous," stage show, Chicago; "Hot for Paris," McVickers; "Ladies of Leisure," Woods; "Free and Easy," stage show, Oriental; "Lummox," United Artists; "Under a Texas Moon," Roosevelt: "Loose Ankles, RKO vaude, State-Lake; "Isle of Escape," Orpheum; "Ingagi," Garrick; "Crazy that Way," 30 minutes of Newsreel, Monroe; "This Mad World," 4 days, "Her Unborn Child," 4 days, Castle.

"FREE AND EASY (M-G-M)

ORIENTAL—(3,193), 50c-85c, 7 days. **Other attractions:** Stage show, Paramount newsreel, novelty short and comedy. House used blind advertising during week, dubbing the bill "Take A Chance Week." Usual program for this house. **Gross:** $38,-[illegible] **Rating:** 85%.

"HOT FOR PARIS" (Fox)

McVICKERS—(2,283), 7 days, (first week), 50c-85c. **Other attractions:** "Match Play" (Educ. comedy), "Golden Pagoda" (Van Beuren Vagabond series), Paramount newsreel. Panned unmercifully and unanimously by the critics, to whom it returned the following kick-back: **Gross:** $32,600. **Rating:** 105%.

"UNDER A TEXAS MOON" (W.B.)

ROOSEVELT—(1,528), first week (7 days), 50c-85c. **Other attractions:** Paramount newsreel, novelty short, Clark and McCullough comedy. Due to be jerked on its twenty-first day in favor of "Hurry Doctor." **Gross:** $19,500. **Rating:** 75%.

"LOOSE ANKLES" (F.N.)

STATE-LAKE—(3,000), 7 days, 35c-75c. **Other attractions:** [illegible] RKO vaude. **Gross:** [illegible] **Rating:** 90%.

"LADIES OF LEISURE" (Col.)

WOODS—(1,175), first week (7 days), 35c-85c. **Other attractions:** Pathe newsreel, Disney cartoon. Critics were delirious but a "pink" draws them here anyhow. Sensational biz, considering the week. Originally in for two but may be kept three weeks. **Gross:** $21,000. **Rating:** 200%.

"SUCH MEN ARE DANGEROUS" (Fox)

CHICAGO—(3,910), 7 days, 50c-85c. **Other attractions:** [illegible] comedy, novelty short. **Gross:** $45,300. **Rating:** 80%.

"ISLE OF ESCAPE" (W.B.)

ORPHEUM—(2,[illegible], 7 days. **Other attractions:** [illegible] **Gross:** [illegible] **Rating:** [illegible]

"CRAZY THAT WAY" (Fox)

MONROE—(982), 7 days, 25c-50c. **Other attractions:** [illegible] Champion." **Gross:** $5,250. **Rating:** 70%.

"THIS MAD WORLD" (M-G-M)

CASTLE—(300), 4 days, 50c-75c. **Other attractions:** [illegible] in mid-week. **Gross:** (4 days), $900. **Rating** 50%.

[illegible] "Her Unborn Child" **Gross:** [illegible] $2,100. **Rating:** 110%.

"INGAGI" (Congo Picture)

GARRICK—(1,233), fourth week, 75c-$1.00. The spectacle of gorillas with a penchant for native women continues to lure them here. Held over for a fifth week and may stay longer. **Gross:** $8,600. **Rating:**

McCormack Eases Off at Majestic; Drops to $9,500

[illegible] from day and date playing with the Olympia and returning to its former price scale of 75c top, hit the week's high with "Benson Murder Case," doing $14,000 business for a rating of 120%. Metropolitan, showing "Vagabond King," was a close second with 110% and $34,000. There was a slump which is always felt in Holy Week, but the effects were far less than anticipated and theatres were well satisfied with the week. A Saturday holiday (Patriots' Day, April 19th) helped to bring up the week's totals. Fifth week of John McCormack's "Song of My Heart" saw a decided slump at the Majestic, where the film has been knocking 'em dead.

Opposition: "Benson Murder Case," Uptown; "Under a Texas Moon," Olympia; revival of "Covered Wagon" and "Lady Lies," Repertory; "Song o' My Heart," Majestic; "Vagabond King," with Charles Davis and revue on stage, Metropolitan; "On the Border," Scollay Square; "Lummox," Loew's State; "Lord Byron on Broadway," Loew's Orpheum; "Prince of Diamonds," Park; "Ladies of Leisure," second week, Keith's; "Spring Is Here," Keith-Albee.

"VAGABOND KING" (Paramount)

METROPOLITAN—(4,350), 25c, 60c, 7 days. **Other attractions:** Charlie Davis in "Dude Ranch," revue, organ, orchestra numbers, Paramount news. **Gross:** [illegible] **Rating:**

"LUMMOX" (U.A.)

LOEW'S STATE—(3,700), 30c, 50c, 7 days. **Other attractions:** Comedy, cartoon, Hearst Metrotone [illegible] **Gross:** [illegible] **Rating:**

Johnson Film Is Low in K. C. in a Tough B. O. Week

Kansas City—The week was below normal for nearly all first-run houses, although slightly better than last week. The only house reporting 100% or better was the small Royal, with a gross of $4,500, from "Only the Brave." The Midland with "Be Yourself" took in $14,200, or 95%. The Mainstreet did about 92% on "Lovin' the Ladies," which amounted to $14,000. Pantages reported $9,500 for "Murder on the Roof," or 95%. Globe did not do so well with "Round the World with Mr. and Mrs. Martin Johnson," reporting 80% on a $3,-750 gross.

Weather: Changeable.

Opposition: "Be Yourself," vaude headlining Carl Shaw, Midland; "Benson Murder Case," Newman [illegible]

The Fatal Word

Berlin—"Room 107," a talker, has been banned by the Federal censor because of the word "previously."

Although harmless in itself, the word, when used in connection with certain portions of the dialogue, was pronounced objectionable and the entire production rejected. "Previously" only deletions have been made in talkers.

Congo Film Runs Away with Others On $11,675 Gross

Portland, Ore.—Before the end of first week the Congo novelty film, "Ingagi," with its many amazing and thrilling episodes, shot up new high attendance records at Hamrick's "Music Box," rolling a gross of $11,675 and rating 145%.

April showers brought slight increase in attendance generally. Popular juvenile stars, Gaynor and Farrell in "High Society Blues," ran a close second with a gross of $11,000 and 130%; RKO's Orpheum, in spite of lowered prices, fell off in matinee business, grossing but $9,875, 100% on the register. United Artist should have drawn better with "The Rogue Song."

Weather: April showers.

Opposition: "High Society Blues," Fox Broadway; "Ladies Love Brutes," Paramount; "Second Wife," Orpheum; "Peacock Alley," Blue Mouse; "Ingagi," Music Box; "Rogue Song," United Artists.

"HIGH SOCIETY BLUES" (Fox)

FOX BROADWAY—(1,912), 25c, 60c, 7 days; open 11 A. M. instead 11:30. **Other attractions:** Fanchon & Marco "Skirts" Idea with Neil Castagnoli and 20 Sunkist Beauties. Henri LeBel, novelty organist; Herman Kenin's stage band; Fox Movietone news, Mickey Mouse cartoon. **Gross:** $11,000. **Rating:** 130%.

"LADIES LOVE BRUTES" (Paramount)

PORTLAND PARAMOUNT—(3,068), 25c, 50c, 7 days. **Other attractions:** Ron & Don at Wurlitzer, "Match Play," golf comedy featuring Hagen and Diegel and Andy Clyde; Rose Colombi, soprano; Layne & Gordon on stage and lobby in popular songs. **Gross:** $9,456. **Rating:** 98%.

"SECOND WIFE" (RKO)

RKO ORPHEUM—(1,700), 25c, 50c, 7 days. **Other attractions:** Nell Halperin & Co., Frank Potter and RKOlians; Catherine Custer at organ, Pathe sound news. **Gross:** $9,875. **Rating:** 100%.

"ROGUE SONG" (M-G-M)

FOX UNITED ARTISTS—(945), 50c, 60c. **Other attractions:** Fox Movietone news, Metro Technicolor shorts. **Gross:** $10,340. **Rating:** 105%.

"INGAGI" (Congo)

(Second week)

HAMRICK'S MUSIC BOX—(1,835), 25c, 50c, 7 days. **Other Attractions:** Fox Movietone news. Vitaphone acts, Pete Ashe at organ. **Gross:** $11,075. **Rating:** 145%.

"PEACOCK ALLEY"

BLUE MOUSE THEATRE—(745), 25c, 7 days. **Other Attractions:** Vitaphone acts, Fox Movietone news. **Gross:** $7,100. **Rating:** 91%.

Johnson Film Is Low in K.C. in Tough B.O. Week

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vaudeville, featuring Wm. and Joe Mandel, Mainstreet; "Murder on the Roof," stage acts, Pantages; "Across the World with Mr. and Mrs. Martin Johnson," Globe.

"BE YOURSELF" (U.A.)

MIDLAND—(4,000), 25-60c, 7 days. **Other attractions:** Hearst Metrotone news; five acts vaude headlining Carl Shaw, dance revue; G. S. Stanton playing the Theremin. **Gross:** $14,200. **Rating:** 95%.

"LOVIN' THE LADIES" (RKO)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe sound news, Grantland Rice "Sportlight," five acts vaude featuring Wm. and Joe Mandel in "Quiet Please;" Vassar Chocolates orchestra as added attraction. **Gross:** $14,000. **Rating:** 92%.

"MURDER ON THE ROOF" (Col.)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Pathe sound news, five stage acts. **Gross:** $9,500. **Rating:** 95%.

"ONLY THE BRAVE" (Para.)

ROYAL—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount sound news; Paramount scenic, (Wanderlust); Paramount Herman Timberg short, ("I Came First); Pathe comedy ("Sixteen Sweeties"); Universal cartoon, ("Bowery Bimboes"). **Gross:** $4,500. **Rating:** 100%.

"BENSON MURDER CASE" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount [illegible] ("La Paloma"), Paramount Sound News; Clark and McCullough in "All Steamed Up"; Lee Morse in "A Million Me's." **Gross:** $9,000. **Rating:** 90%.

"ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON" (Talking Picture Epics)

GLOBE—(3000), 35-75c, 7 days. **Other attractions:** "Today and Yesterday," [illegible] short subject. **Gross:** $3,750. **Rating:** 80%.

Inside Dope

"Is there any connection between your company's deal on its sound system, and the one being put out by another company?" a sound company executive was asked by *Motion Picture News*. "Undoubtedly," came the quick rejoinder. "A number of companies are using our system that way."

"7 Days Leave" Wows Des Moines; $10,600 in 3 Days

Des Moines—"Seven Days' Leave," in for a three-day run at the Strand, made the record showing this week, with the best b. o. take that this house has shown on half-week run for many months. The picture was rated at 250%, grossing $10,600, and this in spite of Holy Week. The Paramount saw big business with "Light of Western Stars," with 160% rating for a four-day run. "Not So Dumb," showing the last half of the week, rated 110% on a three-day show.

Weather: Changeable.

Opposition: "Three Sisters," RKO vaude. (4 days), Orpheum; "Case of Sergeant Grischa," RKO vaude. (3 days), Orpheum: "In the Next Room" (4 dys), Strand; "Seven Days' Leave" (3 days), Strand; "Light of Western Stars," stage show (4 days), Paramount; "Not So Dumb," vaude. (3 days), Paramount; "Under a Texas Moon," Des Moines.

"LIGHT OF WESTERN STARS" (Paramount)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 50c, 65c. **Other attractions:** Paramount sound news, stage show with Pat Lone and Sally Sweet, organ solo. **Gross:** $12,000. **Rating:** 160%.

"NOT SO DUMB" (M-G-M)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 50c, 65c. **Other attractions:** Five acts vaude., organ solo, Paramount takatune ("Yes, We Have No Bananas").. **Gross:** $8,000. **Rating:** 110%.

"UNDER A TEXAS MOON" (Warners)

DES MOINES—(1,600), 7 days, 25c, 35c, 50c, 60c. **Other attractions:** Educ. comedy ("Bulls and Bears"); Columbia "Silly Symphony ("Cannibal Capers"), Paramount act ("I Come First"). **Gross:** $6,500. **Rating:** 100%.

"THREE SISTERS" (Fox)

ORPHEUM—(2,000), 4 days, 25c, 50c. **Other attractions:** Pathe news, RKO vaude., Fox comedy ("Hired and Fired"). **Gross:** $8,500. **Rating:** 110%.

"CASE OF SERGEANT GRISCHA" (RKO)

ORPHEUM—(2,000), 3 days, 25c, 50c. **Other attractions:** Pathe news, RKO vaude. Gross: $7,200.

"IN THE NEXT ROOM"

STRAND—(1,100), 4 days, 20c, 30c. **Other attractions:** Educ. comedy ("Good Medicine"), M-G-M act ("Virginia Judge"), "U." sound news. **Gross:** $4,500. **Rating:** 100%.

"SEVEN DAYS' LEAVE" (Paramount)

STRAND—(1,100), 3 days, 20c, 30c. **Other attractions:** Oswald cartoon ("Bowery Bimbos"), "U." comedy ("Three Damonds"), Pathe news. **Gross:** $10,600. **Rating:** 250%.

Omaha Shekels To "Cohens" on $17,500 Intake

Omaha—Rain and usual Lenten influence had no bearing on downtown stands, majority of which turned in exceptionally good receipts considering the pull of religious activities. "Cohens and Kellys in Scotland" was the highspot. The Universal comedy took a gross of $17,500, rating 125%. All other runs hit par, or over, with but one exception, M-G-M's "Montana Moon," which could not hurdle the par rating, on its $9,900 take.

Weather: Rain for most of the week.

Opposition: "Cohens and Kellys in Scotland," RKO vaude., Orpheum; "Montana Moon," Paramount; "Light of Western Stars," Publix vaude., World; [illegible]

(Continued on Page 47)

Business Off in M'p'ls; "Benson" $26,600 is High

Minneapolis—The State, showing "Benson Murder Case," led the class A field this week with a gross of $26,600, or 95%. The Seventh Street came second with a gross of $9,200, for the second week's showing of "High Society Blues." Third honors went to the Minnesota with "Montana Moon" on a gross of $31,920. The smaller theatres were led by the Aster, which played "The Great Divide" to a gross of $3,200 or a 95%, and the Lyric, which rated 90% on "A Lady to Love," which brought in $3,600.

Weather: Fair.

Opposition: "Montana Moon," Publix stage show ("White Caps"). Minnesota; "Officer O'Brien," University of Minnesota band, headlining five acts vaude., Hennepin Orpheum; "Spring Is Here," Century; "High Society Blues" (held over for a second week), Seventh Street; "Prince of Diamonds," five acts vaude., Pantages; "Lady to Love," Lyric; "Benson Murder Case," State; "Great Divide," Aster; "All God's Chillun Got Wings" (legit offering by local stock company).

"OFFICER O'BRIEN" (Pathe)

HENNEPIN ORPHEUM—(2,900), 35c, 50c, 75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude., headlined by "U." of Minn. band. **Gross:** $18,400. **Rating:** 80%.

"MONTANA" (M-G-M)

MINNESOA—(4,025), 35c, 45c, 75c, 7 days, 4 shows daily. **Other attractions:** Publix stage show ("White Caps"), fashion reel, news reel, concert orchestra. **Gross:** $31,920. **Rating:** 89%.

"SPRING IS HERE" (First National)

CENTURY—(1,640), 50c, 75c, 7 days, 6 shows daily. **Other attractions:** Harry Langdon in "The Simp," Grantland Rice Sportlight, "Under the Big Top." **Gross:** $7,800. **Rating:** 80%.

"HIGH SOCIETY BLUES" (Fox)

7TH STREET—(1,400), 25c, 35c, 60c, 7 days, 6 shows daily. **Other attractions:** News reel. **Gross:** $9,200. **Rating:** 95%.

"PRINCE OF DIAMONDS" (Columbia)

PANTAGES—(1,675), 25c, 50c, 75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude., news reel. **Gross:** $8,000. **Rating:** 80%.

"LADY TO LOVE" (M-G-M)

LYRIC—(1,238), 15c, 25c, 40c, 7 days, 7 shows daily. **Other attractions:** Charlie Murray in "His Honor, the Mayor," news reel. **Gross:** $3,600. **Rating:** 90%.

"BENSON MURDER CASE" (Paramount)

STATE—(2,300), 25c, 35c, 60c, 7 days, 4 shows daily. **Other attractions:** "The Lunkhead," "Jail Birds," news tourreel formed short subject group. **Gross:** $26,600. **Rating:** 95%.

"GREAT DIVIDE" (First National)

ASTER—(812), 20c, 35c, 7 days, 6 shows daily. **Other attractions:** News reel. **Gross:** $3,200. **Rating:** 95%.

McCormack Eases Off in Boston; Drops to $9,500

(Continued from Page 41)

"LORD BYRON ON BROADWAY" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c, 50c, 7 days. **Other attractions:** Vaudeville, amateur dance contest, Charles Chase comedy, Hearst Movietone news. **Gross:** $21,000. **Rating:** 100%.

"LADIES OF LEISURE" (Columbia)

KEITH'S—(2,900), 30c, 65c, 7 days. **Other attractions:** Cartoon, Sportlight Pathe news. **Gross:** $23,000. **Rating:** 100% (second week).

"SPRING IS HERE" (F. N.)

KEITH-ALBEE—(2,500), 25c, 60c, 7 days. **Other attractions:** Joseph Regan and stage show, vaudeville, including Spring fashion show of local store, comedy, Pathe news. **Gross:** $19,500. **Rating:** 102%.

"BENSON MURDER CASE" (Paramount)

UPTOWN—(2,000), 35c, 75c, 7 days. **Other attractions:** Comedy, cartoons, Paramount news. **Gross:** $14,000. **Rating:** 120%.

"UNDER A TEXAS MOON" (War)

OLYMPIA—(2,500), 25c, 60c, 7 days. **Other attractions:** Comedy, cartoons, Paramount news. **Gross:** $14,000. **Rating:** 100%.

"SONG O' MY HEART" (Fox)

MAJESTIC—(1,550), 50c, $2, 7 days. **Gross:** $9,500. **Rating:** 95% (fifth week).

"ON THE BORDER" (Warner)

SCOLLAY SQUARE—(1,800), 25c, 50c, 7 days. **Other attractions:** Five acts vaude., Paramount news. **Gross:** $13,000. **Rating:** 100%.

"Ingagi" Clicks To Tune of 27 Grand at L. A.

Los Angeles—Paul Whiteman, turning in a knockout figure with "King of Jazz" at the Criterion, and "Song of the Flame," just topping it at Warners' Hollywood, could not stem the flow of b. o. patrons which fought and pushed their way into the Orpheum to see "Ingagi," the Congo flicker which grossed twenty-eight grand, $17,000 more than the theatre's intake last week when Columbia's "Ladies of Leisure" nosed in with $11,000. Even McCormack's first, "Song O' My Heart," suffered. The Irish tenor drew $21,000 at the Grauman's Chinese.

First three days of "All Quiet at the Western Front" grossed $10,000, an 80% rating at Fox's Carthay Circle.

Sunshiny, warm weather hurt most of the weekly changes considerably, with beaches playing to large night crowds.

"SONG O' MY HEART" (Fox)
HOLLYWOOD—Grauman's Chinese (2,023), 1st week, twice daily, 75c to $1.50. **Other attractions:** Movietone news. **Gross:** $21,000. **Rating:** 131%.

"ALL QUIET ON WESTERN FRONT" (Universal)
LOS ANGELES—Fox Carthay Circle (1,095), last 3 days, twice daily, 75c to $1.50. **Other attractions:** Alice Lyman, and band, Movietone news. **Gross:** $10,000. **Rating:** 80%.

"LIGHT OF WESTERN STARS" (Paramount)
LOS ANGELES—Paramount (3,996), 7 days, 35c to 65c. **Other attractions:** Herman Timberg in "I Came First"; Jack White comedy ("Trouble For Two"); Paramount sound news, Milton Charles organ concert. **Opposition:** "King of Jazz Revue," "Devil May Care", "Be Yourself", "Ingagi", "Those Who Dance", "Second Wife". **Gross:** $26,000. **Rating:** 104%.

"DEVIL MAY CARE" (M-G-M)
(After six weeks at the Carthay Circle, playing 50c-to $1.50).
LOS ANGELES—Loew's State (2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Good Fellows Idea", Movietone and Metrotone News. **Opposition:** "Light of Western Stars", "King of Jazz Revue", "Be Yourself", "Ingagi", "Those Who Dance", "Second Wife". **Gross:** $26,000. **Rating:** 98%.

"KING OF JAZZ" (Universal)
LOS ANGELES—Fox Criterion (1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Movietone news. **Opposition:** "Light of Western Stars", "Devil May Care", "Be Yourself", "Ingagi", "Those Who Dance", "Second Wife". **Gross:** $17,000. **Rating:** 170%.

"SONG OF THE FLAME" (First National)
HOLLYWOOD — Warner Brothers Hollywood (3,000), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, sound news. **Gross:** $24,000. **Rating:** 171%.

"BE YOURSELF" (United Artists)
LOS ANGELES—United Artists (2,100), 2nd week, 7 days, 35c to 75c. **Other attractions:** Sennett comedy, Tom Terris Travelogue, Paramount sound news, Gaylord Carter organ concert. **Opposition:** "King of Jazz", "Light of Western Stars", "Devil May Care", "Those Who Dance", "Ingagi", "Second Wife". **Gross:** $13,000. **Rating:** 89%.

"THOSE WHO DANCE" (Warners)
LOS ANGELES—Warner Brothers Downtown (2,400), 7 days, 35c to 65c. **Other attractions:** "Jazz Rehearsal", Carpentier in "French Boudoir", Codee and Orth in "Taking Ways", sound news. **Opposition:** "King of Jazz", "Light of Western Stars", "Devil May Care", "Be Yourself", "Second Wife", "Ingagi". **Gross:** $12,000. **Rating:** 80%.

"SECOND WIFE" (RKO)
LOS ANGELES—RKO (2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaude, Pathe sound news. **Opposition:** "King of Jazz", "Light of Western Stars", "Those Who Dance", "Devil May Care", "Ingagi", "Be Yourself". **Gross:** $15,000. **Rating:** 94%.

"INGAGI (CONGO)
LOS ANGELES—Orpheum (2,700), 7 days, 35c to 65c. **Other attractions:** "Mickey's Luck," Pathe sound news. **Opposition:** "King of Jazz", "Be Yourself", "Second Wife", "Light of Western Stars", "Devil May Care", "Those Who Dance". **Gross:** $28,300.

"SARAH AND SON" (Paramount)
HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35c to 65c. **Other attractions:** Singer's Midgets in Fancho-Marco Idea, Krazy Kat cartoon, Movietone news. **Gross:** $12,200.

"JOURNEY'S END" (Tiffany)
LOS ANGELES—Mayan (1,600), 2nd week, 7 days, 50c to $1.50. **Gross:** $14,000.

Honored by Sales Force



Warners' sales force is expected this week to surpass the total of 12,000 playdates secured in last year's drive for Sam E. Morris Month, observed annually in May by the organization. Last week, more than 10,000 new dates were signed up, with the week ended with total of 37,013. This week's additions, plus those which will be signed up next week, presage a record for the observance in honor of the company's vice-president in charge of distribution.

Four Illinois Towns Vote for Sunday Shows

St. Louis—Sunday shows won in four out of five southern Illinois towns where the issue was voted upon. A majority of 200 was cast at Rushville, while the liberal Sabbath won out by 60 votes in a hot fight at Mason City. At Vandalia, where Sunday shows have been given despite a "blue" ordinance, and at Prophetstown, voters rejected the "Sour Sabbath," but nearby Erie went "blue" by a majority of 16.

Theatre for Mexicans

Edinburg, Tex.—In the completion of the Grande, the Mexican population of the Rio Grande valley has a picture house of its own. The theatre is in the heart of the Mexican section of this city. Pictures shown will have captions both in English and Spanish. While silent pictures will be shown for the time being, the theatre is equipped with sound.

The Grande has been constructed by Mrs. L. J. Mortague.

Richmond Business Good

Richmond, Va.—"Our business has run ahead for the first three months of this year," Ivan I. Rosenbaum, manager of the Capitol, reports. "Up to the Lenten season we had made a much better showing than we were in position to report in a similar period last year."

1st Nat'l on Top In Tough Studio Race vs. Warners

Hollywood—First National's studio crew is running leaps and bounds ahead of its corelated Warner unit in the hot race to pass the half-way mark on 1930-31 production schedules, with 14 of First National's scheduled 40 ready for shipment to exchanges. Five units are shooting new stuff and 10 more are preparing, a combined total of close to two-thirds of the new season's lineup.

Warners are far behind. Only 11, out of a total 42 scheduled, are completed. Six more are either shooting or waiting.

First National's finished group of 14 includes the following, listed with names of star or featured players:

"A Notorious Affair"
"Show Girl in Hollywood"—with Jack Mulhall.
"Song of the Flame"—Claire, Alice Gentle.
"Bride of the Regiment"—Prior, Walter Pidgeon.
"Back Pay"
"Bright Lights"—Dorothy Mackaill, Frank Fay.
"Sweethearts and Wives"—Billie Dove, Clive Brook, Sidney Blackmer.
"Numbered Men"—Conrad Nagel, Bernice Claire,
"Sin Flood"—Douglas Fairbanks, Jr, Dorothy Re-
"Sweet Mamma"—Alice White, David Manners,
"One Night at Susie's"—Billie Dove, Douglas Fairbanks, Jr.
"Road to Paradise" (former title "At Bay")—Loretta Young and Jack Mulhall.
"Mlle. Modiste"—Bernice Claire, Edward Everett Horton, Walter Pidgeon, June Collyer.
"Under Western Skies"—Lila Lee, Sidney Blackmer, Fred Kohler.

Pictures now in production claimed for next season release:

"Heart of the North"—Frank Lloyd production, with Loretta Young and Fred Kohler.
"Girl of the Golden West"—Ann Harding, James Rennie, Harry Bannister.
"Devil's Playground"—Billie Dove, Sidney Blackmer, Conway Tearle.
"Right of Way"—Frank Lloyd productions, with
"Top Speed"—Joe E. Brown, Bernice Claire, Jack Whiting.

Pictures in preparation at First National:

"Bad Man"
"Little Caesar"
"Mother's Cry"—From novel by Helen Grace Carlyle.
"Forever After"—From play by Owen Davis.
"God's Country and the Woman"—Novel by James Oliver Curwood (technicolor).
"Captain Blood"—Frank Lloyd production.
"Fortune Teller"—Victor Herbert light operetta.
Original operetta by Jerome Kern and Otto Harbach.
"Kismet"—Starring Otis Skinner.
No title—Second Marilyn Miller starring picture.

11 Finished at Warners

List of Warner Brothers productions produced and finished since studio reopened in January:

"Second Floor Mystery"—Grant Withers and Loretta Young.
"Dumbells in Ermine"—Barbara Kent and Robert Armstrong.
"Courage"
"Dancing Sweeties"—Grant Withers and Sue Carol.
"Viennese Nights"—Star cast in technicolor.
"Matrimonial Bed"
"Three Paces East"—Eric von Stroheim and Constance Bennett.
"Fame"—Belle Bennett and John Halliday.
"Sweet Kitty Bellairs"—Claudia Dell and Walter Pidgeon (technicolor).
"Moby Dick"
"See Naples and Die"—Irene Del Roy and Charles King.

Pictures currently in production or soon to start:

"Come Easy."
"Big Boy"
"Maybe It's Love."
"Penny Arcade."
"Life of the Party."
"Old English"

Opinions On Pictures

All Quiet on the Western Front

(Universal—All Talker)

Great!

(Reviewed by Walter R. Greene)

UNIVERAL'S film translation of Erich Maria Remarque's sensational novel of the World War is a great, dramatic epic of motion pictures—silent or sound.

There is a gigantic sweep of the world war background—plus a humanness and sincerity in characterizations perhaps seldom before equalled on the screen. Digging deep into the innermost thoughts of the group of German youths who were emotionalized into the war "to save the fatherland," the picture goes a lot further than merely transcribing incidents of the war to the eyes of audiences. It gets right down to the hearts and souls of those who battled through the mud of France—fought in the front line trenches—and suffered all the pains and horrors of the great conflict.

"All Quiet On The Western Front" is vivid, tense, drama—superbly transferred to the screen with brilliance. Its gripping situations held a coast preview audience for two hours and a half, even though that audience had sat through two hours of pictures prior to it.

Although the production shows what might be judged as Germany's side of the war, it tells a straight story which could have easily been based on experiences of English, Canadian, French or Belgium soldiers. There is no sympathy created for war. In fact, it's just the reverse. "All Quiet" stands as a great piece of anti-war propaganda.

Universal spared no expense in producing the picture. It looks to be well worth the negative cost, reported in the neighborhood of two million dollars. Even at that figure, the production rates as a winner for the company.

Lewis Milestone carved a niche in the hall of fame through his excellent direction and handling of what was admittedly a tremendously difficult task. Milestone has injected a warmth into every scene and situation, besides capably handling the mass battle sequences for the utmost in realism.

Out of every big production such as this, there generally emerges a potential star. Lewis Ayres is the candidate here. His portrayal of Paul, the German youth, is outstanding in its natural sincerity and humanness. Ayres will be a "name" bet within a year if carefully carried along by Universal, to whom he is under term contract.

Louis Wolheim is excellent as the corporal who lightens tense situations with comedy relief. Slim Summerville, veteran comedian, will likely get a fresh start through his splendid performance as a German soldier with a serio-comedy complex. Ayres, Wolheim and Summerville are standouts in a fine cast, every member of which is spotted in with fine judgment.

"All Quiet On The Western Front" is a positive "money" attraction. Its popularity is certain to build steadily for long runs anywhere.

Comedy and a touch of musical shorts required for balance.

Produced and distributed by Universal. From "All Quiet on the Western Front," by Erich Maria Remarque. Adaptation and dialogue by Maxwell Anderson. Screen play by George Abbott. Scenario by Del Andrews. Directed by Lewis Milestone. Photography by Arthur Edeson. Length about 11 reels.

THE CAST

Paul	Lewis Ayres
Katczinsky	Lewis Wolheim
Himmelstoss	John Wray
Kantorek	Arnold Lucy
Kemmerick	Ben Alexander
Leer	Scott Kolk
Peter	Owen Davis, Jr.
Behn	Walter Browne Rogers
Albert	William Bakewell
Muller	Russell Gleason
Westhus	Richard Alexander
Detering	Harold Goodwin
Tjaden	Slim Summerville
Paul's mother	Beryl Mercer
Herr Myer	Edmund Breese

Ingagi

(Congo Pict., Ltd.—Synchronized and Lecture)

Freak for Exploitation

(Reviewed by Walter R. Greene)

"INGAGI" is one of those freaks of the show business that apear periodically and crash through to heavy box office grosses because of the novel exploitation angles presented to arouse public interest.

As a wild animal hunt picture of Africa, "Ingagi" is nothing more than ordinary. Viewed, however, as the clever handiwork of some smart boys in Hollywood, the picture looks like one of the biggest pieces of showmanship that has hit the business in years.

"Ingagi" is frankly a Barnum attraction. Just how much of the picture was actually made by Sir Hubert Winstead and his expedition into the Congo country, can only be roughly estimated. But there is a lot of the picture that was made a long way from the wilds of Africa—in fact pretty close to the oft-times touted "wild" place, called Hollywood.

It certainly looks as if the greatest climax of the production—and the incident upon which the whole punch is based—was cleverly staged in jungle settings in Southern California.

But it's a big show idea—the thought that women actually live with giant gorillas of the African jungle—and the story has been advanced without proof for many years in legend form. But, until now, there has been no pictorial record or other satisfactory evidence to fully satisfy the minds of the public. The picture presents that sort of incident on the screen, atmospherically correct and vivid through intercutting of long and medium shots.

Such a slant, presented as fact through the medium of a motion picture—hits the public like the Big Bertha. Audiences believe what is shown on the screen, with the result that talk is making "Ingagi" one of the big money attractions of several years.

After seeing the picture the first time, this reviewer was not satisfied with certain situations in it. A second and third visit resulted in the conviction that all was not quite authentic with the pictorial record of Sir Hubert's expedition. The big gorilla—looking more like a clever ape man in a monkey suit every time he appeared on the screen—was not exactly according to Hoyle. Admission was made that a "small number" of scenes of the picture were made in Hollywood several months ago. This was explained as dramatic license allowed to every producer, and no business of the general public.

That the big gorilla also had a double in the form of a man in a clever monkey suit, was another admission. This was claimed necessary on account of the fact that Sir Subert had not been able to secure any closeups of the gorilla in action, as he was reputedly not wise to the dramatic requirements of production. But to the writer, it did not seem as though the ape man did any doubling—rather it appeared that he carried through his part from start to finish.

There are other sequences and incidents that smack of studio staging and stock film, nearly each one of which is thrilling to the extreme. Without the insertion of this material, "Ingagi" would be nothing more than a poor specimen of an African travelogue that might never find a market.

The picture starts off as a travelogue, opening in Mombassa and swiftly moving to Narobi, where the safari is outfitted for a trip inland. Then follows a series of hunts; with leopards, hippos, rhinos, elephants and other big game falling under the fire of the marksmen.

Some of this is vivid, but for the most part—up until the time of the gorilla episode at the finish — the film is in particularly bad shape. Reason for this is advanced as due to the extreme heat of the region, which made developing of the negative very difficult from the quality standpoint. There are hypo marks and spots throughout the picture up until the time the gorilla steps into action. Then the negative is okay. There are several previous incidents, however, that show no heat signs on the negative and all of this film looks like studio or stock stuff.

There is sound in the picture, mostly an organ accompaniment that turns out a continual dirge that is supposed to represent African music of some sort. Then there is dialogue, or rather a lecture that explains the various scenes and incidents as they are flashed on the screen. The lecture part is particularly good, even though the musical background is poor, and interest is heightened by description of various wild beasts shown.

"Ingagi" is a sure fire Barnum attraction. The episode of African native women supposedly going out into the jungle to live with the giant gorillas is one of those things that will create a sensational storm of interest. The picture can be ballyhooed on that premise alone and hit for heavy grosses. But it will be best to soft pedal the authenticity of what is shown on the screen; better to sell the picture as a freak piece of entertainment—and let it go at that.

Comedies O. K. with this.

Produced by Sir Hubert Winstead. Released by Congo Pictures, Ltd. Adapted by Adam Hull Shirk, Supervised by William S. Campbell. Photographed by Joyce, Dillingham and Webster. Musical score by Edward Gage. Grace McKee, film director. Length, 7,200 feet. Running time, 80 minutes.

The Furies

(First National—All Talker)

Mediocre

(Reviewed by Charles F. Hynes)

THERE is nothing to get excited about in this one, which hardly passes muster as fair entertainment. It's a mystery drama, with a murder committed and suspicion pointing to several of the principals.

The plot is not difficult of solution and the picture probably will prove a big disappointment to fans, who will be expecting more from H. B. Warner and Lois Wilson. They make the best of their parts, but the story and treatment are against them.

The sequences are jerky. There is some fairly good comedy in the questioning of the servants, whose testimony has been rehearsed to protect the principals at an apartment party. The investigation by the district attorney is one of the picture's best sequences.

Jane Winton, Theodore Von Eltz and Natalie Moorhead haven't a great deal to do. In fact, by the time the end is reached the spectators will be pretty tired of it all. There is an air of theatrics and unreality about it that just doesn't click.

You may get by with this on the strength of Warner and Miss Wilson, but steer clear of promises.

It will need plenty of help from shorts to get this over.

Produced and distributed by First National. From play by Zoe Akins. Scenario and dialogue by Forrest Halsey. Directed by Alan Crosland. Length, 6,606. Running time, 73 mins. Release date, March 16, 1930.

THE CAST

Fifi Sands	Lois Wilson
Oliver Bedlow	H. B. Warner
Owen McDonald	Theodor Von Eltz
Caroline Leigh	Natalie Moorehead
Gwendolyn Andrews	Jane Winton
Smith	Tyler Brooke
Dr. Cummings	Alan Birmingham
District Attorney	Purnell Pratt
Alan Sands	Byron Sage

Opinions on Pictures

Three Sisters

(Fox—All Talker)

Weak

(Reviewed by Red Kann)

THIS will just about get by. No matter how you approach "Three Sisters," it fails to impress. The picture never appeals as being real.

One of the principal troubles revolves around the casting. The story takes place in Italy and New York with all the characters, except one, presumably dyed-in-the-wool natives of Sunny Italy. That is, the picture would make you believe they were, but the pronouncedly Americanese with which all members of the cast talk, Paul Porcasi excluded, makes it difficult to accept the illusion.

"Three Sisters" has a "Four Sons" theme minus one child and with sexes reversed. Joyce Compton, June Collyer and Addie McPhail are the sisters and Louise Dresser, the mother. All four of them couldn't have possibly been more un-Italian in appearance and performance.

Miss Dresser may usually be depended upon to come through with a pleasing characterization. Here she lives up to promise so far as the role permits her—which isn't far. The girls are all native U. S. A. and even Tom Patricola as Tony never gets over the temperament or the characteristics of the genus Italiano.

On her wedding night, Joyce Compton, one of the sisters, stabs the village banker. Porcasi, as the friend of the family, permits her to escape with Miss McPhail, sister number two, who had returned from her musical studies to attend the nuptials. Exit two of three daughters. June Collyer, as the third, marries Kenneth McKenna, a young Italian count the same night. And so, what was destined to be a festive occasion results in depriving Miss Dresser of all her children.

Then comes the war. The warbling daughter is in Vienna, married to her music teacher. Another is in America and the third dies at childbirth. With her grandson left, the mother goes to Rome, is befriended by Porcasi, who conveniently turns up at the necessary time and the child reverts to his ducal grandparents by court order. But the two daughters, now prosperous, meet miraculously enough in New York, travel to Rome and are reunited with their mother when everything looks darkest.

Pretty average stuff, punctuated here and there by a heart throb. Paul Sloane's direction is routine in character. He rarely succeeds in digging underneath the surface of his characters sufficiently to make them real.

Needs strongest possible support in shorts.

Produced and distributed by Fox. Directed by Paul Sloane. Story by George Brooks and Marion Orth. Screen play and dialogue by James K. McGuinness and George Brooks. Photography by L. W. O'Connell. Length, 6,442 feet. Running time, 71 minutes. Release date, April 20, 1940.

THE CAST

Marta ..... Louise Dresser
Tony ..... Tom Patricola
Count d'Amati ..... Kenneth MacKenna
The Sitters:
Carlotta ..... Joyce Compton
Elena ..... June Collyer
Antonia ..... Addie McPhail
Pasquale ..... Clifford Saum
Rinaldi ..... Paul Porcasi
Judge ..... John Sainpolis
Tito ..... Sidney DeGrey

He Knew Women

(Radio Pictures—All Talker)

Clever but Appeal Doubtful

(Reviewed by Charles F. Hynes)

LOWELL SHERMAN certainly turns in a capital performance in this comedy. He is cast as a suave though cynical poet who has a way with women. So much so that he finds difficulty in trying to marry the rich widow of his choice, in preference to a poor girl who is infatuated with him. He finally succeeds in selling the girl and her sweetheart an idea, however, even though the girl had charged Sherman had betrayed her.

The story is adroitly told with clever lines, and the fine acting makes up for the slight story. It is liable to be considered too sophisticated by the rank and file of picture-goers. Sherman carries the picture, which is told in straight stage play fashion. Alice Joyce, Frances Dade and David Manners give fine support, but haven't a great deal to do.

Sherman makes a sympathetic character of the poet, who would deny love in order to marry a woman who could support him in luxury. The play was "The Second Man," so-named because of Sherman's inner self, which keeps him following the dictates of his heart. Practically all of the action takes place in the poet's apartment.

Novelty, dramatic and music shorts will help.

Produced by Radio Pictures. Distributed by RKO. From the stage play, "The Second Man," by S. N. Behrman. Directed by Hugh Herbert. Photographed by Edward Cronjager. Length, 6,317 feet. Running time, 70 mins. Release date, May 18, 1930.

THE CAST

Geoffrey Clarke ..... Lowell Sherman
Mrs. Alice Frayne ..... Alice Joyce
Austin Lowe ..... Dave Manners
Monica Grey ..... Frances Dade

The Swellhead

(Tiffany—All Talker)

Dandy Program Offering

(Reviewed by Charles F. Hynes)

THERE is a lot of heart interest, actions and laughs in this picture, which should prove a pleasing offering to any audience. It's a prize fight story, and Jimmy Gleason, as the manager, walks away with honors, although Johnnie Walker in the title role, Marion Shilling as the girl, and Lillian Elliott as the old landlady give fine support.

Walker is a ham prize fighter, whom Jimmie takes under his wing, after Walker's girl puts up the cash. There is a kick in this sequence, for she had only $100, which she wanted Jimmie to bet on Walker, but, instead, he took odds the other way, and the $500 resulting gave him a stake to put over Walker. The latter gets ritzy and finally breaks with his manager. Then, when the girl and the old landlady are insulted by Walker, they call quits. Johnnie hits the skids from then on, and in the crucial fight is being beat up when the old landlady induces Gleason to rush to the ring and manage Walker. Johnnie wins and everything is lovely.

The climax is novel, showing the old landlady, ill in bed, listening to a radio account of the fight. She's throwing a fit when she hears the boy is getting trimmed, and begs Gleason to go to his aid. Jimmie does and gives the boy the necessary advice to enable him to emerge victor.

There's not much depth to the story, which follows somewhat along the same line as "Iron Man," recently-published prize fight story. However, it has laughs and pathos and a slam-bang fight for a windup.

Particularly for your action fans. Use with musical and novelty shorts.

Produced and distributed by Tiffany. Story by A. P. Younger. Scenario by Richard Cahoon. Dialogue by Adele Buffington. Directed by James Flood. Photographed by Jackson Rose and Art Reeves. Length, 7,040 feet. Running time, 78 mins. Release date, Mar. 20, 1930.

THE CAST

Johnny Trump ..... James Gleason
Bill "Cyclone" Hickey ..... Johnny Walker
Mamie Judd ..... Marion Shilling
Barbara Larkin ..... Natalie Kingston
Mugsy ..... Paul Hurst
Clive Warren ..... Freeman Wood
Mrs. Callahan ..... Lillian Elliott

Young Man of Manhattan

(Paramount—All Talker)

Splendid

(Reviewed by Robert Hader)

COMBINING a cast of unusual excellence, the directorial ability of Monta Bell and a story of delightful sophistication, "Young Man of Manhattan" packs an appeal that guarantees money at the box-office. While lacking production values as typified by mammoth settings and large casts, it nevertheless is entertainment of the type that creates word-of-mouth advertising. There is not a dull moment or a slackening of tempo throughout.

To Monta Bell should go the laurel wreath for another example of expert direction. The deft, light touch with which he unfolds the story is refreshing; sequences are carried along at a fast pace and ended with a punch climax, and he garners laughs through bits of pantomime as well as spoken gags.

Claudette Colbert is ideally cast as the writer of a "movie column" and her beauty and ability captivate. But it is Charles Ruggles who almost steals the show. As a "drink-a-minute" newspaperman, he gets a roar with almost every line he utters and he embellishes the character with a reality that is highly effective. Norman Foster, playing a sports writer who is always going to do big things, looks and acts the part with satisfaction, although a slight lisp impedes his speech. Ginger Rogers has a minor part as a baby vamp and does it justice.

Katharine Brush's story relates the adventures of the columnist and the sports writer whose marital happiness is wrecked on the shoals of liquor and misunderstood laiasons. The boy goes to the dogs, but is brought back to his senses when he learns that his wife has been blinded by liquor which he had left behind when they parted and which she had imbibed. Although believing that she has fallen in love with another, he goes on the water wagon, finally bats out the book he has been writing for years—and there's the usual clinch. The story is slight, but the treatment puts it over with a bang.

You can make promises for this. Every one will like it.

Cartoons and newsreels are sufficient to round out a program that will satisfy.

Produced and distributed by Paramount. Directed by Monta Bell. From the novel by Katharine Brush. Adapted by Robert Presnell. Photography by Larry William. Length, 7,621 feet. Running time, 85 minutes. Release date, May 17.

THE CAST

Ann Vaughn ..... Claudette Colbert
Toby McLean ..... Norman Foster
Puff Randolph ..... Ginger Rogers
Shorty Ross ..... Charles Ruggles
Edwards Knuggles ..... Kolly Austin
Sherman Sisters ..... Four Aalbu Sisters
Director ..... H. Bradley Hanley

Spring Is Here

(First National—All Talker)

Lightweight Program Musical

(Reviewed by Walter R. Greene)

"SPRING IS HERE" is entirely too light and fluffy—with many draggy sequences—and cannot rate better than ordinary program classification. Aside from the comedy characterizations of Louise Fazenda and Ford Sterling, and a few good musical numbers, there is little to intrigue an audience.

As is the case with practically all stage musical comedies, the story plot is very thin. Neither the film adaptation nor direction added anything to materially heighten audience interest of the picture.

First National's singing team, Alexander Gray and Bernice Claire, have the featured spots. Both have good voices, but Gray has an unimpressive screen personality which is certain to limit his popularity in pictures. Miss Claire is okay in her part, but is completely

Opinions On Pictures

overshadowed by both Louise Fazenda and Ford Sterling in comedy roles.

Inez Courtney, as the younger sister of Miss Claire, carried the comedienne spot most capably. Lawrence Gray is "the other man," and is just average.

Story concerns the love of Terry Clayton for Betty Braley. Clayton is a backward and bashful youth; with the girl falling hard for Steve Alden—full of pep and personality. The family is dominated by Peter Braley, who wants his daughter to marry Clayton. The latter, after Betty drops him overboard for Alden, is advised to make the girl jealous by making violent love to other women. The transition is instant—as always in musical comedies—and Clayton goes at his love making plenty hot. Betty's jealousy is aroused, but she carries through, but her father banishes Alden from the home. Alden returns that night ostensibly to elope with Betty, but Clayton steps in and carries the girl off to the preacher's himself.

Picture is retarded by attempt to follow closely musical comedy staging.

"Name" comedies with fast action are greatly needed here.

Produced and released by First National. From musical comedy by Owen Davis. Adaptation and dialogue by James A. Starr. Directed by John Francis Dillon. Photography by Lee Garmes. Running time, about 70 minutes.

THE CAST

Terry Clayton ..... Alexander Gray
Betty Braley ..... Bernice Claire
Mary Jane Braley ..... Inez Courtney
Rita Clayton ..... Natalie Moorhead
Stacy Hayden ..... Frank Albertson
Steve Alden ..... Lawrence Gray
Emily Braley ..... Louise Fazenda
Peter Braley ..... Ford Sterling

The Czar of Broadway

(*Universal—All Talker*)

Another Gangster Picture

(*Reviewed by Don Ashbaugh*)

THE Czar of Broadway," based on Arnold Rothstein's life, shows the notorious gambler in an entirely different light than previous productions based on the same subject. Although not outstanding in entertainment qualities, the picture nevertheless shapes up as all around good melodramatic entertainment for regulation program bookings. It will probably show greater box office strength in theatres outside of first runs.

Betty Compson as the girl is the "name" bet to put this one over. Although John Wray is excellent in the title spot, he is new to picture audiences and cannot be depended upon to help at the box office. The plot concerns the efforts of a newspaper editor to prove how villainous a gangster really is in his hold on the activities of a city. John Harron has the spot as the reporter. He is entirely satisfactory but the part is neither convincing nor consistent. The story tends to wander at times but manages on the whole to command interest.

There is a novel twist in the friendship of the gangster and the reporter with the former dying at the finish. Several sequences are above ordinary level, notably that of the poker game between the gangster and the boy.

Claude Allister, as the kid-glove gunman who bumps off victims without a qualm, handles a clever character bit excellently. Edmund Breese, Wilbur Mack and King Baggott also appear in worthwhile characterizations. Direction by William James Craft was satisfactory.

Comedies and cartoons O. K.

Produced and distributed by Universal. Story, continuity and dialogue by Gene Towne. Directed by William James Craft. Photography by Hal Mohr. Length, not set. Running time about 70 minutes. Release date, not set.

THE CAST

Morton Bradley ..... John Wray
Connie Colton ..... Betty Compson
Jay Grant ..... John Harron
Francis ..... Claude Allister
Harry Foster ..... Wilbur Mack
Dave Harper ..... King Baggott
McNab ..... Edmund Breese

Short Subject Reviews

Yamekraw

(*Vitaphone Varieties No.* 1009—1 *Reel*)

Novel and Different

HERE is a short subject that gets far off the beaten track and leaves its many ordinary brethren in the same field considerably in the rear. "Yamekraw" is described as a negro symphony.

The subject is imaginative, photographically and musically. It is extremely modern, jazzy, hot and as expressive as a musical narrative can be when developed properly. This might be termed as a saga of negro life set to the rhythm of spirituals and the brashness of jazz saxaphones.

The sets, for instance, are lighted in the mood of the subject and are photographed entirely at angles in accordance with a recognized something-or-other in modern art. Murray Roth directed and injected into his treatment much imagination. Running time, 9 minutes.

Worth a play in advertising. It's different, if bewildering in its effect. Will help a weak feature.

Sid's Long Count

(*Universal-Silent—2 Reels*)

Lacks Laughs

THE cast works hard but it might as well be shoveling coal. Sid Saylor, after going through some stereotyped stuff as a prize fighter, becomes a demonstrater of an electrical reducing vibrator which he operates on the streets, apparently getting the current out of the air. Slow and pointless. Running time, 19 minutes.

Run it with a good feature.

School Mates

(*Universal-Talker—2 Reels*)

Fair

ANOTHER of the "Sporting Youth" series and mildly entertaining in spots. It's all about a fraternity initiation with a burglar butting in for a touch of melodramatics. Loosely directed and marked by considerable ham acting. Suitable for those who are not hard to please. Running time, 18 minutes. Director, Ray Taylor.

Needs strong support.

The Voice of Hollywood

(*Tiffany—1 Reel*)

NUMBER 8 and another of these entertaining series of Tiffany broadcasts from Station S-T-A-R. Ben Turpin is the master of ceremonies, and gets off some good laughs on his cross-eyes. He introduces Madge Bellamy, Alberta Vaughn, Kit Guard and Mickey McGuire. Running time, 11 minutes.

Good for any bill.

Kiddie Kabaret

(*Mayfair—2 Reels*)

Cute but Dull

AS a novelty this cabaret show staged by a bunch of Hollywood kids is cute, but gets tiresome due to the subject's length. With revue stuff being worked to death, it misses as entertainment, for although some of the kids are clever, the majority need more training. The staging is not so hot, either. On the strength of novelty, it may get by, but that's about all. Running time, 20 minutes.

For a kiddie entertainment, okeh.

Roman Punch

(*Terrytoon-Educational—½ Reel*)

Good Cartoon

PAUL TERRY is clicking regularly with these new sound cartoons. This one has plenty of laughs. It's all about an animal show staged in the Roman Coliseum, with gladiators and animals galore. There's plenty of excitement in the arena when the ferocious lion puts on his act. That sequence showing the gang giving a college cheer for the favorite is a wow. Running time, 8 minutes.

For any kind of bill where comedy fits.

Indian Pudding

(*Terrytoon-Educational—½ Reel*)

Terry Clicks Again

THESE Paul Terry cartoons are maintaining a consistently high average for laughs. This one is taken on the plains, where the Indians try to capture the fair young maiden. It has some wild bits which are good for laughs. Running time, 8 minutes.

Any spot where short comedy wanted.

Follow the Swallow

(*Hamilton-Educational—2 Reels*)

Not So Hot

This has some laughs, but they are few and far between. Accordingly, the subject drags. Hamilton is shown with friend wife and the kiddie at an amusement park, where the various mechanical tricks are used to get laughs. Lloyd wins a raffle on a Ford, but baby swallows the lucky coin. A doctor's aid then is solicited. Plenty of advertising for the Ford and few funny gags. Running time, 22 minutes.

This needs strong feature support.

Peek-a-Boo

(*Universal-Silent—2 Reels*)

Let's Cry

ARTHUR LAKE as a combination bell hop and amateur detective. You can guess the rest. It's the old formula with Lake exhibiting his St. Vitus acting in a conglomeration of episodes that are so feeble they ought to be chloroformed. Very sad. Running time, 20 minutes. Director, S. Newfield.

Use it with a good feature so the customers won't kick.

Honeymoon Zeppelin

(*Sennett-Educational—2 Reels*)

Another Sennett Hit

SOME great air stuff makes this comedy stand out. It hasn't as many or as hearty laughs as some of the other Sennetts, but it makes up for this with thrills. It's about a glider champ, who's continually battling with his sweetie. A rival sells the girl an idea, and she goes with him on a Zeppelin trip to Havana. They are slated to be married en route, but when the boy friend hears the marriage plans over the radio, he charters a plane and overtakes the airship. He drops to the top of the ship and then climbs into the cabin in time to halt the wedding, and take his leave with the girl via a parachute. Daphne Pollard provides a big share of the laughs, but she hasn't enough to do. Marjorie Beebe, Nick Stuart and Edward Earle comprise the remainder of the cast. This has a raft of exploitation possibilities. Running time 22 minutes.

Good for any bill.

THEATRE Construction

PASO ROBLES, Calif.—Plans are being completed by Albert H. Larsen of San Francisco for a $165,000 theatre, store, office and apartment building for the Paso Robles Realty Co.

FLAT RIVER, Mo.—Plans have been completed for the Lead Belt Amusement Co.'s new theatre. Kennerly & Stiegemeyer of St. Louis are the architects.

ELDON, Mo.—Thomas Ghosen will start construction at once on a new theatre. Plans are being prepared by LeRoy Parrish of Jefferson City, Mo.

OAKLAND, Cal.—An issue of $1,000,000 gold bonds of the Broadway and Twentieth Properties, Inc., is to be used in financing construction of the new Paramount theatre in Oakland.

OAK CLIFF, Tex.—Construction will start soon on a $50,000 house for the Oak Cliff Amusement Co.

YOUNGSTOWN, O.—Plans for the new Warner house have been submitted to the building inspector.

CHARLESTOWN, W. Va.—Jake Goldenburg, proprietor of the Opera House, is to build in Front Royal, Va.

LARNED, Kas.—The old Electric is to be razed and a modern 800-seat house erected on the site by John Schnack. The theatre will cost approximately $40,000.

POINT PLEASANT, N. J.—Ground has been broken for the new $165,000 State theatre to be operated by Harry May, formerly of the Stanley-Fabian chain. It will seat 1,200 and is expected to be completed by June 1.

LOS ANGELES—The Orange Belt Theatre Chain is preparing to open three more houses—the State at San Bernardino, the New Ritz at El Centro and Rector's Ritz at Pomona. President Rector reports that business is excellent.

WEST PLAINS, Mo.—Dean W. Davis will erect a 700-seat house here. Boller Bros., architects of Kansas City, are preparing the plans.

TORONTO—A permit has been issued to Saul Bennett for the construction of a theatre to cost $75,000.

LUBBOCK, Tex.—Cliff C. Lindsey, manager of the Lindsey Theatre Enterprises, announced that he plans to build a 1,500-seat house here.

Omaha Shekels to 'Cohens' on $17,500 Orpheum Intake

(Continued from page 42)

"Free and Easy" (3 days), State "Men Are Like That" (4 days), Sttc.

"COHENS AND KELLYS IN SCOTLAND" (U.)

ORPHEUM—(3,000), 25c, 60c, 7 days. **Other attractions:** Dora Clemant & William C. Walsh (local stock favorites), four acts RKO vaudeville, Pathe news, cartoon. **Gross:** $17,500. **Rating:** 115%.

"MONTANA MOON" (M-G-M)

PARAMOUNT—(2,900), 25c to 50c, 7 days. **Other attractions:** "Cannibal Capers" (Columbia), "Enchanted Forest" (T-S), Paramount news, organ. **Gross:** $9,900. **Rating:** 90%.

"LIGHT OF WESTERN STARS" (Paramount)

WORLD—(2,500), 25c to 60c, 7 days. **Other attractions:** Five acts Publix vaudeville with George Dewey Washington, Ted Mack and band, Paramount news, comedy. **Gross:** $7,500. **Rating:** 100%.

"FREE AND EASY" (M-G-M)

STATE—(1,200), 25c to 40c, 3 days. **Other attractions:** Univ. news, comedy, cartoon. **Gross:** $2,600. **Rating:** 105%.

"MEN ARE LIKE THAT" (Paramount)

STATE—(1,200), 25c to 40c, 4 days. **Other attractions:** Universal news, comedy, novelty. **Gross:** $2,750. **Rating:** 110%.

Sunday Show Fight Looms for Mexico, Mo., Showman

Mexico, Mo.—Although the Liberty here, operated by W. F. De Franne, got by with a Sunday show on Easter, the city attorney is considering prosecution for violation of a "blue" law. No effort was made to stop last Sunday's show, the first ever given here. Both performances were well attended, and, with sentiment favoring a liberal Sabbath, De Franne is planning to continue Sunday shows. Ministers spoke against the shows at services Sunday.

Mountain Lake Sunday Shows

Mountain Lake, Minn.—Sunday shows are being presented here despite the fact they were defeated at the election last summer.

VOCALITE Sound Screen

Vocalite combines a distinct clear transmission of sound with sharp, brilliant pictures. It enables better projection because of its mechanical, scientific and optical features, the result of painstaking study on the part of the laboratory staff of the Beaded Screen Co.

IT IS 100% PERFECT FOR LIGHT, SOUND, COLOR and THIRD DIMENSION

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No Surface Scratch
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Only by using them can you appreciate this wonderful improvement over the old style needle.

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Sound Equipment and Apparatus

620 Grant St. Pittsburgh, Pa.

CLASSIFIED ADS.

For Sale

1,000 upholstered opera chairs from leading Broadway theatre. Price reasonable. Address Box 683, Motion Picture News, 729 Seventh Avenue, New York.

For Sale

"THE TALK OF THE TALKIES" synchronized reproducers, new nineteen-thirty models for sale OR LEASE at $5.00 a week! H. D. Laughlin, The Lifetone Company, Oregon, Ill.

Equipment

WANTED: Used upholstered chairs, Mazda Units and Simplex projectors with Mazda equipment. Box 17, Pembroke, Va.

A. R. BOYD ENTERPRISES

WE BUILD, BUY, LEASE, OPERATE OR MANAGE MOTION PICTURE THEATRES IN PENNA.—NEW JERSEY DELAWARE—MARYLAND —DISTRICT OF COLUMBIA— VIRGINIA AND W. VIRGINIA

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PHILADELPHIA, PA.

UNIFORMS FOR HOUSE ATTACHES COSTUMES PRESENTATIONS FOR STAGE BROOKS 1437 B'way New York



Upholds Police Ban on "Alibi"; Exhibs Nicked

The state Supreme court has set aside the decision of Judge Harry Fisher which, six months ago, resulted in the issuance of an injunction restraining the Chicago police from interfering with the showing of "Alibi" (U.A.). In the meantime, however, "Alibi" has completed its Chicago bookings and the only hardship which will be effected by the court's decision will fall upon several lax exhibitors who failed to play the picture on the dates assigned them and, in consequence, will be obliged to pay, although restrained now from showing it.

Police Commissioner William Russell contested Judge Fisher's action on the grounds that the picture "tended to create contempt and hatred for the entire police force." "Alibi" has been refused a permit by the Chicago board of censors.

Evanston "Blues" Plot Overthrow of Election

The organized "blues" of Evanston, suburb, are girding to prevent repeal of the ordinance prohibiting Sunday shows on the grounds that only two wards returned a clear majority for Sunday movies in the recent election. The issue carried by a total of 56 votes, but organized opposition is so strong here there is some question as to whether or not the city council will be guided by the vote. The "blues" have retained Chas. Case, eminent Chicago attorney, to contest any effort to legalize Sunday movies. Theatre interests may precipitate action, in the event the city council does not effect the repeal, by providing a test case, it is said. One of the two Evanston theatres may remain open on Sunday and, in the event of an arrest, obtain an injunction restraining the police by invoking the authority of the popular ballot.

Knolack Explains Contract

Bookers in all Universal exchanges are being instructed in the provisions of the company's new contract and, in addition, are being taught proper disc inspection methods in order that imperfections may be discovered before the discs are shipped out of the exchange, thus avoiding costly delays for replacements and protecting the good will of satisfied customers. S. E. Knolack of the New York Universal office, was instructor at the local exchange this week.

Wabash Ave.—South

THE ballots had been counted and Illinois had placed its first woman candidate for United States senator on the Republican ticket. Charles S. Deneen, a power in Illinois politics for a decade, had been shouldered aside by a woman opponent, Ruth Hanna McCormick. The newspapers wanted to interview her; their photographers wanted pictures. So did the news reels. The Pathe cameraman 'phoned Gene Couer from the Republican candidate's office at the Palmer House. Mrs. McCormick was leaving for Washington immediately and would be in her office for only a few minutes on her way to the train. Had refused all requests for interviews emphatically. Nothing to say to anyone. Reporters, photographers and newsreel men had all left for the station in hopes of getting her as she boarded the train.

Gene had a plan. He convinced Mrs. McCormick's secretary that the lady candidate had agreed to read several congratulatory telegrams at the station for the benefit of the sound news and induced the secretary to entrust the telegrams to the cameraman who was to bring them to the train.

A few minutes later Mrs. McCormick entered her office. On her heels was the Pathe cameraman, protesting that the noise of trains and depot crowds made it impossible to record her voice at the station. It must be done in the office. Despite the fact that it was ten minutes to train time, Mrs. McCormick entered into the spirit of Gene's strategy and consented to read the messages to an imaginary phone caller. Mrs. McCormick's daughter decided that the phone must ring for the benefit of the sound recording devices, so she stepped into an adjacent room and called her mother's desk. Mrs. McCormick read the messages into the phone and the microphones while the cameras clicked, and the Pennsylvania's Golden Arrow surrounded by reporters and cameramen waited.

While they were still waiting prints were being made in the Pathe office and a screening was in progress. A surprise was being unfolded. Mrs. McCormick's phone rings. Her daughter's voice, caught from the next room by the enterprising "mikes," comes clearly:

"Is this Mrs. McCormick? Well, this is Mr. Deneen's little girl," the voice pronounces. "I wanted to tell you that I think you're a dirty old meanie for beating my papa." In answer to which, Mrs. McCormick reads a congratulatory cablegram from Charlie Dawes, American ambassador to England.

With the look of a martyr, Gene will tell you what a sacrifice it was to have to cut Miss McCormick's greeting to her mother.

* * *

Herman Robbins, president of National Screen Service here on his way from the coast to New York. . . . Mae Murray arriving with live Easter bunnies for a week at the Palace. . . . Harry Lorch to Kansas City and Omaha to acquaint those offices of Pathe's national convention plans. Central and Southern divisions to meet here, May 24, 25 and 26. . . . Max Balaban to West Baden on vacation. . . . Casino theatre first to report installations of the new low-price W. E. equipment. . . . Essaness taking over the Chateau, to open it in the Fall. . . . Charlie David back from a convention in Los Angeles.

* * *

Henri Ellman thinking of taking a bar exam, convinced that he would qualify as a lawyer after the time he has spent in court with "Party Girl" recently. . . . Judge Henry Immenhausen, former exhib, second high of twelve nominees to be placed on the party ticket in the Fall elections of municipal judges. . . . John Clark of Pathe to central and southern Illinois on biz. . . . J. N. Howland, F. N. salesman here for two years, to Los Angeles office in the same capacity. . . . Columbia's tenth anniversary sales drive for extra April play dates taking a spurt near the finish.

* * *

Ben Judell taking space May 1 in First National's present quarters. To occupy the balance of the sixth floor office space in the Universal building after May 15, when First National goes to the new Warner building at 13th and Wabash. . . . R. S. Cramblet, former office manager at U. A. exchange here, to the U. A. Minneapolis exchange in the same capacity. . . . Herman Gorchov of the Superior Automatic Vending Machine Co. presented with a baby boy. . . . Henry Herbel off the sick list. . . . Al Blasco in the Essaness advertising department after sales and exploitation work on "her Unborn Child." See you next week.

KANE.

Chi. Technicians Meet to Organize S. M. P. E. Unit

A movement is on foot here to organize a Chicago division of the Society of Motion Picture Engineers. A petition was signed and forwarded to the board of governors of the society at a meeting held in the Palmer House this week and attended by 27 Chicago motion picture technicians. Joseph Dubrey of Bell & Howell was elected temporary chairman of the tentative organization and J. E. Jenkins of Jenkins & Adair, sound engineers, temporary secretary.

Vandalia Sunday Battle

Sunday movies, which have been available in Vandalia, Ill., in spite of an ordinance prohibiting Sunday shows, may be formally legalized in the near future. A special election gave the theatres an eighty-vote majority. Ministers are fighting the city council's announced intention of repealing the old ordinance on the authority of the election.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Optimism"

IN EVERY business you will find pessimists and calamity-howlers. So why expect anything different from the show game? It is a fact that the business is overcrowded with such pests anyway.

But if you were to analyze conditions as they actually exist right now, plus the outlook for the immediate future, you would, in all probability, second our motion that everything looks brighter for the average showman.

Where, six months to a year ago, they were faced with gloomy prospects and a tremendous amount of uncertainty, they now are finding that business is improving and will, no doubt, continue to improve. The public's taste for sound and talkies has given the entire show-business an upward trend and with everything pointing to a continuation of such conditions, we all start developing that feeling of security which makes for happier surroundings and connections.

And where "pull" predominated, we are finding that "ability" is going much further. It's a fact boys, the die IS cast. The day of the showman is here and to those of you, capable of using showmanship in the right way, the avenue for progress is long and wide.

But it requires unity to not only keep up this great start, but to continue the march of progress towards the goal that we all seek and hope to attain before we reach an age that will find us left by the wayside.

We are proud to feel that we have done our little bit to help the great cause of the showman along. If our efforts for the interchanging of ideas have helped YOU as an individual or the whole of you as a group, we have achieved what the pessimists termed the impossible.

If brother showmen, all over the world, find a feeling of friendship through their contacts with each other on the pages of the Club each week, then we HAVE helped.

Never mind what the "crying-army of chronic kickers" try to tell you. Keep your shoulder to the wheel and you will reap the harvest of your energies. Keep your sunny side up all the time and unless we are greatly mistaken you will gradually get beneath the skin of the hardest boiled boss that ever bossed a showman. Once you get in right you need only keep up your fine work to win recognition.

If merchants in your town tell you things are rotten, smile and explain how a little showmanship can create business for them just the same as it does for you.

If you're floundering about and waiting for the "sorry we can't use you any more" announcement, it will come sooner than you expect. So try taking the other viewpoint and look for the "increase and advancement" notice. It's better all around. *"Chick"*

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MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

"MONTANA MOON"
M-G-M

What could be sweeter than a great audience picture to go out and rave to the customers about? Well, here you have one, possessed of a wealth of exploitation material, plus entertainment that will surely live up to anything you say in your advertising of the attraction.

Do you remember "Dancing Daughters"? Well, you can capitalize on that angle for this one because of the nature of the story. And when it comes to names, you have besides the star, Joan Crawford, the following: John Mack Brown, Benny Rubin, Cliff Edwards, Ricardo Cortez, Karl Dane and Dorothy Sebastian. My own suggestion, with the above cast, is to play up, after the star, Cliff Edwards and Benny Rubin. They are absolutely a riot and should afford you ample opportunity to plug them in all your advertising. A line such as: "Benny Rubin, plus Cliff Edwards, plus one flivver, minus one tooth——?"

Another angle you can work out is that this picture is a musical western comedy. I wouldn't overdo this phase because it is apt to give them a wrong impression or confuse them with the many filmusicals which are crowding the market right now.

For tie-ups, you can figure on using dress shops on quite a large scale, because while the background of the picture is western, Joan and her friends display some mighty neat looking frocks that will certainly appeal to the ladies of the audience.

Atmospheric fronts lend themselves to this one in great style. The fixing up of a lobby or foyer corner to represent a cowboy and Crawford at a typical camp-fire setting, should prove eye-arresting if worked out right, and a photograph, hidden in the same setting, to play the songs from the picture, especially "The Moon Is Low," would make it even more impressive.

Cut-outs of Joan, Brown and the two comedians, Edwards and Rubin, will help you on your marquee if you go in for this kind of stuff. Announcements calling attention to the star's past success will build up to the opening for this one. It will probably be voted the best of her "talkie" career by your patrons.

If you care to go into street ballyhoo stuff, you can assemble a group of cowboys and one girl (to resemble Joan as near as possible) and let them ride through the city and especially the downtown section where such a gag will make 'em stop and look.

A suggestion for a teaser campaign might be a line like this: "Girls, what would you do under a Montana moon?" "Let Joan Crawford show you the latest styles in love while under the 'Montana Moon.'"

Music stores will naturally co-operate because of the several songs used throughout the picture. Besides "The Moon Is Low," you have "Montana Call," "Happy Cowboy" and 'Sing a Song of Old Montana." Get your radio station to plug the "Moon Is Low" number because it is a peach of a crooning song. If you can work the different local orchestras, have them plug it as well and if possible get the announcement with such tie-ups to call attention to the picture. If they get that tune in their heads they will be humming it all the time.

You don't have to hesitate one moment about playing up Joan to the skies. Let her predominate in all your advertising, but don't forget to give Edwards and Rubin second play. Try to combine the two elements and use plenty of good teaser copy in all your advance campaigns. "Take a Lesson in Modern Love from Joan Crawford," "It Took a Great Big Cowboy to Tame the Wild Joan" and other lines of a similar character will answer the purpose.

The possibilities are unlimited. The picture is box office honey, so don't let anything stand in your way of putting it over. They'll like it and then some. But don't try letting the star's name do all the plugging for the picture. That may be well enough when a bum one comes along. With "Montana Moon" you want to make sure that every possible customer knows that you have a corking good picture and con-

In presenting these exploitation reviews, it was never our intention to make them parallel a press sheet or exploitation broadside. Our sole object was to pass on our own viewpoint about these different pictures and, if among all of the various suggestions offered, you find a thought, here and there, which appeals to you, then we have not labored in vain.

A very distinct line should be drawn between these reviews and any other material published or broadcast by the various companies, in that they are trying to get their points over to you and we are trying to get ours. If all the publicity departments in the show business were to function in the interests of the average house manager, who must be exploitation man besides, it would be a marvelous thing for the business. But since each is concerned with his own various problems, we have attempted to start something that would be really different, and apparently we are succeeding.

We have every hope that this phase of the Club's activities will not only continue, but expand and improve as we go along. It was certainly a man-sized chunk we bit off when we took this added burden onto ourselves, but we will try to feel that the ends justify the work involved. On such weeks as we can only pass along but one or two reviews, you must bear with us and try to remember that other matters of equal importance in the Club's operation have deprived us of the time needed to review pictures.

"Chick"

"LADIES OF LEISURE"
Columbia

There is hardly a town or hamlet on the map where the name David Belasco is unknown, so you will have a good name to start off with by connecting Belasco with this picture through advertising, extensively, the fact that it was adapted from his famous stage play. The more this angle means to you the more it should be plugged.

Some of the names in the cast should certainly mean something to your theatre. You have Lowell Sherman, Ralph Graves, Marie Prevost, Nance O'Neill, Barbara Stanwyck and Johnnie Walker. The same advice in the first paragraph applies here. Play up those names holding the greatest value to your b. o. They all play parts worthy of whatever billing you give them.

Teaser material, of the interest-creating type, might be worked out along lines as follows: "A Story of a Girl Who Went Through Hell to Find Happiness," "A Story of Real Love from Real Life That Will Thrill You." And similar lines all aimed at the same objective. The same thought could be applied to your first big announcement, but at any rate, make sure that your teaser material ties right in with your regular ads when they are run in the papers.

This type of story holds unusual appeal to the women-folks and should therefore be worked from every conceivable angle in this direction. Personal letters from the management of the theatre. Previews for the leading ladies' clubs of the city, with their opinions of the story, might be worked if YOU consider the idea feasible yourself. Get the ladies steamed up and anxious to see this picture and you will certainly increase your regular b. o. receipts.

Get a set of the stills and they will immediately give you an idea what kind of store tie-ups are possible on this attraction. From the picture itself, we should think that Furniture Stores (bedroom suites), Household Appliances, Jewelry Stores, Gents' Shops, Ladies' Wearing Apparel, Travel Bureaus (scenes show Stanwyck and Sherman on boat), Art Shops (Graves plays part of artist) and others besides. Good window displays, plus the right kind of copy for the picture plug in those windows should do lots in helping them want to see what it's all about on the screen.

Good teaser copy might include "What do they do, those 'Ladies of Leisure'?" "Dangerous, yet lovely, those 'Ladies of Leisure,'" "You'll hate, then pity these 'Ladies of Leisure.'"

Front displays could be worked out with life-size cutouts of Stanwyck and Prevost, beautifully gowned. Sherman in a full dress suit will most always get a second look from the femmes. Possibly the exchange posters will (by chance) give you stuff that will help you work the above cutout angle. If you happen to have a spare corner or space in your lobby or foyer, you could fix it up with borrowed figures from some shop in town, plus gorgeous gowns, to carry out the effect, and surely you can promote such things through a credit card on the display. Arrange it in a theatrical and showmanlike manner, as though the folks are witnessing a scene from the picture. The customers (especially the ladies) will stop, if only to take another look at the gowns.

A last minute thought: Try to work out a special ladies' tea matinee for every afternoon of the run. You can tie up a different

MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

ladies' club or society for each afternoon and they can sell tickets on a percentage plan. It will bring many new customers into the theatre and will also create some goodwill from an angle where it can be made to count for a whole lot in the future.

Don't run this one where it "hits" on days when you play to big kiddie business. Not only is the picture N.G. for them, but it won't mean a thing to 99 per cent of them anyway. It's an adult's picture in every sense of the word and your appeal in advertising, or otherwise, should be aimed in that direction. Trying to work in a high school night or anything else like it will be apt to bring you trouble and adverse criticism. Keep clear of "bum steers" and you should be able to bring some extra dollars into the theatre.

"THE BENSON MURDER CASE"

Paramount

If any of the other Van Dine stories pleased your patrons, then this one will go over. Pictures of this kind lend themselves to exploitations and publicity in a natural sort of a way and most any kind of a showman can do wonders with it.

Your best star bet is, of course, William Powell. And since he comes back in a role which he helped make famous on the screen, you would be crazy not to play it up from that angle in every possible way. Newspaper teaser lines, such as, "Here's Philo Vance Again," "Philo Vance solves another famous mystery" and similar stuff will surely lend to your interest-creating gags. Play up his work in the other stories. Tell them what Philo Vance accomplished in solving the famous "Canary Murder Case," "The Greene Murder Case," etc., etc. It offers vast possibilities and should be used to the best possible advantage because of the connection, not only in the series of stories, but because he played the same role in the others. Keep away from connecting him with "Street of Chance" because of the wide difference in the type of story and since it may detract from your intensive campaign connecting Powell with the character of Vance.

You have a stock market angle which should also add to your exploitation stuff, especially if you can tie it in to good advantage. Get yourself some tickers, fake 'em, build 'em, do anything to create that atmosphere in connection with the picture, as it adds to the interest of the other exploitation angles. A lobby or foyer display with the use of a ticker (in operation, if possible), cutouts of Powell and Pallette—the latter is also well known as Sergeant Heath in the previous Van Dine pictures.

Surround your entire trailer and house advertising stuff with as much mystery as possible. All sorts of effects can be worked out in this respect and it will do a lot towards building up more than passing interest. Cards passed out to departing patrons by your ushers should start the mystery-ball a rolling, by the use of good mysterious copy. This can be changed with each change of program for several weeks prior to the opening announcement. Mysterious copy on trolleys, busses and taxis will likewise contribute to the same impression and will make the customers wonder what it is all about. Then when the copy is changed to tie in with the picture you have already accomplished a whale of a lot of start-off material.

Ticker-tape in an envelope can be used for both teaser as well as current copy to plug the picture. Imprint the small envelope to read something like this: "Here is the reason for the 'Benson Murder Case,' coming to the Blank Theatre," etc. It will give them something to talk about besides fulfilling its purpose of creating interest.

Other sidelights worthy of consideration are, special previews for the police department, mayor, lawyers, etc. Tags to be worn by the kiddies with copy something like this: "DETECTIVE, trying to solve 'THE BENSON MURDER CASE,' coming to the Blank Theatre." A group of ballyhoo men, all dressed like Sherlock Holmes, with exaggerated magnifying glasses, typical Holmes pipes in their mouths and all the other trimmings necessary to carry out the effect. They can work individually or in groups. Down on their knees at busy intersections of the city. Staring at men or women and comparing them with, supposedly, printed descriptions. This sort of stuff is bound to get 'em laughing and with a little pull you should get a break from your newspapers. Same gag in lobby should prove effective. As to means of passing along the connection between such a ballyhoo and the picture, you can work that out to best suit your conditions. Cards, signs or sealed envelopes, are all feasible for this gag.

Store tie-ups can be effected by a co-operative arrangement, whereby every merchant in on the tie-up should prominently display signs reading: "Whether You're Shopping for...(merchandise)..., or Shopping for Thrills, See 'The Benson Murder Case' at the Blank Theatre." You furnish the signs and the merchant gives you the space in his window, either for just the sign, or for some sort of a good display tying the theatre and the store together. This one is workable in every line of business and if you stand in right with your tradespeople you should get some sort of help to put the idea over.

If your paper runs a financial page, you should use that page for good teaser copy. The greater the interest in your city in financial affairs, the more play this angle should receive.

The picture has everything a live-wire showman wants. So go to it.

"FREE AND EASY"

M-G-M

If you start out to sell this one, you should know right from the start that the title don't mean anything at all, other than that it's the title of a song which breaks along towards the finish.

The title and advance notices were supposed to convey the thought that this was a Buster Keaton picture, but when it opened at the Capitol in New York, the announcements, advertising and trailers carried his name among all the others, including William Haines, Lionel Barrymore, William Collier, Sr., Gwen Lee, Karl Dane and others. I should hate to pass along such advice to the boys throughout the country as it certainly represents poor judgment. Those characters, for the most part, make mighty small appearances in the picture.

The actual cast, if you want facts, consists of Buster Keaton, Anita Page, Trixie Friganza and Robert Montgomery (if that means anything to you). The rest are only seen in passing sequences and don't add one bit to the value of the production.

As for the exploitation possibilities of the picture itself, you can play up the "real" shots of the story taken right in the studio. The comedy slants, especially as put over by Keaton and Friganza, will get some mighty good laughs and surrounded with a real interest-provoking campaign, built up before the opening announcements, it ought to get over with pretty good results.

One line in the picture lends itself particularly well to both teaser and regular use, and that is "The Sween Has Cooned." I'd play it up for all it is worth, and it's worth plenty in this picture. The girls will feel bad about Anita not making good in Hollywood, but even they will get over that. Advertised properly, they won't care an awful lot because it is Buster Keaton's picture and what happens to him is of first importance to andience reaction, providing they know he is the star.

A tie-up with your Chamber of Commerce or other local organizations to sponsor a "Popularity Contest" for the prettiest girl in the town, works right in with this picture and by a series of eliminations on your stage, it will build up considerable interest if you make an announcement from the stage, each elimination night, that the winner will be selected on the opening evening of "Free and Easy," a picture in which Anita Page starts from her home-town as a beauty winner, to make a success of a movie career. Try to line up your merchants and combine a good Fashion Show with all the trimmings into this suggestion. If you can't engineer it along those lines, you can still try to work it as a straight theatre stunt.

For a display you might try to build a battery of fake movie cameras and erect them on top of the marquee. Some funny cutouts of Keaton along with the display will add to it considerably. The same idea could be worked out for front or lobby displays to plug the picture and fit the attraction perfectly.

"How Buster Messed Up the Movies," "Buster 'Busts' Up Hollywood," "How NOT to Be a Movie Actor," all constitute good copy for your teasers, house programs, trailers, or regular newspaper ads. Create and build up as much interest as possible on the Hollywood theme and sell it from both the background as well as the star angles. Keep away from any mention of the "supposedly" big name cast, other than to let them know that they appear in the picture, but DON'T emphasize it too much, unless you are willing to stand for whatever kickbacks you may get.

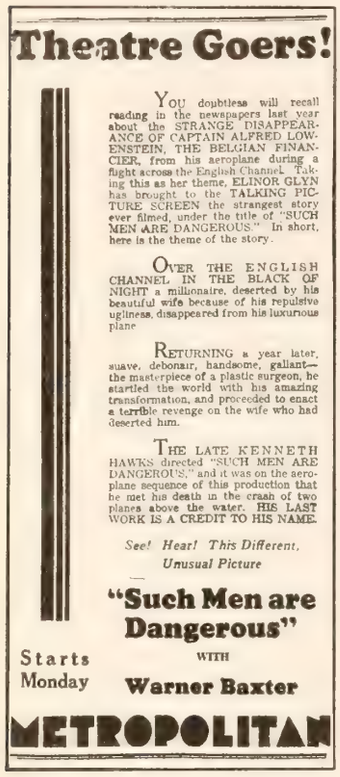
Another thought which may appeal to you is the idea of staging comedy screen tests on your stage for several nights, before and during the run of the picture. If you can work this suggestion out and handle it in a showmanlike manner it will certainly draw some extra money into the b. o.

This type of picture lends itself to street ballyhoo gags and of course one of the best bets along this line is an open, flat truck with either cutout figures or real ballyhoo men taking the parts of director, cameraman and actors. Suitable copy can be attached to such trucks, similar to the teaser lines above about Hollywood.

MANAGERS' ROUND TABLE CLUB

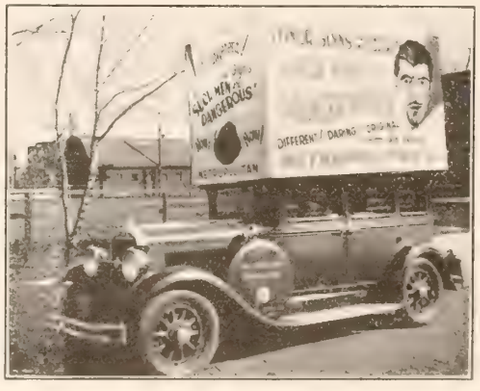
Borland Injects A Novel Slant In His Advertising

Novelty seems to be the keynote of the work being turned out on every new change of show by Dave Borland, live-wire manager of the Metropolitan Theatre in Regina, Sask., Canada, for it seems that whenever we come across any samples of his work there's a new slant or two in it.



All that you need do in order to agree with us is to take a look at the ad we are reproducing which Dave used as an advance plug for "Such Men Are Dangerous." By selecting a head that would immediately catch the eye, he had the readers of the paper perusing every line of the ad and as you will note from the make-up of the copy it surely sells. In addition to telling the readers a little about the picture he has injected a "news" angle into it, by comparing it with the mysterious disappearance of a former public figure. Ads like this should sell shows in any house and it is our guess that Dave is so well acquainted with his patrons' likes and dislikes that he knows the right medium of copy to use at all times.

Here's another slant on the same picture in the form of a ballyhoo. The driver of the car, announced the production's highlights through horns, placed where the holes are. The car was parked at the busiest sections of the city and whenever a crowd gathered the announcer would begin his talk. While the auto cruised about the streets, music was played through the horns and this did a lot to attract attention to the picture. On the announcement gag, Dave had a good bet since there is nothing more valuable than a personal contact of this sort.



With show merchandising such as this being turned out daily by Dave, it is small wonder that he keeps his house up among the leaders of our up-to-the-minute Canadian showmen and we know he will continue the good work.

Stan MacNeill Has A Gag That Perhaps You've A Spot For

Did you ever wonder what use you could make of certain exit doors in your house? Or perhaps you're not in a position to make much use of them. At any rate, we have a stunt so good, that we are passing it along to the rest of the Club in the event that it may help somebody else.

The display of photos we are showing will give you an idea of the angle, hit upon, and used by S. H. "Stan" MacNeill, manager of the Capitol Theatre in Smith Falls, Ont., Can., and which he is finding very profitable. To create a display like this, all you need is a paint brush and a lot of paint.



On the inside of his exit doors, Stan painted his coming attractions and since he seems to be one swell brush wielder there's no use remarking about the beauty of the work. Here's an angle that anyone with a little ingenuity can use and we're more than glad to pass it on. Another advantage of this thing, we want to state, before the question comes up, is that it can be washed off with a wet cloth and thus you have a perfect "canvas" for your next attraction.

From the other photo you can glean that Stan must take a great deal of pride in his theatre, as he has taken the trouble to paint an institutional plug on the windows of his car, which, since he travels a great deal during the course of business, benefits the theatre mightily. It is too bad that the photo we have on hand showing his window display on "Sally" was not suitable for reproduction due to the darkness of the print but we would like you to know that it was a very nice tie-up and was engineered with a local pharmacist.

Many thanks, Stan for passing this one along to us and we want to state that with the kind of work you're displaying up there in Smith Falls, business has got to be above par.

Jos. Borenstein Is Still Very Active In Pawtucket, R. I.

One of the many fine things accomplished by Manager Joseph S. Borenstein on his campaign for "Anna Christie" playing at the Public-Imperial Theatre, Pawtucket, R. I., was a cut-out of Garbo in the lobby that was hooked up to receive and give information about the picture.

In the head of the Garbo cut-out was an ordinary telephone mouthpiece and just above was a sign inviting people to ask questions about Greta in her first all-talking picture "Anna Christie."

Concealed behind the cut-out was a loud speaker from a radio set. All this was set compactly on an easel. On the other end, the apparatus consisted of a head set connected with a mouthpiece in the lobby. Another mouthpiece connected with the loud speaker in the lobby giving a simple telephone system amplified on one end by the chassis of a radio set.

The entire apparatus cost $1 for wire and another dollar for a battery; the radio set and incidentals being borrowed from a radio dealer. Of course, the cost of a girl to answer questions and ballyhoo the picture was extra but this was quite small in comparison to the publicity derived from the stunt.

Good work, Joe, we had been wondering what had happened to you since your name did not seem to appear so frequently on the Club pages.

EARL ARNOLD says:

"I am enclosing three bucks for my subscription. . . . . What fun is there managing a theatre without the MOTION PICTURE NEWS and above all your columns?

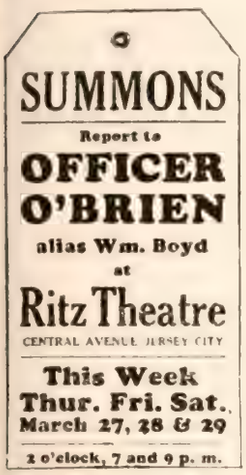
Manager,
Lincoln Theatre,
Arlington, N. J.

MANAGERS' ROUND TABLE CLUB

Billy Stillman Is Selling Shows By Using Good Stunts

From the way Billy Stillman has started off it looks as though the Ritz Theatre on Central Avenue, Jersey City is going to be on the map plenty. As most of his friends and fellow club members are aware, Billy has just been transferred to the managerial post at the Ritz.

As a starter for his activities he made up these door hangers on "Officer O'Brien," which let the people know that there was a theatre in the town offering the best in entertainment in addition to featuring a showman de luxe. The heralds were made up in red and black and presented a striking effect when hung on the cars.



From the copy you will be able to get the idea as to their being read. We know if we saw a summons hanging on our auto door we'd more than look. Another angle Billy has worked into his copy is the starting times of the feature, which, believe us is certainly appreciated, as it saves people the trouble of calling up and if they happen to be in the mood for a picture and are looking at the heralds, well "there's no time like the present."

Oke, Billy, you know we have a hunch that you're going to more than bring that house up among the leaders in the Jersey division since in the past you have been displaying some mighty fine examples of showmanship. So in order that our prediction will pan out right it is going to be necessary that you keep us posted frequently, then the Club too can see what you are doing.

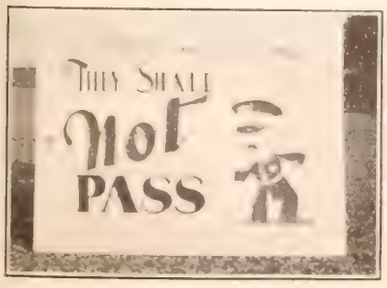
Here's the Reason Why No "Crashers" Hit the Imperial

Are you ever pestered by persons requesting passes? Or perhaps the guy who "knows the manager, I'll get you a pass" bothers you. Well, it remained for Albert J. Siner, assistant manager of the Imperial Theatre in Pawtucket, R. I., to discover a solution to this problem.

When people used to bother him and Joseph S. Borenstein for passes they had to do some tall talking. And by doing so much talking they were wasting valuable time. Then came the great idea. A card was made up to be used for cases of this sort, and when you take a look at it below, you will have to agree that it sure takes the cake.



Where this laugh riot was hung, we don't know. Perhaps it was used as a calling card by one of those six foot nine inch doormen we see in front of the New York Paramount (if that size standard is observed in Pawtucket) and handed to persons who say "'Sall right, I know the manager." So if there is a spot anywhere that you can use it (no doubt about it, there's a pass "kibitzer" in every town) make up a small one and hang it in back of the doorman for a day or two, so that when your regular crashers come along, all that will be necessary is to point to the new sign.



Okay, Albert, we believe that this is going to be welcomed by a good many showmen around the country and we want to thank you for passing it along to us. Give our regards to Mr. Borenstein and tell him we want to hear from him again mighty soon, since his activities in the past have been very interesting.

"LOBBY LAFFS"

By Dick Kirschbaum



"The patron is ALWAYS right??"

J. V. Ward Uses a Capital Catchline For His Capitol

Just as a sort of memorandum or something we'd like to announce that we are in receipt of the monthly program made up by John V. Ward, manager of the Capitol Theatre in Niagara Falls, Ont., Canada.

The program, in the form of a calendar, measures 5½ by 9 inches and carries the attractions for the entire month and, in addition, a small "straight" calendar on the bottom of the page, as well as a plug for the sound.

An announcement along with the attraction carries a notice to the effect that any one desiring the program mailed to their home might procure it by calling up the theatre. We like the nice catch line Ward uses as head, working in the Capitol name in this manner: "Capitol Entertainment—for the Month of April." His entire layout is very readable and no doubt is well received by his patrons, since, if we recall arightly, he has an unusually good mailing list.

Thanks, John, for letting us see this one and, incidentally, with summer rushing right along, every time we look at that folder of Niagara Falls, we sort of long to go there, but, then, you never can tell—we might get there yet and if we do, you can bet we're going to drop in and see you.


NOVELTY SOUVENIRS
Make friends with your patrons
them as Boosters for your show house . . .
Write for our Free Booklet, Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

MANAGERS' ROUND TABLE CLUB

New Associate Members

We are pleased to announce two more Associate Memberships in the Club. They are:

EDWARD KLEIN,
President, A.M.P.A., New York City

PAT GARYN,
N.S.S. Sales Manager, New York City

Here's wishing them all that they wish us, and let us hope that their association with the Round Table Club will result in many interesting items for our mutual benefit.

M. R. T. C.

Grant Pemberton Sold This Picture By Novel Angles

With Spring on the way it seemed time for Grant Pemberton, manager of the Orpheum Theatre in Salt Lake City, Utah, to stage a wedding in his theatre.

By working the wedding in with his showing of "Their Own Desire," he was enabled to let his house in for a load of publicity and put the picture across with a bang. About the time his campaign started, one of the local department stores was running a fashion revue. He secured the services of the mannequins, through the courtesy of the department store, and featured them with the wedding.

In order to put the contest over successfully he plugged it in the manner which the first photo on the upper left shows. This gag created a lot of comment and was good for many laughs. The rest of the photos will give you an idea of how he plugged the picture and the wedding in his lobby and window displays. Some very valuable newspaper space was secured by him, through running, in co-operation with the local merchants, a double truck ad. The merchants represented in the ad were the sponsors for the stage wedding and supplied the outfits for the bride and groom.



All of the stores distributed heralds and the department store announced the wedding and the picture attraction over the air during their radio period. The newspapers also gave the house a big play. A contest of this sort, when handled the way it was, had to click, and though we don't know the final results it seems reasonable to believe that Pemberton rolled up a new record for house attendance.

William B. Shugars Tells You How He Ties Up Newspaper

Here's an idea that was used to good advantage by William B. Shugars, manager of the Hollywood Theatre in Pottsville, Pa., which we think will be of great interest to certain of the Club members to whose cases it may apply.

The ad we are reproducing was run in one of the local papers. By furnishing the free tickets to the paper, they agreed to run this co-operative ad, which, as you note, plugs the theatre and the paper. Four sentences were carried in the copy. The sentences, according to instructions, were to be inserted in whatever want ads they were left out of, and in this manner the paper was assured of having all the want ads read.



This stunt has been worked with great success by many of our members and it is our opinion that it is an aid to building business. If you are located in a small town, you are in an ideal position to run an ad of this sort as it is a "natural" for your locality, since the rates for local papers, as a rule are not very high, and they won't mind co-operating with you on this stunt.

We believe that if you try the idea once you will be more than satisfied with the results, and the paper will, too. If you do not wish to use first and second prizes, you can offer free tickets to all correctly completing the ads. We want to thank Shugars for giving us the low-down on the way he sells his shows and we want him to know that this angle will more than be appreciated by his fellow members because, as we stated in the first paragraph, it's bound to fit in some place.

Hold Everything—We're Batting In The 500 Class Now

We can't help this one either. If you remember a little while back we ran a story on Paul Binstock, in which, if you'll pardon our bowing, we treated ourself to a slap on the back, by reason of the fact that our prediction regarding a promotion for Paul came true.

Just a couple of weeks ago we made the same statement concerning Walter Leach, assistant manager to Charley Brennan at the Rialto Theatre in Newark, N. J. "Working with a showman like Charlie," quoted we, "if Walter doesn't blossom forth as a manager before many moons pass, it will be a mystery to us."

Well, the big news is just this: As a direct result of Charlie's teachings, Walter is now ensconced in the position of relief manager and we want to state that since that's the nearest step to managing a house of his own "it won't be long now." Congratulations, Walter for the fine showing you are making for yourself over there in Jersey. Keep that sort of work up and you know what the reward will be. Oak?

ED. HIEHLE says:

"Your Round Table Club is producing some very good suggestions and I have them filed for future reference."

Manager, Midland Theatre, Newark, Ohio.

MANAGERS' ROUND TABLE CLUB

Press Secures a Lot of Publicity From Local Clubs

Matt Press, manager of the Saenger Theatre, Hope, Kansas, staged a very successful "Song Festival" in connection with the Junior Parent Theachers Association of Hope, Arkansas. Not only was he successful in having the schools cooporate with him, but they also declared a half holiday and the students personally sold $100 worth of tickets.

Small town operators must, of necessity, take full advantage of all opportunities. That Press does so is further emphasized by a recent Theatre Bridge Party which he promoted in connection with the Professional Women's Clubs of Hope, Arkansas, and which attracted approximately 500 women from Hope and adjoining townships to attend.

The ladies provided their own card tables and playing cards, and prizes were secured to the amount of $250.00 from the local merchants, free of all costs to the theatre. Press supplied score pads and talley cards which he took advantage of to advertise coming attractions to his theatre. To make positive that his plans would not miscarry, due to inclement weather, he had each member of the Professional Women's Clubs pledged to guarantee at least one table for four people to attend this event, which assured him of success in advance and the affair was carried through to a very successful conclusion.

When a man can tie-up with the Women's Clubs, he is an "ace" showman. Right? So let's know what you are doing, Press, and send us a photograph of yourself with your next contribution.

Sullivan Used a Novel Ballyhoo To Plug Attraction

A real live ballyhoo proved a big help to the business hung up by H. C. Sullivan, manager of the State Theatre in South Bend, Ind., on "Three Live Ghosts."

Though we are rather late in presenting this account we feel, as we have stated many times before, that this angle can be found useful in many other pictures of the "mystery" type, so it is for that reason we are passing it along to the rest of the Club.

The photo shows three men completely covered by white sheets with copy on the back making up the words: 3 Live Ghosts, State—Now. The men wandered all around the town, stopping as frequently as possible in the busy centers and in front of the local schools, attracting plenty of attention wherever they went. This stunt proved very effective and since it does not appear to involve any great expenditure, we are sure that its value was proven in a box office jump.



We want to thank Sullivan for letting us see this one for as we stated before, when we get an idea that will be of mutual benefit to all showmen nothing pleases us more than to pass it along. We hope that "we will hear more from this active showman in the very near future. So what do you say "H. C."? Keep us posted as to what you are doing to sell your shows down there in South Bend.

Are You All Set?

Columbia Prosperity Month Contest will come to a close at the end of April. It's only a short time off and you should be preparing to send in your material. Make sure that everything is plainly marked with your name and the name of your theatre, in this way mistakes will be practically eliminated.

Wherever photos are included, make sure that they won't be creased or folded over while in transit. Make up all of your contributions in a compact bundle and address it as follows: Columbia Contest Judges, c/o Managers' Round Table Club, 729 Seventh Avenue, New York City.

As soon as all the material received has been carefully gone over the decisions of the judges will be announced, and at the same time a complete resume of each winners material will be published or noted on these pages.

Here's hoping YOU win some of the prize money. *"Chick"*

Hoy Simons Showed A Local Merchant How To Boost Biz.

More and more each season, showmen seem to be forging ahead and applying the show principle to other businesses. It remained for Hoy O. Simons, manager of the Fayette Theatre in Washintgon Court House, Ohio, to show a local merchant how to almost double his business on a Saturday and also get in a lot of good-will for both.

The merchant under discussion, a local barber, had three or four more competitors in the town, who offer haircuts for children at a reduced price. The mothers would give the kiddies forty cents to go to the highest priced barber and the kids would go to one of the others, making fifteen cents on the deal, which they would spend for candy or something else.

Simons worked on the situation with the barber and came to the conclusion that by offering a ten-cent rebate ticket to the theatre with every child's haircut, the kiddies would sense the value of the offer and patronize the barber shop. This plan was tried out and it went over very successfully. Whereas in the past, the barber had been patronized by about six or seven children, business shot up on the first Saturday the plan was put into effect, to twenty-seven cuttings. For every rebate ticket given away the theatre received a dime from the barber.

To ballyhoo this new angle, window cards were placed in the barber shop and on the theatre's billboards, as well as about the town. Heralds were also distributed. Incidentally, while we are discussing a few of Hoy's activities, we would like to say a couple of words about his house organ. This program is made up in the form of cards, printed in black on rose, measuring nine and one-half by seven inches, and carrying the attractions for the entire month on one side. The other side bears a little "personal" column written by Hoy and five columns of very interesting news concerning the hobbys and other things of movie stars. This program is no doubt well liked by the patrons of the theatre and we feel that its every issue is looked forward to by them.

Fine work, Hoy, it is certainly a source of pleasure to us to see the good things you showmen are accomplishing out there around Ohio and we want you to know that your activities will always find a welcome on the Club pages

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

E. E. Bair Gives His Shorts Plenty Of Hot Publicity

Since we made our recent statement concerning the importance of plugging short subjects, showmen all over the country have been rallying to our cause, offering us examples of the way they agree with our declarations.

When Educational released "He Trumped Her Ace," a comedy with a "bridge" background, Bair decided that here was a picture that merited plugging, due to the interest his patrons take in the bridge game. As a result he broke in the papers with the ad we are reproducing. Need we say that he is a showman de luxe? By taking advantage of an item that appeared in a Cleveland newspaper, he created an ad that knocked them silly. And if it didn't sell, Columbus landed in Pittsburgh.


From March 20th Issue
Cleveland News

Trumped Her Ace; Ousted, Gets Divorce!

SEATTLE, Wash., March 20.—(By A. P.)—Because he trumped his wife's ace in a bridge game, William Ellis was a single man today.

"In spite of the presence of two of our friends who were playing against us," Ellis told the court yesterday, "my wife completely lost her temper when I spoiled her play. She threw an alarm clock at me and knocked out one of my teeth. Then she packed my clothes and ordered me out of the house."

Judge Robert M. Jones granted him a divorce.

THE COMEDY
"He Trumped Her Ace"
Appears in conjunction with the feature "STREET OF CHANCE" which starts at the American Wednesday

The other illustration is a bridge tally card which he gave away to all women attending the theatre. The card was made up in very attractive colors and most certainly was put to use by the recipients. So when a showman like Bair goes to work and makes a splurge on his short subjects, they must have merit. When you get an interesting short, do you go to sleep on it? Why? Let your patrons know you have something out of the ordinary for them. We won't declare that every short you book is a knock-out. Far from it. But it is a cinch that you are going to run across some dandy ones.

Get your patrons in the habit of knowing that when you advertise a short subject they are going to receive a little more "show" than usual and they'll go out satisfied, feeling that they received their money's worth. Not only plug shorts in your ads. Plug them on your screen. Plug them in your house organ, your lobby, your foyer, your heralds, your marquee. We have had the pleasure in the past of showing you what a Southern showman, Colonel J. Barbour Russell, thought of his shorts. He decided they were so good that he presented an entire program of them to the exclusion of the feature picture. The stunt went over like nobody's business and every once in a while after that he would present a program consisting solely of shorts.



Don't forget that your one and two reelers will also lend themselves to color wheels and other novel effects of the sort you often use on your feature pictures. Many a short has helped to sell a pretty weak feature and we feel that a little showmanship, displayed on this angle is never going amiss and before you know it you will find that your patrons will be asking what comedy or acts you are showing in addition to the feature picture. The value of the short, for example, is to be seen in the popularity that followed the Mickey Mouse cartoons. Plugging sold them and plugging will also sell any short you have.

Since we neglected to tell you in the opening paragraphs that Mr. Bair, the showman who started us off on all this discussion, is the manager of the State and American Theatres in East Liverpool, Ohio, we'll do it now. Thanks, "E. E." for showing us what you are doing with your shorts.

Eugene W. Street Profited By Tie-Up With Auto Dealers

Eugene W. Street tied up with the local Essex dealer on a stunt that nedded lots of publicity for "Burning Up" playing at the Carolina Theatre, Greensboro, N. C.

The dealer took and paid for 72 inches during the week and the theatre got a good showing in all the ads. The dealer also paid for the passes used in the tie-up.

In return for the newspaper advertising the car was put on display in the foyer of the theatre three days in advance and three days during the showing of the picture.

The Essex paper ads were usually headed, "Richard Arlen sets new record for thrills and action in "Burning Up" at the Carolina Theatre Thurs.-Fri.-Sat."

The tie-up proved of mutual benefit to both parties and especially to the theatre in publicizing the picture.

MANAGERS' ROUND TABLE CLUB

William A. Whyte Is Now Managing New House In Conn.

It is with pleasure that we announce the new whereabouts and "field of operation" of William A. Whyte, one of our veteran Club members who formerly managed the Rialto Theatre in Hartford, Conn., and a great showman, too.

He is now managing the Franklin Theatre in Thompsonville, Conn., and from what we know about his work to date, he is doing a good job of it. We have on hand a clipping from one of the local newspapers, setting forth in detail a speech he made at the local Rotary meeting on the making of sound pictures. When you figure that he has been in town only a short while, you'll agree with us that he deserves to be complimented for making so fine a start.

One of his first moves in exploiting the house was to promote a double truck newspaper ad with the local merchants. This was the first time the stunt had ever been pulled in the town. And when it broke it sure had them talking. Another angle that is causing a great deal of comment is the displays he arranges for the front of the theatre, which are always in keeping with the atmosphere of the picture and not just a lot of paper, pictures and cardboard. Fortunately, his two-page spread and display "broke" in time for the Anniversary Week and the theatre was packed for the entire celebration.

Well, "W.H." we'll repeat again that you're certainly starting off on the right foot and so long as you continue the way you started there's absolutely very little reason why you shouldn't knock the box office records for a loop. Keep up the good work and when you come into the city don't forget there's always a welcome waiting at Club headquarters for you and the rest of the boys who visit New York.

Korach Created A Flashy Front That Had Them Looking

Here's a front that would do credit to any house in any important city. The display is the creation of Milton W. Korach, manager of the Elmwood Theatre in Buffalo, N. Y.

Korach has been represented on our pages quite often in the past and has supplied his fellow members with some excellent examples of the way he merchandises his attractions. If you will look closely at the cut you will notice that he is using the beaver board letter idea for a sign. The electric lights are worked into the cut-out beaver board and when lit furnish a very effective "flash" as well as dressing up the front of the house like a million dollars.



You can also note the novel effect he has arranged by plugging in the lights over the doors and using, in addition, a piece of awning over each for picture "atmosphere." The entire display shows evidence of considerable care in make-up and we are sure that it delighted the patrons of the house, besides selling them the picture.

We want to thank Korach for keeping us posted on what he is doing up there in Buffalo and we would like him to know that his activities are always a source of great interest to us as they are sure to contain some angle of interest.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MAY

May 1st to 7th	National Golf Week.
May 1st	Labor Day (Philippines).
May 1st	May Day — Child Health Day
May 4th to 10th	National Music Week
May 5th	Napoleon's Death.
May 7th	S. S. Lusitania Torpedoed (1915).
May 10th	Confederate Memorial Day (Ky. and N. Carolina.)
May 11th	Mother's Day.
May 12th	Florence Nightingale's Birthday
May 18th	Peace Day (1899).
May 20th	Mecklenberg Declaration of Independence — N. Carolina.
May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.
May 24th	Brooklyn Bridge Opened.
May 24th	Empire Day (Canada).
May 29th	Ascension Day.
May 30th	Memorial Day.

(Don't overlook the opportunity of tying in with "Community Chest Drives.")

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

Foster Has Found Something Novel By Using This One

At some time in the life of a theatre manager the distressing problem comes up of how to dispose of lost articles which the owners have failed to redeem. The Salvation Army or the local charities were generally the recipients when the manager decided to get rid of them, and it usually happened that after they had been given away someone turned up and exclaimed, "I just remembered that I lost my gloves here about a month ago." You know the rest.

To prevent anything like the above from happening to him, J. H. Foster, manager of the Kenton Theatre in Kenton, Ohio, decided to let his patrons have one more chance to remember where they lost an article. So to that end, he procured a window in a vacant store and displayed all of the articles found at the Kenton which he had on hand, together with a notice announcing the fact. The picture will give you an idea of how it was done.



In the display were gloves, scarfs, pocketbooks, baby's rattles, bottles, and wonder of wonders, A PAIR OF FALSE TEETH. The papers thought so much of Foster's gag they gave it considerable space, and in that manner he let the house in for free publicity as well as a lot of good-will. You will notice in the cut that he was also wide awake enough to make sure that his coming pictures got a plug by posting up a couple of one sheets.

So you see, Foster used some mighty fine judgment in the disposition of his lost articles, and if you have been wondering what to do with yours it would be a good idea for you to scout around town and see whether you can't also land a window.

Thanks, Foster, for passing this along to us. We'd like to hear more of your work out there in Kenton, so don't forget to keep us posted from time to time, so that we can pass on these dandy ideas to the rest of the CLUB.

Sid. Finkelstein Gave Away Radio To Capacity House

One of the many showmen in Brooklyn, N. Y., who always appears to be active, is Sidney Finkelstein, manager of the Oasis Theatre in the Ridgewood district.

The latest account of his work has to do with the radio he promoted from a local dealer and gave away free at the theatre. As is usually the case in the "free radio" stunt, coupons were given to every patron entering the house. The ticket entitled them to participate in the drawing and was stretched along for a period of two weeks.

Since the dealer from whom the radio was procured had three stores, cards plugging the contest and the theatre were placed in the windows. In this manner Finkelstein secured a little more publicity. The radio gag being a winner, it is almost needless for us to say that the house was jammed on the night it was given away. We will state, though, that Sidney handled the crowds nicely and also found time to do a little work on the stage. He received a nice follow-up on the stunt the next day when the local newspapers carried stories announcing the winner and mentioning, of course, the theatre.

We are glad to see that you are keeping in step with the rest of the showmen in Brooklyn, and that your work is appreciated.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Vincent Worked A Local Stunt That You Can Use Too

A. H. Vincent used a lobby stunt that helped to sell Ruth Chatterton's Paramount Picture "Sarah and Son" playing at the Sterling Theatre, Greeley, Colo.

One week in advance, two large frames in the lobby were filled with photos; one frame containing photos of the more prominent Greeley mothers and the other frame—the sons.

A card alongside the photo display announced that two passes would be given to each person recognizing themselves. About 30 photos were used in the two frames and about 15 people claimed the award of a pair of tickets.

Thanks a lot, Vincent, and let's hear from you again real soon.

Beautiful Display Work Does A Lot For Brock's House

There is not only individuality, but extreme beauty in this group of lobby displays, which were designed and executed by W. M. Brock, manager of the Tennessee Theatre, Knoxville, Tenn., for the Publix Circuit.

You will notice that Brock uses a certain distinctive method in laying out his lobby displays, so that they create a favorable impression the moment a patron enters the lobby. A close inspection of the type of work he is doing should offer many ideas to progressive showmen anxious to capitalize on this fine phase of showmanship.



In addition to the three inside and one outside displays, shown with this story, we also want to call attention to the beautiful miniature stage setting arranged on "Son of the Gods" and which apparently from the shadows cast from the lighting was an unusually attractive affair and one we heartily recommend to our many members and readers regardless of what country, town or theatre they are operating.

We hope we are not going into too many adjectives, in raving about this fine work of Mr. Brock's, but really, folks, if you were sitting here at our desk looking at this original group of Mr. Brock's showmanship, you would unquestionably do as much raving as we. However, to get back to our story, just inspect quite closely this fine easel display on "Anna Christie" and if you can pick out the many good points in its construction as well as art work, then perhaps it will suggest to you an idea along similar lines. At any rate inspect each and every one of these displays closely, and see if they don't suggest something for your own.



We would certainly like to hear a whole lot more from W. M. and trust this will be the start-off of a real active batch of contributions from this live-wire showman, whose activities will make mighty fine reading for the pages of the Round Table Club.

National Music Week

May 4th to 10th

This annual event offers tremendous possibilities to live-wire showmen who know how to take advantage of it.

Tie-ups with your various musical organizations, churches, choral unions and societies, special musical attractions in the theatre, over your organ, or through the use of special musical sound pictures, are but a few quick guesses aimed at this one.

The time is short. But not too short for you to be able to work something out to the advantage of everybody concerned, especially your theatre. If your local high school boasts of a good orchestra, give them a night at your theatre. Ditto for any other orchestras in the city (keep away from jazz bands).

One thing you must keep in mind is that National Music Week was created, not for the boosting of interest in popular ditties, but for the better and more classical type of music. Don't spoil it by confusing the idea with some sort of a band contest on the stage of your theatre. Keep to the small local or symphony orchestra idea and aim your appeal to that class of patronage with a love for good music.

Don't let your screen be idle on this one. Make sure that you book special musical sound reels that fit into the spirit of the occasion.

"Chick"



Thank you, kindly, Mr. Brock, and convey our regards to our many boosters and friends down your way, and be sure to tell them that we would like to hear from all of them the first opportunity that presents itself.

HOY O. SIMONS Says:

"Keep up the good work . . . I am sure it is a great help to all . . . I know it is to me, I enjoy it more than any other magazine."

Manager, Fayette Theatre, Washington, C. H., Ohio.

MANAGERS' ROUND TABLE CLUB

Delays Are Dangerous!

(Thanks to P. G.)

NOW is the time to start selling your cooling plant. If you delay too long it will make it all the harder to get the idea over that YOUR theatre is a real summer resort in comfort and fresh air.

Smart showmen sell the idea gradually and subtly to their patrons. They camouflage it by coupling it up with advertisements for big coming attractions within the next month or two. But, every week or so, they get over the fact to patrons that their theatre is the finest summer resort in the world.

When one live-wire was asked why he started so early, his reply was: "What the devil do you want me to do, wait until the hot weather comes; then it is too late and there are no people left to tell, whereas if I start now, when I am packing them in, by June 1st I have every one of them convinced and sold that they cannot afford to stay away from my theatre in the summer time and the only time I do lose them is when they have a two weeks' vacation and go out of town."

There's lots of good horse-sense in what the gentleman has to say. Maybe you never looked at it in just that light. So here's hoping we have created more interest through this little story.

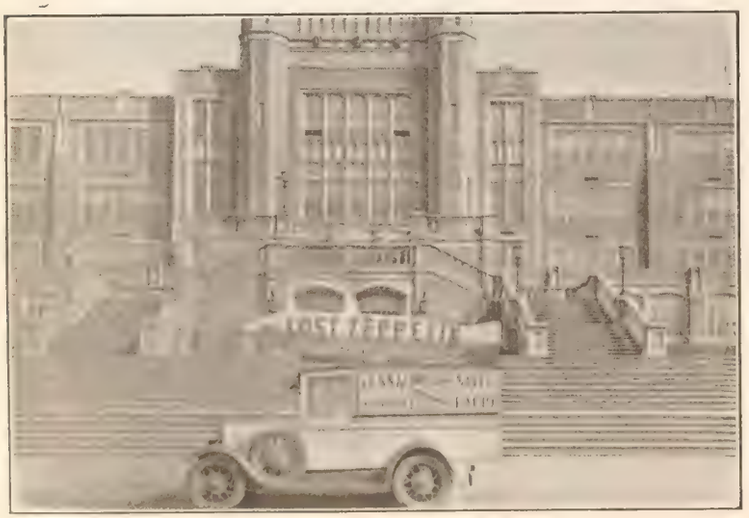
M. R. T. C.

Clay And Fritz Are Two More Of The Reading Live-Wires

While not a new angle, we want to go on record as stating that this truck ballyhoo, as used by George Clay and Walter "Whitey" Fritz to sell "The Lost Zeppelin" is certainly an effective one.

Not only has it pulling power by virtue of the "flash" it creates while being driven about the town but also by knowing how to put it to good use. In this instance the truck was parked in front of the Reading High School fifteen minutes before classes were dismissed for the day. When school "broke" over two thousand pupils were informed of the picture playing at the Arcadia.

Clay and Fritz, the hustling managers of the Arcadia Theatre in Reading, Pa., certainly made good use of the truck. Each week, we believe, it is used to plug the various attractions playing the Warner-Equity Theatres in Reading, so you can see that competition is keen when it comes to thinking up new slants with which to sell the picture. We are glad of the opportunity to show an angle of this sort, as we feel sure that in the future some of our members will probably be playing pictures with an educational appeal and the stunt will come in very handy.



There is, of course, little need of our stating that this reacted very good towards the box office, because when a couple of live-wire showmen set out to do something with a picture it's bound to sell. We want to hear more of the exploits of Clay and Fritz and hope, in the near future to pass them along.

While we are at it, since he was so kind as to favor us with these photos, we mustn't neglect to hand Paul E. Glase a well-deserved compliment for the excellent house organ he makes up in keeping wtih the first run policy of the Astor Theatre, which he manages. The h. o. would do credit to any Broadway house. As a matter of fact, it's a lot better than some we've seen right here in New York.

"Tod" Browning Is Still Putting "Met" Across In Boston

Lots of showmen throughout the country have often expressed the opinion that it must be a "racket" to handle publicity for an established theatre featuring a deluxe policy in a big city. And to show you just how the publicity man has got to keep on the jump every minute of the day we will record some more of Harry "Tod" Browning's work.

"Tod" is the publicity man for the Metropolitan Theatre in Boston, Mass., and as most of our readers are aware, he is one of the most active contributors the ROUND TABLE CLUB lists on its rolls.



Handling the stage as well as the screen end of the Metropolitan he is kept very busy. Recently Paul Ash was booked into the house and the campaign that "Tod" put on would have done credit to two men. Everything in sight was tied-up. Ash was introduced to the Governor of the State and the newspapers played it up big. He was "sold" over the air to the radio audiences. The music stores and wearing apparel stores were all used to feature displays and Ash was worked into almost every possible angle. And when "Tod" saw a record week roll up, he knew that his work had clicked.

We are showing a bunch of photos in order that you may see what else he is doing in Boston. The pictures show an art exhibit, a golf exhibit, one of Harry's coming attraction displays and a coffee serving stunt in the Grand Foyer. All of these have been proven to be tried and true good-will and business getters and are indeed a tribute to his showmanship.

It always affords us a great deal of pleasure to pass along all news of "Tod's" work because we know that the rest of the CLUB members as well as ourselves find it mighty interesting reading and also presents a couple of angles that will be of benefit in selling shows. Thanks, "Tod," for keeping us up on your work and don't forget to keep us informed on all of your future activities.

MANAGERS' ROUND TABLE CLUB

METROPOLITAN ACTIVITIES!

"PROMOTION MONTH" is still being observed in the Fox Metropolitan Playhouses. Continuing until April 20th, at which time the awards for the most activity will be given. We hope to publish the winners in our next page of this circuit's activities.

* * *

THE NEXT gag month will be named "Sell The Picture" month, and will center, as the title implies, on exploitation angles. And we want to say that if the standard which President Joe Leo proclaims in "Progress" is heeded, the success of the campaign is assured.

* * *

IN LOU BRANDT'S Brooklyn paragraphs we find that:

MANAGER SACKS of the Embassy Theatre has loads of fun with his gift nights. The patrons are first presented with a dummy "gag" package which is opened in full view of the audience. After the laughter subsides the patron is then presented with the real package.

* * *

MANAGER CLARK of the National, promoted a bunch of rotogravure heralds on "Welcome Danger" by selling his local druggist on the idea of taking a half page on the back.

* * *

MANAGER SUCHMAN, of the Highway, has rustled up a load of window space from one of the local merchants and features a regular cut-out display weekly.

* * *

AS AN EXAMPLE of what those Brooklyn showmen are doing in the line of promoting valuable merchandise for free distribution, just look at these few paragraphs:

MONTY MacLEVY, just before leaving the Ozone Park for the Lefferts, grabbed up seven hundred dollars' worth of goods, which included millinery, cake, candy, groceries, ladies' wearing apparel, toys, canary birds, gold fish, hardware, vacuum cleaners, men's wearing apparel, drugs, flowers, radio and cash. Just a few items, but enough to start a business establishment tabbed "MacLevy's Dept. Store."

* * *

THE LEADER of the group Manager Friedman, of the Colonial, promoted furniture, chinaware, bridge lamps and other articles, valued at $1,003. Oh, what a business this is.

* * *

MANAGER GOLD of the Lefferts, Kaufman of the Roebling, Perry at the Marcy, Berham at the State, Abrams at the Starr, LaVia of the Carroll and Champlin at the Leader are up among the leaders and with nearly two weeks to go yet, surprises should be many.

* * *

THE OTHER divisions, Long Island, New Jersey and Upstate, report in as follows:

NAJDEK, of the Broadway, Ferber at Crescent, Hutchinson at the Lynbrook, Heinz at the Forest Hills, Kempner at the Roosevelt, are leading the Long Island group, while Mann at th Pascack, Dunn at the Apollo, De Paw at the Capitol and Mudden at the Jersey City Capitol are stepping high with the Jersey outfit.

* * *

UPSTATE the live-wires of Tom Olsen's exploitation grounds, Lampe of the Avon, MacFarlane of the Playhouse, Beckwith of the Strand, Rose of the Oneonta, are making competition pretty hot, cleaning up everything in sight.

* * *

THE COLUMNS devoted to the Bronx, Manhattan and Port Chester, bearing the signature of Jules Fields, let's the world know that:

THE MANAGER of the U. S. Theatre gave away a police puppy in conjunction with the showing of a Rin-Tin-Tin picture and the stunt went across one hundred per with the patrons.

ACCORDING TO WHAT WE GLEAN FROM THE OFFICIAL HOUSE ORGAN

AND AT THE Valentine Theatre an exploitation gag that met with a lot of favor was the giving away of ten thousand samples of face powder, arranged through a tie-up with a local beauty shop. Distribution was made at the subway station between five and six o'clock. Good work say we.

* * *

PATRONS of the Kingsbridge Theatre had the opportunity recently to secure an electric refrigerator at no cost to themselves and not a cold shoulder was turned to the proposition. (We know the gag's tough, but it is a natural.)

* * *

THE BELMONT had twenty-five merchants co-operating with them to effect a gift night, to be held every Thursday. And every sort of thing was given away. In part we find jewelry, toys, household goods, perfume, silk stockings, beauty parlor service, restaurant meal tickets.

* * *

YALE GREENHOUSE, manager of the Mosholu promoted a radio and gave it away free to his patrons. And as usual, the house was jammed on the night of the award.

* * *

BARNETT LAZARUS at the Manhattan is also up to his old stunt. He wanted heralds for "Happy Days," but being unwilling to pay for them, he persuaded a merchant to run his ad on the back of the herald. P. S. Heralds free. Barnett in dough.

* * *

TOM OLSEN'S scroll gives us a little dope concerning the Upstate Division:

* * *

"SYRACUSE," Tom shouts, "is going to have a campaign on "High Society Blues," "Tom," we shout right back, "if anyone can do it, you can." Go to it and let's make the air blue."

* * *

FIVE THOUSAND copies of a recent issue of a motion picture magazine will be used as novel [illegible]

* * *

AS NO theatre names grace the billboards of Syracuse, tradition is to be shattered and a precedent set by Tom Olsen, for every available board is going to bear a Fox name.

* * *

AT THIS stage we haven't the entire dope on the campaign, so we'll just have to bide our time until Tom gets set to shoot. Watch this page for the final results. And the regular Round Table pages, too.

* * *

OVER IN Jersey, where Jack Hobby's exploitation has set them to talking, we glean from Hobby's paragraphs:

ONE HUNDRED Per Cent Month has been designated as the Jersey title during the promotion campaign, and so far nothing has dropped below that high standard, for right in front of its eyes the public secs:

BANNERS, strung about the main streets of the towns. An auto truck, used as a street ballyhoo, carrying six sheets and banners and cruising about the entire circuit. CARDS, placed on front of the street cars. The cards were secured free, too. Balloons, peanuts, bunting, cut-outs, front page stories, heralrds and every other means, are being used to keep the month before the patrons. We compliment Hobby and his live-wire managers.

* * *

AND JUST before we sign off for a little while may we remark that the latest piece of showmanship on display in "Progress" the "How to Exploit" idea, should prove of great benefit to the managers of the circuit, and no doubt will be found very useful in assisting them in their campaign planning. That - All

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

The Steps to "Ism!"

(From "Editor and Publisher")

Steps leading down to failure:
Superficiality
Neglect of duty
Lack of courage
Boorishness
Self-indulgence
Self-pity
CYNICISM

Reverse, and up you go on
OPTIMISM
Discipline
Objectivity
Courtesy
Courage
Honest effort
Good-nature

Oscar Davis Uses Some Novelty Art To Sell His Shows

This novel display is the creation of Oscar Davis, manager of the United Artists Theatre in Detroit, Mich., and was used to sell "Puttin' On the Ritz."

A cut-out of the star occupied a prominent place atop the ticket booth, while behind it the under marquee letters carried a sign reading, "Meet Harry Richman." The art work shows evidence of considerable care and no doubt helped a lot towards attracting all passersby into the theatre.

We don't know whether Davis has a horn concealed about the cut-out plugging the theme songs, but it seems to us that if it would have helped draw more attention to the attraction he'd have made use of it. We are bringing this angle in, should any of the Club put it to work on this or some other picture, since the stunt may be used for almost anything. As we are not informed concerning the likes and dislikes of the house's patrons, we cannot say whether the horn gag, if used, clicked there.



After all a manager knows his own field and with us parked way back here in New York, we know practically nothing about those little "local" things that help to put a picture across in Detroit. We want to thank Davis for letting us see this one, as we feel that it is an excellent gag to pass on in the event it will just hit the spot for some of our other showmen, since no stunt is married to any picture and a good idea like this will not go to waste.

Let's hear more from you, Davis, concerning the live-wire way you are putting your shows across.

McKoy's Ability Is Seen Again In This Novel Display

We don't know how many houses in this country can boast of so "natural" a lobby for display work out of the ordinary, as the Olympia Theatre in Miami, Fla.

The Olympia, as a good many of his brother members in the CLUB know, is managed by James E. McKoy, and you can bet that he makes good use of the spacious lobby to plug his shows. In the photo we are reproducing you will get an idea of what we mean when we declare the lobby is a "natural."

In keeping with the atmosphere of the picture, the lobby features the race angle and all of the copy is made up in a "flash" manner, denoting speed and pep. The art work is hand-painted and by using a combination of striking colors, McKoy achieved an effect that was bound to bring people over to the box-office. Though the photo does not show the marquee we would like you to know that he hung cambric pennants all around it, which helped give the front more life.



While we are telling you how he sold this picture ("Burning Up"), we'd like to give you the low-down on the rest of the campaign. By securing three racing cars he was enabled to park them in front of the theatre during the day and early evening and they too tended to enhance the atmospheric effect. He added a little novelty to the mileage gag he worked in conjunction with one of the local automobile agencies by having a theatre employee arrive at the spot where the car was running and supervise the putting in of gas and oil. As you all know the mileage contest consists of offering tickets to the theatre for the nearest correct estimate of miles the car would cover in a certain number of hours.

McKoy had several other good angles which he used to sell the picture but as space will not let us set them forth we have taken only those we believe our members will be able to use. It is always a great pleasure to us to pass on "J. H.'s" work because we can generally find mighty good showman angles in it and we guess that any of our members who remember his "Pet Parade" not so long ago will agree with us.

Walter Decker Says:

"I get a real kick out of the MANAGERS' ROUND TABLE. It is like Lincoln said of the rat-hole in his office, 'IT WILL BEAR LOOKING INTO'."

Manager,
City Opera House,
Frederick, Md.

MANAGERS' ROUND TABLE CLUB

George A. Nevin Is Now Handling Two Houses In Pa.

We had been wondering about the whereabouts of George A. Nevin when he left Ilion, N. Y., and it gave us much pleasure to learn that he is now managing two houses out in Danville, Pa., for the Comerford Circuit.

With the Victoria and the Luna on his hands it appears to us as though he is very busy. But it's the kind of activity that means more dough at the box-office. It was on his recent campaign with "Flight" that his showmanship came in evidence again. Through a tie-up with the local paper, he persuaded them to print a number of heralds for him announcing the showing of the picture at the Victoria. The paper was worked into the heralds in an excellent manner.

Nevin then went out and chartered an airplane. The plane cruised over the town and thousands of the heralds were released. Part of the copy on them read: "Good morning folks! We are now in the special plane chartered by the Morning News and the Victoria Theatre, etc." The rest of the herald carried the title, playdate and theatre. Two types of heralds were used. A pink one with the regular copy on and a green one, which was used as a "lucky herald," entitling the holder to free tickets upon presentation at the newspaper office.

This stunt, since it was the first time the town had seen it, clicked to big box-office receipts and was a credit to Nevin's showmanship. He used many more angles on the campaign in the form of window tie-ups, special trailers, ballyhoos, etc., and they all helped towards the success of the picture. So, with work like this being turned out by him, we know that George is going to make a fine record for himself out there in Danville.

Maxey Knows How To Sell The Town On Any Attraction

In order to show you that F. S. Maxey is going to be a very active member, we intend at this time to tell you a bit about his work as manager of the Arcadia and Rex Theatres in Maud, Oklahoma.

The cut shows you a display he arranged on "Rio Rita" and which was placed on top of his marquee. The cut-outs as you note are well executed and show evidence of considerable care. The other photo on the top line is a model of an old-fashioned schooner which evidently served as the basis for a corking window display during the run of "Isle of Lost Ships."



The bottom photographs show you an exploitation angle Maxey used on "Cock-Eyed World," by having four boys dressed as soldiers (or maybe they are real soldiers) parade about town advertising the film. On the lower right you see another attractive cut-out on "The Four Feathers" which occupied a prominent place atop the marquee and was the means of attracting more than passing interest in the picture.

We want to thank Maxey for being so prompt in letting us see what he is doing to sell his shows out there in Maud and we feel that again we have acquired a showman-member who is going to be very active and whose contributions will no doubt be represented frequently on the CLUB pages. Keep up your good work, Maxey, and let's have anything you think the rest of your fellow members in the CLUB might be able to use too.

MORE ACTION—LESS WORDS

When we look back now it seems strange . . . strange that we should have followed the careers of those two boys so closely . . . eight years have passed by . . . but it seems like yesterday . . . we were handling a couple of houses in an up and coming community . . . our service staff was composed of boys . . . boys recruited from the town . . . and strange to relate . . . all twelve of the boys we had on the payroll of the two houses . . . wanted to be showmen . . . two out of the twelve struck us as having possibilities . . . there was Joe . . . a quiet kid . . . didn't say much but did a whole lot . . . and Jim . . . he was the other possibility . . . said too darn much but always managed to accomplish something despite this handicap . . . the boys remained on the staff for about a year . . . and the other ten who would be showmen, had long since given up hope . . . finally a break came . . . in a nearby town . . . a deluxe house . . . we were asked to send some one as an assistant . . . wonderful opportunity for advancement . . . well, it was up to us to select Joe or Jim . . . we watched them very carefully for a week . . . both had been with us for a year . . . Joe . . . still the same quiet, unassuming kid . . . lending a hand here and there whenever needed . . . always ready when you wanted him . . . you knew just where he would be . . . a fellow you could place a lot of confidence in and it wouldn't be violated . . . Jim . . . not the same . . . he had grown more arrogant . . . more cock-sure of himself . . . walked around as though he owned the place . . . but still he was dependable . . . did you do this, Jim? . . . we'd ask . . . yep . . . would come back the reply . . . his work seemed always to be done . . . we had to choose between the two . . . we sent Jim out on the new job . . . when we told him he was selected he went around with a swelled sense of his own importance . . . but he didn't overact . . . a day after he had gone we called Joe into our office . . . Joe . . . we said . . . you've been with us a long time . . . answer something frankly . . . you know, of course, that the choice lay between you two fellows for that job in the de luxe house . . . how did you feel because we selected Jim? . . . he looked at us a moment . . . we thought we detected a lump rise in his throat . . . then he answered . . . simply . . . I feel that I've plenty to learn yet . . . I've relied on your judgment for a year now . . . and I'm still relying on it . . . I know when the time comes . . . you'll help me . . . after all, we never get through learning and I feel that you know best . . . that was all he said . . . but it was enough for us . . . we knew that when we sent Jim out we had done the right thing . . . because the reason we sent him to the new job was just to see how this boy would take it . . . he had the makings of a real showman . . . so we played our ace . . . Joe . . . we said . . . fifty miles away from here there's a house just waiting for a man like you . . . would you like to go and manage it . . . well, to make a long story short . . . he went . . . went quietly and didn't tell anyone where he was going . . . a year went by . . . two . . . five . . . seven . . . eight . . . then just yesterday we learned . . . Joe stayed in the show business . . . worked hard . . . didn't talk out of turn . . . and after eight years . . . he received his reward . . . an appointment as general manager on one of the most prosperous independent circuits in the country . . . and at a salary that would make you gasp . . . what a thrill . . . to learn that the boy we broke in had found success . . . opportunity knocked and he opened the door . . . and Jim . . . oh, yes . . . why, that's funny . . . Jim is a manager on the circuit that operates under the general managership of his former aisle mate . . . not so good . . . we feel sorry for Jim . . . we heard quite a bit about him . . . drifting from here to there and wherever he went . . . talk . . . talk . . . and once in a while action . . . Jim turned drifter . . . but then . . . Joe is a square shooter . . . he can see things . . . perhaps he will see beneath the blustering gab Jim uses . . . and make something out of him . . . yes . . . the more we think of it . . . the more we know he will . . . he'll tell Joe not to talk . . . talk . . . talk . . . that's why Jim drifted from one manager's job to another . . . he'd talk . . . then talk some more . . . the persons he had dealings with were too busy to listen to talk . . . they wanted action . . . well . . . Joe will teach it to Jim . . . and patiently, too...That's all...

MANAGERS' ROUND TABLE CLUB

Class Is The Keynote In Herman's Fine Art Displays

Another showman who always takes a great deal of pride in the selling of his shows is Harry Herman, manager of the Paramount Theatre in Cedar Rapids, Ia.

In a recent issue we set forth a detailed account of the way he kept his theatre front alive and selling, by using some darn fine display work and copy. To-day we want to show you how he sells his coming attractions by means of beautiful cut-outs placed in advantageous spots about the theatre.

The first cut-out was used in conjunction with "Son of the Gods." The body proper of the display was worked up from black modernistic flares carried out in tones of magenta, red violets and oranges, with all colors and tones being separated with tinsel metallics. Within the oval cut-out, the heads of the stars, painted in natural tones, was so constructed to allow the filtering through of light, so that when the regular lamps, coupled with special baby spots would hit it, the effect would be most striking. Another very valuable angle on this cut-out is its copy. When an author like Rex Beach supplies the theme for a picture it always pays to plug him as well as the stars.



The second photo, more simple in tone, was used to plug "General Crack." Don't be deceived by thinking it is too simple because there's a very good reason for just using the head of Barrymore. This head was done in natural colors. The colors around the circle were done in vermillion and orange. The head was mounted four inches out from this circle and 25 watt lamps, concealed from view brought out the famous "Barrymore profile." When illuminated it was certain to catch the eye and it is our guess that anyone looking at it was immediately sold.

Okay, Harry, we are glad you take an active interest in us. When we get examples of creative work, such as these, we are more than pleased to pass them along. And now that we've recorded how you sell them on the inside and outside of the house, we hope soon to tell the rest of the Club what else you are doing in the way of exploitation and advertising.

Chris Georgas Is Another Canadian Showman to Enroll

Step up and meet another of our Canadian showmen. This one is Chris Georgas, manager of the Classic Theatre in Owen Sound, Ont., Canada, up around Jack Allan's district.

Georgas has been in the show game for about ten years now, coming into the industry from the confectionery business, where he made quite a name for himself by establishing a chain of stores around the towns nearby the theatre.



As his first venture into show business he built the Classic Theatre and operated it until 1923, when he went into partnership with the Paramount Theatres, Ltd., under whose supervision he now operates the house, and as he says "we're enjoying wonderful success and I'm more than proud to be with this company."

Well, Chris, we're very glad to welcome you into the Managers' Round Table Club and we know that your association with this great organization will be both pleasant and profitable, and we feel that since you went into the show game "cold" and came out a winner, that we can look forward to learning some good things from you in the very near future. So keep us up on your doings in order that the rest of your fellow members might learn what the Canadian crowd does to sell their shows.

Itinerary Contest Boosted Business For Witte's House

The highlight of a highly successful campaign for "Seven Days Leave" at the Empress Theatre, Decatur, Illinois, was an "itinerary" contest staged in cooperation with the classified advertising department of one of the Decatur newspapers.

Manager Witte arranged the contest which ran three days in advance so that patrons could, through following the classified ad page of the paper, learn what sort of itinerary Gary Cooper would have if he visited Decatur on "seven days leave." The person who found the correct itinerary and submitted it to the newspaper contest editor won guest admission to the Empress theatre.

Decatur is a city with a great deal of municipal pride and takes much interest in its parks, public buildings, municipal recreation playgrounds and other points of interest, so naturally there was much interest in the contest as it concerned these places a celebrity might visit. Manager Witte was aware of this so it is needless to say that the contest had a valuable meaning as concerning the excellent business the picture enjoyed during its run at the Empress. Witte reports that the newspaper was highly pleased with the results too, a factor that is not to be overlooked in planning cooperaive activities.

We are all familiar with Witte's fine campaigns, and it is always a pleasure to print them on our pages, so keep on sending them in and we'll let the rest of the boys know what you are doing.

A. E. METCALF Says:

". . . . I really believe that theatre managers everywhere are doing more exploitation and going after business harder as a result of reading the many good things that appear in the MANAGER'S ROUND TABLE CLUB section of MOTION PICTURE NEWS.

Manager,
Schines Lincoln Theatre,
Massillon, Ohio.

MANAGERS' ROUND TABLE CLUB

Here's The Way A Live-Wire Member Handles News Ads

Here is that account we promised you of Jack Albertson's work on putting across "Her Unborn Child" at the Indiana Theatre in Indiana Harbor, East Chicago, Ill.

Most persons are of the opinion that this picture is decidedly sexy (we are not going to sit in judgment on this angle because we don't know the picture well enough), but quoting from a few opinions gathered from here and there, there's nothing salacious in it.

We are reproducing two of the finest examples of copy that can ever be used on a picture with a doubtful name. No matter what the title may imply, there is nothing objectionable in the ad's copy. Jack has shown great judgment in the make-up and the further plays up interest by heading it off with an endorsement from many prominent business and professional people of the town.



To secure this endorsement Jack sent out a circular letter to fifty doctors, nurses, clergymen, welfare workers, educators and club women. The letters invited them to be present at a pre-view showing given four days before the opening. In this manner he was able to start his campaign with a "flash" ad that sold the moment it was looked at. In addition to the ads, eight thousand special heralds were distributed around town. Which besides plugging the picture, carried a note that children under sixteen years would be denied admission during the run.

When reading the ad you will probably wonder why he starts his show on Midnight Saturday and then puts in another picture for Sunday. Though we ourselves are not aware of his censorship rulings, we believe there is an ordinance which will not permit the picture being shown straight through. If we are in error, we would like Jack to clear up this matter for us, as we are sure it will be interesting.

Using A Wrecked Plane On Marquee Was Good Ballyhoo

Eugene Karlin had a plane display to help advertise "The Aviator" playing at the Publix-Victory Theatre, Salt Lake City, Utah.

A wrecked plane was placed on top of the marquee with the nose pointing toward the theatre and the tail hanging out over the street. The title of the picture was painted on the fusilage in bold letters.

The wrecked plane was easily seen from every approach to the theatre and proved an excellent attention-getter.

Carrying out the plane display, Karlin had a display of miniature planes in the lobby, which included a special small landing field with a small hangar and five models of planes.

These planes were regular models and one was a model of the first plane flown by the Wright Brothers. This display drew quite a bit of attention from everybody.

To make the display more interesting, a card was placed by each plane model telling the number of the ship, what kind of motors were used in the particular type, what it was modeled from and what kind of plane it was.

That's the stuff, Karlin, don't you think you could find a photograph of yourself around and send it in to us so that the rest of the crowd may know what you look like?

MORE "COOL" ADVICE!

Just as a reminder, we would like to call your attention once more to your cooling plant. Have you oiled it thoroughly and gone over every part of it? If not, do it now, for if those gears aren't carrying enough oil you're certainly going to get a surprise when the squeaks impair the reproduction of your sound, OR BURN OUT A BEARING.

We were in a house just a little while ago. The manager wanted to show us what a wonderful cooling plant he had, so he set it in operation. Well, the groans and shrieks that crept into the theatre were enough to awaken the soundest sleeper and it is a good thing that the house hadn't opened for business yet.

They were running off a trailer and when the noise got into that sound—Zowie! 'Nuff Said! Our friend shut off that cooling plant pretty quick and then decided that it needed oil. We will say this much—he called his janitor and instructed him to get busy with the oil and stood supervising it until it was finished.

Don't let the above happen to you. A little thoughtfulness will prevent it. If you take so much pride in your house that you feel you want to oil it yourself, then hop to it. Don't wait until it's too late. You are certainly going to be in a nice mess if you turn that thing on "cold" because the squeaks and everything else in the thing will be running a contest with your reproduction in an effort to see which is the greatest noisemaker. And of course your patrons are going to love it. Well, that's all. You know what the proverb says, "Never put off until tomorrow what you can do today.'

Fries Mixed Song Hits In With Ads And Got Publicity

Carlos Fries tied up with two newspapers on a stunt that derived lots of publicity for "Sunnyside Up" playing at the Ellanay Theatre, El Paso, Tex.

Both morning and evening newspapers announced the contest with a fifty-four inch column on the front page—asking everyone to turn to the Classified section and win one of the prizes.

The contest resolved itself in finding the titles of the seven song hits from the picture which were scattered on the Classified section. To the first 25 persons correctly submitting answers were given passes to see the picture.

Inasmuch as the picture was full of song hits, Fries capitalized on it by tying up with both local broadcasting stations in getting lots of advertising on the air. Two half hour programs; one at morning and the other at night were put on for two days in advance of picture. These programs consisted of nothing but "Sunnyside Up" records with announcements as to picture coming to Ellanay Theatre and play dates.

Carlos is by no means a new member, but we haven't heard from him lately. Come on there, Fries, from all accounts, you are putting over some great stuff down there in El Paso, so don't keep it a deep dark secret.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Atmospheric Front Turned Out by G. T. Goodwin Sold Town

Atmospheric fronts are a safe bet to click almost any place they are used. Of course, the creativeness used is entirely up to the manager. He may be able to turn out a front that will look like a million bucks and in reality cost only a few cents. Or he may do just the opposite, turn out a million buck, costly front, that will look like something left over from last night's April shower.

For the purpose of making ourselves understood more clearly we are showing a photo of the corking display turned out by G. T. Goodwin, manager of the Strand Theatre in Hays, Kansas. Here is something that is localized to the best possible extent. Novelty has been injected into it and it appears to be alive. The arrangement bears ample evidence of considerable care and speaks well for Goodwin's ability.

We do not know the cost of a front of this sort but we are sure that any ingenious showman can construct it at a minimum and that the results will more than merit the money expended. And it's a real fact that keeping your front all pepped up, instead of presenting the same drab layout all the time will help business a lot.



Thanks "G. T.," for letting us see what you are doing to sell your shows out there in Kansas and we want you to know that we would like to hear from you again in the near future and incidentally, why not give us a little dope about yourself?

Lou Smith Started Another Club On Latest Kid Serial

You can always depend on Lou Smith to spring a couple of angles that will boost up his kiddie business. It was only a little while ago that we told you about the stamp club he started at the Windsor Theatre in Brooklyn, N. Y., and now he has another sort of club.

When he booked in the serial "The Jade Box," he felt that a little plugging would go a long ways toward boosting business, so he went to work and formed a "Jade Box" Club. He distributed a number of cards, used as heralds, about the neighborhood which bore an announcement stating that the serial was to play his house. To make sure that the cards would be read, a space was left on one side for a letter. Anyone securing the ten letters making up the words "The Jade Box" were entitled to free tickets to witness a chapter of the film.



He followed this up with the club membership announcement, printed on green cards. The back of the card bore directions for filling out the spaces and also carried a notice to the effect that free tickets would be given the kiddies on their birthdays. Space was left for the insertion of the birthday date. In this manner he made quite a hit with the parents of the kiddies and let the house in for a lot of good-will and no doubt a lot more business.

The photo we are showing above is a street ballyhoo he used in connection with "Call of the Circus." As you will note from it, a man dressed as a clown, carrying a sign on his back paraded about the streets attracting plenty of comment wherever he went. With all these signs of activity coming from Lou's vicinity, he must be dragging in a little bit of extra dough from here and there, because this type of showselling, so we understand, "clicks" with the neighborhood his house is located in.

SOME MORE ADJECTIVES!!

(By Special Request)

Maybe we spoke too quickly when we offered to pass along another supply of these adjectives, but some one called us and we had to make good. Look 'em over, boys, maybe you know what they mean —and then again maybe you don't.

CONSEQUENTIAL	FEUDAL	MALICIOUS	SANGUINARY
CONTEMPTUOUS	FIENDISH	MISANTHROPIC	SATANIC
CONTUMELIOUS	FLAGITIOUS	NAUSEOUS	SPLENIC
CYNICAL	HOSTILE	NEFARIOUS	SQUEAMISH
DISDAINFUL	IMPLACABLE	NONCHALANT	SUPERCILIOUS
DERISIVE	INADVERTENT	OPPROBRIOUS	VENEMOUS
DEVILISH	INAPPRECIABLE	PHLEGMATIC	VICIOUS
DIABOLICAL	INDISPOSED	RANCOROUS	VINDICTIVE
DISGUSTED	INHOSPITABLE	REPUGNANT	VIPEROUS
DISINCLINED	INIMICAL	RETALIATIVE	VIRULENT
ENVIOUS	IRONICAL	REVENGEFUL	WRATHFUL
FASTIDIOUS	INVIDIOUS	SARDONIC	WROTH

Now then, if you think we are stumped, ask for some more. The supply is almost unlimited. Try to make us pass more of them along. We won't use up any valuable space unless we are certain that it is wanted and needed.
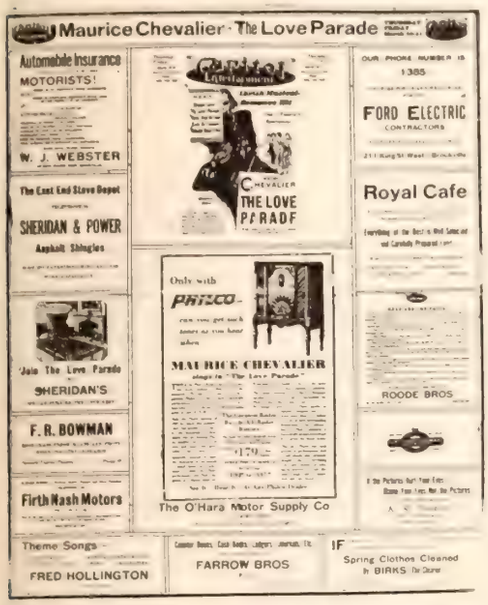
M. R. T. C.

MANAGERS' ROUND TABLE CLUB

FredMcLennanHad Local Merchants In His Full Page Ad

Just to show that they are right behind us when it comes to turning out flashy work, our Canadian delegation forwards this single truck spread along to us. The page is the work of Fred McLennan, manager of the Capitol Theatre in Brockville, Ontario, Can.

By securing the co-operation of some of the most prominent merchants in Brockville, Fred was enabled to make up the ad which he ran in conjunction with "The Love Parade." You will notice that the house occupies one of the best positions on the page.



While we are on the subject it won't hurt to tell you that it isn't necessary to wait for a big production to come along to secure a page like this. If you can write attractive copy you can work this angle almost any time you care to. All that is really necessary is to show your local merchants what a benefit it is to them to group their ads in this manner and create a flash.

The only thing about these single and double truck co-operative pages is that you must be careful not to overwork them, for no matter how effective a thing can be, it is bound to lose some of that effectiveness if it is always before the publics' eye, permitting them to get used to it. There is many a slant you can work in with your local merchants if you care to tie in with them on certain pictures. For instance you have the cut-up still contest, whereby parts of stills are placed in every ad in the paper and free tickets offered for the best example submitted of the complete still.

We want to thank Fred for keeping us posted on his work up around Brockville, and also thank Jack Allan for the always active interest he takes in our members up there in the Eastern portion of Canada. Let's hear some more concerning your work Fred, so that we can pass it along, in order that your brother members in the States may observe what you are doing.

Charlie Raymond Tells You How A Chain Letter Sells

Well we've seen and heard many novel ways of exploiting pictures but it remained for Charlie Raymond, manager of the Midland Theatre in Kansas City, Mo., to put those darned pesty chain letters to use as a plug for "The Rogue Song."

He framed a chain letter working it around the names of famous musicians, advancing the statement that all of these music masters got together and decided to circulate the phrase, "Music Is The Language Of The Soul," passing the phrase along to eleven of their acquaintances with the request that the eleven in turn pass it along to others.

Raymond's stunt was used in Kansas City when "The Rogue Song" played there. The letter was sent to 2,000 people and believe it or not but this stunt offers the following: on one turn-over, it reaches 22,000 people, on two turn-overs, it reaches 242,000 and on three turn-overs it reaches, 2,662,000.

Just the same we want to hand Raymond a compliment for this stunt as it is certainly a novel angle and it has value. So, thanks a lot Charlie, and keep us up on whatever else you're doing out there in K.C.

Walter Morris Won By Losing 'Sarah's Son' In Tampa, Fla.

We had a hunch, when Walter Morris put over his "Vagabond King" campaign, that he was a believer in originality. And now Walter, who is temporarily located at the Tampa Theatre in Tampa, Fla., comes through with an original that worked like a charm.

As an advance plug on "Sarah and Son," telephone calls were made for three days by a young lady who conversed in this manner, "Is this the Tampa Theatre? No. Well, I'm Sarah Storm and I was supposed to meet my son Bobby at the theatre for the matinee and I find now that I will be a little late. So sorry to have troubled you." The young lady then hung up, leaving the other party somewhat mystified.

Teaser ads, broke in the papers on the second day of these calls, requesting information as to the whereabouts of the Son of Sarah Storm, who had been lost the day before, on Franklin Street between Zack and Polk. Informants were requested to call a number which proved to be the theatre's phone. The customary circuit greeting was discontinued in order to enhance the effectiveness of the gag.

Walter had also intended using handbills describing the lost boy and showing his mother, but the printing cost was so prohibitive as to make this impractical. However, we are giving you this slant in the event that you haven't a high priced printer in your town, for a gag like this would do much to further the effectiveness of the scheme.

To cap the climax a box at the top of the opening day's ad explained that Sarah Storm had found her son and both could be seen at the Tampa for the next four days. And we wonder how many people were fooled by this stunt. It was certainly masterly showmanship on Walter's part and it gives us great pleasure to pass it along to the rest of the Club. Keep up the "ace" work, Walter, because you're way in front with the rest of the Florida live-wires.

McNeill Has Had Many Experiences In Show Business

Step up and meet another real live-wire showman in the person of John S. MacNeill, manager of the Belmont Theatre in the Bronx, N. Y., for the Fox Metropolitan outfit.

He has been in the show game a good many years and it might interest his fellow members to know that at one time he worked for five years as manager to Thurston the magician. And got a real taste of what showman often have to put up with, when he took the number two road company featuring Dante the magician on a proposed tour around the world, which wound up after the first lap, in Venezuela, where for several months, being stranded, he gazed at the Southern American scenery.

When he finally got back to the States, he hooked up with Publix, handling publicity in connection with the inauguration of stage shows, for the New England division, from which position he went to his present one at the Belmont. And with such a colorful background it strikes us that we are going to hear some mighty fine things concerning his show selling in the future. What do you say, John? When you put over some of those stunts we know you are capable of, don't forget that the rest of the Club is just as interested.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Percy Even Had A Sidewalk Cafe In His Publicity Gags

San Francisco was treated to one of the most complete campaigns it has ever seen, when Frank Percy, manager of the RKO Orpheum Theatre located in the California city, set out to sell "Ladies Of Leisure."

He started off the splurge by using teasers in his newspaper ads and working them up into the big ads. On the opening day of the picture, a press luncheon was arranged whereby the newspaper men and women met Ralph Graves and Barbara Stanwyck, the stars of the picture, who came on from Hollywood, especially for the premiere. In this manner lots of valuable space was secured in the newspapers as they all broke next day with a story about the luncheon.

Prior to the stars' arrival, a ballyhoo coach, bearing five beautiful girls and drawn by four horses, was driven through the main streets of the city arriving at the station in time to greet the movie artists. As you will note from the photo, a large banner, announcing the picture, was hung alongside the wagon. The photo on the lower left shows you a car, secured from a local auto agency, which was used to plug both the picture and the auto manufacturer. The three girls grouped around it were driven about the city, stopping here and there to stand around the front of the car. When a crowd gathered they then went to another place.

The picture on the upper right we are using as an illustration in order that we may bring home more forcibly the possibilities of making advantageous tie-ups by securing stills that will fit in with the products your local merchants carry. In this case, the still is a natural for a cigarette lighter and you can bet no up-to-the-minute dealer will turn a deaf ear to any proposition you make for a window display. On the lower right is part of the side-walk ballyhoo which created lots of comment. This "side-walk cafe" was opened right in front of the theatre and all passerbys were invited to stop and quench their thirst. The house certainly was let in for a lot of publicity on this one and no doubt it re-acted later towards the box-office.



There were many other angles covered by Percy in his campaign but since space will not permit us to list them here at this time we feel sure that you will see from the photos and the brief description that we have sketched out, what a whiz of a campaign the entire work was. We have endeavored to pick out the highlights of his work in the event that any of our members should care to use them as there certainly is a few angles that will stand following-up.

We want to thank Percy for this one and we hope that he is going to be represented on our pages a great deal more in the future.

Jones Secured A Lot Of Good-Will By Phoning Town

The old adage of "locking the stable after the horse is gone" can now be paraphrased to "catching the horse while he is going." Manager William H. Jones of the Baker Grand Theatre of Natchez, Miss., thought the horse was gone, when his publicity story regarding the chain broadcast of "Vagabond King" failed to break in his local paper, but by being alert and resourceful "he got the horse while it was going," through the cooperation of the local radio dealers from whom he secured the names of all residents owning radios and immediately had each one phoned personally and informed of the fact that Denis King, star of the "Vagabond King" was singing over the radio that night.

District Manager Walter Richardson states that a tremendous amount of good will was created for the theatre through Manager Jones thoughtfulness and that many patrons phoned the manager and thanked him for his courtesy.

The above effort suggests the use of radio dealers' mailing lists on productions that have radio favorites in the cast.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

MANAGERS' ROUND TABLE CLUB

Crowther Comes to The Front Again With This Display

Atmospheric fronts seem to be the vogue around Florida, for it was only a little while ago that we showed you the one used by J. H. McKoy. And now Ted Crowther, manager of the Stanley Theatre in West Palm Beach, Fla., comes forward with this front.

The display extended from the marquee to the sidewalk's edge and was painted to represent a typical Negro home. An opening was placed in the center to allow persons to walk in or out. Two small windows on either side of the doorway, showed cut-outs of players in the picture, while the title of the picture as well as the director's name and the play dates were lettered on the outside of the cabin.



To give it a more realistic effect, two bales of cotton were placed on either side of the display. In addition to this stunt, Crowther also secured a couple of windows in a very busy section of the city and arranged a couple of corking "flashes" by dressing the windows with cotton, bits of sugar cane and one sheets; with stills being grouped about the entire effect.

With activities such as these it is a cinch that he sold the town on the picture and we want to thank him for letting us see this gag. Keep us posted on your future work Ted, because we know that you rate pretty high among the rest of the Florida showmen.

John J. Scanlon Pleased Newspaper With His Trailer

Though we are a little late in presenting this account of the way John J. Scanlon, manager of the Strand Theatre in Lynn, Mass., sold "Show of Shows" to the town by means of a number of mighty fine showmanlike angles, we feel that there are one or two points that will be of benefit to his fellow members.

To start off the campaign he arranged with a local dealer to feature a giant pass in the window. The pass bore the heading "The Biggest Pass To See The Biggest Picture." By examining the cut we are reproducing you can see the rest of the copy he used. The dealer supplied the name of the person to whom the pass was given and the names changed every so often. To plug the theme songs from the picture, Scanlon made up a novelty trailer announcing that the songs could be purchased from a local dealer. He worked in a corking angle on this trailer in the form of an announcement carrying the music dealer's name imprinted against a newspaper page which carried the heading of one of the local papers.

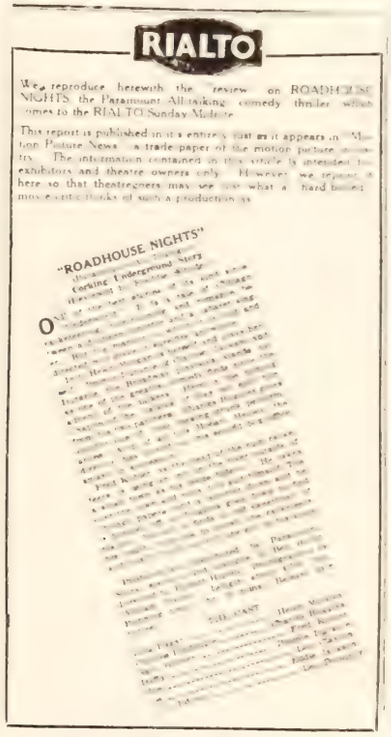


This stunt made a big hit with the press as it was the first time it had ever been done, and they were more than glad to co-operate with Scanlon after seeing what he did for them. He took advantage of their offer and ran a coloring contest, offering tickets for the best coloring of one of the scenes from the picture. This offer was made to the kiddies and you can bet that it also made a hit with the grown-ups when they noticed the interest the theatre took in their offspring. Another stunt that secured the theatre a lot of publicity was the mailing of three thousand personal cards from Boston to Lynn citizens. Besides this gag, balloons were given away to the first three hundred children attending the matinee and also released from the roof of the theatre, with passes attached.

Scanlon's entire campaign was well planned and executed and we feel sure that the picture was more than sold; and in addition to thanking him for passing this along we also want him to know that we appreciate the active interest he has always shown in the Club.

Klingler Follows Through And Gives Town Ad Novelty

It was not so long ago that we ran a little article setting forth the way Stewart Tucker livened interest in his newspaper advertising by reprinting a review of the picture playing his house, which appeared in the MOTION PICTURE NEWS. Another showman—and a very active one—decided to use this angle also, so we want to give you an idea of how Paul O. Klingler, manager of the Rialto Theatre in Lewistown, Pa., handled it.


RIALTO

"ROADHOUSE NIGHTS"

The cut will show you, more than anything else, the value of an ad of this sort. Not only is it well made-up, but it is so well spaced that to let it get by without reading it seems impossible. There is a wealth of possibilities in this kind of advertising and we don't doubt but that Klingler has found this so. As you all know, Paul, from time to time, has favored us with many new slants on show selling and we want to thank him for letting us see this one.

In advertising almost every kind of an angle can be used and it's only a matter of sitting down and doping out your campaign. If your advertisement, which you may carry daily in the local papers, is going to be the same day in and day out, it stands to reason that people will not look at it unless they intend to go to the theatre on that day or night. You should try as much as possible to inject slants like the above into your work not only because of the "flash" it creates for the picture but to keep interest in your house and what is going on there, livened.

You may have a message of special import to give to your patrons. What do you do? You run a special ad and pay a little more dough than usual. Whereas if you paid more attention to your make-up and strived to inject that pep that will sell any ad you can rest assured that your patrons will make it a nightly habit to look at the theatre advertisement, and with a daily novelty of make-up they can't pass it up no matter what part of the paper it appears in.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

HAIL HAIL THE GANG'S ALL HERE—

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

AND STILL THEY COME!

ARTHUR SMITH is the manager of the Stillwell Theatre in Brooklyn, N. Y., and it was only a short while ago that we showed you what Arthur looked like via his photo. Being allied with Lou Smith, in this great industry, we look forward to hearing lots of nice things concerning the way he sells his shows at the Stillwell. Regards to Lou, Arthur.

———*Wear Your Club Pin! ! !*———

JOHN S. McNEIL manages the Fox Belmont Theatre in the Bronx, N. Y., and right up where competition is pretty strong. Knowing most of the showmen who operate around this district, we feel that McNeil is doing some tall stepping to keep the public informed of his attractions and we hope he will let us in on the secret. What say, John?

———*Wear Your Club Pin! ! !*———

RALPH J. BERZAN is the manager of the New Centre Theatre in Montreal, P. Q., Can. As Mr. Berzan no doubt knows, our rolls boast the names of some of Canada's foremost showmen, and we are indeed glad to welcome another peppy manager into this group. Don't keep us in the dark concerning what you are accomplishing up there, Ralph, and why not send us in a photo of yourself?

———*Wear Your Club Pin! ! !*———

LOUIS GLINNEN is a young fellow whom we think will make a name for himself as a showman in the future. Louis is at present serving as Assistant Manager of the Olympia Theatre in Chelsea, Mass. And under the able tutelage of Manager Herman P. Claman we believe our prediction will come true. Incidentally, Louis is only eighteen years old. So just stick at it Louis and the results will surprise you.

———*Wear Your Club Pin! ! !*———

BURR W. CLINE manages the State Theatre in Mankato, Minn. While we haven't been out around that district, we feel that any place or town that harbors a theatre also boasts a darn fine showman. So listen, Burr, why don't you send us your photo and a little dope about yourself so that we can give you a regular introduction.

———*Wear Your Club Pin! ! !*———

WILLIAM DE VELLIER is the manager of the Sunnyside Theatre, in Woodside, L. I., N. Y., and knowing what the rest of his fellow members think of him, we feel that the Club has acquired a very active member. And incidentally, Billy, we got a little dope on you from Frank Shepherd, who claims you are a second Will Rogers when you want to be. So how about making use of that talent and slipping Kirschbaum some "Lobby Laffs" ideas.

———*Wear Your Club Pin! ! !*———

FREDERICK H. LAURANS is the house manager of the Crown Theatre, in New London, Conn. With our active member, Max Melincoff, operating around your section, Frederick, it would pay you two showmen to get together and sort of line up that town so they would know Round Tablers were about. For as you know, wherever there's showmanlike activity there's bound to be a Club member.

———*Wear Your Club Pin! ! !*———

E. C. COLLINS is the manager of the Kirby Theatre in Houston, Texas, for the Publix outfit. Our Texas delegation shows a good many managers from this live-wire outfit and we are very glad to welcome Collins in with the rest of the bunch. So let's have a few accounts of how you are keeping your house up with the leaders "E. C." and don't be afraid to set them forth by the volume.

R. L. RIPLEY is the manager of the Codman Square Theatre, Dorchester, Mass. Not so long ago it was our pleasure to drive around Mr. Ripley's neck of the woods and we would like to state that we were very much impressed with the town's layout. We won't say that it is a "natural" for exploitation, because we know that Ripley's activities will answer that one for us. So what do you say, "R. L." Keep us informed, will you?

———*Wear Your Club Pin! ! !*———

RUSSELL LAMB is the manager of the Plumb Theatre in Streator, Ill. As he is another one of the Publix showmen to join our Club, we are of the opinion that Russell often hands his patrons some mighty fine examples of exploitation. With his brother members just burning up the towns and cities with their stunts, we feel that Russell is going to jump right into the thick of things and the future will be productive of many new slants.

———*Wear Your Club Pin! ! !*———

CHAS. A. GAA manages the Playhouse in Mamaroneck, N. Y. Since Mamaroneck is right around our "golfing grounds" we intend dropping in there some day and seeing just what he is doing to sell the town on his attractions. But before we run in Charley, we'd like to have a photo and a little dope about yourself so that we can introduce you more properly to the rest of the Club and tell them something about that pretty little town you are situated in.

———*Wear Your Club Pin! ! !*———

JOHN MARTIN is another manager who is no stranger to his fellow Club members. Operating around Watertown, N. Y., John is pretty busy whipping his house into shape, but we know that when he gets started we will have a number of his activities to pass on. And when we make that statement you're right behind us, aren't you, John?

———*Wear Your Club Pin! ! !*———

H. S. ORR manages the Colonial Theatre in Winston-Salem, N. C. Though Mr. Orr has been represented on our pages before, we would like him to know that all members must sooner or later pass through these portals of initiation, in order that everything may be complete. Well, "H. S." all we want to say now is that so long as you continue the active interest you have shown in the past, we'll be more than satisfied.

———*Wear Your Club Pin! ! !*———

MAX FARBISH is the Manager of the Granada Theatre, in Corona, L. I. He has been in the show business for a good many years and has, in fact, been handling the Corona for quite some time. We have secured some "dope" on this showman's wide and varied career and intend to shoot it on our pages in a little while. Meantime, Max, in order that we may present the story properly, why not slip us one of your photos? We'll do the rest. Oak.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semeneva	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6404	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray				
*†§Call of the West (A. T.)	Revier-Matt Moore				
*†§For the Love of Lil					
*†§Hell's Island	Holt-Graves				
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Last of the Lone Wolf (A. T.)	Bert Lytell				
*†§Paris Nights					
*†§Prince of Diamond	Ian Keith-Pringle				
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Royal Romance, A (A. T.)	Collier-Starke				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The					
*†§Sweethearts on Parade					
*†§Temptation					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel		Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	19	
*†§Hail the Princess (A.T.)	Boley-Collins	May 11			
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel		
*†§Match Play (A.T.)	Hogen-Diegel	Mar. 16	2002	22	Feb. 22
*†Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18			
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4			
*†Roman Punch	Terry-Toon	Apr. 20	1 reel		
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23			
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6300	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	61	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	8003	88	Apr. 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7525	80	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 13	6386	71	
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Good Girl, The (A.T.)	Marilyn Miller			
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Captain Blood (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Fortune Teller, The (A.T.)				
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Lady Who Dared, The	Dove-Pidgeon-Todd			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Man Crazy (A.T.)	Alice White			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Chatterton			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire	May 25		
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7003	78
*†§Sweet Mama (A.T.)	Alice White	July 6		
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
§*Cameo Kirby (A.T.)	Tearle-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of Mask of Love in Feb. 1, 1930 issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 6			
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Song O' My Heart (A.T.)	John McCormack		8243	92	Mar. 15
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys to Sengland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
*†Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	83	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
†§Divorce, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Duley" in Nov. 2, 1929 issue					
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.)	Alison Shipworth	May 3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Caught Short (A.T.)	Dressler-Moran-Page			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Father's Day (A.T.)	Elliott Nugent	June 14		
†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
*†§High Road, The (A.T.)	Chatterton-Forbes-Rathbone			
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue Song, The (A.T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
Baby Follies	Children			
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*Clyde Doerr		Jan. 18	572	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
*†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
Song Writer's Revue			2 reels	Dec. 14
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6361	71	Oct. 26
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26			Apr. 5
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb. 15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	9412	105	Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Benson Murder Case, The (A.T.)	Powell-Wray	Apr. 12	5794	65 Apr. 19
*†§Big Pond, The (A. T.)	Chavalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Brian-Holt			
*†§Business Is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marce Himself (A. T.)	Oakie-Gallagher			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§True to the Navy (A.T.)	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§Young Man of Manhattan	Colbert-Ruggles			
*§§Youth (A. T.)	Horsholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Firebugs	Talkartoon		1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1834	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A. T.) (F)		June 8			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	June 8	7607	84	Nov. 15
*†§His First Command (A.T.) (F)	Boyd-Sebastian	Jan. 10	6500	72	Nov. 9
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	June 28			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	Apr. 26			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Rich People	Bennett-Toomey	Jan. 5	7074	78	Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Greenwich Village Follies, The (A. T.) (F)		Aug. 17		
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†Treasure Girl (A. T.) (F)		Aug. 3		
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies ..... 26 min.
Pathe Sound News ..... 10 min.
Pathe Silent News ..... 10 min.
Pathe Audio Review ..... 11 min.
Pathe Review ..... 11 min.
Aesop's Fables ..... 8 min.
Grantland Rice Sportlights ..... 10 min.
Talking Topics of the Day ..... 7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up		Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	2 reels	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	2 reels	Apr. 5
*†Good Old School Days	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
*†§Home Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
In the Park	Topics of the Day		1 reel	Jan. 18
Iron Man, The	"Aesop Fables"		1 reel	Jan. 18
†§Live and Learn			2 reels	
*†§Mandalay (A.T.)	Song Sketch	Jan. 5	2 reels	Dec. 14
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 28
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Pathe Audio Review	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler-Mayo	Apr. 6	2 reels	Apr. 5
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Ride 'Em Cowboy	White-Carney	Apr. 13	8 reels	Apr. 5
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov. 16
*†§Ship Ahoy	Aesop Fable		1 reel	Jan. 11
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Spills and Thrills	Sportlight		1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
*†§Case of Sergeant Grisebe	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Case of Sergeant Grisebe (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Cuckoos, The (A.T.)	Betty Compson	Mar. 30			
*†§Damaged (A.T.)	Brent-Tenney	Mar. 16	6136	68	Feb. 15
*†§Framed (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Girl of Port (A.T.)	Compson-Sherman	May 11			
*†§Hawk Island (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§He Knew Women (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Hit the Deck (A.T.)	Betty Compson	Feb. 9			
*†§Love Captive (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Love Comes Along (A.T.)	Richard Dix	Apr. 6	6138	68	
*†§Lovin' the Ladies	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Second Wife (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4
*†§Seven Keys to Baldpate (A.T.)					

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	Feb. 15
*†§Johannes Brahms				
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Sun, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†§Dude Ranger, The (A.T.)	Duryea-Basquette	Apr. 15			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sambras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
At the South Pole					Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians		Jan. 24	9000	100	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
Black Hills	Special Cast	Big Three		5000	55	
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100	Apr. 19
Captain Cowboy	Yakima Canutt	Bell Pict.		4800	53	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Co-Optimists	Special cast	New Era	Feb 8			Feb. 22
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set.	Not set		Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.				
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Last Company, The (A.T.) (F & D)	Veidt-Evans					
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825		Mar. 29
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
*†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris-Tom	White	Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6400	70	
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18, '30	6000	66	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
*†White Devil (P.T.) (F & D)	Margarita Fischer	DFA Films				
Why Cry at Parting	Holm-Gralla	International		7000	76	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1, '30	7000	83	Jan. 25
*†Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		5000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)	Continental			
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)	Continental			
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lynn-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)	Continental			
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Second Honeymoon, The (F)	Continental			
*†§Unforbidden Sin, The (F)	Continental			
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)	Continental			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12, 350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Washington's Birthday		Fitz Patrick	Feb. 22, 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 25		69	
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§High Treason				
*†§Journey's End (A.T.)	Colin Clive		11416	130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney				
*†§Lasca					
*†§Left Over Ladies					
*†§Love, Life, Laughter					
Love Waltz, The	Mae Murray				
*†§Luxury Girls					
*†§Marcea-Maria					
*†§Medicine Man, The (A.T.)	Jack Benny				
*†§My Brudder Sylvest	Leo Carrillo				
*†§Paper Profits					
*†§Resurrection (A.T.)	Wm. Collier, Jr.				
*†§Satin Straps					
*†§Senor Manana	Leo Carrillo				
*†§Sunny Skies	Benny Rubin				
*†§Torrent, The					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nilsson		8354	93	Mar. 8
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20		76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5818	65	Mar. 29
*†§Cohens and the Kellys in Scotland, The	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*†Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27			
*†§Rodeo Days	Hoot Gibson	June 8			
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	May 18			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Undertow	Nolan-Eller-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 1			
*†§Young Desire (A.T.)	Mary Nolan	May 11			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Ace Rider	Hoot Gibson	July 2		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			
*†§Barbary Coast	Mary Nolan			
Czar of Broadway (A.T.)				Apr. 26
Flirt, The	Glenn Tryon			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast			Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Little Accident (A.T.)	Glenn Tryon			
*†§Mountain Justice	Ken Maynard	May 4	6748	Mar. 22
Scrub Oak	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				
*†§Week-End Girl	Laura La Plante			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Greenhorn, The (Re-Issue)	Charlie Puffy	May 5	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine		10 episodes	
Loser Wins, The (Re-Issue)	Billy Sullivan			
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Policy	Edwards	Jan. 18	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Rompin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neily Edwards	May 19	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbees	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§His Bachelor Daddy	Sunny Jim		2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 12	1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
Lady of Lions			2 reels	Nov. 23
*†§Lightning Express, The	Serial			Apr. 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28		
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
Schoolmates	Sporting Youth	Apr. 28	2 reels	
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
§Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	4914	54	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7533	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6156	68	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Apr. 26	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5380	60	
*†§She Couldn't Say No	Lightner-Morris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	May 5	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	5200	
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A.T.)	Walter Woolf			
*†§Man Hunter (A. T.)	Rin-Tin-Tin		4383	73 Apr. 12
*†§Rough Waters (A. T.)	Rin-Tin-Tin		4280	
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	1 reel	Apr. 12
Alda, Frances	Songs	1 reel	Feb. 8
And Wife	Elliott-Davis	1 reel	Apr. 12
At Home	The Potters	2 reels	Mar. 15
Battery of Songs, A	Hoyt-Coots-Quintelle		
Bubble Party, The			
Benefit, The	Joe Frisco		Feb. 8
Bernie, Ben	Orchestra	½ reel	Apr. 19
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Done in Oil	The Potters		
Dead Laughter	Sessue Hayakawa		
Evolution of the Dance		2 reels	Feb. 22
Family Affair, A	Arthur Byron		
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Footnotes	Page Sisters & Oscar Grogan	1 reel	Apr. 19
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Gym Jams	Lew Mayer	1 reel	Apr. 19
Head Man, The	O'Connell-Kelly	1 reel	Apr. 19
Holiday in Storyland, A	Vitaphone Kiddies		
Letters	Pauline Garon		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
Idle Chatter	Lou Holtz	1 reel	Apr. 19
In Dutch	Ulis & Clark		
Jest For a While	Barry & Whitledge		Apr. 5
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Love Boat, The	Herman Timberg		Mar. 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
New Racket, The		1 reel	Mar. 15
No-Account, The	Special Cast	1 reel	
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
People Versus, The	Campeau-O'Malley	1 reel	Apr. 12
Perfect Understanding,	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poet and Peasant	Orchestra	1 reel	Nov. 30
Rose, Harry & His 6 Amer. Beauties		1 reel	
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps		
Stand Up, The			
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Websterian Students	Ryan-Lee	1 reel	Apr. 19
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Will You Remember Me	Duet	1 reel	Nov. 30
Window Cleaners	Brice-Edwards	1 reel	Apr. 19

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Here is
COLOR
at the price of
black-and-white

COLOR and sound together may be considered too high-priced a combination for some productions. Yet the color in *Eastman Sonochrome Tinted Positive Films* costs you exactly *nothing*. Sonochrome, developed specifically for the new era of the motion picture, gives both sound and color at the price of ordinary black-and-white positive.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

WORN OUT and DEFECTIVE PROJECTORS

Cause Damage to Prints
Increase Fire Hazard
Handicap the Projectionist
Lessen the Enjoyment of Patrons

and

Greatly Reduce
Box Office Receipts

BETTER PROJECTION PAYS

In This Issue: "The Showmen's Section"

Motion Picture News

Reg. U. S. Patent Office



ANTICIPATING BLESSED EVENTS!

Coming to your house! The greatest line-up of week-to-week attractions ever released:

THE DIVORCEE—Norma Shearer's Gorgeous Success!
CAUGHT SHORT—Laughs with Marie Dressler, Polly Moran!
IN GAY MADRID—Ramon Novarro's thrilling romance!
THE FLORADORA GIRL—A Marion Davies Surprise!
THE BIG HOUSE—Watch for the Big News!
ROMANCE—GRETA GARBO TALKS AGAIN!
THE UNHOLY THREE—LON CHANEY'S FIRST TALKIE!

METRO - GOLDWYN - MAYER

Best in the Long Runs—and Everywhere!

MAY 3, 1930

Published Weekly by the Motion Picture News, Inc., 729 Seventh Ave., New York. Copyright 1930. Subscription $6.00 a Year.

Price 20 Cents

Entered as second class matter April 22, 1926 at the Post Office at New York, N. Y. under act of March 3, 1879.

VOLUME XLI
NUMBER 18

Los Angeles — New York — Chicago

AN AMAZING ROMANCE AS MODERN AS BROADWAY

A CHALLENGE TO ALL

San Francisco Press Raves Over Latest Marvel of Talking Screen

"Lillian Gish scores an outstanding success in her talking debut. Of equal importance is that 'The Swan' in its audible film form is particularly fine entertainment. It is a story which will appeal to the romantic of all ages. Its beauty of scene will delight the eye of the artistic. The glamor and grandeur of its settings will intrigue lovers of the magnificent. Its very excellent dialog will appease the veriest stickler for quality in that regard. Its fine enactment by a carefully and well chosen cast will find the utmost favor with the meticulous. Lillian Gish is an entrancing Alexandria. All the charms and graces and that certain wistfulness which made her so great a favorite in the silent drama are here in evidence, together with a well modulated speaking voice that is used most effectively."
—NEWS

"Lillian Gish Wins Talkie Honors in 'Romantic Night'! It is a long step—and she takes it triumphantly—from the misty-eyed, languorous type of roles. She becomes a more buoyant heroine. Her voice is sweetly resonant. A newly revealed laugh and vivacious manner. Conrad Nagel is delightful as the tutor, Rod La Rocque displays a good voice and an excellent performance. It is fine entertainment, with flawless acting against a scenic background of lavish beauty."
—CALL-BULLETIN

"Acted by a high-power cast, the spirit of the original play and much of its most significant dialogue have been faithfully preserved. Lilli Gish is remarkably well cast and s acts with intelligence and restrair

Marie Dressler is happily cast a does excellently. Much credit is d Paul Stein; he has done his wo with intelligence and feeling, a has made of 'The Swan' more th I imagined could be made of it a talking picture."
—EXAMIN

"An exquisite picture. The spi of that lovely creation has been pr served. Lillian Gish's diction is e cellent, her laugh a delight. She warm and sweet and lovely. Ste has managed to veil his story delicate beauty, tender and dair and affecting. Romance sir through its scenes. Rod La Roc looks splendid and acts with mu passion. Conrad Nagel makes t tutor a very likeable and handso man. Marie Dressler does wond and O. P. Heggie is admirable."
—CHRONIC

LILLIAN GISH

in her first talking picture

"ONE ROMANTIC NIGHT"

WITH

ROD LA ROCQUE
CONRAD NAGE
MARIE DRESSLER
O. P. HEGGI

Presented by Joseph M. Schenck
Directed by Paul L. Stein

UNITED ARTISTS PICTURE

Based on the Stage Hit
Ferenc Molnar, "The Sw


LILLIAN GISH


ROD LA ROCQUE


CONRAD NAGEL


MARIE DRESSLER

STAGE BROADWAY SCREEN

VARIETY

PRICE 25¢

VOL. XCIX. No. 2 NEW YORK, WEDNESDAY, APRIL 23, 1930 80 PAGES

says

"PARAMOUNT ON PARADE"

is in a class by itself.

"A prize for all houses and certain for indefinite runs in key centers. Rialto audiences applauded every number."



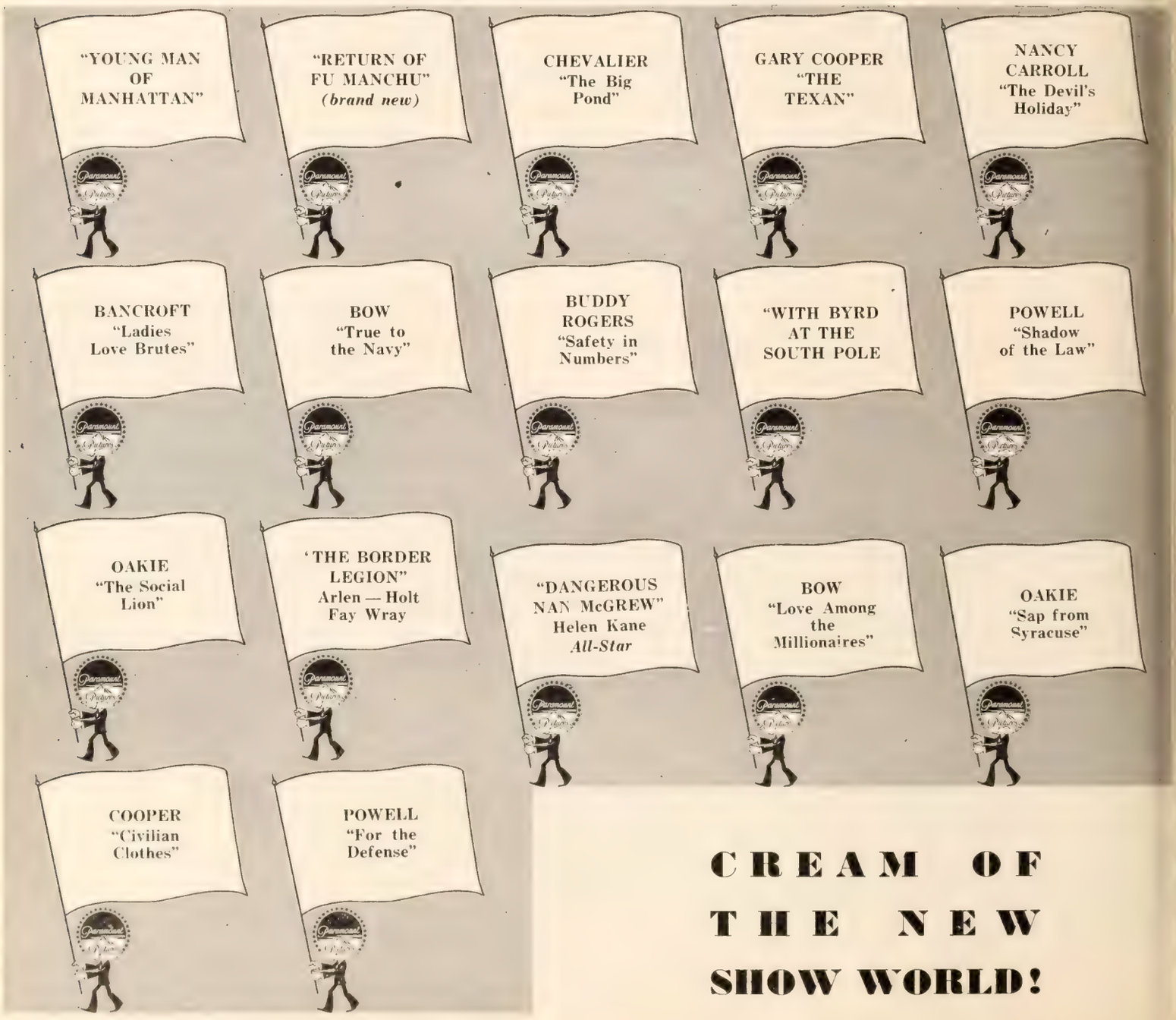
The Big Party of the Stars!

Richard Arlen, George Bancroft, Clara Bow, Evelyn Brent, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Skeets Gallagher, Harry Green, Helen Kane, Dennis King, Jack Oakie, Zelma O'Neal, Abe Lyman, William Powell, Buddy Rogers

Marching to greater and greater box office glory in second sensational week at Rialto, New York! Other key centers falling into line with smash openings. The showman doesn't live who can't clean up with it!

"PARAMOUNT ON PARADE"

leads the Grand March of PARAMOUNT'S Spring Money Hits!



CREAM OF THE NEW SHOW WORLD!

$55,000,000

Fox Film Corporation

Secured 6% Gold Notes

Due April 15, 1931

Price 100 and interest

A letter from Mr. W. C. Michel, Vice-President of the Corporation, is summarized as follows:

Company: Fox Film Corporation is one of the largest and most prominent companies in the world engaged in the production, distribution and exhibition of motion pictures. Its product is distributed throughout the world.

Fox Film Corporation has acquired from Fox Theatres Corporation the latter's holdings of common stock of Loew's Incorporated.

Security: These Notes, in the opinion of counsel, are a direct obligation of the Company and are specifically secured under a Trust Indenture by the pledge of 660,900 shares of common stock of Loew's Incorporated and all the capital stock of United American Investing Corporation, which has a substantial stock interest in Metropolis and Bradford Trust Company, Ltd., owners of 65% of the ordinary stock of Gaumont British Picture Corporation, and represents an investment on the part of Fox Film Corporation of $20,000,000.

Equity and Assets: As at December 28, 1929, the pro forma consolidated balance sheet of Fox Film Corporation and wholly owned subsidiary companies, as prepared by independent auditors, reveals net tangible assets, without deducting this Issue, of approximately $157,208,511 (including over $9,800,000 of cash), an amount equivalent to $2,850 for each $1,000 of Notes.

Earnings: The consolidated net earnings of Fox Film Corporation and subsidiary companies, available for interest requirements on this Issue, after maintenance, taxes (other than Federal income), depreciation, amortization and other deductions, including profits applicable to minority interests and interest requirements on the mortgage and funded debt of subsidiary companies, for the two fiscal years ended December 28, 1929, as reported by independent auditors, are given below:

Year	Amount
1928	$6,572,840*
1929	13,966,355*
Annual Interest Requirements on this Issue	3,300,000

* The 1928 and 1929 figures are before the deduction of special charges consisting of obsolescence of silent films, scenarios and advertising accessories in the amounts, respectively, of $2,085,137 and $1,138,437. In the figure given above for 1929, profits on the sale of securities of $5,612,608 have not been included, nor have there been deducted certain non-recurring charges aggregating $938,364

Management: The management of Fox Film Corporation will be vested in certain principal operating executives who have been responsible for the past success of the Company, augmented by the engineering and scientific staffs of General Theatres Equipment, Inc.

This offering is made subject to the conditions more fully set forth in the complete descriptive circular, a copy of which may be had upon request.

HALSEY, STUART & CO.

INCORPORATED

Dated April 15, 1930 and redeemable. Interest payable at the offices of Halsey, Stuart & Co., Inc., in New York and Chicago. Interest payable October 15 and at maturity, April 15, 1931, without deduction for any Federal normal income tax not in excess of 2% per annum. Principal will be payable at the principal office of the trustee in New York. Coupon Notes registerable as to principal only, in the denominations of $1,000, $5,000 and $10,000. All statements herein are official or are based upon information which we regard as reliable, and, while we do not guarantee them, we ourselves have relied upon them in the purchase of this security.

May 1, 1930

"Mightiest War I

THE N. Y. TELEGRAPH RAVED.— Oliver Claxton Said:

"I would like to marshal all the superlatives that have been heaped on the book and apply them to the film, for everything said about the novel goes—and then more so—for the picture . . . two hours of gripping emotion that cannot be exceeded in this or any other town. . . . Mr. Milestone has given the movies back to the camera. . . . Far and away the best motion picture that has been made—talking or silent."

THE N. Y. MIRROR RAVED.— Bland Johaneson Said:

"A fine achievement . . . a great credit to Un versal . . . story exquisitely simple . . . truly im pressive, a powerful, brilliantly directed war movi Nobody should miss it."

THE N. Y. GRAPHIC RAVED.— Julia Shawell Said:

"A directorial achievement. Milestone has done wonderful job."

THE N. Y. DAILY NEWS RAVED.— Irene Thirer Said:

"It is so magnificent, so powerful, that it hardl behooves mere words to tell of its heart-rendin appeal, of its dramatic fire, its breath-taking battle shots. Milestone takes the directorial throne fo 1930. His treatment is superb. His sense of th dramatic is unparalleled. His understanding o the true and tender details which play on th spectator's sympathy is perfect.

THE N. Y. TIMES RAVED.— Mordaunt Hall Said:

". . . presented before an audience that most o the time was held to silence by its realistic scene It is a notable achievement, sincere and earnes with glimpses that are vivid and graphic. . . . A of the players do capital work. . . . One is gripped



Directed by LEWIS MILESTONE, adaptation and dialog by MAXWELL ANDERSON and GEORGE ABBOTT. Continuity by DEL ANDREWS. Presented by CARL LAEMMLE. Produced by CARL LAEMMLE, Jr. With Louis Wolheim, Lewis Ayres, John Wray.

UNIVERSAL PICTURES

ALL WESTERN

rama Ever Seen"

—*Says Regina Crewe, in the N. Y. American*

THE N. Y. WORLD RAVED.—
Quinn Martin Said:

". . . a masterly incarnation of that shockingly vivid novel of valiant youth meeting lonely death. . . . Mr. Milestone has achieved a magnificent success."

THE N. Y. TRIBUNE RAVED.—
Howard Barnes Said:

"An enormously compelling talking motion picture. . . . Not only a brilliant transcription of the most famous book of a decade, but a splendid achievement for the audible cinema. . . . Intelligently adapted, magnificently directed and given an assured and even performance, 'All Quiet' is something to get definitely excited about."

THE N. Y. TELEGRAM RAVED.—
William Boehnel Said:

"In 'All Quiet' the cinema has produced the finest war picture since characters first began to flicker across the screen, one that has never, I believe, been surpassed either here or abroad. Here is a war picture beside which all others seem trivial. Magnificently directed. Beautifully portrayed . . . it fascinates you, holds you spellbound. It is tremendous. . . . It simply MUST be seen."

THE N. Y. EVENING WORLD RAVED.
George Gerhard Said:

"Far and away the most significant picture ever turned out by Universal. . . . The direction is one of the best jobs ever seen upon any screen, and it raises Mr. Milestone to a niche in the movie hall of fame. . . . Maxwell Anderson kept to the original text, including that part in which the three young soldiers ford a river without a stitch of clothing to call upon three French girls. And, although this is daring in the extreme, Director Milestone treated the scene with extraordinary delicacy, although he left little to the imagination."

THE N. Y. SUN RAVED.—
John S. Cohen, Jr., Said:

"The film represents a more or less stupendous achievement in movie making. It is stupendous in its picturizations of trench battles, of men under fire, of youth caught up and snuffed out. . . . The spirit of the book is whole-souledly in the film. . . . All of the acting is good. . . . See 'All Quiet' and think it over, or rather try to prevent yourself from thinking it over—if you can."

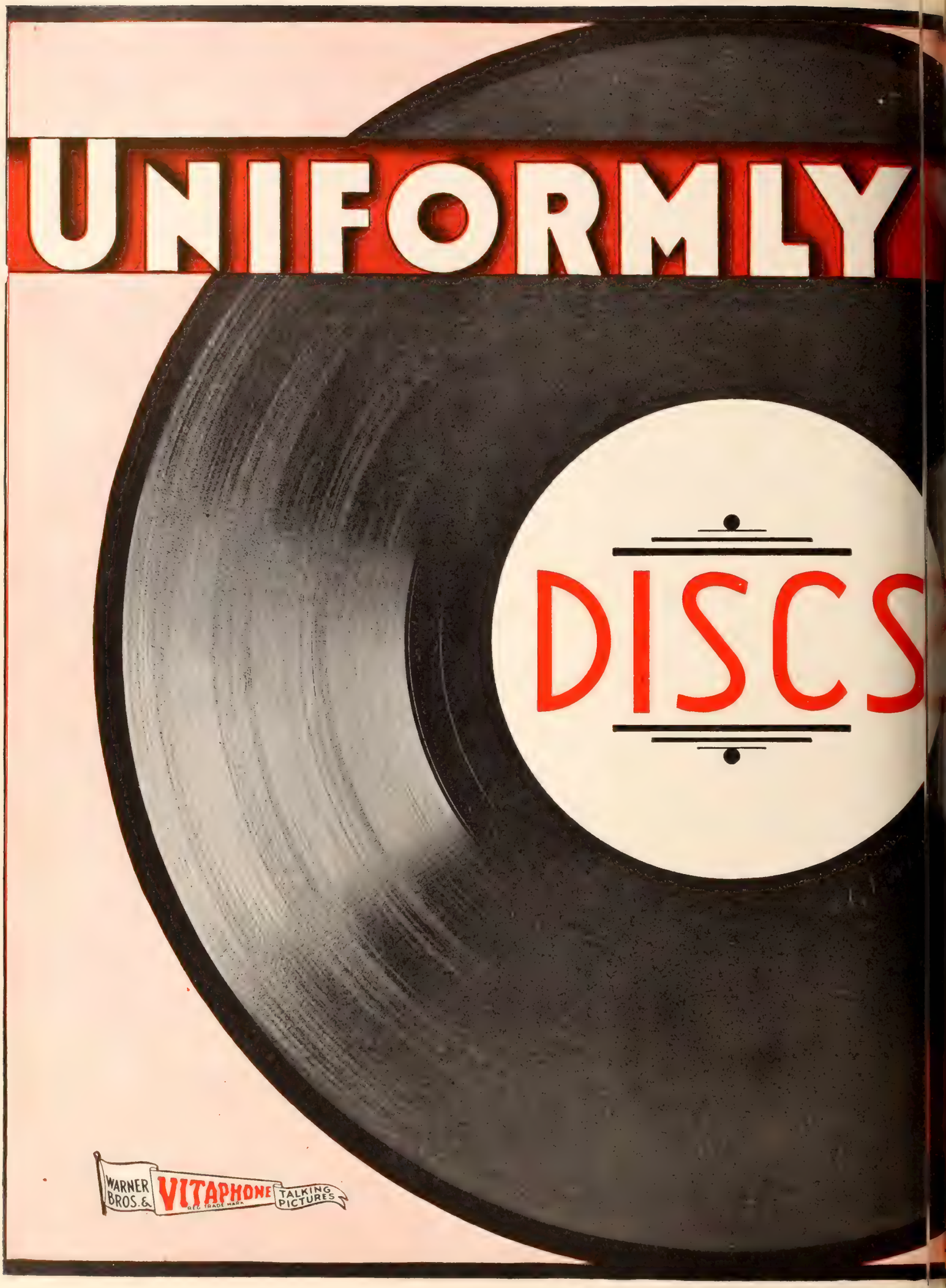
THE N. Y. JOURNAL RAVED.—
Rose Pelswick Said:

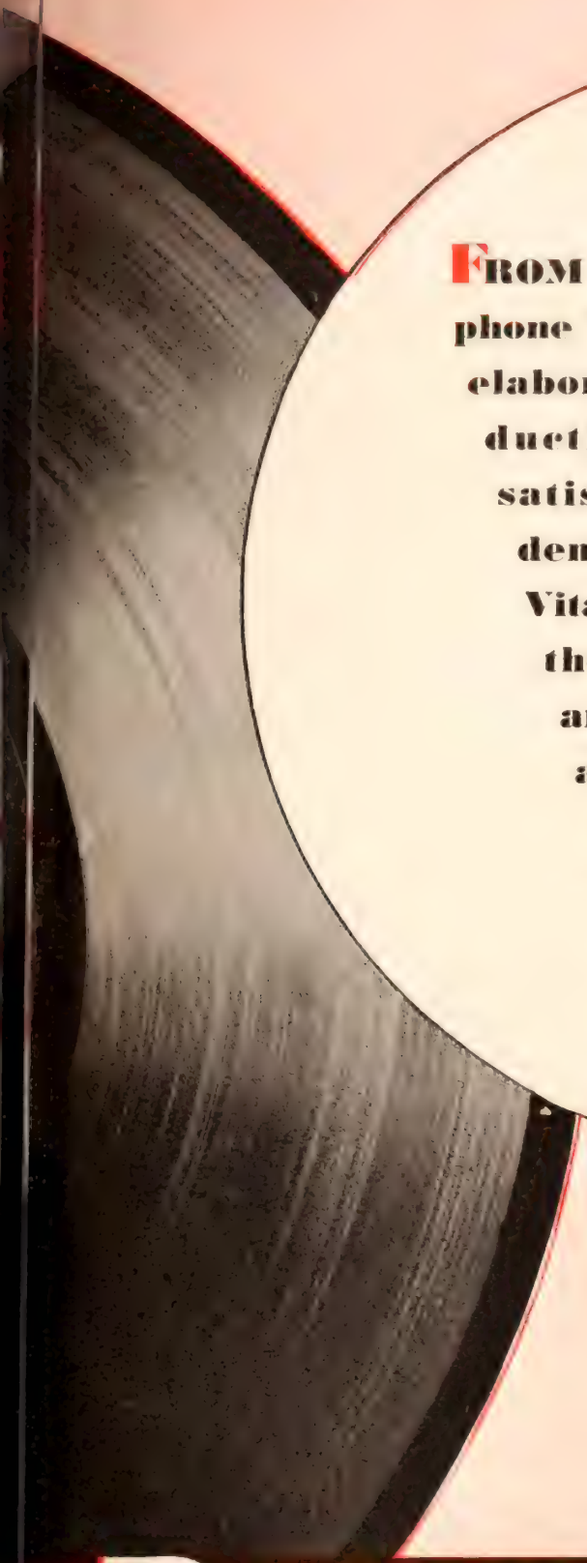
"It is a dramatic production . . . well cast, intelligently directed and splendidly made . . . a credit to its producers and those concerned in the filming of Remarque's sensational document. . . . Battle scenes tremendously vivid. Milestone has done excellent work in treatment of the story and his handling of the sweeping action . . . an impressive production."

THE N. Y. AMERICAN RAVED.—
Regina Crewe Said:

"The epic picture of the war. A celluloid record for the ages. It had its premiere at the Central Theatre last night before an audience stunned with the terrific power of stark, awful drama. . . . It plays upon the soul like a mad musician on a harp. It rips the heart to shreds and tatters. Eyes scald with tears. It is stifling in its immensity . . . mightiest war drama ever screened in the ages of history."
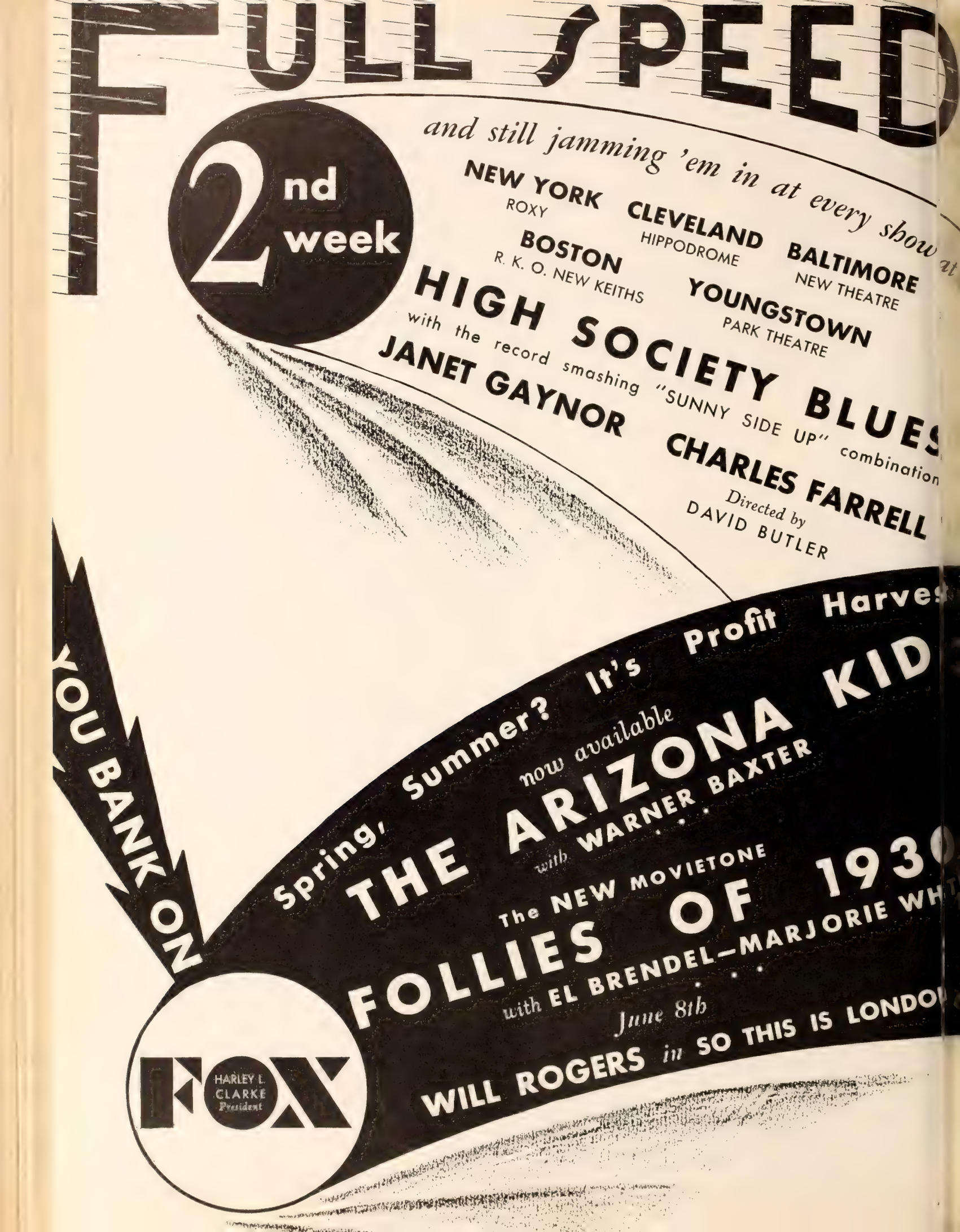



UNIFORMLY
DISCS
WARNER BROS. &
VITAPHONE
REG. TRADE MARK
TALKING PICTURES



FROM the single reel Vitaphone Varieties to the most elaborate Technicolor production, Vitaphone Discs satisfactorily meet every demand of exhibition. ● ● Vitaphone Discs have passed the acid test of performance under every condition and have definitely proven their superiority over any other method of sound recording and reproduction.

BETTER!!


FULL SPEED
2nd week
and still jamming 'em in at every show at
NEW YORK
ROXY
CLEVELAND
HIPPODROME
BALTIMORE
NEW THEATRE
BOSTON
R. K. O. NEW KEITHS
YOUNGSTOWN
PARK THEATRE
HIGH SOCIETY BLUES
with the record smashing "SUNNY SIDE UP" combination
JANET GAYNOR
CHARLES FARRELL
Directed by
DAVID BUTLER
YOU BANK ON
Spring, Summer? It's Profit Harvest
now available
THE ARIZONA KID
with WARNER BAXTER
The NEW MOVIETONE
FOLLIES OF 193
with EL BRENDEL—MARJORIE WH
June 8th
WILL ROGERS in SO THIS IS LONDO
FOX
HARLEY L. CLARKE
President

AHEAD!

Another Wow!

It's packed with action. —N. Y. Daily News

An intelligent and entertaining photoplay. —N. Y. Herald Tribune

Good acting and smart direction. —N. Y. Evening Journal

DOUBLE CROSS ROADS
with **LILA LEE**
ROBERT AMES

SRO
at the
COLONY
New York

Time Every Week With These Naturals!

May 11th
BORN RECKLESS
From the novel "Louis Beretti" by Donald Henderson Clarke
with **EDMUND LOWE**

ON THE LEVEL
with **VICTOR McLAGLEN FIFI DORSAY**

Bigger than "LONE STAR RANGER"
ROUGH ROMANCE
GEORGE O'BRIEN HELEN CHANDLER ANTONIO MORENO

YOU BANK ON

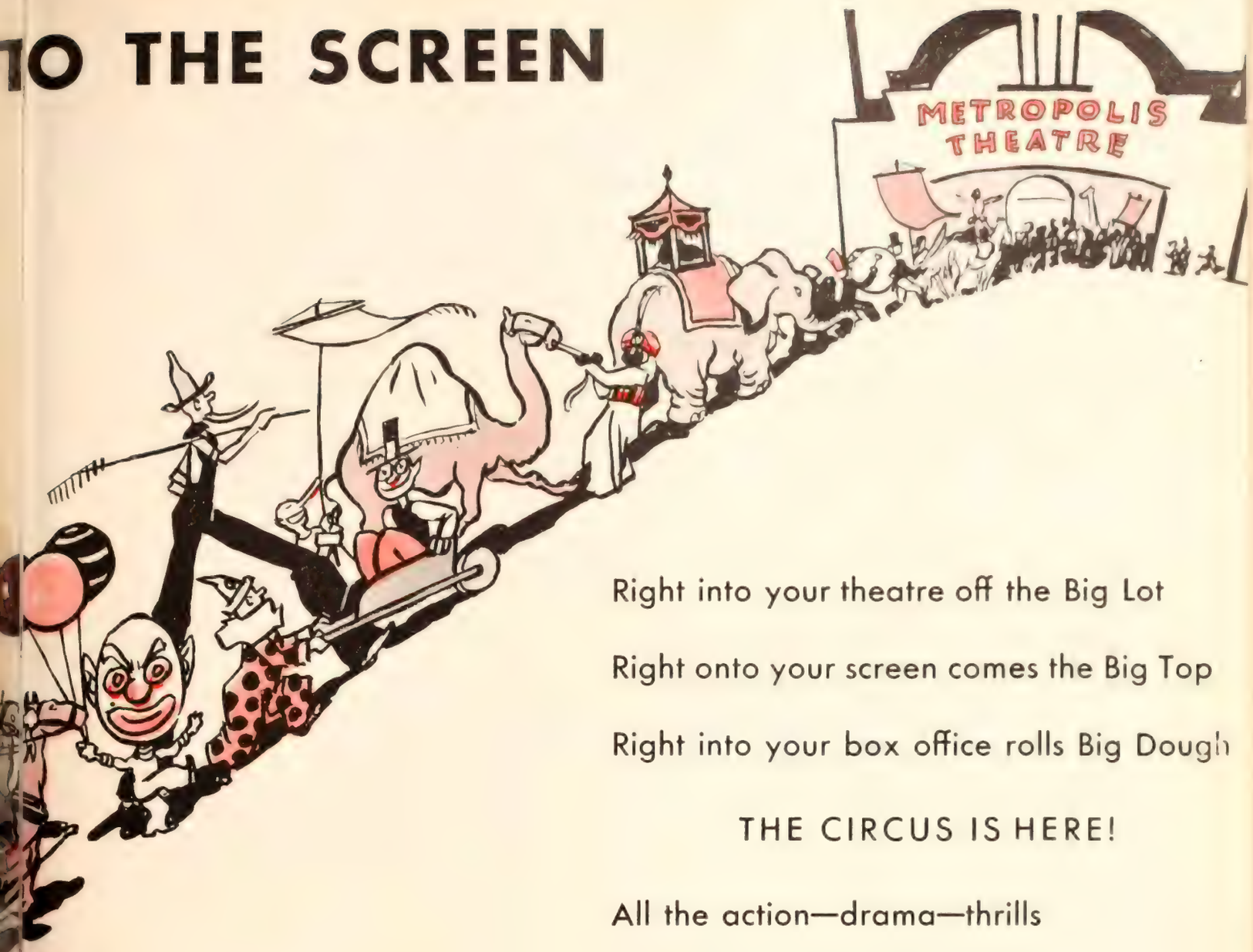
FOX
HARLEY L. CLARKE
President

THE BIG TOP SHOW COMES

SWING HIGH



TO THE SCREEN



Right into your theatre off the Big Lot

Right onto your screen comes the Big Top

Right into your box office rolls Big Dough

THE CIRCUS IS HERE!

All the action—drama—thrills

All the romance—color—glamour

All the excitement—hilarity—spectacle

OF THE GREATEST SHOW
ON EARTH!

PATHÉ

with

HELEN TWELVETREES · FRED SCOTT · DOROTHY BURGESS

and Chester Conklin · Ben Turpin · Nick Stuart · Robert Edeson · Stepin Fetchit · Daphne Pollard
Sally Starr · John Sheehan · Mickey Bennett · George Fawcett · Little Billy · Bryant Washburn
William Langan

Directed by Joseph Santley • *Produced by E. B. Derr*

A Great New Cartoon Star ..... by the World-Famous Cartoonist

"UB" IWERKS

NOW EXCLUSIVELY PRODUCING

"FLIP THE FROG"



TWELVE SUREFIRE

Headline Attractions



Created, Drawn and Perfectly Synchronized by a GENIUS known to EVERY Showman on Earth

Synchronized on
POWERS CINEPHONE
System

Distributing Arrangements Made by
CELEBRITY PRODUCTIONS, Inc.
723—7th Avenue New York City

Motion Picture News

Vol. XLI NEW YORK CITY MAY 3, 1930 No. 18

Copy Too Hot, Hays Body Tells Film Ad Men; New Code to Eliminate Spice

Hays' S.M.P.E. Talk to be Broadcast

Address of Will H. Hays before the Society of M. P. Engineers' meeting at Washington, May 7, will be broadcast on a national radio hook-up. Thirty-three stations of the Columbia chain already are scheduled to participate in the broadcast. Hays will talk on "Scientific Accomplishment in Motion Pictures."

For detailed account of the events at the forthcoming session of the Society of M. P. Engineers, turn to page 35.

Darmour Signs Dane, Arthur, For 2-Reelers

Hollywood—The former M-G-M feature comedy team of Dane and Arthur will be reunited in a series of talker two-reelers to be produced by Larry Darmour for RKO. Darmour will produce at least six subjects with the pair, making arrangements with M-G-M to borrow Karl Dane when the latter is between pictures for the latter company. George K. Arthur, other member of the team, recently returned from an Eastern vaudeville tour, and was immediately placed under contract for the series by Darmour.

The comedy producer has also signed Louise Fazenda for a series of star comedies on the Darmour-RKO program for the season of 1930-31.

In addition to the above series, Darmour will continue the Mickey McGuire kid series, besides an all-star group that will utilize many available "name" players.

Schnitzer, Marcus, Le Baron Big Shots at Meet

Joseph I. Schnitzer, president, Lee Marcus, vice-president in charge of distribution, and William Le Baron, vice-president in charge of production, will be principal speakers at the RKO sales convention to be held May 18 at Los Angeles. Delegates from the United States, Canada and Australia will attend the five-day sessions.

Paramount Not Renewing Dennis King's Contract?

Paramount probably will not renew Dennis King's contract when its option expires in a week or two, it is understood. Decision is to be made in New York in the matter. There has been no rift between the company and star, but audience reaction to his picture, it is said, has not sold Paramount the idea that renewal of the agreement is a good bet.

Columbia—R-K-O In Booking Deal; Merger Is Denied

Deal for a booking arrangement which will insure playing time for Columbia pictures in houses of the Radio-Keith-Orpheum chain is under way. No details of the deal have been set as yet, according to Jack Cohn, who says discussions are being carried on between the two companies.

Cohn denies that the deal is for sale or merger with R-K-O, as had been reported. Columbia stock was active during the week on the strength of the reported deal.

U. A. Trio Returns

Al Lichtman, Bruce Gallup and Emil Jensen have returned to New York from their trip to the Coast.

A New Department

Beginning with this issue of *The Showman*, and appearing weekly thereafter, John F. Rider, nationally known writer on technical subjects, will conduct a complete course in sound projection through the columns of *Motion Picture News*.

Each article will be a chapter in a complete course. The entire series has been outlined in advance, and for the first time offers projectionists, technical men and students a scientifically planned course of training in the principles and functions of sound projection, its operation and servicing, and theatre acoustics.

The introductory article appears on page 49.

Peppy Ads Result in Action; Committee to Formulate Regulations

[illegible] the rounds of late, resulting in jams at St. Louis, Chicago, Portland and other cities, will be outlawed when a Code of Ethics for advertising men, suggested by the Hays association, is adopted.

Ever since MOTION PICTURE NEWS called attention to "hot" copy on "The Love Parade," which caused near-censorship, and on "Party Girl" and "Hot for Paris" copy in several cities, the growing tendency to skate on thin ice on advertising has been under scrutiny. Recently, Sam Katz of Publix passed the word to his organization that copy of the kind was not to be tolerated.

The Hays organization this week summoned film advertising men to a conference on the subject, the upshot of which was naming of a committee to draft a Code of Ethics governing advertising.

Sand Lot Golf Racket Injures Coast Business

Hollywood—Tom Thumb golf courses and driving ranges are cutting into suburban theatre attendance throughout Southern California, with indications the night golf racket will be a heavy competitor of show business this summer.

The miniature golf courses are being constructed in wholesale quantities in Hollywood, Los Angeles and all towns of Southern California. A lot 50 by 150 can accommodate an 18 hole layout which is solely a putting course with mechanical hazards. Flood lights for night play are drawing capacity on those layouts that are now operating.

Capacity per course is figured at about 50 players, who are tapped for 25 cents per round. The game can be played in about 40 minutes, with operators figuring five capacities nightly.

Fox Discontinuing Its Silent Newsreel Issues

Fox is discontinuing its silent newsreel, except for foreign accounts, and intends to concentrate on Fox Movietone News, Winfield R. Sheehan, vice-president and general manager, stated Thursday.

Motion Picture News

Vol. XLI NEW YORK CITY, MAY 3, 1930 No. 18

ADVERTISING GOES TO THE CLEANERS

THE whitewashing concession in the picture business is becoming a valuable property. First, the producers, as a body, came along with an entirely new set of standards neatly tied up in a bundle labeled the Code of Ethics. Now the advertising fraternity centered in New York is to have a catechism all of its own.

Seriously, one of the promising signs of the film year. The honest individual interested in his business and in its welfare reached the conclusion some time ago—shortly after the sound stampede smacked the trade, as a matter of record—that advertising copy was headed straight for the cleaners if troubles were to be dodged.

In the Producers' Footsteps

In fastening the onus for breaches in good taste, it is only fair to point out on behalf of the advertising branch of the business that its members followed religiously in footsteps clearly defined by their employers. The original trouble centered in the studios, was reflected in the home offices in New York and picked up with a sweeping alacrity by exhibitors throughout the land.

Now, it seems, a new day is dawning and, like all new days, much is promised and expected. Producers have pledged themselves to hew to the line as sharply as they know how. For their sake and for the sake of the industry, this column is rooting that they do.

Copy writers now having been commissioned by Will Hays to do likewise, a committee has been named, one meeting has been held and the machinery is lumbering on its way.

Spring and Housecleaning

It is significant that the necessary housecleaning is to come from within. The spectre of outside interference in the form of revived reform agitation and the rumblings of a Federal censorship are possibilities which cannot be overlooked. The measure of freedom which the industry is permitted to enjoy from now on will be in proportion to the manner in which it heeds its moral commitment with the public.

Insofar as Motion Picture News is concerned, the contemplated Hays plan constitutes ample justification for an editorial stand assumed many weeks ago. This writer socked and socked hard—he hopes—the inexcusable bad taste evidenced in exploiting "The Love Parade" in St. Louis and followed that incident with others from major cities throughout the United States.

Hand in Hand with Hays

What followed was a mixture of censure and praise. There were those who thought the point well taken. Others cried "Purist" and turned loose their ridicule on this hapless observer. But in the light of what is now happening, perhaps this forum was correct. At least, Hays is insisting upon the code to govern advertising and that, you will agree, places us in the same camp with the acknowledged head of the industry.

It is easily apparent, however, that unless the exhibiting fraternity swings into line, efforts to lift clear of questionable advertising can never become widespread.

The Shrine Called the Public

Showmen are fully entitled to utilize any and all measures that bring money into their box-offices, but it seems almost a needless task to emphasize their obligation to the public. Once that public loses confidence or respect for the theatres it patronizes, the chaps running them might make up their minds to enter another field.

The code and its scope will be ready in due order. If the purpose behind it materializes as its theory would indicate, the move will be constructive and helpful.

It's a definite assignment for every exhibitor in America to back it up. To the hilt, full and to the last letter.

KANN

Showdown Due on ASC Demand Music 'Tax' Be Paid to Exhibit Sound Films

Offers Resignation?



Joseph P. Kennedy, chairman of the Pathe Board of directors, who is reported to have offered to step down, in favor of a number of his associates, at Wednesday's meeting of company directors.

Snag Faced by 5-5-5 Confab as Exhibitors Protest Warranty on Tax

Proposed warranty on the music license payment by exhibitors, as demanded by the American Society of Composers, Authors and Publishers, promises to be a real stumbling block when the 5-5-5 conferences are resumed early in June to complete the draft of the standard contract being negotiated by the Hays office, the M.P.T.O.A. and Allied States Ass'n.

This was emphasized this week when John G. Paine of the Music Publishers' Protective Ass'n. indicated in no uncertain terms that his organization intends to stand pat on its demands that sound films containing music it controls be supplied only to theatres which have paid the music license.

The music society, in its contracts with Electrical Research Products and RCA-Photophone, stipulated that films using its copyrighted works be shown only in theatres which the society has licensed, and that any deviation from this stipulation by a distributor sub-licensee will violate that distributor's recording contract.

Distributors take the position that their hands are tied in the matter by virtue of their contract with the electrics, and that while their sympathies favor the exhibitor, they have no alternative.

Contend Contract Illegal

Exhibitors, on the other hand, insist that such a contract is illegal, and want omitted from the contract the proposed warranty, which automatically would cut off from film service any exhibitor who refuses to pay the so-called music tax to the society. The "tax" has been a bone of contention for years, with many exhibitors steadfastly refusing to pay it even in the threats of prosecution by the society, which has won damage actions against many exhibitors.

Allied States Ass'n. wants to substitute the warranty with another which says that the exhibitor warrants he has the legal right to play the picture concerned, so far as copyright is involved. President Abram F. Myers has asked distributors for a copy of their contract with the electrics, desiring to make a study of its legality.

Score Charge an Issue

The exhibitors insist that paying the society its demanded levy of ten cents per seat and then paying a score charge on pictures is unfair and illegal. They also are opposed to paying distributors a profit on the score charge.

Warranty that the theatre is licensed by the American Society of Composers, Authors and Publishers is contained in new contracts now being used by Paramount and M-G-M.

Protection and the advance deposit demand of distributors are other controversial issues which confront the 5-5-5 conference.

Going to West Coast



P. G. Wodehouse, English humorist, who left New York May 1 for the Coast to begin work for M-G-M.

Talkers Talking Turkey; Selling Sunday Shows

Des Moines—Credit talking pictures with the trend toward Sunday shows throughout the Middle West. Their popularity is erasing old "blue" laws off the statute books, because of the desire of municipalities to keep showgoers at home on Sundays.

Where previously picture fans motored to neighboring towns on Sunday, seven-day operation of their local house permits them to enjoy pictures at home. The local solons feel that it is preferable, from the standpoint of morals, to keep young folk at home on Sunday, and the merchants find that it is good business.

This year a number of towns throughout Iowa, Minnesota, Nebraska, Kansas, Missouri and the Dakotas have voted favorably upon the Sunday show question.

Lloyd Going to Hawaii

Hollywood—Harold Lloyd will head a party of 50 film folks, comprising actors, directors, cameramen and technicians, and forming the largest motion picture unit ever to leave the West Coast for a trip across the Pacific Ocean, when the steamship Malolo of the Matson line sails from San Francisco on May 24.

Sequences for his next picture, "Feet First," will be sound photographed at sea, and also in Hawaii.

Whatsa Matter With Kansas? Read 'n' Weep

Topeka, Kan.—William A. Smith, attorney-general of Kansas, is about to inaugurate a crusade against Sunday shows in the state.

"The law must be enforced," Smith declared, "and the law must be enforced in every town alike. But it is a hard task when the people of a community are not in favor of enforcement. However, we are taking the stand that all must obey the law alike. We are preparing to get out an injunction against every theatre owner who disregards the law and we shall direct county attorneys to take similar steps. Every prosecutor in counties where shows operate on Sundays has been warned the law must be enforced."

Last November a group of 16 ministers and church people visited Gov. Reed to demand that he enforce the Sunday labor laws. At that time the attorney-general said he would try to close theatres operating on Sundays by injunctions in those localities where it appeared that public sentiment would not permit their closing by prosecution.

Completing Swanson Film

Hollywood—Only a few scenes remain to be shot for "What a Widow," Gloria Swanson's new picture for United Artists release. The star has just completed the recording of three songs.

The Insiders' Outlook

A BUSINESS of funny twists. This proves it:

Two executives—headline stuff both of them—who are hitting it off on all cylinders insofar as outward appearances go, are crossing trails on the inside.

One chap is head of a company which has been moving forward in seven league strides in the last year or two. The other's company has long been one of the topnotchers and, while its position through the years has been threatened from time to time, the celluloid archives reveal that this outfit knows well enough how to maintain its position.

As events shape themselves, it wasn't so long ago that these two executives found it of mutual advantage to work hand-in-hand on many matters. There was the problem of theatre expansion to be sanely handled. Both were intrenching, digging in, expanding in the same territories and there appeared little use in overseating and, thereby, threatening damage potential revenue.

But the company of the meteoric rise has been stepping at a gait which is causing frequent periods of reflection in the other camp. The result, hardly tangible as yet but certain to take on more definite form as the summer advances, will be a series of checkmate moves. Of course, you might describe that which is to come as a desire to keep competition thriving.

Perhaps that's true. But with some knowledge of the ambition for power which runs through the minds of the film elite, that explanation falls by its own weight.

Actually, it is a case of one mogul, smile on face, grasping his compatriot by the hand while poising something what looks suspiciously like a knife in the other.

* * *

The Way of All Flesh

This yarn persistently refuses to die. It concerns a big operator—a man who, since he joined his present company, has spent many of its millions for expansion. Name got into the papers—newspaper and trade—often. A No. 1 guy in the eyes of the industry.

But a change seems to have crept into the picture in the last few months. You don't hear so much of him any more. Yet, his various titles are still his and ostensibly, at least, the situation is without change. A small group on the inside which insists it is in on the know, is persistent in its statements that this individual has been shorn of his power and give as a reason the suspicion that he recently rode his company into a financial morass from which it was difficult to emerge.

THE INSIDERS know the man. Many of you do, as well. If his name were made known, there would be amazement, punctuated by considerable wonder over how such a proud and autocratic spirit can hold up with wings clipped and authority checked.

* * *

All In the Breaks

Not far from Broadway's incandescents sits a film man, softly berthed in a comfortable spot, who has been getting away with it for so long that life was beginning to pall. By political maneuvering and an adept display of chicanery, a big job had fallen to his lot. The cards were so well stacked in his behalf—and why not since he had stacked them?—that apparently nothing short of an earthquake could unseat him.

Then came the dawn in the form of a confab. Some things had traveled the wrong way, insofar as the head of the company was concerned and he was inquiring why? Tough spot for the boy in the soft job. So in the direction of the Big Shot was thrown an ultimatum. He would deliver, or else.

Maybe he didn't take that to heart! So much so that he took his feet off the desk, rustled pencil and paper out of their resting place and began to figure. Then he went to work—really to work—and put over one deal for his company which again made him the white-haired boy.

Today, this chap is again bouncing over the tops of the waves. Maybe it will be lasting. Maybe. But the chief he renders his stewardship to is one vacillating hombre. And you can't tell what tomorrow will bring. In this business, anyway.

Circles—Square Ones?

Square pegs in round holes never make the grade, 'tis said, but in this man's picture business, square pegs must remain just that under agreements between some so-called best minds. And the bidding gag works—except where some person is wanted. Then the dog eat dog theory gets a play.

Recently a capable executive who had been with a certain organization a long time, was regarded by another firm as an ideal selection for a post in mind. In the new field, he would have opportunities far greater than in the old, as well as to fit into a post for which he was better equipped.

The donor of the new post, in accordance with the ethics of things, wrote a letter to the president of the other company, asking if there were objections to negotiations for the services of the man concerned. Followed threats of bringing down the wrath of the powers that be. This man was his company's property, so 'twould seem, and the company intended to keep him. However, a little appeal to common sense produced the desired result, the opposing proxy consented, the company made a deal and everything is serene along the Potomac. Wherefore, no names will be mentioned here.

* * *

Jousting for Credits

Ramblings from the Coast about under-cover bitterness at the Tiffany studio over "Journey's End." Eastern travelers have it that several of those prominently identified with its production are sorely peeved by a few reams of publicity, printed in Los Angeles dailies, crediting one of the studio executives with full honors for it, and no mention of the others. The latter are confiding to their intimates that if the particular individual had won his arguments the picture would be rated a dud, while the individual in question concedes that he had a stiff job on his hands holding the crew in line and making them stick to the stage script.

THE INSIDERS

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Star Chamber Methods Used to Plant Hays Aid in Academy, Members Charge

That's an Idea!

Fanchon and Marco are said to be the first theatrical producers in history to be honored by the Pullman Company. Two cars running out of Chicago have been named after the pair. One is Fanchon, the other Marco.

Shorts Program Boosts Theatre Intake by 50%

Seymour, Conn.—Presenting a program of nine short features and billing the show as a "$1,000.00 Vaudeville Talking Film Show" jumped box-office receipts 50 per cent above the average at Harry Feldman's Strand. In addition to advertising, and exploiting the program as mentioned, the idea of a vaudeville program was carried out in the presentation of each of the subjects on the screen.

"We used nine acts," said Feldman, "that is, eight acts and the Hearst-Metrotone News. We had name cards made for each unit and set up two easels, one on each side of the proscenium arch. The name cards were placed on them, and we used a baby spot to illuminate them. We had a boy on each side of the arch change the name cards, and light the baby spot light when necessary. The complete show consisted of 12 units, counting the overture, intermission and exit march. The front curtain was dropped after each unit was presented, and we used a non-sync record on which was recorded canned applause. We did this to make it look and appear as if our patrons were witnessing a real vaudeville show. Running time of show was two hours and twenty minutes.

"For the overture, intermission and exit march, we used the records from 'Hollywood Revue.' During the intermission we turned on the house lights and played the intermission records, and at the finish showed our coming attractions."

Vandals Destroy Seats In Chicago White Palace

Chicago—Vandals broke into the White Palace, west side house, this week, and caused damage estimated at several hundred dollars by cutting and destroying about one hundred recently installed seats. The fact that no other furnishings or equipment in the theatre were damaged gave rise to the belief that labor trouble might have been the cause of the depradation. However, the manufacturer (Heywood-Wakefield) denied that his factory had been involved in labor difficulties of any kind. The owner of the theatre, Abe Ostrovsky, said he knew of no reason for the act.

William De Mille Said to Have Engineered Selection of Clinton Wunder

Hollywood—If Will Hays expects to obtain eventual domination and control of the Academy of M. P. Arts and Sciences through the apparent planting of Clinton Wunder in that organization, the M.P.P.D. A. head is due for a rude awakening. This fact was made plain by several influential members of the organization when they first learned of Wunder's appointment as public relations counsel for the Academy.

Prominent members of the association are emphatic in their statements that the Academy had shown remarkable progress and accomplished much in its three short years of existence without any help or assistance during that time from either Hays or his assistants. In fact, it is charged that Hays had only tolerated the Academy in the past and some now see an ulterior motive behind his recently awakened interest in the welfare of the organization.

Won't Bow to Anyone

Determination is also expressed in positive terms by these members that they would never allow the influence of Hays to creep into the operation or control of the Academy. It is pointed out that the Academy membership comprises various groups that are independent—independent in thought, actions and speech—and that the financial status of the majority makes it unnecessary for any of them to bend the knee to Hays or anyone in the industry in order to protect their jobs.

Rumors that there are likely to be resignations from membership are discounted with the statements that every member of the Academy will henceforth exercise diligence in protecting the organization from any outside interference. The attitude of both Wunder and Hays will be carefully sifted from now on.

General announcement of the appointment of Wunder as public relations counsel of the Academy is creating a stir in the ranks of Academy members, especially certain members of the executive committee and board of directors. It seems entire negotiations for Wunder had been conducted in the strictest secrecy, and without the knowledge of these officials.

(Continued on page 92)

"Hello Yourself"

Hollywood—Rod La Rocque expects soon to make his debut as co-inventor with Robert Frazer of a self-answering telephone. La Rocque, who has a machine shop and laboratory built into his Hollywood home, claims the invention will not only answer calls but also take messages, according to his press agent.

A la Espagnol

Santiago—Picturegoers saw and heard their first talker recently by means of superimposition of Spanish words on the English used in the original version.

Yellers Yelling NEWS Is Yellow; Yeah? Sez Noah

"Yellow" boost is the cause of the jaundiced power of the industry.

So charge at least two picture personages. They accuse Empeenews of being "yellow." If true, the great majority of important producer-distributor-exhibitor executives and successful independent exhibitors are enjoying chronic "yellow" fever, according to NEWS circulation department figures.

The yellers who are putting the yell in "yellow" deserve to win one argument, so the NEWS is making certain that this issue has yellow in it.

Mr. Noah Webster, an author of some note, even though he hasn't written for the screen, defines "yellow" as "of a bright, pure color, resembling gold." NEWS subscribers deserve that consolation for their "yellow" fever. Further, it is pointed out by two other blind men who are keen students of color, "yellow" is the hue of sunshine; it is the color of ripe wheat—the staff of life if not of spankings—the color of corn, stepchild of the Eighteenth Amendment. Best of all, it is the color of blondes, and Anita Loos has convinced the world that gentleman prefer blondes.

So ends a thesis on "yellow," printed on "yellow" so that two color-blind men can henceforth distinguish between facts in black or yellow, but facts, nevertheless.

Montague and McConville Feted at Boston Party

Boston—Representatives of all branches of the industry here assembled to honor Abe Montague and Joseph A. McConville, district managers for Columbia, and former proprietors of Independent Films.

McConville has just completed two terms as head of the Boston Film Board and both men are among the most popular in the New England field.

Harry Campbell of Fox headed the committee in charge, assisted by Joseph A. Roth of Consolidated Films, Louis M. Boas, representing the exhibitors, and William H. Erbb of Paramount.

Diamond rings were presented to the guests at the close of the dinner. Entertainment was supplied by professional talent from Boston and New York theatres.

Roxy's Contract with R-K-O Expected To Hasten Final Wash-Up with Fox

New Deal Reported Made to Precipitate Break With Fox Officers

Termination of the contract between S. L. Rothafel and Fox is regarded as imminent in New York film circles, following revelation of the contract with Radio-Keith-Orpheum, which Roxy signed some time ago. Roxy's contract still has two years to run, but the new contract, it is said, was signed to precipitate matters in the break with Fox officials which has been portended for some time. Under the new deal, Roxy is to be managing director of the mammoth house to be built by John D. Rockefeller, Jr., and operated by R-K-O.

Roxy announced his new association to his staff prior to going to Bermuda with M. H. Aylesworth, president of National Broadcasting Co. At that time, he hinted that berths for some members of his organization probably would be available at the new post.

The theatre to be built will be larger than the Roxy, and be part of a huge amusement project between Fifth and Sixth Aves. from 48th to 51st Sts. There will be three theatres and a large broadcasting station, the principal theatre slated to seat 7,500. Construction starts within a few weeks, with the house to be opened by June 1, 1930.

To Get $5,000 Weekly

If the break with Fox materializes, Roxy, it is understood, will confine his activities to broadcasting until the new theatre is ready.

Under terms of the contract, Roxy is to receive $5,000 weekly, it is said. His present salary is understood to be $3,000, to which figure it was raised from $2,000, after Fox acquired control of the Roxy.

John Zanft, general manager of Fox Theatres, will take over direction of the Roxy upon termination of Rothafel's contract, it is stated.

Normal-Tone Officials on Coast

San Francisco—Norman Goldstein of Universal Television, Inc., and J. C. Rich, sales manager, have arrived in the interest of the new Normal-Tone sound equipment.

New Exchange Building

St. Louis—Paramount-Publix is to occupy a two-story film exchange building being erected at Olive Blvd. and Compton Avenue. The structure will cost $50,000 and is being erected by Theodore Mussey.

Loew's Net Up

Net of $8,243,584 for the 28 weeks ended March 14 is reported by Loew's, Inc., on an operating profit of $10,893,972. This compares with net of $5,251,958 for the same period last year.

Radio Signs Young Singer

Roberta Robinson, 17-year-old singer, has been signed by Radio Pictures and will star in a series of pictures for that company.

Spoor Process Debut

Hollywood—Wide film and wide screen of the Spoor-Berggren process will make its feature debut with the showing of a western now under way at the RKO studio. The story is an original by James Ashmore Creelman. In the cast will be Jean Arthur, Louis Wolheim and Robert Armstrong. Previously it had been intended to make "Dixianna" the initial picture employing the process, which has been under development for several years by George K. Spoor, pioneer producer.

Feature Brevity Hikes Overhead, Showmen Assert

Minneapolis—Exhibitors of this territory are chafing at the prevailing short length of features, declaring that it is resulting in boosting overhead to an alarming point.

Because of the number of shorts they are forced to use to round out their program, some exhibitors of the territory assert that they pay more for shorts than they do for the feature.

Brown Sponsors Center

Hiram S. Brown, president of R-K-O, is a member of the board of trustees of a Brooklyn group sponsoring a $100,000,000 medical center to be organized in association with nine hospitals in the borough across the East River.

Yes, Mr. Jolson

One of Mark Hellinger's newest Hollywood yarns is about "a very arty organization in Los Angeles" [Can he mean the Academy of Arts?] which awarded prizes for the best picture productions of the season. The prizes were given during a banquet that was attended by practically everyone in the business.

The prizes were in the shape of little statues. Everybody got one. They even gave Texas Guinan some kind of a mention for "Queen of the Night Clubs." They forgot but one man: Al Jolson. Al sat there and saw everybody getting a little statue. He was being ignored. He felt he was entitled to a little something for "The Singing Fool." But nothing arrived.

The hour was growing late when the master of ceremonies called on Jack Warner. He went into a flowery speech and handed Warner the inevitable statue. This was too much for Jolson. He leaped to his feet.

"What good is that statue to Jack Warner?" he cried. "It can't say yes!"

Television Peril Is Far Distant, Says De Forest

Minneapolis—Television may be just around the corner, but it's "a mighty long corner and there's lots of wind blowing around it, so far as theatre owners are concerned," Dr. Lee De Forest, inventor of Phonofilm, declared in a recent speech before exhibitors here.

Although he said television for the home is imminent, Dr. De Forest added that exhibitors need not worry about developments in that line for from 10 to 20 years.

"Within 10 or 20 years probably we shall be sending motion pictures by wire instead of by film, and there is now a machine which may be installed in the home which receives by radio and a half tone picture about two inches square, which may be viewed by only two persons at a time. However, these will not be in practical use in homes for several years," he said.

"A photo-electric cell, the eye of television, 100 times more sensitive than those now perfected, must be developed before television will be practical. Television also," he said, "must have a wider wave band than is now available."

"A most important forward step in talking pictures is the development by which it is now possible to use a quarter-inch track for the recording of sound waves on the motion picture film, instead of the one-tenth of-an-inch film."

Three Films Deleted By Virginia Censors

Richmond—Deletions in three films, "The Divorcee," M-G-M; "Hold Everything," Warner; and "Spring is Here," First National, have been ordered by state censors.

Eliminations pertain to scenes and dialogue. The censors examined 78 films comprising 228 reels for the two weeks ending April 19, as compared with 67 films with a total of 153 reels scrutinized within a similar period ending April 5.

Only one film was molested within the period ending April 5, it being Fox's "The Golden Calf," in which three scenes were found objectionable. "The Golden Calf" came back in expurgated form and was licensed. It played the Capitol.

Exchanges May Refuse to Sell Films to K. C. "Pan" as Price Slashing Kickback

How to Write Theme Songs

By Eddie Quillan

1. Avoid originality whenever possible.
2. Don't read the scenario until after the theme song is written. It may cramp your style.
3. Familiarity with the works of other composers is an important requisite.
4. If the novice song writer runs short of words at the end of a line, cleverly add a "hey-hey," a "Vo-do-dee-o-do" or a "boop-boopa-doop."
5. All lines, except in the above instance, should end with words rhyming with June, mammy, or boy.
6. Remember that blue songs are coming back into their own. They are now enhanced by the new medium, Technicolor!
7. The locales for all blue songs must be below the Mason and Dixon line, or on a dirty river.
8. Or so it themes.

Warners, F. N., To Make Foreign Talkers on W. C.

While other major producers are developing a pool for production of foreign language talkers, Warners and First National intend to make pictures for export at the Coast studios. In connection with this plan, the companies are establishing a school of foreign languages on the Coast, where four instructors soon will institute the course.

As soon as company players are sufficiently proficient in the languages concerned, production of talkers in that tongue will be instituted. Other companies are planning to make talkers abroad on a co-operative basis. Adolph Zukor now is in Europe in connection with the plan.

Seeks Order to Halt Rebuilding of Theatre

Mansfield, O.—Ben Schwartz, manager of the Ohio and head of the Empire Amusement Co. here, has begun proceedings seeking a permanent order restraining the Memorial Building Co., a township organization, from rebuilding the Madison Theatre, destroyed by fire several months ago. The action is based on the claim that the procedure is illegal. It is said that the Scareb Amusement Co. is financing the project, having put up $200,000 to carry on the work, and that this company will lease the house on completion, considering the $200,000 as advance monthly rental covering a period of 25 years.

Day and Date Runs in Suburban House Suggested to Combat Admission Cut

Kansas City—That tempest in a teapot, brought about by slash of prices at the Pantages, first run house, may result in a test of the whole question of protection, it is indicated. The "Pan" recently cut to a 25 cent top, which is 15 cents below the general top charged at suburbans for subsequent runs of the pictures which play first at the Pantages.

M. B. Shanberg, president of the Midland circuit, which has a number of suburban houses here, says he will not follow the Pantages with pictures which play the downtown house at the lower tariff. He says he will ask cancellation of pictures which get "two bit" runs at the Pantages. As the Midland circuit is a powerful one in this territory, his stand will carry considerable weight with exchanges.

One exchange manager says he will refuse to sell the Pantages if the house continues its 25 cent policy. However, Manager Louis Charninsky declares he has good product bought and does not contemplate changing the present policy.

Just how far ahead Charninsky has bought his pictures has not been disclosed, but it is rumored here that exchanges may have something to say regarding the releasing of their pictures for first run at 25 cents and second run at 40 cents. It is possible that pictures playing at the Pantages will be available for earlier neighborhood runs at lower admission prices. A day and date policy has been suggested.

Taxation to Be Principal Topic at Carolina Meeting

Charlotte—Taxation is expected to be the principal topic at the summer convention of exhibitors of North and South Carolina to be held June 8 and 9 at Myrtle Beach.

Daylight Saving Voted

Whitehall, N. Y.—Daylight saving was victorious at the referendum here by vote of 624 to 416. The election was one of the most spirited of recent years.

Lost Motion with Ads

Washington—Post Office Department has launched a campaign to encourage advertisers to give their complete address in advertisements. The government estimates that approximately 50 per cent of all ads appearing in newspapers, magazines and trade papers do not show a street address and number. Responses, therefore, omit that necessary information which seriously interferes with prompt delivery of such mail and not infrequently resulting in non-delivery.

Form No. 117567

Here's Paul Dejereinis' version of a star's biography bunko a la 1930 press-agent style:

"How did you become a movie star, Miss Lola Lulu?"

"I ran away from a convent at the age of fourteen I came to Hollywood when I was sixteen. Von Schmitzelheim, the famous foreign director, saw me in a small part in the 'Garrulous Gorilla' and recognized my artistry. I was then starred in 'The Pretzel Murder Case,' 'Hey, Hey, Hannah' and 'Passionate Pastrami.' I am only eighteen years old now and live with my mother, who is my dearest companion."

"What are your hobbies, Miss Lulu?"

"I love Shakespeare and Chekhov. They are so unfathomable! Bridge and swimming are my favorite sports. They stimulate one mentally. Yes, the talkies will bring greater artistry than ever to the screen."

Played Banned Picture; Mayor Imperils License

Madison, Wis.—Action on the request of Mayor A. G. Schmedeman that the license of the Majestic theatre here be revoked was deferred by the city council license committee at a recent meeting pending a joint meeting of this committee with the city censorship committee for the purpose of working out a new plan for censorship of moving pictures in the city.

Mayor Schmedeman in his previous letter to the council reported that E. M. Michalson, manager, had recently shown a film "No More Children," which had not been approved by the censorship board.

The council committee approved Ald. H. J. Schmiege's resolution to delay action and hold the joint meeting when members of the committee admitted ignorance of local censorship methods. No definite date for the meeting was set.

Sentenced for Hurling Stench Bomb in Theatre

Minneapolis—Percy Wing, stage hand at the State, was sentenced to 45 days in the workhouse when he was found guilty by Judge Paul S. Carroll of throwing a stench bomb into the Grand. A disagreement between operators of the Grand and members of the stagehands' union is believed to have prompted the bomb throwing. Operators of the theatre are said to have refused the union's demand that stagehands be employed.

Cleveland Exhibitors, Claiming "Backs To the Wall," Seek Relief from 'Changes

Harwood Says Suburban Intakes Have Dropped Off A Third Since Jan. 1

Cleveland—Because, he says, business in the local suburban and subsequent-run motion picture theatres has dropped off more than 33 1/3% since January 1, J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association, has invited the branch managers of the Cleveland exchanges to confer with the board of directors of the Cleveland Exhibitors' Ass'n., in an effort to work out a relief plan whereby the independent exhibitor can stay in business.

"The subsequent-run independent theatre owner has been the victim of the musical comedy and revue epidemic in the motion picture industry," said Harwood, in his explanation of the dire necessity for some relief for this type of exhibitor.

"Tunes of the tune shows are so old by the time they reach the subsequent run house, that not only are they no asset, but they are a distinct liability. Tunes plugged over the radio weeks before the release of a picture, played by every cabaret band, and every song counter plugger, followed by their first run engagements, just about exhaust their popularity. And once its popularity is over, the tune is dead, and the show it once made, is also dead.

"This alone would have been enough to seriously handicap the independent subsequent run theatre owner. Add to this, the excessively high cost of sound operation, and the close price competition between the downtown and neighborhood houses, and it is evident that, unless some relief is granted, the independent neighborhood house is doomed."

Reduction in the price of film, and decreased protection are among the relief measures that the Cleveland Exhibitors Association will ask of the distributors at the forthcoming meeting.

Publix and Crescent Building in Nashville

Nashville, Tenn.—A theatre building race is on here and when it is ended this city will have 4,200 more seats.

The Crescent Amusement Co. is to erect a $1,000,000 office building and theatre, at Sixth Ave. and Church St. The present structure is now being razed and plans for the project have been completed by Marr & Holman, architects. The auditorium will follow the Venetian style and seat 2,700.

A half million dollar Publix house is being erected at Eighth Ave. and Church St., the contract calling for the completion of the building by Sept. 1. It is designed to seat 1,500.

Technicolor Awards Contract

Hollywood—Technicolor has awarded the Austin Co. of California the contract for design and construction of a camera maintenance and repair building.

Showmanship A La 1930

Mason City, Ia.—Aviation turned ally to the local show business when J. M. Heffner, managing the Palace, discovered that negligence of a brother exhibitor at Emmetsburg jeopardized box office receipts on Monday.

The Emmetsburg exhib sent a print of "Sarah and Son" to Heffner. It arrived too late for a rehearsal and only just in time for the first show. As the feature unreeled, the projectionist discovered that the last reel was missing and a checkup showed that the shipper had failed to enclose it in the print can. Hurry calls to the airport brought an airplane and Heffner flew to Emmetsburg, picked up the missing print, returning it to his theatre just before the previous reel had ended.

Studio Pops Use The Slipper to Tan Bad Girls

Hollywood—When players upset the studios with rebellious conduct, heavy slippers in the form of work in two-reelers, poor roles and minor supporting roles under newcomers, descend in the hand of their studio "pops"—and sometimes they work wonders.

Life is anything but pleasant on the lot when some high-hatting femme puts on the dog in the form of "temper-ment," and the wise producers have their own methods—very effective ones, too—for use in knocking 'em down to earth.

Samuel Mook, writing in "Picture Play," tells of several cases where big names were put over the studio pops' knee and given a sound tanning. "Joan Crawford, now one of the most tractable stars on the M-G-M lot was not immune," he says. "For a time, Joan had the idea that Gish and Garbo, and all the other talented sisterhood who have graced that stormswept area, had nothing on her for histrionic ability."

"Pop" Mayer Goes to Work

Something had to be done. It was. Papa Mayer summoned Miss Crawford into the sacred precincts of his inner sanctum, and what he didn't say was only what he forgot. He ended the sermon by telling her that she was such a swell actress, and so indispensable that they had decided to let her support Colonel Tim McCoy, in his latest Western.

"When Joan finally stumbled out into the California sunshine, she wasn't wearing rose-

(Continued on page 93)

Well, Do They?

Does John Stahl of Hollywood know that John Stahl is an exhibitor operating a theatre at Homestead, Pa.?

Does D. J. Selznick of Hollywood know that D. J. Selznick is an exhibitor at McKees Rocks, Pa.?

Does Archie Fineman, operating a theatre at Beaver Falls, Pa., know that Bernie Fineman is now supervising for M-G-M?

Warners Purchase Eleven M. T. C. Wisconsin Houses

Milwaukee—Despite the fact that no definite announcement has been made, it appears that the Milwaukee Theatre Circuit, Inc., operating eleven theatres in the state, will be taken over by Warner Bros., if it has not already reverted to the new owners.

Fred S. Meyer, managing director of the circuit, is back in Milwaukee after a week in New York, but refuses to make any statement. The deal will not include the Alhambra here, it is believed.

Theatres included are the Lake, Kosciuszko, Venetian, Downer, State, Riviera and Juneau, all Milwaukee neighborhood houses; and the Venetian and Rialto, Racine; Sheboygan, Sheboygan; and Kenosha, Kenosha. These theatres will be operated by Warners, it is believed, in addition to its new downtown house now under construction.

Universal will continue to operate the Alhambra, which will be redecorated and renovated.

Gov. Roosevelt Signs Operators' Rest Bill

Albany—One day of rest in seven for New York operators will be provided by law starting Sept 1. The bill, which recently passed the legislature, has been signed by Governor Roosevelt. Twenty-four hours of consecutive rest are made mandatory under the measure.

The operators' bill is the only one directly affecting the film industry which survived this year's session.

Coast Visitors in N. Y.

Arrivals from Hollywood:

Norman Taurog, who will direct a picture in the East for Paramount.

Lewis Milestone, whose last picture was "All Quiet," here on a vacation.

Fay Wray, out of the Paramount studio on her first New York trip in two years.

Viola Dana, also vacationing.

"Buddy" Rogers is due in two weeks to make "Heads Up" for Paramount.

Lack of Backbone Causing Independents To Throw Up Sponge, Exchange Men Say

Going Up

Washington — Copyright entries in the Library of Congress have increased from 55,000 in 1898 to 264,000 last year, many thousands in the current group having been issued on motion picture equipment.

Cut Prices in Omaha Stir up Loud Squawks

Omaha—Local suburban exhibitors and houses in country towns within 40 miles of Omaha are squawking plenty since Easter Sunday when Harry Goldberg, former Publix division manager, opened the Moon with sound at 15-cent matinees and 25-cent nights.

House is a 1,200-seater, located downtown in one of the best spots in town. It is wired with RCA Photophone and playing the best second run pictures with three changes a week.

The house may hurt local exhibs when the public gets wise to policy and pictures played, as little newspaper space is used. Suburban houses, getting second run pictures in about 30 days after downtown break, tax from 25 to 35 cents with no matinees.

Out of town houses, with 50 cents top, feel the most cut up about the "jitney."

Business was okay the first week, according to Goldberg, who is also wiring the Muse, located ten blocks from the heart of town.

Small Exhibs Passing Up Big Chance to Capitalize Opportunities

Are independent theatre operators throwing up the sponge upon the false theory that individual operation is impractical and unfeasible under conditions existing in the industry?

That is a question being asked by exchange men in various sections of the country in the light of operating methods now being employed by circuits and independents. A number of independents, these exchangemen report to Motion Picture News, are giving up the ghost, some of them through shiftlessness and others through incompetence or indifference, plus the belief that the struggle just isn't worth while.

In this connection, exchange men report, the circuit managers find themselves on the spot in order to hold down their jobs, and so put real effort into operation of their theatres. The owner-operator, on the contrary, is his own boss and has a steady job regardless of his efficiency.

Demonstration has been given in the past of the opportunities which can be realized from an independent house properly operated, provided product is obtainable. These are the advantages of personal attention, contact and his standing in the community.

In many instances, however, it is asserted, these advantages are being thrown overboard by many independents, who feel that sooner or later circuit competition will sound their business death knell, and just haven't the energy or ability to prevent that eventuality.

Says the Gag Man:

"It's an ill wind that doesn't blow the girls' skirts upward."

"The modern family is strong for the two-car propaganda, but not for the two-baby idea."

"The only way you can insult a girl nowadays is by not insulting her."

Portland Cuts Prices; 50 Cent Maximum Seen

Portland, Ore.—Despite the fact that Howard Sheehan, vice-president of Fox West Coast Theatres, recently declared that business here and in Seattle is 100 per cent. ahead of the first quarter of 1929, prices of admission continue downward here, and before the end of the summer season it is expected that 50 cents will be the universal top price. Recently the Portland Paramount reduced its price of 50 cents top, since which time Phil Lampkin and his Paramounteers have been added. The latest house to reduce prices is the Fox Alder, which dropped to 35 cents top, but now will show subsequent runs.

Numerous outside attractions, including the opening of the baseball season, golf and the opening of three outside parks, tend to cut in heavily on the matinee business. This will bring out some real showmanship on the part of exhibitors, in order to hold their patronage during the summer months.

There's Life for the Independent Yet

Changed attitude of producer-distributors toward one, two and three-theatre circuits, which is leading to turning back of a number of houses to independents, is providing a new lease on life for independents, Motion Picture News pointed out editorially last week.

The opportunity for operation of their houses by independents, without fear of circuit competition, was stressed in the editorial, which queried the attitude of these independents in view of the "breathing spell" which the changed situation has provided.

The reasons for the situation, said the editorial, are several:

"Firstly, perhaps, the national chains have learned with considerable pain that manuals of operation, blueprint instructions and correspondence school managers don't seem to get over in theatres where the individual touch of the local manager has counted for so long.

"Telling a chap in Iowa how to do it from behind a desk in New York or Chicago looks grand on paper, but in actual fact it rarely works.

"So it is your powerful circuits have discovered that the problem of the small and medium-sized town is one which they have been unable to adequately handle.

Move is Under Way

"Secondly, the profit is comparatively too slight for the trouble involved, as a result of which big operators from now on may be expected to devote time and money to situations where they figure the return is commensurate with effort applied.

"It is some weeks now since Motion Picture News first caught this trend and published the fact that several thousand houses will be returned to individual operation by the end of the year. The movie is beginning to assert itself.

"Nothing more vital from the independents' angle has developed in this business in many, many months. This does not mean that the wave of theatre acquisition is over. On the contrary, the campaign is aggressively on, and the news headlines of the next few months will demonstrate how accurate this observation is. But it does mean that below a certain level, the producer circuits will not go. What that level will be is difficult to gauge, but in the opinion of those who should know it appears that towns with populations of 20,000 to 25,000 will not be touched except where a concentration of industrial activity makes it smart business for the circuits to invade them. College towns fall into a similar category."

Nathanson Threatens Rival Circuit if Paramount Gets F. P.—Canadian Corp.

Operator, Allied with Fox, Said to Have Backing of Royal Bank

Toronto—N. L. Nathanson intends to carry out his plan announced several months ago to build up a rival circuit in Canada, allied with Fox, in the event Famous Players Canadian Corp. carries out the proposed approved by directors to sell control of the circuit to Paramount-Publix.

Nathanson attended the stormy session of directors of the Canadian firm, and opposed acceptance of the Paramount offer at the meeting. He is declared to have stated that he has strong financial backing for his proposed chain of Canadian theatres. Presumably, this is Sir Herbert Holt, head of the Royal Bank of Canada, who quit the Famous board at the time of the jam last year.

The mix-up started when Nathanson returned from England with an offer of purchase of the Canadian chain by Gaumont British. Adolph Zukor of Paramount and I. W. Killam, Montreal, who with Nathanson comprise the voting trusteeship, blocked submission of the plan to stockholders, insisting that the sale would mean control of the Canadian chain by Fox. This they intended to fight against, it was asserted, in a determination to keep control in Canadian hands. Nathanson resigned from the firm as a result. He continues as a voting trustee, however, and the trusteeship cannot be dissolved without unanimous consent of all members. The trusteeship was formed when Paramount sold its shares in the Canadian firm back to the company and its stockholders.

Now Paramount is desirous of purchasing the Canadian chain, and is offering four shares of its stock for each five of the Canadian company.

There is a real fight looming in the race for support, as Zukor and Killam cannot vote the stock held in trust in favor of the merger, so long as Nathanson opposes it.

"Charley's Aunt" 1 of 2 Christies for Columbia

Christie Film Co., will make two features for Columbia for 1930-31, one of them "Charley's Aunt," which the company made as a silent several years ago for P.D.C. release. The deal was closed by Charles Christie and Simon Rowson, who controls English rights. Rowson's company, Ideal Films, Ltd., will handle distribution of "Charley's Aunt" in Great Britain.

Fitzgibbons Is Chief

Boston—Paramount is confident its deal for purchase of control of Famous Player Canadian Corp. will go through, it is indicated with appointment of J. J. Fitzgibbons as director general of Paramount-Publix in the Dominion. A testimonial dinner to "Fitz" is scheduled here May 6.

Invasion Planned by Others

Toronto—Possibility of "other large and powerful interests" entering the Canadian field is cited by Vice-President J. P. Bickell, of Famous Players-Canadian, as one reason why stockholders of the firm should accept the Paramount-Publix opportunity. Under terms of the offer, a minimum of 250 shares, or voting trust certificates representing that number, must be deposited before May 25, in which event the exchange of stock would be effective June 5, entitling agreeing shareholders to Paramount's June 28 dividend.

Lawyer Attacks F. P.-Can. Sale as 'Abuse of Power'

Toronto—"Breach of trust"—"abuse of power"—"national menace"—are some of the choice terms used by Attorney W. A. Roebuck, representing minority stockholders, to describe the proposal of directors to sell control of Famous Players Canadian Corp. to Paramount-Publix. Roebuck, who is attorney for N. L. Nathanson, is organzing a protective committee to fight the proposed merger. The fight is expected to be carried to court for an injunction "to preserve the Canadian screen from American domination."

"One year ago," Robuck asserts, "the voting rights in the controlling shares of Famous Players Canadian Corporation, Lmited, were placed in the hands of three trustees, N. L. Nathanson of Toronto, I. W. Killam of Montreal and Adolph Zukor of New York. Shares themselves, ex voting rights, were offered to the Canadian public at $51 a share. Canadians were urged to purchase on the representation that their so doing would retain in Canadian control the dominant chain of Canadian screen theatres. Large numbers of shares were purchased by Canadians with this patriotic purpose in view.

Contrasts Two Offers

"Some time afterwards, Mr. Nathanson received an offer of $75 cash per share for all shares offering of the Canadian company from the Gaumont British company, it being a condition that sufficient shares be obtained to ensure control.

"This offer was turned down by Messrs. Killam and Zukor as voting trustees of the controlling interest, on the ground that William Fox, an American, owned an interest in the British company. Mr. Killam cabled that control by Fox would be contrary to the prospectus and advertisements.

"If a sale to the British company would be contrary to prospectus and advertisements," Roebuck winds up, "because of the presence of an American among the shareholders, what is to be said of the sale holus bolus to an American company? What are the shareholders to think of the refusal of $75 cash and the acceptance of $58 worth of minority shares in a company of which they know nothing and in the management of which they will have practically no voice."

Publix Expands In New England; Now in Norwalk

Norwalk, Conn.—Paramount-Publix is continuing its expansion program in New England, and on May 1 took over the Empress and Regent here. This leaves the city without an independently-operated house, for Warners have the Palace and Rialto. Charles and Mary Vuono, Stamford, are operating the Empress and Regent under lease from Andrew J. Collins, owner, who has been dickering with Paramount.

Ohio Cities to Get RKO Vaudeville Next Season

Columbus, O.—This city as well as Dayton, will, according to present plans, have R-K-O vaudeville when the new season opens in September. The Chamber of Commerce and influential residents at Dayton have petitioned Hiram S. Brown, president of R-K-O, to reinstate vaudeville at Keith's when the organization takes the house over on May 15.

Fox Signs Two Leading Women for New Pictures

Louise Huntington, leading player in several Broadway productions, has signed for Fox Movietone productions. She leaves for the Coast in May.

Her first picture work was the leading feminine role in "Vikings of the North," which was made on locations in Newfoundland and Labrador, with Captain Bob Bartlett, Arctic explorer.

Luana Alcaniz, 21-year-old singer and dancer, has also been engaged. She will play the leading feminine role in "Renegades," in which Warner Baxter, Victor McLaglen, Kenneth McKenna and Ed Brendel appear.

Comedy Shorts Now Being Stressed, S. W. Hatch Says

In the playing of short features, exhibitors are placing most emphasis on comedy, according to Stanley W. Hatch, general sales manager of Educational, who has returned to New York following a cross-country trip to company exchanges.

Paramount Gets Comerford Circuit of 75 Houses in Four-Cornered Rivalry

Stanley Co. Out

Philadelphia—That once proud organization, the Stanley Co. of America, is to pass out of the picture as a separate entity under steps planned by Warners. A few years ago the Stanley firm was in a commanding position, holding control of management of First National, by virtue of a pooling arrangement, and in a fair way to carry out the long-cherished dream of the late Jules Mastbaum of nationalizing the First National group into one circuit extending from Coast to Coast.

Plan 'Adventure Theatres' Showing Travel Subjects

Establishment in key cities of a chain of small houses devoted to adventure travel small houses devoted to adventure, travel ing Picture Epics and a group of capitalists. The houses would be known as Adventure Theatres.

Talking Picture Epics program for the 1930-31 season includes more than twenty features, each devoted to an explorer, adventurer, scientist, writer or speaker. In addition it will release a number of short subjects.

Goldstone on Leave of Absence from Tiffany

Hollywood—Phil Goldstone, production head of Tiffany, may take an indefinite leave of absence from that position, he has advised Tiffany executives in New York. Goldstone's mother has been in ill health for several months, with doctors recommending a recuperative trip to Lake Tahoe. When and if she makes the trip, her son will accompany her. Rather than attempt direction of studio affairs from long distance, Phil Goldstone has requested Tiffany to find another executive to take over entire charge of production during his absence. He further stated it would be acceptable to him for the substitute to remain permanently in his place if the new man was satisfactory to Tiffany officials.

Larkin Not Connected With Move vs. Exclusives

Hollywood—Recently abandoned movement to make all studio news available simultaneously to all publications was not conceived and fostered by an executive of the Ass'n. of M. P. Producers. A confused report had connected Mark Larkin, publicity counsellor of the association, with the movement. Larkin is not connected with the studio publicity committee, which sponsored the ruling, since suspended.

East's Largest Independent Chain Sought by R-K-O, Warners and Fox

Acquisition of the Comerford circuit of Pennsylvania, New York and New England theatres is about to be completed by Paramount-Publix. The deal ended spirited bidding for the East's largest independent chain between Paramount, Warners, Radio-Keith-Orpheum and Fox. At various times in recent weeks one or the other of the four companies, now engaged in drives for theatres throughout the country, had been reported as successful in the bidding.

The deal is said to involve nearly $20,000,000. Comerford is to retain active management of the circuit.

The move by Paramount is seen as driving an entering wedge in its campaign for a Pennsylvania stronghold, plans for which were announced exclusively by Motion Picture News several weeks ago. Since it became evident that Warners were out after what amounts to practically complete control in Pennsylvania, Paramount has been stepping fast to head off that eventuality.

Comerford has headed the circuit bearing his name for the last 25 years, after opening the Bijou at Wilkes-Barre, Pa., early in 1905. In some of his theatres, notably in Buffalo and up-state New York, Comerford has been a partner with Fox.

Warner Bros. Acquire Eight More Theatres

The acquisition of theatres by Warners continues without pause. Spyros P. Skouras, managing director of the circuit, this week announced the taking over of the Fairmont and Virginia in Fairmont, W. Va., and the Columbia Circuit of six houses in Erie, Warren, Sharon and Wesleyville, Pa.

Sells Chain to Paramount



M. E. Comerford, veteran independent, who has sold his circuit of Pennsylvania, New York and New England theatres to Paramount-Publix.

Punch

Pulling power of trade press advertising is being demonstrated by "Flip, the Frog," new synchronized cartoon series created by "Ub" Iwerks, all European rights for which were sold within ten days after first trade announcement of the series. This, says Charlie Giegerich, general manager of Celebrity Prod., which is making the series, was before the first subject had been seen outside the Iwerks studio in Hollywood. Celebrity and affiliated exchanges will handle the series in the United States.

Eastern Studios Humming; Fire Code Is Revised

Revision of the fire code in Greater New York will increase production activity, already near a peak. The RCA-Gramercy studios are slated to reopen within the next 60 days, when Louis Brock and Amedee J. Van Beuren, among other producers, will shift production to that plant.

Paramount New York studios lead in activities with two features. "The Sap From Syracuse," featuring Jack Oakie and Ginger Rogers, and "Animal Crackers," starring the Four Marx Brothers, now in production, and another, "Heads Up," with Buddy Rogers, slated to start in a few weeks. Short subjects will continue to be made at this studio, 136 being contemplated. About 16 features on the new program will be made at the studio.

At the eastern Vitaphone studio several additions to both the writing and directorial staffs have been made and the plant is following a heavy schedule, averaging six to seven Varieties a week.

The opera "Pagliacci" and the first of the "Sheriff Crumpet" and "Old Bill" series have been completed at the Audio-Cinema studio and a series of Terrytoons also are in production for Educational.

Activities at the Metropolitan studio at Fort Lee, N. J., find "Othello," a five-reel feature, completed for N. B. C. and a two-reel short with Lou Tellegen and five other shorts for Megaphone pictures finished. The schedule calls for continued production of "Out of the Inkwell" cartoons and six new shorts to be made for Harry Revier.

Stage Hand Ordered for 1,000 Seaters in Omaha

Omaha — Ordinance requiring local houses of 1,000 seats or more to keep at least one man on stage at all times to handle electrical equipment and guard against fires was passed unanimously by the city council. The bill was advocated by stagehands and was unopposed by exhibitors.

Universal to "Rise or Fall" on New Policy, Laemmle Tells Sales Force

Manie's Day

Wednesday was Manie Gottlieb's day at Universal's sales convention, marking the culmination of several years of effort in the company's behalf. For Wednesday, Manie, who rejoined the company slightly more than a year ago as Cincinnati manager, was hailed as the leading branch manager of the Universal force, with tribute paid to him on the convention floor. He had joined the company to find vindication, after resigning as St. Louis manager some time before. He found it Wednesday, together with announcement on the floor of the convention of a substantial raise, as evidence of the company's recognition of what he has accomplished.

Universal Executives Discuss Foreign Films

A policy on talkers in foreign language countries will be discussed in Atlantic City over the week-end by the two Laemmles and their foreign representatives who have been attending the Universal sales convention in New York. Decision may be made to produce overseas.

N. L. Manheim, foreign manager, will attend, as will H. McIntyre, general representative in Australia; Monroe Isen, general manager for Latin America; Al Szekler, general manager for Europe, and Frank Ditcham, general sales manager in England.

Year's List of Twenty to Be Sold on Individual Basis After Filming

Sale of pictures on an individual basis after they are made is provided for in the new policy of Univeral which is prepared to "rise or fall" this year on its new plan of operation, the sales force was told at the first international sales convention by President Carl Laemmle. Universal has scheduled 20 pictures for the 1930-31 season and a limited number of shorts. Serials, long a fixture on the Universal program, will be discarded next season.



Carl Laemmle

In the first group to be sold by Universal for the new season will be from 5 to 7 pictures, all of which have been completed. District and branch managers of the United States and Canada today are en route to their respective territories to launch sales on new season's product.

The Universal convention started last Saturday and wound up on Thursday. Carl Laemmle and Carl Laemmle, Jr., headed the list of company executives from Europe,

(*Continued on Page 26-c*)

To Continue Silents

Chicago — Declaration that Universal's features will be made in silent versions, that he believes the present distribution system is the most efficient so far suggested, despite its duplication of service, and that economies would be effected through fewer pictures on which effort is concentrated, highlighted an interview with Carl Laemmle here, while the Universal chief was en route to New York to attend Universal's international sales convention, which has just come to a close at the Savoy-Plaza Hotel.

Laemmle Urges Tents To Foil "Monopoly"

Kansas City—Resort to tent shows by independents as a means of thwarting monopoly in some sections was predicted by Carl Laemmle, Universal president, in stopping here en route to the New York sales convention of his company.

In addition to preventing a "monopoly," Laemmle believes tents are sure to click in spots where sound has not been installed, and where circuses have built up a draw for outdoors.

"Conditions in certain parts of the United

(*Continued on Page 26-c*)

Universalities Feted by Carl Laemmle at N. Y. Convention



Universal's first international sales convention meets at the Savoy-Plaza, New York. At the speaker's table, left to right: Paul Gulick, publicity director; E. D. Leishman, supervisor of exchanges; Harry Ascher, Boston, manager; R. B. Williams, Southern sales director; Fred J. McConnell, short subject manager; N. L. Manheim, manager foreign department; Harry Taylor, assistant general sales manager Western division; Helen Hughes, secretary of Universal; Lou B. Metzger, general manager; C. B. Paine, treasurer; Ted Schlanger, assistant general sales manager Eastern division; Sidney Singerman, assistant general manager; Leo Devaney, assistant Eastern sales manager; Sig. Wittman, assistant Eastern sales manager; and G. E. Rosenwald, assistant Western sales manager.

Others include: Al Herman, Albany Exchange manager; T. O. Tuttle, Atlanta; Dave Miller, Buffalo; Cowan Bain, Charlotte; M. Gottlieb, Cincinnati; Barney Rose, Cleveland; J. H. Lutzer, Indianapolis; W. E. Sipe, Memphis; M. Joseph, New Haven; W. Richardson, New Orleans; Bill Doyle, Interstate Film; H. Milstein, Pittsburgh; Nate Sauber, Washington; F. Vaughan, Calgary; D. Leduc, Montreal; W. A. Sault, St. John, N. B.; S. Brint, Toronto; R. A. Scott, Vancouver; W. Elman, Winnipeg; Leo Abrams, New York; M. E. Morey, Boston; Clair Hague, Canadian division manager; W. K. Millar, Butte; H. M. Herbel, Chicago; R. C. McIlheran, Dallas; Sam Cain, Denver; L. Brauer, Des Moines; C. P. Lester, Kansas City; George Naylor, Los Angeles; George Levine, Milwaukee; J. E. Garrison, Minneapolis; W. P. Moran, Oklahoma City; Matt Skorey Omaha; I. Schlank, Portland; Fred Strief, St. Louis; J. A. Huff, Salt Lake City; R. I. Payne, San Antonio; W. Heineman, San Francisco; E. I. Hudson, Seattle; H. Chapman, Sioux Falls; Louise Lamkin, manager of Saturday Evening Post department; Gladys Dillon, assistant to Schlanger; Evelyn Rosenthal, assistant to Taylor; Ben Grimm, assistant advertising manager; Oscar Lehr, foreign department; Dave Bader, personal representative: Oscar Binder, assistant treasurer of Universal, and Oscar Cooper, publicity department.

Universal Un-Conventionalities

IT was a real bit of showmanship which led Carl Laemmle to put the gang up at the Savoy Plaza. Atmosphere in keeping with the new company policy, you know.

* * *

And Uncle Carl was the picture of happiness during the convention. Hadn't Carl Jr., just come through in a big way with "King of Jazz," and "All Quiet on the Western Front." And maybe Uncle Carl isn't proud . . . .

* * *

Lou Metzger, who found the general managership wasn't enough for his energy, and so resumed charge of sales, surely stirred up pep during the meetings. Even when the gang took time off Wednesday night, Lou kept right on working.

* * *

His new policy of splitting up the sales responsibility struck a responsive note during the sessions.

* * *

Morris Joseph, the most disconsolate man in the convention, the first day, is now beaming with satisfaction. The perpetual manager of the New Haven exchange has a habit of collecting a souvenir of every affair he has attended. Paul Gulick got up a Who's Who of the convention in order that everyone might know who everyone else was, and what he was. Unfortunately, he left Joseph's name off the list. On Monday, however, there was a new list, and Morris was alphabetically included, as were all the others.

* * *

William C. Hermann, special representative, who is to be assigned to the Boston territory, was another whose name was left off the first list, who was included in the second one. This is Hermann's second or third or fourth engagement with Universal.

* * *

W. A. Sault, the manager and almost the entire works of the Saint Johns, N. B. office, failed to produce any of the liquid entertainment for which Canada is so famous in the United States, but the boys soon forgot this and restored him to the affectionate place that this ex-English actor has always held in their hearts.

* * *

Leo Abrams, manager of the Big U, scarcely filled out one of the big and easy arm chairs which Harry A. Rost, manager of the Savoy-Plaza, provided for the delegates. Lou Metzger introduced him to the convention as the Manager of the Big U and points west. Leo is sitting pretty, even though he doesn't fill his chair as full as Bill Sipe, the dependable and genial manager of the Memphis office.

* * *

A little bird asked your reporter if he would kindly tell him what weighty matters were lying behind the wise and prescient eyes of Harry Ascher, Universal's distributing agent in New England. Mr. Ascher is president of the American Feature Film Company, one of the oldest and most valuable allies of Universal. He expressed himself as being tremendously pleased with Universal's line-up and prospects for the next year. He is a fashion-plate, the niftiest dresser in the convention, but oh, what a guy to play poker with.

* * *

George Levine, who likes Milwaukee better than New York, was prolific as always with suggestions for which he was publicly thanked by Mr. Metzger.

* * *

S. Brint of Toronto is an expert in overcoats. Two years ago he bought Paul Gulick one in Canada and Paul says if you ever want an overcoat, consult Brint. He's an authority on Canadian wool, not the variety you pull over the eyes.

* * *

A. Hermann, manager of the Albany exchange, was having some difficulty with his initial. Several of the boys were joshing him by calling him "Another" Herman. He is going to change it to "The" Herman.

* * *

Among the newcomers to the Universal organization is Harry Scott, manager of the Detroit exchange. Harry already knew the great majority of the boys and expressed himself as being delighted to be with the Universal organization.

* * *

Scott—it's a grand old name, as attested by that veteran of the Vancouver office, R. A. Scott, who came the longest distance of any of the North American exchange managers to the convention.

* * *

Matt Skorey is another exchange manager with a new and larger office. He now hails from Omaha.

* * *

The same thing applies to I. Schlank. Butte is one of the smallest offices, but Schlank is making a great record now in Portland.

* * *

Can't blame W. K. Millar of Butte for insisting on the accent on the "lar." Lou Metzger wanted to make sure of this, and he did. There is another Miller, yclept Dave. They don't look at all alike, but Dave has the more dramatic face of the two. Last year he was the hit of the burlesque playlet which was used as an illustration. Nobody wrote any playlet for this year's convention. It didn't need any. The two pictures, "All Quiet on the Western Front," and "King of Jazz," running in New York simultaneously, furnished the greatest argument that Universal pictures could have.

* * *

Cowan Bain is now in charge of Charlotte office, having risen successfully through hard work and application. Cowan started as a student salesman with Universal. More power to him!

* * *

Bill Doyle is another new manager. He succeeded Wittman when Sig took up executive duties in the home office. Bill has been so busy that he doesn't expect to play any golf at all this year, and Bill is very handy with his niblick!

* * *

Did you ever look in H. M. Herbel's eyes? Take a look if you have an opportunity. One of them has a tiny ornament in it, the shape of a shield. Nobody has figured out whether this is an offensive or a defensive weapon. It is very intriguing. However, he had it before he went to the Windy City, so it can't have anything to do with the state of constant warfare existing in Chicago.

* * *

"Snake" Richardson, the chandelier buster of New Orleans, for the first time in history came to a convention without his quartette.

* * *

The convention, though, was not without its singing features. Frank Goodman of Handman, Kent & Goodman, had written a convention song and after the boys had sung it loudly and lustily at luncheon, there was a demand that Harry Taylor, sales manager for the western division, give us a sample of his famous cheer leader stuff of old Kansas City days. Harry said he hadn't sung in over a [illegible] of "Captain of the Guard."

* * *

[illegible] sessions. A few more spell binding experiences like this, and Ted will qualify as an orator.

* * *

[illegible] Monday after flying from the Coast, the last stage of his 12,000-mile trip from Australia.

* * *

"Jimmy" Bryson, U's debonair managing director in Great Britain, burned up the cables with the wonderful reviews the New York dailies gave "All Quiet on the Western Front." "Jimmie's" the same old dynamo as in the days when Carl Laemmle commissioned him to open an exchange and he decided upon Minneapolis as a fine spot.

* * *

The keynote of the convention was "The Song of the Dawn."

* * *

Paul Whiteman told the convention that he thought the proper billing of "King of Jazz" should be: "Directed by John Murray Anderson and interfered with by Paul Whiteman." But Paul was only joking. He said that the cutter on the coast proved that he was only an amateur.

* * *

Ivan St. Johns made the typical newspaperman's speech: "I am very happy to be here," and sat down.

* * *

Metzger was on the job every minute and conducted the sessions with the ease that goes with great executive ability.

* * *

Frank Goodman, head of U's music publishing firm, told the delegates that he would visit every manager in his home town. "Some job," remarked Metzger. "Do you know how many offices Universal has abroad? Only 103. And it takes a month to get to Australia."

* * *

Graham McNamee couldn't get into his speech until he had begun by saying: "Good evening, ladies and gentlemen of the radio audience."

* * *

D. Leduc enthuses about Montreal's prospects in two languages, and, boy, he can rattle 'em off.

* * *

J. H. (Indianapolis) Lutzer is the illustrious brother of another of Universal's go-getters, but he's not letting that keep him from being outstanding in his own right.

* * *

C. P. Leter, southern traction and all, is showing 'em how to hit the ball in Kansas City.

* * *

Ralph Williams, assistant sales manager, brought down thunderous applause when he told the boys that he had devised a system whereby all of the commendatory things which are being said about our pictures will be transmitted photostatically to them as fast as they are said.

* * *

Somebody thought that Clair Hugh couldn't talk because he had never talked at conventions, but the general manager of Canadian Universal is there, and he proved it in a very clever speech. A lot of the boys in the

(Continued on Page 26-c)

Musicians Ousted by Sound Win Point; Contract Dispute Goes to Supreme Court

San Francisco Orchestra Gets Appeal Verdict Against Nasser Bros.

San Francisco—Problem caused by discharge of musicians from sound houses is at issue in the case of local musicians against Nasser Bros., which is headed for the Supreme Court.

Findings of Judge J. J. Trabucco to the effect that the organized musicians had no forcible contract with Nasser Bros. were reversed in the District Court of Appeals by Judge John J. Tyler.

The musicians claimed that the contract obligates theatre owners to retain orchestras containing a minimum number of musicians even though music is supplied by sound apparatus. Under the decision of last week, the case will not be heard in the Supreme Court. If the musicians win, the theatres must either replace their human orchestras or close their doors. Nat Schmulowitz, attorney for Nasser Bros., said if the District Court of Appeals declined to grant a rehearing, the case would be taken to the Supreme Court.

Aid Free Lance Players Fearing Studio Reprisals

Hollywood—In an attempt to organize methods of handling complaints and adjustments under the recently adopted standard contract for free-lance players, committees of producers and actors are conducting a series of conferences.

First meeting was held in the Academy headquarters Monday night, with round-robin discussion on the question of proper procedure to provide for impartial presentation of specific complaints on contract violations. Academy's executive committee appointed Wm. Conklin, former player, as contact man in administration of the contract.

It was brought out that many players are reticent in placing a complaint against a studio for overtime or extra remuneration, as the actors feel they will find it hard to receive future work at the studio complained of. Main complaints on overtime without pay seemed to be that directors were developing the habit of asking players to work an hour or so extra to help them maintain or catch up on picture schedule. Under these circumstances, players did not want to press any claims for overtime, as the director involved would become offended.

Definite decision was made at Monday meeting, however, that a special representative will be employed to handle all complaints arising through operation of the standard contract. This move was reported exclusively in Motion Picture News several weeks ago.

Next get-together is slated for next Monday night, with player representatives at that time to present various general improvements for better understanding under the standard contract.

Pat Flaherty Host at Red Star Opening



More than 1,000 of his friends in the entertainment world gathered to pay their respects to General Manager Pat Flaherty at the formal opening of the Red Star Music Co., Fox subsidiary in New York. The photo shows a few of the celebs who attended. Left to right, Paul Whiteman, Flaherty, Heywood Broun and Humbert J. Fugazy.

Fox Film Lists 1,900,000 Class A Shares on 'Change

The New York Stock Exchange has listed 1,900,000 additional shares of Class A common of Fox Film, issued by the company on authorization of the directors. Of this total, 1,600,000 shares represent part payment for the 660,900 shares of Loew's, Inc., purchased by the company from Fox Theatres, the rest of the buy having been covered by $27,000,000 in cash advanced by General Theatre Equipment.

The remaining 300,000 shares are to be reserved for issuance upon exercise of stock purchase warrants and represent a portion of the refinancing plan arranged by Halsey, Stuart & Co.

Negotiating Deal



Earle W. Hammons, president of Educational, who is working with Charles Christie of Christie Film Co., on a deal for merging interests of the two companies.

Gold Note Issue of $55,000,000 for Fox

Public financing for Fox Film under the plan adopted by the new management will consist of $55,000,000 secured one-year 6 per cent gold notes of the corporation. The securities are offered by a banking group headed by Halsey, Stuart & Co.

The proceeds from the sale have been or are to be used for the payment of maturing obligations, including the company's $12,000,000 issue of 6 per cent gold notes due April 1, 1930, and for other corporate purposes.

This temporary financing has been effectuated pending readjustments in the company's affairs. In the statement of the bankers it was pointed out that, in the opinion of the new management, permanent financing can be accomplished in the next 12 months on terms far more advantageous to the company than at present.

The notes are a direct obligation of the company and are specifically secured under a trust indenture by the pledge of 660,900 shares of common stock of Loew's Incorporated, listed on the New York Stock Exchange, and all the capital stock of United American Investing Corp., which has a substantial stock interest in Metropolis and Bradford Trust Co., Ltd., owners of 65 per cent of the ordinary stock of Gaumont British Picture Corp. The capital stock of United American Investing Corp. represents an investment on the part of Fox Film Corp. of approximately $20,000,000.

Issue Voting Certificates

An additional issue of 433,000 shares of General Theatres Equipment common stock voting trust certificates is planned in connection with the company's acquisition of the controlling interest in Fox Film and Fox Theatres. This follows sale of an issue of $30,000,000 ten-year 6 per cent. convertible debentures, the initial financing in connection with the General Theatres Equipment—Fox transaction. These bonds, which were offered at 99½, are now selling at about 102. The group, which will make the offering of common stock, is headed by Pynchon & Co. and includes West & Co. and W. S. Hammons & Co.

Laemmle Urges Tent Shows to Foil 'Monopoly'

(Continued from Page 20)

States result in a virtual monopoly," Laemmle said. "Theatre circuits have been fused to a point where the independent producer may be shut out if he will not accede to the prices the combines are willing to pay.

"I believe it is entirely feasible for a film production company of sufficient magnitude to play a succession of 'tent show' engagements throughout the agricultural sections of the United States and for it to make money. The tent show has been synonymous with festivity in the rural sections of this country for many years. Circuses and carnivals always draw crowds in the very season when the business of the theatres is bad.

"The tent idea might be practical in the sections where talkie equipment has not yet been installed. There are a great many dollars in these communities awaiting such a venture."

When asked how such a venture might be handled Laemmle answered:

"Who has the tents?"

State Dept. Okays Capital Increase Filed by Para.

Authorization to increase its capital from 3,000,000 to 4,000,000 shares, no par, by Paramount Famous-Lasky Corp., and filing of an application to change the company name to Paramount Publix Corp. are highlights of an active week in corporate activities in Eastern states. The name change becomes official as of this week.

Warners incorporated a subsidiary unit in New Jersey, called Warner Bros., Theatres, Inc., headquarters in Newark, to operate all company theatres owned in that state.

New Theatre Units

Other new incorporations chartered in the current group include Weingin Amusement Corp., to operate theatres, and represented by Albany Service Co., 299 Broadway, New York; L. M. J. Productions, booking office in New York, of which J. Wilzin, 521 5th Ave., New York, is attorney.

In Delaware, Historical Cinema Association was chartered with a capital of $1,000,000, and, in the same state a charter was granted to International Amusement Corp.

Naturalscope Formed

Naturalscope Pictures, Kayhill Holding Co., Checker Music Corp., Iberia Productions and Elkay Productions were formed in New York. Additional New Jersey charters include certificates issued to Risdan Amusement Co., Draclair Amusement Co. and Esco Amusement Co.

John Flinn on Coast

Hollywood—John C. Flinn, Pathe executive, has assumed charge of short-subject production at the Pathe studios.

"U" Convention Sidelights

(Continued from Page 20-A)

States had never seen Mrs. Carl, but they got a ten carat look at her at the party in the Gold Room. She had the expatriated Mrs. Oscar Hanson with her, too.

* * *

It was S. F. Ditcham's first visit to New York, and Lou Metzger kept translating Americanisms into the King's English for the benefit of the sales manager for Great Britain.

* * *

H. (Pittsburgh) Milstein is a newlywed, but he certainly doesn't let that keep him from getting those contracts. He started to make a speech acclaiming Manie Gottlieb, but was howled down.

* * *

Fred Strief is a veteran of Universal, during several regimes. He's going great guns these days at St. Louis.

* * *

W. Moran is so sold on Oklahoma City, that he just can't wait to get back among the Sooners.

* * *

"Bob" (Dallas) McIlheron had a lot of sage suggestions to offer the gang.

* * *

And T. Tuttle is trying to figure out just what is the difference between Charlotte and Atlanta.

* * *

Louis Laemmle, with a smile as brilliant as the gold room itself, got a real kick out of the convention.

* * *

Charley Gregory, erstwhile Columbia executive at Kansas City, thought the Savoy Plaza was the Universal lounging room.

* * *

M. Morey, Boston, was all wrapped up over the new product. They should try to stop that bimbo from garnering contracts on the new pictures.

* * *

And speaking of Beau Brummels. Cleveland would forget its fashions if B. Rose ever was transferred. Clocking him primping up is a real job.

* * *

George Naylor has a telegraph hook-up, so they say. He gets that way by being the Los Angeles manager, and wires about every picture.

* * *

R. I. Payne, who does his stuff at San Antonio, is a real go-getter. Just watch the standing of his office mount during the new year.

* * *

S. Cain is in Denver because he's a climber with a slogan of San Francisco or bust.

* * *

There are managers and managers, and then there is Hymie Chapman. He's really got acclimated to Sioux Falls, and knows how to keep his sales sheets mounting.

* * *

L. Brauer, Des Moines, is a young fellow trying to get along, and will.

* * *

Joe Garrison had a real homecoming when he returned to Minneapolis as manager of the Universal exchange, after hanging up a fine record at Albany.

Universal to "Rise or Fall" on New Policy?

(Continued from Page 2)

South America, Australia and every territory of the United States and Canada.

Fifteen of the 20 pictures on the new program already have been determined upon, Laemmle told the delegates. These will include a talker version of Tod Browning's "Outside the Law," with cast headed by Mary Nolan and Edward G. Robinson; Floyd Dell and Thomas Mitchell's play, "Little Accident," to be directed by William James Craft; "Boudoir Diplomat," play by Rudolph Lothar and Fritz Gottwald; "East Is West," starring Lupe Velez in an adaptation by A. E. Thomas of the Samuel Shipman and John B. Hymer play; John Erskine's "Sincerity," which John M. Stahl will direct.

"Strictly Dishonorable," by Preston Sturges, which probably will star John Boles; "Saint Johnson," by W. R. Burnett, to co-feature Lewis Ayres and John Wray and directed by William Wyler; "Ourang," to be filmed in Borneo by Harry Garson and Julius Bernheim, with Dorothy Janis as feminine lead; a sequel to "All Quiet on the Western Front," by Erich Maria Remarque; "The Love Cavalier," operetta with John Boles and Jeannette Loff, to be directed by John S. Robertson.

"Gypsy Love Song," an original by Konrad Bercovici, with songs and music by the author and featuring John Boles, Jeanette Loff and Lupe Velez; two John Murray Anderson productions, "The Cohens and Kellys in Ireland" and "The Oregon Trail," which Edward Laemmle will direct.

Egyptian Long Runs, Grind at Coast Pantages

Hollywood—Grauman's Egyptian, a Fox West Coast house, drops its grind policy and returns to long runs when the new Pantages opens on May 29. The opener at the Egyptian will be "Hell's Angel's."

The Pantages will show first runs on a grind with Fanchon and Marco "Ideas" on the stage. The house seats 2,500.

Big Billing Campaigns For Broadway Pictures

Return to heavy billing campaigns is being seen by current hits now on Broadway, which are copping big business following extensive papering. These are John McCormack's "Song of Love," which has been showing a big draw since its opening several weeks ago; "Journey's End," which is continuing to record business at the Gaiety, and Universal's "All Quiet on the Western Front," off to an auspicious start at the Central. All three pictures were billed extensively in campaigns reaching as far as Brunswick in New Jersey, Far Rockaway on Long Island and throughout Westchester County.

Canada Puts Compulsory Arbitration Into Effect; Courts Enforce Awards

Arbitration Decision Awaited

Washington—With formal requests for appeal in both cases made by the losing party in each, the Supreme Court is expected to determine the credit and arbitration cases in October. The government appealed the credit case, which the Hays association, Film Boards and distributors won, and distributors are appealing the arbitration decision, which resulted in outlawing arbitration in the industry. Judge Thacher, now solicitor general, ruled on both cases while sitting on the Federal district bench at New York.

Film Funsters' Flip and Frisky Flicker Frolic

The guys who are supported day in and day out by this here film business are going to cut loose and have some fun. You know, "laugh, clown, laugh" stuff. After a solid year's work, they've doped out a plan to have an evening of carefree enjoyment. Of course, everything depends on the sense of honor of the anonymous chap who's been making rash promises, such as:

"The most important of all current road-show pictures—never before exhibited—will be previewed at the Flicker Frolic. Announcement will shortly be made of the selected production. Following the picture there will appear an army of artists in a stellar show now being summoned together by the leading executives of motion pictures. The combination Preview and Stage Show will give New York an evening in the theatre never before even approximated for entertainment value."

Top is $15. Presented by the Motion Picture Club. Send your checks (certified) to the treasurer, at 1560 Broadway.

Oh, yes, the affair will be staged at the Liberty Theatre, West 42nd St., Sunday night, May 11.

Thacher Decree Issue in Suit By Paramount

Cincinnati—Is arbitration in or out, in view of the Thacher decree, and can the arbitration provision of contracts be enforced?

That is the question at issue here in suit of Paramount for an order to compel the Springfield Amusement Co., the Charkares Amusement Co., Phil Chakares and the Regent State Corp., Springfield, to arbitrate a dispute.

The exhibitors contend the Thacher decree held invalid the arbitration provision of the contract, but Paramount said the contracts are valid and that the provision for submission of disputes to arbitration, should be enforced by order of the court.

U. S. Judge Negin told the counsel for both parties to get together on an agreement of facts, and continued the hearing.



ABRAM F. MYERS

Washington — Charges that attacks have been launched by or at the instigation of the Hays office upon Allied States Ass'n. have received no answer from Hays, Abram F. Myers Thursday told MOTION PICTURE NEWS. Myers said that Allied has admonished its members to keep the peace, but said Hays had declared against peace, citing an attack upon the Myers house organ plan, upon W. A. Steffes and H. M. Richey, and adding that it was not the first time such attacks had been made. "Serious effort" was made to break down the RKO and Tiffany franchise arrangements, he alleged.

Technicolor Reports 500% Increase in Earnings

Technicolor, Inc., and subsidiaries report earnings of $676,859, before taxes, for the first quarter of 1930. This represents a gain of more than 500 per cent over earnings of $101,790 for the same period in 1929.

The report does not include any income derived from the new Hollywood plant, which has been under construction for the past eight months and which went into operation early this month.

The Technicolor plant in Boston is now printing approximately 5,000,000 feet monthly, while the new Hollywood plant will have a capacity of about 3,000,000 feet a month, giving Technicolor a total capacity of about 100,000,000 feet annually. Twelve months ago Technicolor could print only 1,000,000 feet a month.

Exhibitors Consulted About Standard Contracts; 1—1 Boards to Rule

Toronto—Compulsory arbitration, which follows British practice with penalty clauses deleted, is provided for in the new contract for Canada which distributors will put into effect May 15. Enforcement of awards is to be a court proceeding, as is the case in Great Britain.

The new standard contract, according to Col. John A. Cooper, president of the Canadian distributor-exhibitor association, was drawn after consultation with leading Canadian exhibitors. Pointing out that it has been impossible to consult every exhibitor of the Dominion, changes have been summarized and published, and request made that any exceptions any exhibitor may take be wired to him, promising that they will be given consideration. General approval will be assumed if no exceptions are filed.

Arbitration Boards

In the new form of agreement, arbitration boards are reduced to two members, one for the exhibitor and one for the distributor, these two choosing a third. Fees of arbitrators are fixed by statute in Canada, the losing party being required to pay the costs of the hearing. A submission to arbitration is made irrevocable under the contract.

Publix Managers Shifted In Des Moines Territory

Des Moines—Publix managers made a change at Davenport, where R. F. Emig, who was manager of the Columbia, was transferred to the World, Omaha. John K. Krier comes from the Publix school to take the Columbia.

H. D. Grove, Publix manager in this district, also announced the appointment of Gerald Gallagher, formerly of Richmond, Ind., to the Fort at Rock Island and as city manager for the Publix theatres there. C. W. Peterson is transferred from the Spencer, Rock Island, to the State, Cedar Rapids, and H. A. Holsberg of Cedar Rapids will go to the Publix school.

Lou Elliwitz, district advertising manager for Des Moines, will take the management of the Garden at Davenport, with George Collins, formerly assistant at the Garden, as manager of the Spencer.

Sunday Showings Click Big In Florida Town

Winter Garden, Fla.—Tired of seeing his patrons gas up each Sunday and hie away to neighboring cities, where Sunday shows are permitted, Manager Biggers of the Winter Garden decided to do a little Sunday showing himself and keep 'em home.

He booked a special program and last Sunday opened up to big returns. It went over so well that there were no protests of any kind from anyone. So, Sunday movies will be a regular thing from now on.



You can claim the world for this one..

Now you have it . . . the man, the picture, the *subject* . . . that will put all America in the *"we've-got-to-go-see-it"* mood. Paul Whiteman! In his first *all-color,* all melody - baton - and - blues girly-girly . . . "KING OF JAZZ." Photography, settings, songs, dancing, and . . . TECHNICOLOR . . . will carry into history one of the greatest B. O. pictures in the industry's book of sell-outs. Millions have heard Whiteman immortalize Gershwin's famous "Rhapsody In Blue" over the radio. In ALL theatres these same millions will hear and *feel* this emotion-haunting masterpiece . . . *see* the stunning natural-picture interpretation of it—all in color! Millions more will get the go-see-it idea from Technicolor's advertising in the Saturday Evening Post and fan magazines. Another TECHNICOLOR S-R-O!

WHITEMAN TECHNICOLOR KING of JAZZ

Technicolor *is* natural color

Technicolor Pictures *are* Box-Office Pictures . . .

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **CHASING RAINBOWS,** with Bessie Love and Charles King (Metro-Goldwyn-Mayer), Technicolor Sequences; **DIXIANA,** with Bebe Daniels (Radio Pictures); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HEADS UP,** all-star cast (Paramount); **HELL'S ANGELS,** with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo), Technicolor Sequences; **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio), Technicolor Sequences; **IN THE GAY NINETIES,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **KING OF JAZZ,** starring Paul Whiteman (Universal); **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.), Technicolor Sequences; **MLLE. MODISTE,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **PARAMOUNT ON PARADE,** all-star cast, (Paramount), Technicolor Sequences; **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists), Technicolor Sequences; **SALLY,** starring Marilyn Miller (First National); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE MELODY MAN,** with Alice Day and William Collier, Jr. (Columbia); **THE SINGER OF SEVILLE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.); **UNDER WESTERN SKIES,** with Sidney Blackmer and Lila Lee (First National); **VIENNESE NIGHTS,** with Vivienne Segal and Alexander Gray (Warner Bros.).



JOE E. BROWN, WINNIE LIGHTNER, SALLY O'NEILL, GEORGES CARPENTIER and—TECHNICOLOR—help make "HOLD EVERYTHING" hold everything!!!

Technicolor *is a* . . . . . Box-Office Name

ADVERTISE IT!

THE SHOWMAN SECTION

May 3, 1930

The S. M. P. E. Meets

CONTINUING in their praiseworthy efforts to focus scientific research on the motion pictures, the Society of Motion Picture Engineers again finds itself on the eve of another convention.

In Washington and for four days many of the foremost technical and analytical minds of the industry and its co-related fields will discuss improvements in the mechanical, chemical and scientific processes which permit motion pictures to function.

There is no more important work, actual and potential, under way in the whole scope of the industry than the efforts centralized in the endeavors of the S. M. P. E. to raise operating standards.

To an industry which short-sightedly enough is often prone to overlook merit which exists at its very doorstep, it is suggested that a more careful scrutiny be directed toward the aims and accomplishments of this organization. Solution of the problems of the present and future rest largely in its hands. Whatever the S. M P. E. does, has, by the record, demonstrated itself to be worthy of the most careful observation and respect.

KANN.

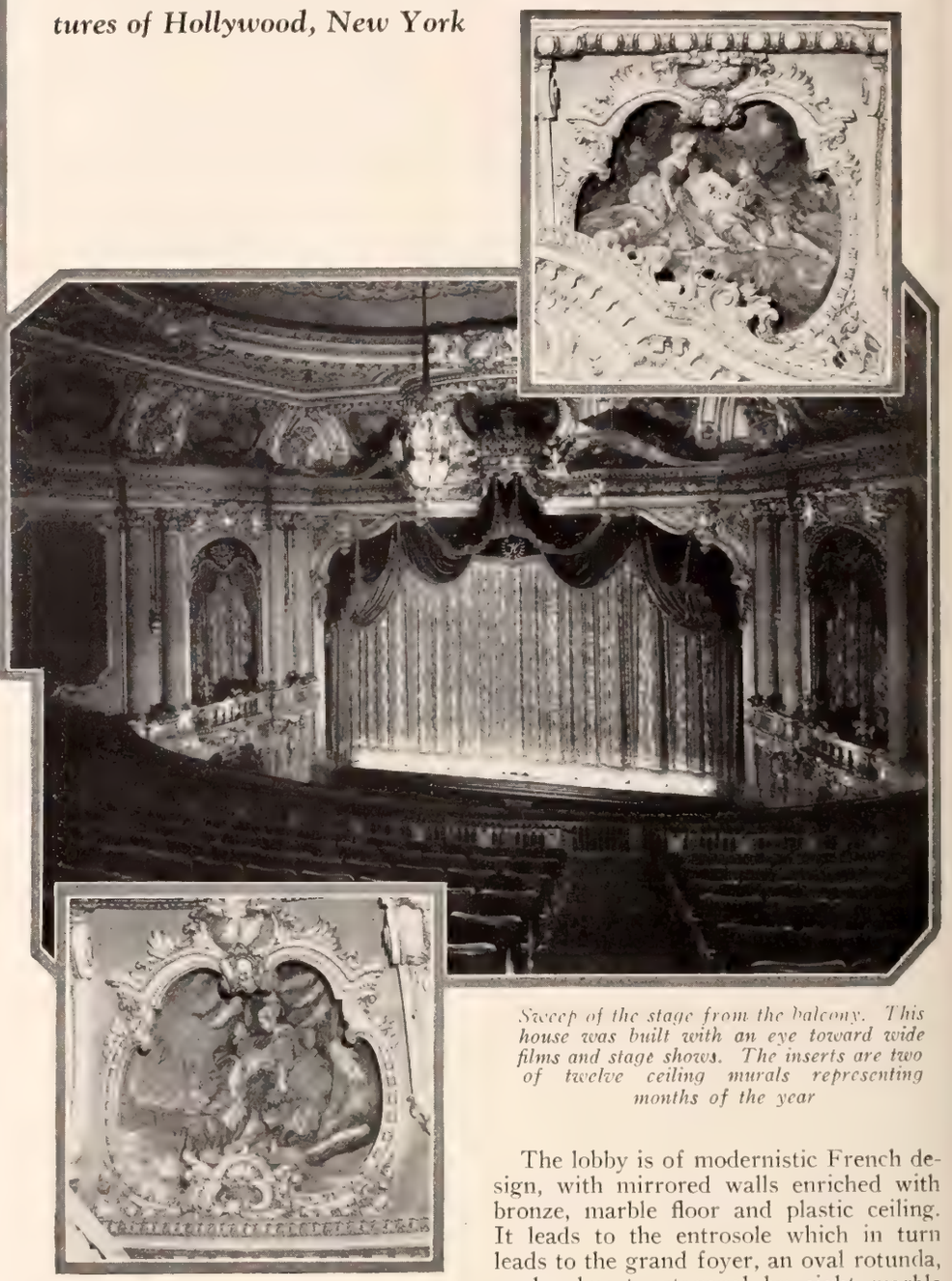
News publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising, Chicago Office: Harry E. Holquist, Central West Representative, 910

Convex Balcony As Sound Aid, New Construction Slant

Elimination of Air Pockets, Circular Auditorium, Are Features of Hollywood, New York



Front of new Hollywood, New York. The roof sign is said to be the largest in the world



Sweep of the stage from the balcony. This house was built with an eye toward wide films and stage shows. The inserts are two of twelve ceiling murals representing months of the year

ELIMINATION of air pockets under the balcony, through a convex surface, is one of the features of the new Hollywood, New York, just opened by Warners.

Whereas the average balcony slopes downward, flooring of the balcony of the new house curves the opposite way, in manner said to possess acoustical features which are revolutionary.

Changing of the style of balcony is regarded by Warners as the newest "wrinkle" of sound house construction, entirely eliminating the air pockets common in houses which have balconies of the old-fashioned type.

Another acoustical feature is felt lining of the walls. This is concealed by crimson damask hangings. Between the felt and the damask is an air space, making for better sound values through absorption instead of the reflection of sound from the walls.

The circular-shaped auditorium, done in French Baroque style, rises to the mural-treated dome which is flanked by columns arches and architraves that reflect an abundance of detail. There are 26 rows of seats on the main floor. The seats are upholstered in a dull red and the carpet is dull red.

The proscenium is large enough to permit the staging of dramatic and musical productions. The stage itself is large enough to accommodate the most pretentious of theatrical offerings. It is supplied with a counterweight system for the handling of scenery. At the sides are five tiers of dressing rooms with every convenience for their occupants.

The lobby is of modernistic French design, with mirrored walls enriched with bronze, marble floor and plastic ceiling. It leads to the entrosole which in turn leads to the grand foyer, an oval rotunda, made almost octagonal by eight marble pillars. The foyer decorations are in French Baroque, the motif which is carried out, in the main, throughout the building. The columns support the arches of the grand foyer and the winding stairway which leads to a mezzanine overlooking the foyer. A marble fountain in the foyer blends into the mood of the period decorations.

Around the mezzanine promenade are a series of curved balconettes overlooking the foyer. Period furniture and soft

lighting make the promenade a delightful place in which to linger.

The lounge, located under the orchestra floor, has fireplace, sofas, chairs, lamps, electric candelabra and subdued lighting. It repeats in structure and treatment the theme predominant in the grand foyer. It is oval in shape and aisled with a marble colonnade. Opening off the lounge are the men's smoking room and the women's cosmetic room. The retiring rooms, leading from the lounge and those found just off the promenade are modernistic in style and decoration.

The most ornamental feature is the series of 12 murals which form a frame surrounding the flat elliptical portion of the main dome. Each mural represents a month of the year. The paintings, some of which are exact reproductions of Fragonard and Watteau, are executed in the spirit of the French Renaissance. The figures are life size, done in rich tones to harmonize with the ivory and gold of the surrounding ceiling space. The chandelier, in addition to numerous electric candles, has a large red globe surmounted by a smaller one, the red of both tinged with blue light at the top.

The projection room is 30 feet long and 12 feet high. Every piece of mechanism has been supplied in duplicate to avoid waits and delay.

The screen frame is said to be the largest in the United States, and the theatre's lobby rug is said to be the largest unseamed rug in the world.

The revolutionary advances in architecture and showmanship embodied in the new Hollywood are said to provide a high degree of perfection in volume and tone of sound reproduced.

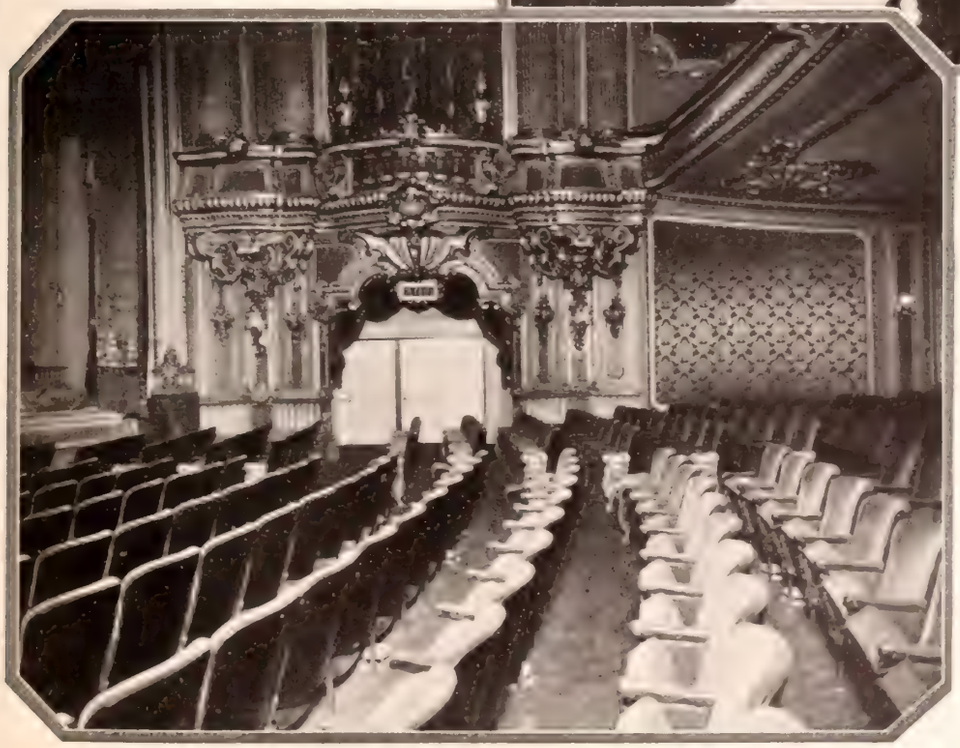
The theatre, built as a memorial to the late Sam Warner, who pioneered in sound development, was designed to embody every feature of improved sound reproduction.

The stage was designed with possible future developments in mind. These include return of presentations, a full stage being built as a means of preparedness in case expanded stage presentations again become the vogue.

The wide film development upon which Warners and most other major companies are working, also is provided for in the stage construction, a full stage screen being part of the regular equipment.



Above—Detailed carving shown here is in keeping with the French Renaissance architecture predominant throughout the house. The damask panel on the right is felt-lined to eliminate sound reverberation



Below—Another view of the orchestra showing detail of carving. The Hollywood was built from plans of Thomas W. Lamb

East Boston Goes Spanish

And Achieves Striking Results In Architectural Charm



Another addition to the ranks of the atmospheric theatre—the Seville in East Boston, Mass.



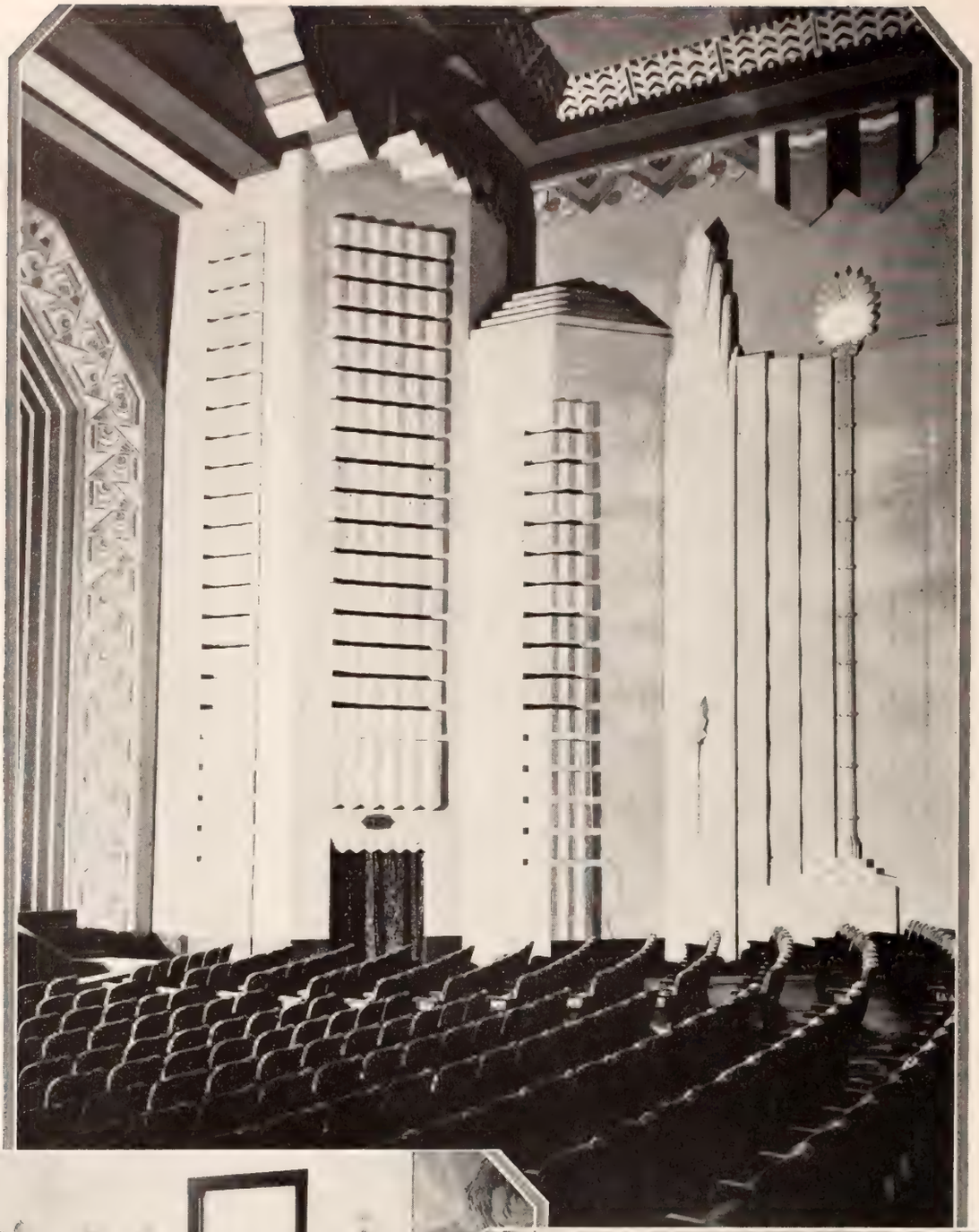
The rotunda spacious and rich in conception. The Spanish motif is rigorously followed



Full sweep of the left wall showing possibilities for effects in the Spanish type of theatre.



An attractive view of the Seville from rear and side. Krokyn, Broome and Rosenstein of Boston were the architects.



An interesting organ chamber conception of the architect, M. Eugene Durfee of Santa Monica, Cal.



One corner of women's rest rooms, modernistic like the rest of the theatre.



Carpets, ceiling decorations, fixtures and paintings all in the modernistic mood.

Emphasizes Decoration



Decorative scheme throughout was arranged by R. B. Price Studios, Los Angeles.



Angles and lines harmonize throughout this 1,400-seat Fox theatre.



Corner of main lounge rooms. Beams are of rough concrete, decorated.

Fox, Tucson, Modernistic



Auditorium of the Fox theatre at Tucson, Arizona.



Modernistic from floor to roof—the auditorium from the stage.



Side walls and organ grilles, designed to resemble New York sky line.

Tilt on Film Vs. Disc Recording To Highlight S. M. P. E. Meetings

Anticipated Discussions on Wide Film and Color Won't Materialize—400 Expected at Washington Conference

WIDE film and color, important factors in the technical scheme of motion picture development, will be completely relegated to the background by engineering leaders attending the annual Spring convention of the Society of M. P. Engineers at Washington. The four-day sessions open on Monday at the Wardman Park Hotel, with 400 delegates on hand.

In technical circles, there is considerable speculation over the fact that an anticipated boom for both wide film and color will not materialize at the meeting, where technicians customarily discuss intricacies in scientific developments currently concerning motion pictures.

This pronounced silence on color and wide film, it is said, can only be construed as indicative of either one of two conditions: The embryonic phases of both developments forbids discussion, or attachment, by engineers, of the stamp of commercial unimportance at this time.

Fifty-two papers will be read by technical authorities and not one pertains to wide film. Color is the subject of a single discussion.

Interesting advances have apparently been made in bettering theatre acoustics, because the majority of papers prepared contain data on structural treatments which indicate new developments in acoustical problems.

Western Electric, RCA Photophone and others are understood to have prepared strong arguments against a paper prepared by Warners' engineer, P. H. Evans, captioned: "Sound Reproduction-Disc vs. Film," a topic which has long been a bone of contention between "ERPI" and Warners.

RCA vs. Western on Horns

Another verbal tilt is expected between Western Electric and RCA over loud speakers in theatres, with RCA contending that the greater naturalness of reproduction of both speech and music in theatres emanates from the directional baffle type speaker, and not the horn type.

Louis Malter, RCA engineer, who will read the paper on horns, will compare both types, arguing, it is said, that the directional baffle is not only greater from the standpoint of naturalness, but it is also superior in frequency range and uniformity of response. With regard to radiation distribution characteristics and input power capacity, the two speakers are approximately the same. The efficiency of the horn type, however, is acknowledged to be superior.

Immediately following Malter on the platform, W. J. Sette, "ERPI" engineer, and possibly others, will meet arguments on the alleged superiority of the directional baffle.



J. I. CRABTREE
Eastman Kodak Company
President, S.M.P.E.

Jenkins Has New Televisor

Another highlight is slated to be touched when C. Francis Jenkins, pioneer in television, announces a new mechanism which, he believes, is far more promising for theatre radiomovies, having a low-price appeal plus technical advantages over the present method.

Other papers cover practically every phase of sound recording and reproduction, medical cinemicrophotography, lighting, economic changes in the industry, the latter to be read by Franklin S. Irby of McGraw-Hill Publishing Co.; electrical equipment, technical phases of vocalization, home movies, theatre and studio equipment, laboratory devices and processes, a new recorder for variable area recording, developed in the laboratories of Radio Victor Corp.; studio and theatre acoustical conditions, and additional engineering factors.

New Equipment Announced

William B. Rayton, of Bausch & Lomb Optical Co., will outline a proposed new series of standard focal lengths for motion picture objectives. M. W. Palmer, of Paramount's Eastern studio, is slated to reveal a proposed new method of timing negative.

Initial announcements will be made on new equipment, including a new buffing machine, by Dworsky Machine Co., a modified film washing machine, by Eastman Kodak, new projector products, by International Projector, and what is said to be an improved synchronizing apparatus for 16 mm. films with disc records, developed by William H. Bristol, who marketed Bristolphone.

The Ampro Corp., Chicago, has presented a technical description of its new 16 mm. projector, E. C. Richardson, of Mole-Richardson, Los Angeles, who will head a group of Pacific Coast members bringing papers on new devices, is on the program for discussion of a tilting head and rolling tripod for sound-proofed cameras. L. Thompson, of the Bristol studios in Connecticut, has developed a new power amplifier system.

Franklin, Thalberg May Speak

At the closing session on Thursday, Irving G. Thalberg, M-G-M studio chief on the West Coast, is expected to tell of technical activities of the Academy of M. P. Arts and Sciences. He will be followed by Harold B. Franklin, who has prepared a paper on "Talking Pictures—the Great Internationalist." The Thalberg group coming East will include L. E. Clark, Pathe studio engineering executive, who will discuss developments in sound proof housings for cameras.

All business sessions will be held at the Wardman Little theatre and in the Bureau of Standards lecture hall.

Pre-release showing of features, the semi-annual banquet, at which Jenkins will act as master of ceremonies; and a motor trip to Mt. Vernon, Virginia, are social highlights. Will H. Hays, Franklin, Thalberg and Hon. William P. Connery, Jr., will speak at the banquet.

Abstracts from some of the papers to be read include:

SOME EXPERIMENTS IN M. P. OF THE VOCAL CORDS

By J. O. RUSSELL and C. TUTTLE
Kodak Research Laboratories

Photography of the vocal cords or even visual observation of them is made rather difficult by their inaccessible position in the throat. For this reason, the mechanism of speech production has never been thoroughly understood.

With the technic of motion photography described in this paper it has been possible to take pictures during the production of vowel sounds and to show the reaction of the cords while coughing or swallowing.

Such pictures demonstrate the falsity of some of the generally accepted theories of vocalization. A careful frame-by-frame study of some of the film has been made and the information so derived promises



K. C. D. HICKMAN
Eastman Kodak Company
Member, Board of Governors

to be useful to teachers of the deaf, to surgeons and physicians, and to singers, as well as to the expert in phonetics.

* * *

A MOTION PICTURE MADE IN 1916 BY A TWO-COLOR SUBTRACTIVE PROCESS

By G. E. MATTHEWS
Kodak Research Laboratories

The principle of the tanning bleach which forms the basis for the preparation of dye images by the Kodachrome process was first observed by J. G. Capstaff in 1910. Details of the process were not worked out, however, until 1914, when it was applied to the making of two-color transparencies on plates. In 1915 the process was developed for motion picture photography and to test the practical value of the method as well as to ascertain its weakness, an actual story was photographed. It is believed that this picture, which will be shown at the meeting, is the first color motion picture made by a subtractive process.

* * *

CINEMATOGRAPHIC ANALYSIS OF MECHANICAL ENERGY EXPENDITURE IN THE SPRINTER

By C. A. MORRISON and W. O. FENN
"U" of Rochester School of Medicine & Dentistry

The method used analyzes in detail at every 0.033 second interval the distribution of energy expended by a sprinter in the 100-yard dash. A summary of this distribution and a discussion of the limiting factors of a runner's efficiency conclude the paper.

* * *

A SILHOUETTE STUDIO

By C. FRANCIS JENKINS
Washington, D. C.

This is a description of a novel silhouette studio employed by the Jenkins Laboratories in making radiomovies for broadcasting. It is also suggested that it has a value in regular theatre entertainment.

* * *

LOUDSPEAKER AND THEATRE SOUND REPRODUCTION

By LOUIS MALTER

This paper is devoted to a comparison of the two chief types of loudspeakers used in theatres, viz: directional baffle type speaker, and horn type speaker. On the basis of actual experimental measurements a comparison is made on the basis of:

1. Frequency Range.
2. Uniformity of Response.
3. Radiation Distribution Characteristics.
4. Efficiency.
5. Input Power Capacity.

The measurements indicate that the directional baffle type speaker is superior in frequency range and uniformity of response. With respect to radiation distribution characteristics and input power capacity, the two speakers are approximately the same. With regard to efficiency the horn type speaker is slightly superior.

These experimental measurements are then used to explain the greater naturalness of reproduction of both speech and music in theatres with the directional baffle type speaker.

* * *

THE PHOTOGRAPHIC TREATMENT OF VARIABLE AREA SOUND FILMS

By J. A. MAURER
R. C. A. Photophone, Inc., New York City

This paper discusses both theoretically and experimentally the effect of photographic treatment on the quality of variable area records. Since nonlinear distortion cannot be introduced photographically, the points to be considered are high frequency response and volume range. It is found that the best procedure is to work for a density of 1.3 in both negative and positive, but this is not at all critical. Contrary to early opinion, it is considered better to work at low densities than at very high ones. Densities as high as 2.0 are particularly to be avoided.

* * *

CURVED GATES IN OPTICAL PRINTERS

By W. S. VAUGHN and F. TUTTLE
Kodak Research Laboratories

In certain types of optical motion picture printers, it is desirable for the film, in its printing position, to be curved along its length. This course may be dictated by the type of pull-down used, or by the possibility of dispensing with pressure pads and thus avoiding the difficulties attendant upon accumulated dirt, grease, and emulsion.

The question arises: When a curved object gate is used, what should be the shape of the image gate in order that the image formed by the printing lens will fall on the raw stock? Assuming a lens with a flat field, the problem has been solved analytically for the general case. It was found that a curved (circular) object gate is imaged as a conic section (ellipse, hyperbola, parabola) and that by making the curvature of the object gate a particular function of the printing magnification and of the focal length of the printing lens, the conic section becomes a circle. In cases where it is impractical or impossible to adopt this value of the curvature of the object gate, an approximate method is outlined whereby a circular image gate, conforming very closely to the actual image curve, can be computed.

* * *

A REPLENISHING SOLUTION FOR A M. P. POSITIVE FILM DEVELOPER

By J. I. CRABTREE and C. E. IVES
Kodak Research Laboratories

With the advent of sound film it has become increasingly important to maintain constant the developing characteristics of the developing solutions in a motion picture laboratory throughout the active life of the solutions.

The problem of devising replenishing solutions which can be added to the developer in order to keep it in a uniform condition has been studied and it has been found that such replenishing solutions can be made to function with precision. The use of a properly designed replenishing solution renders the developing process as certain and precise as any other element in the production of motion pictures.

* * *

TELEVISION SYSTEMS

By C. FRANCIS JENKINS
Washington, D. C.

Jenkins describes the present method of television, explains its limitations, and proposes a new mechanism which he believes far more promising for theatre radiomovies.

* * *

SEMI-AUTOMATIC M. P. SENSITOMETER

By J. I. CRABTREE, C. E. IVES and F. TUTTLE
Kodak Research Laboratories

The motion picture sensitometer called a "timer" is used for making tests from which it is possible to determine the exact exposure required in making a motion picture print from a negative.

In the case of sound films, it is necessary to develop the positive prints to a very uniform degree of contrast and it is therefore not possible to compensate for errors in exposure of the print by varying the development time. The sensitometer described produces a series of trial exposures on positive film which are identical with the exposures given by the various steps on the printer. The picture of best quality is then chosen and the exposure which this received is the correct one to use on the printer. The instrument affords a much quicker method of making test exposures.

* * *

AEO LIGHT RECORDING

By R. F. NICHOLSON

This paper deals in general with the glow discharge type of sound recording, a process developed at the Case Research Laboratory and successfully commercialized by the Fox Case Corporation. It shares the title "Movietone" with the Western Electric light valve system, both processes yielding variable density records.

In particular the paper describes the various photographic problems which must be solved before the film can be properly exposed and processed resulting in a signal on the print of maximum volume and mini-



W. C. HUBBARD
Cooper-Hewitt Electric Co.
Treasurer, S.M.P.E.



H. P. GAGE, Corning Glass Works
Member, Board of Governors

mum distortion. Due to the limitations peculiar to the Aeo light, the records are not processed similarly to light valve records. In the latter the unmodulated intensity can be selected almost at will, while in the former the choice exists only over a limited range. In the solutions a graphical method of predetermining over-all film characteristics is employed with considerable advantage.

* * *

A COMPOUNDED GENEVA PULL DOWN FOR MOTION PICTURE APPARATUS

By F. TUTTLE
Kodak Research Laboratories

Practically any mechanism used for moving film intermittently in motion picture apparatus can be run at a speed considerably higher than normal operating speed without damaging the film. Since the time occupied for the actual movement of the film is so much time lost from the useful part of the shutter cycle, it would be advantageous, then, if the shutter cycle could be reapportioned, allowing more time in the useful part of the cycle by speeding up within the permissible limits the movement of the film.

By combining two Genevas in such a way that the driving pin of the second Geneva is driven by the first Geneva, the pull down period can be shortened to about 1/10 of the angle it normally takes to move film. In a printer this decrease allows a 50 per cent increase in the time for exposure.

A study has been made of the acceleration characteristics of the compound Geneva. This shows that under certain conditions the Genevas can be combined so as to give an acceleration to the film very nearly equal to that of a single Geneva pulling down in the same time.

* * *

Thursday, May 8

A MODIFIED FILM WAXING MACHINE

By J. I. CRABTREE and C. E. IVES
Kodak Research Laboratories

A film waxing machine designed by J. G. Jones in 1922 applied a thin line of molten wax to the edges of motion picture film by means of two thin applicator disks. This machine tends to apply too much wax to sound films especially if the molten wax is not maintained at the correct temperature, and the excess wax encroaches on the sound track and produces extraneous noises.

This machine has now been modified so as to apply a cold solution of paraffin wax in carbon tetrachloride. The quantity of wax applied is independent of the temperature and is determined by the rate of rotation of the applicator disks and the rate of travel of the film. Normally, the peripheral speed of the disks is one-fifteenth that of the rate of travel of the film.

The complete program for the convention follows:

Monday, May 5

Morning

8:30-10:00 A.M.—CONVENTION REGISTRATION.
10:00 A.M.—CONVENTION CALLED TO ORDER (Wardman Little Theatre)
Address of Welcome, Major General Herbert M. Crosby
Response by President
Report of the Convention Committee
Report of the Secretary
Report of the Treasurer
"Recent and Future Economic Changes in the Motion Picture Field," by Franklin S. Irby, McGraw-Hill Publishing Co., Inc., N. Y. C.
"Some Experiments in the Motion Picture Photography of the Visual Chords," by C. O. Russell and C. Tuttle, Eastman Kodak Co., Rochester, N. Y.
12:30-1:30 P.M.—LUNCHEON.

* * *

Afternoon

2:00 P.M.—PAPERS (Wardman Little Theatre)
"Some Aspects of the National Electrical Code as Applied to the Motion Picture Industry," by J. R. Manheimer, E. J. Electric Installation Co., N. Y. C.
"A Motion Picture by a Two-Color Subtractive Process Made in 1915," by J. G. Capstaff, Eastman Kodak Co., Rochester, N. Y.
"Home Radio Movies with Cathode Ray Tube" by V. Zworykin, Radio Victor Corp., Camden, N. J.
"A Silhouette Studio," by C. F. Jenkins, Washington, D. C.
"A Motion Picture Study of the Utilization of Energy by One-Hundred-Yard Dash Men" by C. F. Morrison, Eastman Kodak Co., Rochester, N. Y.
"Russian Cinematography," by L. J. Mandel, Amkino Corp., N. Y. C.
"The Revolving Lens Wheel Projector," by A. Holman, Brookline, Mass.
"Progress in Micro-Cinematography" by Dr. Heinz Rosenberger, Rockefeller Institute, N. Y. C.
7:30 P.M.—GET TOGETHER DINNER (Showing of Recent films of interest)

* * *

Tuesday, May 6

Morning

8:30-9:30 A.M.—REGISTRATION.
9:30 A.M.—PAPERS (Wardman Little Theatre).
"Loud Speakers and Theatre Sound Reproduction," by T. Malter, R. C. A. Photophone, Inc., N. Y. C.
"Factors Governing Size of Sound Reproducing Equipment in Theatres," by W. J. Sette, Electrical Research Products, Inc., N. Y. C.
"Sound-Proofing and Acoustics," by A. S. Ringel, Radio Victor Corp., Camden, N. J.
"Sound Reproduction—Disc vs. Film," by P. H. Evans, Warner Bros. Eastern Studios, Brooklyn, N. Y.
"Acoustical Characteristics of Sound Screens," by H. F. Hopkins, Bell Telephone Laboratories, Inc., N. Y. C.
"A New Recorder for Variable Area Recording," by E. W. Kellogg, Radio Victor Corp., Camden, N. J.
"Phonofilm," by C. Tappan, General Talking Pictures, N. Y. C.
"Acoustic Principles of Recording and Reproduction of Speech and Music," a lecture film, by Harvey Fletcher; presented by F. L. Hunt, Bell Telephone Laboratories, Inc., N. Y. C.
12:30-1:30 P.M.—LUNCHEON.

* * *

Afternoon

2:00 P.M.—PAPERS (Wardman Little Theatre).
"Galvanometers for Variable Area Recording," by G. L. Dimmick, Radio Victor Corp., Camden, N. J.
"A Type of Acoustic Distortion in Sound Recording," by R. L. Hanson, Bell Telephone Laboratories, Inc., N. Y. C.
"The Measurement of Light Valve Resonance by the Absorption Method," by O. O. Ceccarini, M-G-M Studios, Culver City, Cal.
"An Experimental Study of the Reverberation Characteristics of a Small Room," by C. F. Eyring, Bell Telephone Laboratories, Inc., N. Y. C.
"Apparatus for Analysis of Photographic Sound Records," by O. Sandvik, Eastman Kodak Co., Rochester, N. Y.
"Photographic Treatment of Variable Area Sound Films," J. A. Maurer, R. C. A. Photophone, Inc., N. Y. C.
"The Dependence of Sound Track Density Upon the Method of Its Measurement," by J. W. McFarlane and C. Tuttle, Eastman Kodak Co., Rochester, N. Y.
"A New Microphone Boom," by E. C. Richardson Co., Hollywood, Cal.
6:30-7:30 P.M.—DINNER.
8:00 P.M.—BUREAU OF STANDARDS—(Lecture Hall, East Building)
"Sound and the Suppression of Reverberation," by P. R. Heyl (Lecture and Demonstration).
"Color," by G. Priest (Lecture and Demonstration).

Wednesday, May 7

Morning

8:30-9:30 A.M.—REGISTRATION
9:30 A.M.—PAPERS (Wardman Little Theatre)
"Determination of Optimum Conditions of Printing Exposure of Motion Picture Negatives," by C. E. Ives, Eastman Kodak Co., Rochester, N. Y.
"A Practical Test Method of Testing Projection Machine Performance," by C. O. Dasher, Astoria, L. I.
"Curvature of Gates in Motion Picture Printers," by W. S. Vaughn and F. Tuttle, Eastman Kodak Co., Rochester, N. Y.
12:30-1:30 P.M.—LUNCHEON.

* * *

Afternoon

2:00 P.M.—VISIT TO THE WHITE HOUSE AND SIGHT SEEING TRIP TO MT. VERNON, VIRGINIA. (Special Busses will leave the Wardman Park Hotel promptly at 2:00 P.M. Secure bus tickets when registering.)

* * *

Wednesday, May 7

Evening

7:00 P.M.—SEMI-ANNUAL BANQUET IN THE GOLD ROOM OF THE WARDMAN PARK HOTEL.
Master of Ceremonies, C. Francis Jenkins
Speakers: Will H. Hays, Rear Adm. E. F. Coontz, Jr.
Program of Entertainment by courtesy of prominent Washington theatres.
The evening's entertainment will be concluded with dancing. (Note: Procure banquet tickets early at the registration desk, where advance reservations also may be made.)

* * *

Thursday, May 8

Morning

9:30 A. M.—PAPERS (Wardman Little Theatre).
"New Buffing Machine," by A. S. Dawinsky Machine Co., Long Island City, N. Y.
"A Modified Film Waxing Machine," by J. I. Crabtree and C. E. Ives, Eastman Kodak Co., Rochester, N. Y.
"New International Projector Products," by H. Griffin, International Projector Corp., N. Y. C.
"Improved Synchronizing Apparatus for 16 m.m. Films with Disc Records," by Wm. H. Bristol, Wm. H. Bristol Talking Pictures Corp., Waterbury, Conn.
"Mechanical Control of Film Shrinkage," by A. S. Howell and J. A. Dubray, Bell & Howell Co., Chicago.
"A New Power Amplifier System," by L. Thompson, Wm. H. Bristol Talking Pictures Corp., Waterbury, Conn.
"A Compounded Pull-Down Movement for Motion Picture Apparatus," by D. A. Young and F. Tuttle, Eastman Kodak Co., Rochester, N. Y.
"Operation of Projection Arcs," by C. C. Dash, Hertner Electric Co., Cleveland.
"New Method for [illegible]," by A. Shapiro, Ampro Corp., Chicago.
12:30-1:30 P.M.—LUNCHEON.

(Continued on page 70)



J. H. KURLANDER
Secretary, S.M.P.E.

Floodlighting Boosted As a Method to Keep Public Sold

Exhibition Found Lagging Far Behind Enterprise of Other Fields in Extracting Values from Lights



An impressive example of the value of night illumination. The Paramount theatre and building in New York lighted by General Electric floodlighting projectors

FLOODLIGHTING of theatre fronts, associated principally with premieres and house openings, offers a big bet in selling the theatre. Night illumination now is in a formative stage, comparatively few lines of business taking advantage of its potentialities. The following article by George L. Rapp, architect, shows the dramatic and commercial possibilities of floodlighting. It is reprinted from "Architecture of the Night," published by General Electric.

"In present-day architecture the designs of buildings are frequently such that it becomes a very desirable and very feasible part of the project to illuminate all or portions of the buildings and to present to view the beauties of the buildings at night as well as during the day. It is not only possible to light up an entire building with floodlights, but in many instances the design of the building is such that it is much more desirable to pick out certain features of the building to accentuate and at the same time produce silhouettes which bring out the character of the structure.

Rapp Cites Advantages

"There are many effects which floodlighting can produce, such as variation in color, combinations of colors, and intermittent dimming effects, as well as a varying intensity of light and color. The selection of the type of floodlighting depends largely on the character of the building, as well as on the nature of the surface materials, which vary greatly in light absorption and light reflection. In considering color for floodlighting purposes, efficiency has great bearing on the selection, since in using the darker colors, such as blue, efficiency is as low as 5 per cent. This indicates that much more current must be supplied with the darker colors than with the lighter ones in order to produce effective results. Then again the matter of visibility must be taken into account. This has to do with the possibility of seeing a building lighted in blue at a great height and through atmosphere containing either smoke or fog. Thus illumination in brighted shades of color naturally has the greatest value. However, if an installation is made in which the three primary colors, blue, red and yellow, are in proper proportions, every color in the spectrum can be produced by using constantly rotating dimmers; and if the building surfaces to be lighted are not too far removed from the viewing point, this lighting is very effective. With the three colors on at the same time, a white light will be produced which bears a very close resemblance to daylight. The present-day 'white light,' as electrically produced, is far removed from sunlight or daylight, and unless some color

(*Continued on page* 75)

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COMPLETE LINE OF THEATRE EQUIPMENT



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Our recently completed new Fulton Model Theatre enables us to extend to everyone interested in the theatre industry a valuable service of which details will appear as trade press special month to month announcements.

With a responsibility to the theatre industry, of which it has long been a part, E. E. Fulton Company—now more than ever prepared comprehensively to serve every need of the theatre builder and operator—undertakes to bring together various groups specializing in the design and manufacture of theatre apparatus and to weld them into a single unit at the point of contact with the theatre itself for the purpose of putting the right equipment in the right place under an all-embracing Single-Contract, Single-Responsibility Plan.

Fulton's Model Theatre is truly a proving ground wherein you may critically observe modern conceptions in decorative treatment executed by the Tortenson Company; the latest, most luxurious chairs designed and built by American Seating Company; lighting planned and using the product of Edison Lamp Works of G. E. Co.; apparatus for stage and booth, including the Fulco Projector, generator sets built by General Electric Co.; carpeting by Wm. Slater, Jr.

In pages that follow you will note names of leading manufacturers of high grade equipment with whom we are associated to serve you. It is our wish to bring before you fullest details regarding merchandise which is specified by this company under its contract with the exhibitor, and to prove to you that in purchasing any product or service through E. E. Fulton Company you have secured the highest quality at the most reasonable prices consistent with modern theatre efficiency and economy.

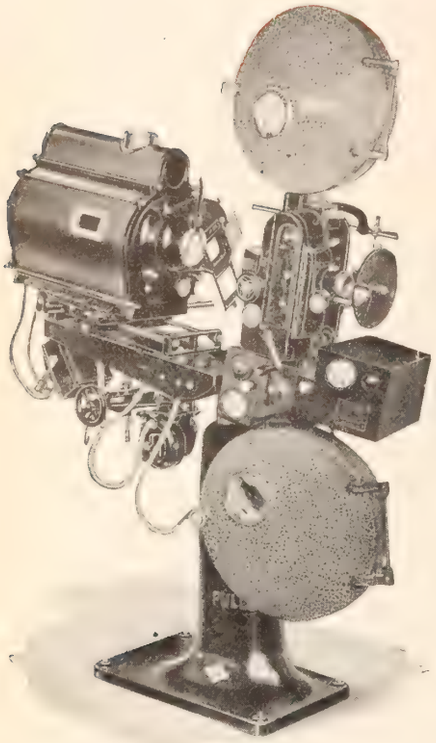
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(Erneman Design)

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Los Angeles—Film Ex. Bldg.
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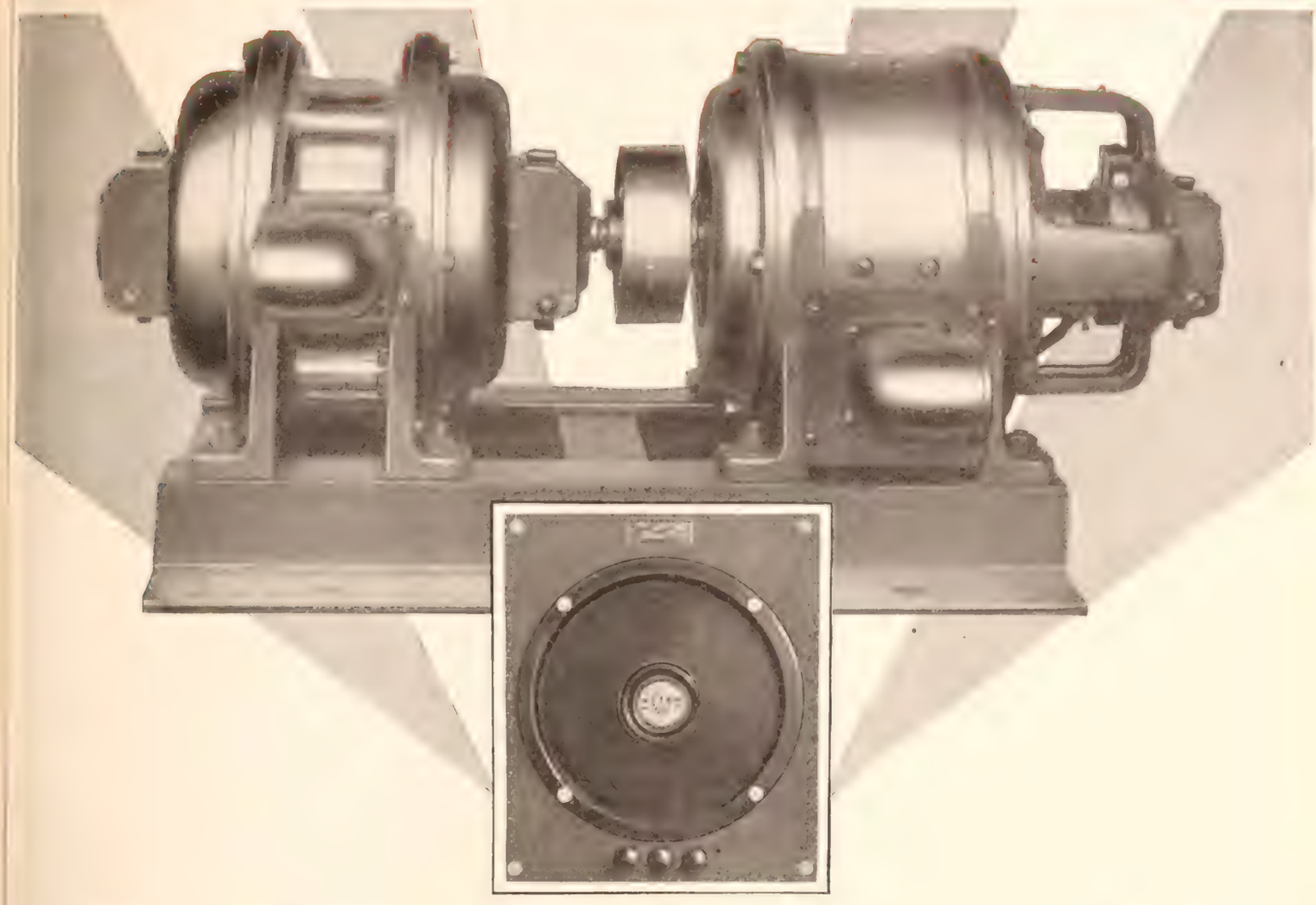


PROJECTION ROOM
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NO Motion Picture Theatre today can succeed unless it satisfies the demand for real patron comfort. A discriminating public cannot be lured to the box office no matter how attractive the program if one must view the entertainment from seats that provide nothing of comfort for the spectator. A really good show loses a lot when seen from poor seats while on the other hand even a mediocre presentation seems worth while if bodily comfort is guaranteed by chairs of proper design and finish. A great number of new and important improvements in theatre seats have been achieved by us in responding to demands for comfort and luxury. Our chair forms are better than ever and upholstery methods using materials specially woven for this purpose, offer the most restful comfort imaginable and at prices surprisingly low if values are considered.



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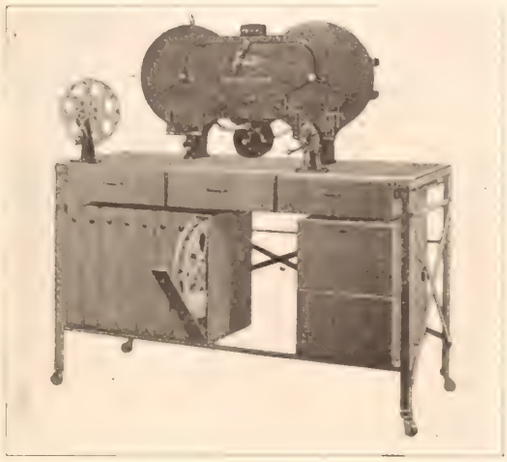
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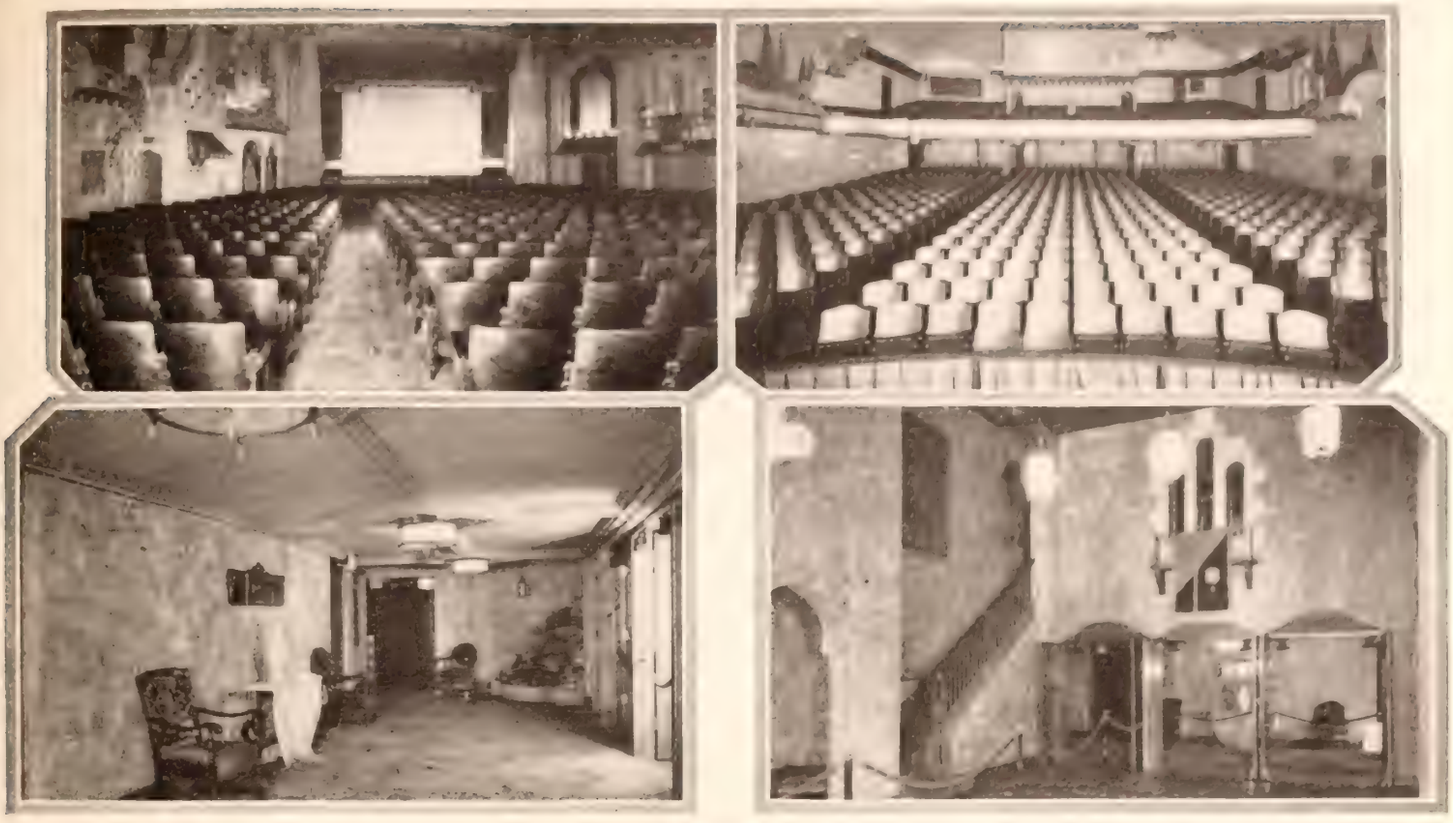
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GENERAL ELECTRIC



Four views of the El-Tovar at Crystal Lake, near Chicago. The theatre, an adobe house, has just opened in the Main Street of an Illinois town. This article tells how.

An Adobe House Invades Mid-West

Pure Mission in Style, the El-Tovar at Crystal Lake Is an Innovation in Illino's Exhibition

CHICAGO—The Far West has seen any number of these theatres in the Mission style of adobe architecture rise in its mesa towns and hill-locked cities, but they are strange to the prairies of the Middle West. This architecture, with its roots along the trails blazed by the early Spanish missionaries across the dry plateaus of the Southwest, is native and proper in that setting; but can it be transplanted to, and made harmonious with, the Main streets of the Illinois plains? The answer is: it has been done.

This problem was presented to Elmer F. Behrns, Chicago architect, largely as the result of a sentimental ambition that persisted in the mind of a Chicago theatre promoter who had traveled extensively in the West. This man was Edward Kirchberg, president of the Crystal Lake (Ill.) Theatre Building Corporation. Years ago, while traveling in Colorado, he came upon an adobe structure of distinctive design, set high up in the Rocky Mountains.

It had been the home of a Spanish prospector, who had built it and named it "El-Tovar" (Resting Place), after striking it rich. Kirchberg was impressed with the architecture of the place, and the name, too, which fitted it so perfectly.

It became his ambition to one day transplant its pleasing and alien features to his own section of the country. But he was frustrated by the architectural difficulties and the seeming incongruity of an adobe structure on an Illinois prairie that had evolved in the days of its settlement no more native an architecture than that embodied in its stock barns and outhouses.

Eventually his ambition was broached to Behrns, and today it stands realized in the newly completed El-Tovar theatre at Crystal Lake, Illinois. It is said to be the first theatre of Mission style adobe architecture in this region, and is also the first of its kind to be erected hereabouts for any commercial purpose. Moreover, though its pure Mission style has been retained both in exterior and interior, not in any detail is it in conflict with its surroundings. It is noticeable, true, because it is different; but even its severest critics have failed to term it conspicuous.

The El-Tovar represents an investment of $170,000, the entire stock having been originally absorbed by the townspeople of Crystal Lake, a village of 3,000 population. (The theatre was very recently purchased by Polka Bros. of Chicago.) Crystal Lake is situated about 45 miles west of Chicago. It is 23 miles from Elgin and nine miles from Woodstock, Illinois, the only nearby centers of any appreciable size.

The building contains two stores and five apartments in addition to the theatre. The Mission adobe exterior is finished in rough terra cotta. Polychrome tile roofing is employed. The theatre contains 908 orchestra seats. A 20-foot stage with full rigging loft is flanked by six dressing rooms. Manager's office is situated in a balcony position directly beneath the operator's booth, and is fitted with a window, 9′ x 18′, from which the show may be viewed. A second window in this office overlooks the lobby.

Staircases flank the lobby, which is two stories high, on each side. In the center of the foyer is a rustic pool and fountain. A commodious restroom is at each end.

The auditorium ceiling is studded with fifty illuminated stars; while two cloud machines are employed to augment its atmospheric properties. Each side of the auditorium incorporates a different design of Mission adobe architecture. Antique [illegible] ported on spears, replace the customary auditorium drapes and contribute to the illusion of an open court.

Warm-air heating is supplied through the mushroom type of floor air-ducts, beneath the seats. Cool air ventilation is by two fans, one on each side of the organ loft.

The operator's booth is 12 by 25 feet, and is designed for three projectors. It is equipped with a spotlight and an effect machine. Adjoining it is the battery and generator room.

All modern equipment has been installed, and includes RCA sound, Wurlitzer organ, and a cool air system. Cushioned, spring seats, carpeted aisles and foyer, and discriminating use of tapestries and art work contribute their share to an atmosphere of luxuriousness and refinement that is rare in the small town theatre.



Capitol, Palace and Lyric Theatres, Cincinnati, of the Libson, Harris & Heidingsfeld Circuit. M. G. Harbula, Consulting Engineer.

This Summer— Manufactured Weather

Will Greet Patrons of These Three Cincinnati Theatres

CINCINNATI theatre-goers this summer will be assured the added attraction of Manufactured Weather in three more houses—the Capitol, Palace and Lyric. These theatres, although not new, have been completely equipped to give patrons an ideally comfortable and a scientifically healthful atmosphere every day of the year, regardless of outdoor weather or the size of the audience.

Manufactured Weather is not new in Cincinnati. For two years patrons of the E. F. Albee Theatre have enjoyed this added attraction. Artists in Radio Station WLW (Crosley Radio Corporation) broadcast in ideal, *quiet* comfort. Guests at the Hotel Gibson dine and dance on the Roof in the healthful comfort of Manufactured Weather . . . as provided through the Carrier System for Air Conditioning.

This is the same system, including Carrier Centrifugal Refrigeration, which is providing ideal conditions of comfort at all seasons in many of the best known and most prominent theatres in the country, as well as in a good percentage of sound stages and broadcasting studios *in which there must not be a single sound interfering with recording or reproduction.*

Manufactured Weather, as provided by the Carrier System for Air Conditioning, is the *only* system guaranteed on a scientific basis as to sound level . . . that is guaranteed *not* to produce the slightest disturbing sound. A visit to any one of the Carrier conditioned sound stages or broadcasting studios will convince you as to the superiority of Manufactured Weather for these studios . . . and for your theatre.

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The Projectionist Must Learn Sound to Survive, Rider Says

Rigid Requirements of Talkers Make Knowledge of New Equipment Vital He Says—First of New Series

By JOHN F. RIDER

MANY reasons have been stated to substantiate the claim that the present day motion picture projectionist must of necessity take a decided interest in sound projection. Many a line has been spent in discussion of the need for sound projection knowledge on the part of the operator in order that his show be what is expected. All of the statements were true, but the trend in the industry points to something more vital. Investigation of educational activities allied with the future projectionist show that he is being versed in sound work. As a matter of fact present day teaching considers sound projection as an integral part of motion picture projection. Hence the situation when viewed by the man who is now in the booth and knows nothing about sound, is one of self preservation.

An elderly lady from the East was visiting a Western cow town. One fine morning she approached a gun toting cowboy dressed in full regalia, and the following conversation ensued:

"How long have you been carrying that pistol?" asked the Eastern lady.

"Wa'll" drawled the cowman, "goin' on about twenty years."

"Really," said she. "If I may be so bold, how many men have you killed?" she continued.

"To tell you the truth" he replied with a smile, "nary a one yet."

"Then why do you carry it?"

"Wa'll, you see, when the time arrives and I may need a gun, I won't have time to go get me one."

The Projectionists' Case

Such is the case of the projectionist today. The condition of the industry at the present time demonstrates conclusively that the talkies are here to stay. It further demonstrates that much work can be done without an intimate knowledge of the machinery entailed. Despite this condition it is very hazardous to assume that because of past performance, the existing situation is correct and should cause no worry. The man who believes this is very far from the truth. True that we have had talkie performance, but will the past performance if duplicated within the next few years stand the gaff? Extensive investigation is not necessary in order to reply to the negative. The standards of reproduction are daily increasing and the requirements are becoming more rigid. Each and every bit of knowledge aids in that quest for natural reproduction. Each iota of information correctly interpreted by the projectionist helps fill the coffers of the exhibitor and helps assure the satisfaction demanded by Mr. Public.

With this in mind and recognizing that the man who studies motion picture projection in today's modern school is conversant with sound work, what is the status of the operator now in the booth and to whom sound work and equipment are foreign. He may be an old-timer and an A1 projection man, but he nevertheless is inferior to the product of today. That this is true has been stated on numerous occasions by men connected with many theatres.

Announcing—
The Projectionists' Round Table

THIS is the first of a series of lessons on sound projection to be conducted in MOTION PICTURE NEWS by John F. Rider.

Supplementary to the course will be a department in THE SHOWMAN which will be devoted to personal service experiences by projectionists now operating sound equipment. This will be known as the "PROJECTIONISTS' ROUND TABLE."

If you have corrected troubles in your sound equipment drop a line to the writer in care of the above department. Your troubles are the troubles of many thousands of other men and whatever information you may have will prove valuable to others. This department will be devoted to practical sound projection information and need not be technical. Let's have your comment.

One hundred per cent cooperation on the part of the projectionist is important to the success of a theatre. Sound work plays a very important role and in the quest to make his "house" a success the exhibitor will find it necessary to employ projectionists who will assure one hundred per cent operation of the sound apparatus.

Any union projectionists who feel secure that their union membership will assure them of constant work just so long as their projection of pictures is satisfactory, are in danger of a rude awakening some day to learn that such ideas are erroneous. Successful unionism is not founded upon protection of the incompetent. Recognition of equitable and just demands is imperative. The advent of sound introduces a new item into the projection line, just as the advent of steam introduced a new field of study for the old captains of the now obsolete windjammers.

On Servicing Sound

Coming events cast their shadows before them. The problem of service of sound equipment has been vital in the industry. The fact that it was necessary has increased the number of men seeking positions as projectionists. Perhaps these statements appear far fetched. Yet the writer knows at least 20 individuals who have been connected with the service problem in the sound field who are now taking or have completed courses in motion picture projection. It is true that the above number represents a small portion of the total number interested, but bear in mind that this country is large and many other men in other parts of kindred interest.

The modern service man in the talkie industry knows a branch of the business entirely foreign to the projectionist. It represents years of study at home or at school, years that are past, but the fruits present an advantage. If we are to be truthful, the service men can learn the art of picture projection much more rapidly than the motion picture operator can learn the art of servicing his sound equipment. The result is another potential motion picture operator qualified to fulfill existing demands.

Considered from the viewpoint of economy, the logical man to take care of the sound equipment is the projectionist. Now, we do not mean to increase the work alloted to this individual, but the day is coming when that condition will be national. Past performance shows that one man can satisfactorily maintain both units. Hence when all parts are functioning normally, his work remains as before. When Old Man Trouble arrives upon the scene in the booth today and the sound equipment is an integral part of the performance, the projection ceases. If the trouble is in the picture mechanism, the operator now goes to work. If it is in the sound equipment, he stands by until the repair is made; a condition which is not very satisfactory to the paying audience, and if the service man is not immediately available, the effect is far reaching. Perhaps all of this seems to point to a service man-projectionist. That state is not far away. However, he will not be known as a service man-projectionist but merely as a projectionist whose work encompasses everything in the booth.

It is true that a good deal of the equipment in use today is sold with service—at a separate price—but who can tell what the future holds in store? Then again a good deal of equipment is not sold on the same basis. A man operating in a booth which is now being serviced by a special organization may find himself in a non-serviced booth.

Projection Plus Sound

We do not mean to present a sad prospect, to assume the role of a pessimist. However, developments in industries change the status of the personnel. One must keep abreast of the times. The laggard falls behind and he alone is to blame. Personal success is a matter of individual ability. Whether or not it is viewed with favor, the projectionist must know his sound apparatus.

This introduces a new subject. What must the projectionist know about the sound equipment? What work is involved in the acquisition of this knowledge? Unfortunately both answers are lengthy. A sound system such as that utilized in a modern theatre is a sequence of coordinated electrical units. It consists of a large number of different parts, each of which entails its own considerations. However none of these parts is of the nature which defies average comprehension. The projectionist starts with an advantage. He already knows of the presence of an agent harnessed by man and known as electricity. He is familiar with

(Continued on page 95)

New York's Rialto Reseated Without Interruption





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THE famous Rialto, oldest of Broadway's de luxe houses, was reseated by Heywood-Wakefield without a single interruption to any program, yet the Rialto is open from 9.30 A. M. to 2 A. M. The speedy job of reseating this famous Publix house was accomplished in a comparatively few days with installation crews working only in the early morning hours. A de luxe chair, particularly adapted and developed for use in sound houses, was selected by Publix officials and engineers for the Rialto. As in hundreds of other cases, Publix specified Heywood-Wakefield theatre chairs because of their long-wearing construction, their superior comfort, as well as their style and beauty. Warner Brothers, Roxy, Netoco, Schine, and a host of other progressive showmen are using Heywood-Wakefield theatre seats for good, money-making reasons. You, too, will find that these modern theatre chairs increase patron comfort and owners' profits. Ask your nearest Heywood-Wakefield sales office for helpful information on seating and reseating.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Circuits Push Building Plans as Step to Reduce Unemployment

Industry Subscribes to President's Plea for Economic Rehabilitation by Heavy Construction Programs

WARNERS, Publix, Fox West Coast and Radio-Keith-Orpheum are doing their bit in the campaign, sponsored by President Hoover, to minimize unemployment through advancing of construction projects. The President's call was sounded last winter, asking that projects be advanced as a means to help eliminate unemployment.

In the East and on the Coast, Warners are pushing plans for theatre expansion. The constantly increasing number of houses in the company chain are providing employment for thousands of workmen throughout the country.

Publix is going ahead with its theatre expansion plans, having recently provided approximately $70,000,000 in new stock for the purpose. The firm is building in New England, Middle West and South and Far West in connection with its campaign. On the Coast, alone, Warners will build 25 theatres within the next year. The Coast program involves an estimated $10,000,000.

The Radio-Keith-Orpheum chain is being added to at a rapid rate. The firm is building houses in a number of sections of the nation and has others in preparation.

Fox West Coast is continuing its extensive program upon the Coast, with the building of 16 theatres already provided for. In addition, the circuit is continuing its steady eastward expansion, which is to result in building of a number of theatres in the Middle West during the coming year.

Warners Rush On

HOLLYWOOD — Before the end of 1930, Warners will add 25 new theatres to its Coast chain, according to M. A. Silver, general manager of Warner Bros. Pacific Coast Theatres. Six new locations are under consideration in California. The expansion program was launched officially last week with breaking of ground for the new Warner house on Wilshire Blvd. Warners are building a $2,500,000 house at Oakland, an 1,800-seat house at Huntington Park and theatres at San Pedro and at Wilshire Blvd. and Western Ave.

Builders Seek to Envision Future

POSSIBLE return of presentations are being anticipated in new theatres under construction or planned. Chief of these anticipate developments in wide film, with practically all theatres now under way making provision for this forthcoming development.

The television angle is being considered but is not being touched due to the fact that builders have no idea as to the form this development will take.

Building Takes Wholesale Spurt

ALBANY, N. Y.—Simon Fabian has just closed a deal for the purchase of fourteen pieces of property on which will be erected a $3,000,000 theatre and office building, seating 3,000. It will be the largest house in northern New York and will be leased to R-K-O.

SALEM, Mass.—Paramount Theatre, the new million dollar Publix theatre in the heart of the business section, opened Patriots' Day, a Massachusetts holiday, with hundreds turned away.

KINSTON, N. C.—Construction is proceeding rapidly on the new Strand, which will be of Spanish design.

STAMFORD, Conn.—The Theatre Realty Co. has arranged a first mortgage loan of $500,000 to finance the erection of the Davenport. It will seat 2,500.

OAKLAND, Calif.—The new $1,500,000 Warner Bros. theatre to be erected on Broadway will be under construction soon. Plans have been completed by G. Albert Landsburgh, San Francisco architect.

BLACKSBURG, Va.—The new $150,000 Lyric has been opened, the structure facing the campus of the Virginia Polytechnic Institute. It is the property of the Blackburg Realty Corp. and has been leased to the Commonwealth Theatre Corp., of which R. Floyd Plank is president. It seats 900.

SANTA ROSA, Calif.—Construction of the new State by Redwoods Theatres, Inc., will begin this month, George M. Mann announces.

(*Continued on page 78*)

LOS ANGELES—Five of the 16 new theatre projects planned by Fox West Coast are to be located here. This is in addition to the Pantages, which is be opened May 29. Three of the houses will be in suburban Los Angeles, three in other California cities and two in New Mexico.

At Wilshire and Hamilton is the new Wilshire theatre, now more than half finished, and it will be ready to open some time in July. This will be a 2,500-seat house and will cost in the neighborhood of $300,000.

In association with Jacob Stern & Sons, Fox West Coast will build the Los Fellis Theatre on Vermont St., between Hollywood and Franklin. This will be a 900-seat theatre, of the de luxe type, all on one floor, and all seats of the cushion divan type.

On property owned by Mary Pickford, Fox West Coast Theatre will build a 1,500-seat theatre at LaBrea and Melrose Ave. It is to be called the Garden Ave.

Excavation will start within the next two weeks for the foundation for the Stadium at Pico Blvd. and Robertson.

In Westwood Village, Fox West Coast will construct the Village, a building with architecture blending with the name given to the new playhouse. These plans are now nearing completion.

In the suburbs of Los Angeles, Fox West Coast will build the Sunkist at Florence and Compton Sts., in Compton; the Venice, at Windward, Grand and Washington Ave. in Venice, and construction will start within 30 days at Huntington Park.

Fox Forging Ahead

PORTLAND—Wtih business at Portland and Seattle first runs for the first quarter showing a 100 per cent increase over the corresponding period last year, Fox West Coast is embarking on an extensive building program throughout Coast states, Howard Sheehan, vice-president of the circuit, told managers of Oregon and Washington key cities at a meeting here.

Houses to be built include three now under construction at Spokane, Centralia and Wenatchee.

Galaxy of Stars

PUBLIX

WARNER BROS

R·K·O

FOX

THERE could be no greater endorsement than the approval and use of Arctic Nu-Air by America's leading circuits. It pays to put in the cooling system that has proved its ability to give satisfaction.

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Name of Theatre.....

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City..... State.....

Tea Room, Tennis Courts, 'Plane Landing for Theatres of Future

Investment Safeguarded by Addition of Outside Revenue

Seen as Next Big Development by British Manager

LONDON—Embodying radical innovations of construction and design including a disappearing proscenium frame, which exposes the entire front of the auditorium as a giant stage which can be used as a pastoral setting for ballets, is a "dream theatre," designed by Will Pepper, manager of the Regal, Norwood, and Cedric White, art director.

Pepper offers his suggested theatre of the future, to overcome waste of room in present structures. He criticizes the practice of building theatres without consulting the manager who is to operate the house.

"The plan," Pepper says, "is to combine under one roof all forms of entertainment, comprising theatre, dance salon, tea garden, tennis courts, etc., Continental swimming pool which can be converted into an ice rink, offices and clubs, and supplied with facilities that will make the place a flying centre. In addition, a high-class residential hotel will adjoin the building.

"The foregoing suggests innumerable sources of revenue. It doubtless will evoke criticism, but nevertheless, I contend that it contains all the potentialities which will make for its success.

"In these days a large theatre must have other sources of revenue to counteract the bad business periods which seem to be unavoidable. Also, it must be able to retain its public no matter what form of entertainment be in demand, hence the scheme to combine every form of entertainment under one roof.

"The real showman's theatre, to my mind, should be adaptable to any particular atmosphere desired. For example, a Spanish picture calls for a Spanish atmosphere.

"I claim that my suggestion will fill the long-felt want for it can be readily transformed into a Russian, French, Spanish or Italian theatre within a minute's notice by mere suggestion.

"This may appear very vague, but I am convinced of the possibility. The following scheme which has taken twelve months to perfect in detail, will afford scope to every showman.

Front a Magnet

"The first consideration has been to create a magnetic atmosphere wherever the theatre is within sight of the public. Hence the front of the building will be carried out in black glazed marble interspersed with innumerable windows which will be prominently utilized in a unique decorative scheme. Concealed lighting will be used, which, together with the diffused illumination of the stained glass windows, will provide an ambitious decorative effect for the frontage. There will be shops running along practically the entire front of the building, and these, of course, provide a big source of revenue.

A British View of Theatre of Future

WHAT will the theatre of the future be?

There has been great speculation on the subject both in the United States and abroad. Will Pepper, who manages the Regal at Norwood, England, in the accompanying article, offers his ideas. It is worthy of note that in his predictions, no mention of nor provision for television are made.

His airplane landing angle is an interesting slant and his contention that the practical manager should be consulted in the designing of the house is one to consider seriously.

The entrance itself will be formed of metal and glass, surrounded by an ornamental bronze portico. On either side will be two handsome fountains set against a background of constantly changing lighting effects, which are used to create atmosphere in both winter and summer. Similarly, the whole of the building will be bathed in concealed lighting. A Neon type of lighting will be employed to carry out the decorative emblems.

"Across the front of the building will be a balcony, which can be used as a promenade, or for serving luncheons, teas and dinners during the summer months.

"Flood lighting will be used to maintain the decorative idea. On top of the building there will be powerful beacons to serve as landmarks for all aerial craft passing to and fro from abroad.

"The vestibule will be lavishly furnished, and in between the pay-boxes will be the Control. From this centre, communication will be effected to all parts of the building, and there will be facilities for a comprehensive inquiry bureau. The playing of artistic fountains will give an effect of spontaneous gaiety.

A Crystal Palace

Immediately on entering the building proper there will be a dance salon which will be a veritable crystal palace the whole of the appointments being carried out in glass. Decorative glass panels will be the main feature of the interior, and a glass dancing floor will be a distinctive idea, the dancing space being illuminated from beneath. The whole design of the salon is intended to convey the impression of the heart of an opal. Lights will be perpetually changing in exquisite pastel colors. Alcoves on either side will be used for tea tables.

"On the right of the salon will be a semi-circular colonnade giving access to the garden. Unique lighting effects and the trees, shrubbery and a grass lawn will convey the impression of the open air, and it will be arranged from the garden to maintain its summer garb all the year around.

Design Is Continental

"The construction of the theatre will be a practical attempt to combine the best of existing structures, and at the same time to give the public something different. It will be in every sense an atmospheric building, and the Continental design will be definitely prepared for the purpose of creating this illusion. The theatre will be a theatre within a theatre, and by this means it will be possible to maintain the idea that one is seated in an open-air theatre. Lighting effects will be used behind the inner walls and the exterior sides of the building will be merged into the roof, thereby creating a feeling of spaciousness. The seating accommodation will be arranged in the form of a horseshoe, and every seat will afford a view of the whole of the house, a point that never seems to be considered.

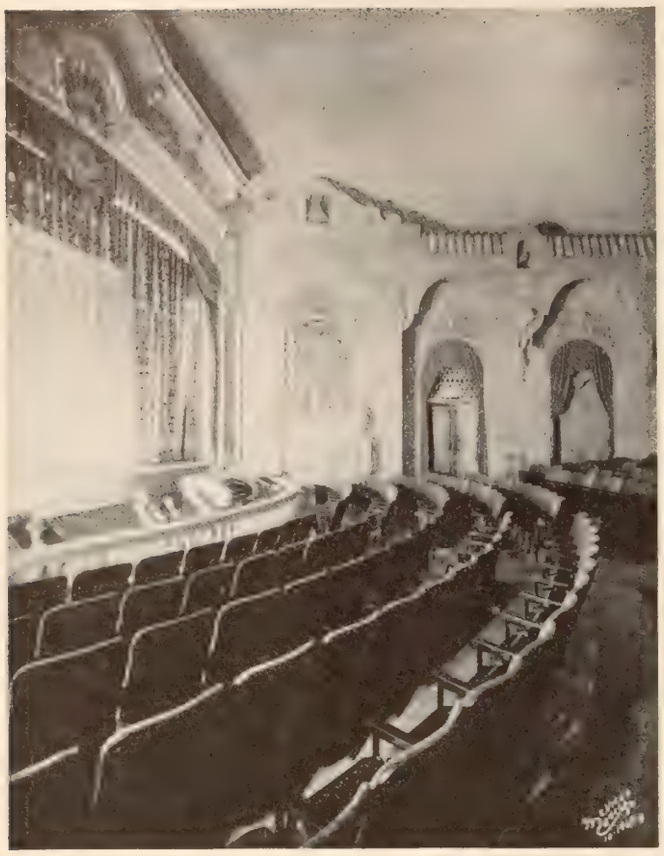
"Around the lower and upper tiers there will be a promenade which, together with the scenic design, will add to the illusion of the open air. A wonderful underlit canopy will extend from the stage, and on either side of the proscenium opening will be bays for fountains some 30 feet high, which will be thrown into relief with concealed lighting. The general lighting arrangements will enable floating clouds, sunset, sunrise, and storms, lightning, etc., as well as night and day to be effected. An escalator will give access to the upper part of the building.

"Provision is also made for rest rooms and lounges, to accommodate two thousand persons, at the entrance to the upper and lower part of the theatre, thus obviating the necessity for the public to wait outside the theatre.

"The stage will contain many wonderful innovations. Instead of the customary curtains, there will be richly ornamented brass gates. Ultra modern ideas will be incorporated in the working of the stage and presentations, and the Schwabe system of lighting will be employed with many other patents that have never been used hitherto.

The operating box will be so situated as to give a level "throw," and provision will be made for the wide screen and stereoscopic pictures.

(Continued on page 70)



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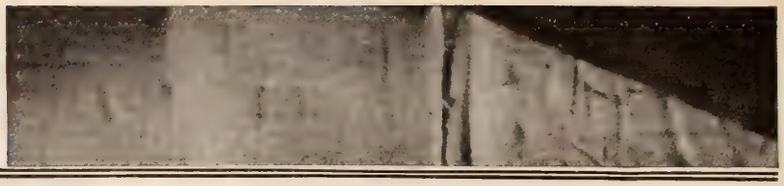
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Rectangular Auditoriums with No Curves Held Acoustic Aid

Irregular Distribution of Sound Through Proper Shape, Size, Interior Finish Stressed by Bureau of Standards Expert

WASHINGTON—Shape, size and interior finish are the three main factors to be considered in planning an auditorium to assure proper acoustics and safeguard against echo, dead spots and reverberations, it is stated in a treatise prepared by Paul R. Heyl, senior physicist in charge of the sound laboratory of the Bureau of Standards. Curved walls or ceilings should be avoided, he says, pointing out that auditoriums of a rectangular shape have been most satisfactory.

Following is text of Heyl's treatise:

The usual defects of auditoriums are three—echo, dead spots, and reverberation. In the usual sense of the term, echo means a definite or articulate repetition of a sound after an interval at least equal to the total duration of the sound that is being repeated, while reverberation means a confused or inarticulate prolongation of the sound. Echo is always a bad feature in a hall; reverberation, on the other hand, is desirable up to a certain point; only in excess is it an evil. Of the two, echo is the more difficult to remove; prevention by foresight in construction, aided by expert advice, if necessary, is the best plan.

Echo and Its Causes

Echo arises by regular reflection of sound from smooth walls, ceilings, or proscenium arches just as a mirror may reflect a beam of light without scattering it. If, however, the surface of the mirror be roughened the reflected light will be diffused in all directions; and if the walls and ceilings of a room be similarly irregular (on a sufficiently large scale) the reflected sound will be scattered, broken up, and its definite or articulate character destroyed. In this case we have what is called reverberation.

The lapse of time before an echo is heard is due to the fact that the reflected sound has traveled a longer path than the sound which comes directly from the source. This difference of path may be such as to cause much mischief. The reflected sound of a spoken syllable or of a note of music may arrive at the ear at the same moment as the succeeding syllable or note which has traveled by the direct path, and so cause hopeless confusion.

Generally speaking, auditoriums are less likely to exhibit troublesome echo when their outlines are rectangular. An instructive case of the trouble that may be caused by curved walls is cited by Watson (2) in the case of the auditorium at the University of Illinois, with an approximately circular floor plan and a hemispherical dome. The best that could be done in the way of after correction of the acoustics of the room was only partly satisfactory. Watson regards the complete cure of such a room as hopeless without "surgical treatment"; that is, straightening the walls.

Securing Irregular Distribution

Smooth, hard-finished walls, such as the usual plastered type, are excellent regular reflectors of sound and are consequently likely to produce echo. It becomes of importance, therefore, to break up such surfaces so as to produce irregular distribution of the reflected sound. This is usually done by coffering in the case of ceilings. Examples of this may be seen in many theatres of modern construction. The ceiling and, perhaps, the proscenium arch are broken up into depressions about four feet square, containing a succession of steps totaling a depth of, perhaps, eight or ten inches. An irregular surface of this character breaks up the reflected sound and distributes it in such a way as to minimize echo, and, in fact, to convert it into reverberation. The dimensions which should be assigned to such coffering are not a matter of taste or accident. If the wave length of the incident sound is very large compared to the size of the irregularities it encounters there will be little dispersive effect produced; and if very small, the smooth spaces inside the coffering may act as regular reflectors. The size mentioned, four feet in diameter, is a compromise between the average wave length of the male and the female voice.

Dead spots and sound foci occur as a consequence of echo-producing conditions. Sound travels through the air as a wave of alternate compression and rarefaction, and if a reflected sound wave is retarded by the proper amount it may happen that the compression of the directly transmitted sound and the rarefaction of the reflected sound arrive at the ear at the same time, neutralizing each other's effect and producing a diminution in intensity. If the reflected sound is retarded a little more it may happen that two compressions coincide, producing an unusually loud sound. The most usual cause of such sound foci, however, is a curved wall of ceiling which concentrates the sound to a focus.

Since dead spots and sound foci arise from the same cause as echo their removal may be brought about by the same treatment. Some care and experience is necessary in order to locate the particular portion of the room which is responsible for the production of a dead spot. Often this can be found only by a cut-and-try experiment, as it is not possible to predict the path of reflected sound with the same accuracy as in the case of light. The reflecting portion once found must be treated in such a way as to decrease its power of regular reflection.

W. C. Sabine mentions a case of a theatre, the ceiling of which contained a flat oval panel, to which such trouble was traced. In this case an irregular canopy, oval in plan and slightly larger than the panel, was hung just below it with good effect.

Balconies may require special consideration, especially if low and deep. As a rule, this type of balcony should be avoided, as the sound intensity is sure to be diminished at the rear under the balcony, and may be so low that hearing will be difficult.

Fundamentals of Acoustically Proper Auditorium Not Understood

The fundamental principles governing the construction of an acoustically successful auditorium are no longer new, but are not yet generally understood by those engaged in such work. In this paper these principles are stated and an example is worked out showing their practical application to the planning of a new auditorium or to the curative treatment of one that has proved to be unsatisfactory.

The scientific study of architectural acoustics is a thing of comparatively recent years. In 1895 Harvard University had just completed the Fogg Art Museum, containing an auditorium which proved almost unusable. The corporation of the university appealed to the scientific staff of the faculty for advice and assistance in the matter, and Prof. W. C. Sabine undertook the study of the case. Two years were spent in the investigation of the questions involved, in the course of which experiments were made in a number of existing and satisfactory auditoriums. As a result, certain fundamental but previously unrecognized principles became clear, which later enabled Professor Sabine to predetermine the acoustic design of the new Boston Symphony Hall 1.

These investigations of Sabine were the pioneer scientific work in the subject. So completely and carefully were they carried out that subsequent workers have done but little in the way of extending the theoretical foundations of the subject, and have for the most part merely enlarged our knowledge of the acoustic properties of the various materials commonly used in building construction.

—Paul R. Heyl.

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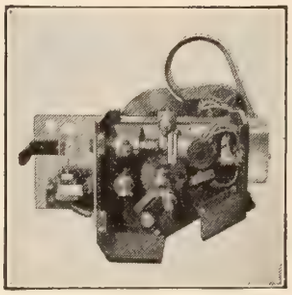
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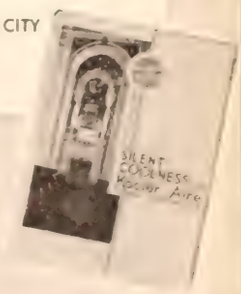
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A sound produced in a room is reflected back and forth from walls, floor, and ceiling, a portion being absorbed at each reflection until its intensity is so reduced that it becomes inaudible. Owing to the high speed of sound there may be many such reflections in the course of a single second in a room of ordinary size; and the greater the dimensions of the hall the more prolonged will be the reverberation.

If the walls of the room are covered with some sound-absorbent material, such as hair felt or acoustic plaster, a few reflections may suffice to destroy the sound. Such a room is acoustically "dead" and undesirable. A little reverberation is necessary to satisfy our established tastes and auditory habit, and the desired amount of reverberation is found empirically to increase with the size of the auditorium.

It is customary, since the pioneer work of Sabine, to define the "reverberation time" of a room (perhaps, somewhat arbitrarily and artificially) as the time taken for a sound of specified intensity to die away to inaudibility. This standard intensity is a sound somewhat difficult of reproduction. Fortunately, its use is not necessary in ordinary practice, fo rin most cases the "reverberation time" can be calculated with sufficient accuracy. The method of making this calculation will be explained later.

Excessive reverberation is an evil because it prolongs unduly each syllable or note of music, causing it to interfere with the next. The ideal conditions for intelligibility of sound are two: Each syllable should die away before the next arrives, which in ordinary speech may be, perhaps, one-tenth of a second; and the sound must always be loud enough to be heard.

The first of these conditions can always be secured by providing enough sound-absorbing material in the room. For a small auditorium which can easily be filled by the speaker's voice, this is the most important consideration. For a very large room it may be that the amount of absorption dictated by the first condition is so great that the speaker cannot be heard in the back of the room. Since the intensity of the human voice cannot be much increased it is necessary to compromise between these two conditions and to permit longer reverberation in larger rooms.

Shorter Reverberation Time in Theatre

In the case of theatres used for sound pictures this compromise is not necessary, as the acoustic output of the loudspeaker is by no means as limited as that of the voice. For such auditoriums there may be employed to advantage a somewhat shorter reverberation time than is desirable for rooms of the same size used for speaking or musical performances.

Broadcasting studios may be equipped with variable absorption, consisting of smooth plaster walls covered with heavy curtains which may be pushed back exposing the wall when more reverberation is desired.

Experience with a number of existing auditoriums of acceptable acoustic quality makes possible the formulation of the following table, in which the acceptable limits of the standard reverberation time are expressed for rooms of different volume, used for speaking or musical performances.

TABLE 1.

Volume of room (in cubic feet)	Acceptable limits of reverberation time (in seconds) Half audience	Maximum audience	Volume of room (in cubic feet)	Acceptable limits of reverberation time (in seconds) Half audience	Maximum audience
10,000	0.9-1.2	0.6-0.8	400,000	2.1-2.3	1.7-2.0
[illegible]	1.0-1.3	.8-1.1	600,000	2.3-2.6	1.8-2.2
[illegible]	1.2-1.5	.9-1.3	800,000	2.5-2.8	1.9-2.3
[illegible]	1.3-1.8	1.2-1.5	1,000,000	2.6-2.9	2.1-2.5
200,000	1.8-2.0	1.4-1.7			

The limits given in the table are not to be regarded as rigid. Auditoriums are known which exceed these limits in either direction by several tenths of a second and yet are of fairly satisfactory quality. And, as mentioned above, large auditoriums used for sound pictures may advantageously be designed for a figure somewhat less than the minimum given in the table.

Acoustic Probe On in Dominion

Toronto—Research into acoustics is to be carried on in three Canadian universities—at the University of Toronto by Professor G. R. Anderson, a member of the executive board of the Acoustical Society of America; at the University of McGill, Montreal, by H. E. Reilley and at the University of Saskatchewan by E. R. Grieg.

Theatre acoustics will receive special attention and Prof. Reilley has already made a detailed technical survey of conditions in 18 Montreal houses. While the work deals with acoustics generally, it will be concerned specially with acoustic treatments which would result in further utilization of Canada's immense gypsum resources in the form of fireproof acoustic plasters.

Calculation of Reverberation Time

As a result of Professor Sabine's investigations we have a formula giving the reverberation time of a room. Let

t=reverberation time in seconds,

V=volume of room in cubic feet

A="total absorption" of the room (to be explained later).

Then the following relation holds

$$t = \frac{0.05\,V}{A}$$

The only point that needs explanation in this formula is the quantity A.

Different materials differ considerably in their absorbing powers for sound. The most complete absorber known is an open window. It is theoretically possible that a small amount of sound may be sent back by diffraction from the edges of the window, but this quantity is so small that it is permissible to say that an open window is a perfect absorber. A good absorber of sound may absorb, perhaps, half as much sound as an equal area of open window. In other words, if it may be said that an open window absorbs (or transmits) all the sound that falls upon it, its coefficient of absorption is unity, while that of the material above mentioned would be 0.50.

In like manner, every substance may be said to have its own absorption coefficient. This constant was measured by Sabine for a number of common materials, and later workers have extended the list.

Table 2 gives the absorption coefficient for several substances. Strictly speaking, these coefficients will vary somewhat with the frequency of the incident sound, and in Table 2 the values given are for a frequency of 512

TABLE 2.—Sound-absorption Coefficients

Concrete	0.015
Glass, Single thickness	.03
Marble	.01
Open window	1.00
Plaster	.03
Stage opening (depending on furnishing)	0.25- .40
Ventilators (50 per cent open space)	.50
Wood, varnished	.03

Absorption coefficients for a variety of materials have been measured at the Bureau of Standards, and the results, at frequencies ranging from 128 to 4,096 cycles per second, are available upon request. Sound-absorbing materials are frequently changed by the manufacturers, and a printed list is consequently soon out of date.

In Table 3 there are given values of the total absorption of individual objects as determined by Sabine. The unit of absorption in which these values are expressed is the absorption of 1 square foot of open window.

TABLE 3.—Total absorption by individual objects

Audience	per person	4.7
Church pews	per seat	.2
House plants	per cubic foot	.003
Seats, upholstered, depending on material and lining	per seat	1.0-2.5
Seat cushions, cotton covered with corduroy	per seat	2.2
Seat cushions, hair covered with canvas and light damask	per seat	2.3
Settees, upholstered in hair and leather, seat and back	per seat	3.0
Wood seats, for auditoriums	per seat	.1

As an example of the use of these coefficients let us take an anditorium of 100,000 cubic feet capacity, including the stage opening. There is a wooden floor of 4,550 square feet, a plastered ceiling with the same area, 5,320 square feet of plastered walls, a stage opening of 600 square feet, and 500 plain wooden seats. The coefficients for plaster, wood, and glass being the same to the accuracy requisite for this calculation, no special allowance is necessary for closed doors and windows.

Empty Room Absorption 634

The calculation of the total absorption of the empty room is made as follows, the computations being carried to the nearest integer:

Wood floor	$4,550 \times 0.03 = 137$
Plaster ceiling	$4,550 \times .03 = 137$
Plaster Walls	$5,320 \times .03 = 160$
Stage opening (no furniture, bare walls)	$600 \times .25 = 150$
Wooden seats	$500 \times .1 = 50$
Total absorption of empty room	$= 634$

In the case of a half audience we must add $250 \times 4.7 = 1{,}175$ and subtract the absorption of 250 seats at 0.1, giving the net addition of 1,150 absorption units, and bringing the total absorption of the empty room up to 1,784. The reverberation time for half audience is then found by the formula.

$$\frac{0.05 \times 100{,}000}{1{,}784} = 2.8 \text{ seconds}$$

which is considerably too large, the acceptable range for this size of room being (by Table 1) 1.5 to 1.8 seconds for a half audience.

For full audience we add to the absorption of the empty room $500 \times 4.7 = 2{,}350$ and subtract $500 \times 0.1 = 50$, making a net addition of 2,300 giving for the total absorption of the room 2,934, with a reverberation time of 1.7, a little in excess of the upper limit of 1.5 in Table 1, but not seriously so. However, as a maximum audience can not always be relied upon, it is well to add absorbing material to the walls to reduce the reverberation time in the case of the half audience at least to the upper limit, 1.8 seconds.

This would require a total absorption given by the formula.

$$A = \frac{0.05V}{t} = \frac{5{,}000}{1.8} = 2{,}777 \text{ absorption units.}$$

The value of A for half audience has been previously found to be 1,784; hence 993 units of additional absorption are required.

The choice of absorbing material is a question of price and appearance. Suppose it is decided to use a hypothetical material of coefficient 0.25. The coefficient of the plaster which this covers is 0.03, hence the net coefficient of added absorption is 0.22. To obtain a total absorption of 993 units would require the application of $\frac{993}{0.22} = 4{,}514$ square feet of material. This is slightly in excess of the ceiling area and much greater than the available wall space. The best practical solution would be to distribute the material as uniformly as possible, filling wall panels only (if such exist) and placing the remainder on the ceiling in some

(*Continued on page 72*)



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A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

"CAME THE TALKIES"... sound reproduction to synchronize with photography. Theatres dressed up... another era dawned. Beauty, harmony, comfort and acoustical perfection. That is what the public asked of theatres.

Electricity had wrought another miracle. Architects made contribution. Sound to be understood, must carry without reverberation, without echo.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring. New, acoustically correct chairs paid for themselves in attracting capacity crowds.

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Intelligence, Decision, Loyalty Called Showmanship Keystones

Fox West Coast President Outlines to The Showman What He Thinks Cardinal Factors in Showmanship

AS TOLD BY HAROLD B. FRANKLIN to Frank Whitbeck

TO the right are the Ten Commandments for every manager of a theatre in the Fox West Coast circuit.

Here are ten fundamentals of vital importance to showmanship, and with very little variation they are vital to any business organization. Yet these are more of a summation of the factors which made Fox West Coast a success than a new and arbitrary injunction to circuit theatre managers.

In its infancy, this circuit was blessed with a factor rare and precious in any enterprise—and that was a robust heart, with a goodwill, interest, and enthusiasm for the enterprise which extended far beyond trifling personal feeling. In almost every great human endeavor, which has shown a gratifying measure of success, there has been a marked human factor—possibly a "grim old father of the business"—or a business built on the doggedness of a man, or a group of men, who would not be downed. The Fox West Coast Theatres were built on heart—and loyalty.

Heart, gusto, enthusiasm, zest, are almost irresistible. They have an infectious quality. Many are the organizations which have reached out to get a good man, as if they were purchasing a new clutch for a car, installed the man, and got good results from him; but few and far between are the fortunate institutions which attract to them men who pitch their hearts, hats and happiness into the enterprise, and will fight the devil or the deep blue sea for the sheer pleasure of seeing their own organization out front—and this is the spirit that has made Fox West Coast Theatres.

"No Closed Corporation"

Not every man who enters our employ stays and becomes a living part of the concern. Men come. Men go. But, there is an ever-increasing residue of those who, by nature, can feel an organization; men of the sort who love a smooth, efficient machine, men of the type who can turn their own wits to adding vigor, and life, to an enterprise already vital and strong.

And, as a man grows in responsibility, as his powers increase, he hears more and more often these cardinal principals upon which the success of the institution is based. Leadership is fostered by constant reiteration in the minds of managers and their officials, of the ten commandments, of the ten cardinal points of showmanship. The personnel of the circuit feels no resentment because of this constant repetition. They do not feel that they are being read the ukase of a monstrously efficient "master mind."

Once a prospective manager has experienced the infectious "sturdy heart," once he has proven his mettle, when he has been encouraged, and has responded to the stimulus proffered by his officials, once he is tried and found true—he is handed back the reins.

"Managers in Fact"

He is not considered "Cog 98" in the flywheel of the circuit—he is encouraged to be his own boss! "You are the manager of your theatre—in fact as in name!" His officials ask for his originality. They ask him to share it with them, and with his fellow managers.

To the utmost degree, the manager of a circuit theatre is encouraged to be an intelligent, quick-acting, sure, accurate executive, with a desire to foster cooperation in the organization, and, above all, to take pride and pleasure in the circuit.

Let no one conceive of this as empty bombast. A very simple illustration of the spirit I have attempted to describe is evinced in our house organ, which is named—economically—"NOW." The degree of "official advice" is kept to the minimum. Nine-tenths of the publication is devoted to terse reports of publicity stunts that have worked. A good tie-up occurs with one of our managers—he outlines it, sends it to the editor

The Ten Commandments of Circuit Showmanship

1. You are the manager of your theatre . . . in fact as in name.
2. If you believe in yourself . . . in your ability to do the right thing at the right . . . you cannot help but succeed.
3. To be an executive . . . and when you were appointed manager of your theatre, your division manager believed you had executive ability . . . you must make decisions; clear, clean, straightforward decisions. You must not "pass the buck"; neither will you procrastinate.
4. If you are a good manager—if you are a man—you will never bring discredit to Fox West Coast Theatres, nor to the man who gave you employment.
5. Believe in your home office executives . . . have faith in their judgment . . . trust their actions . . . have confidence in their integrity . . . give them the cooperation you expect from them.
6. If you are to be called a "showman"—then you will have a love for the theatre and its traditions at heart. You will aspire to be worthy of the name "showman."
7. Your theatre must be a shrine of happiness, of good cheer, of instruction . . . music . . . art . . . literature . . . the best the screen has to offer; you will watch your programs and eliminate whatever is not worthy of your institution.
8. You will never advertise that which is not the truth . . . you will not cheapen yourself, nor your organization, with misleading advertising, neither will you advertise in a manner that will offend the good taste of your patrons.
9. Your theatre will be the reflection of yourself. . . . See that it reflects naught but good.
10. Be honest with yourself . . . in your business conduct . . . in your associations with your fellow managers. Be truthful. Be courageous in thought. Be liberal in your cooperation. Be helpful to those that need help. Be kinddly, yet let not sympathy sway your better judgment. Be the man that your division manager . . . and the Fox West Coast . . . expect you to be.

of "NOW," and it is discussed by alive, alert, interested fellow-managers. Our home publicity office works on it. Perfected, the plan goes back to every manager. The stunt hits, on one day, over the entire circuit. The local effect is powerful. The total effect tremendous. And, if the season is slack, "NOW" invariably contains the ingenuity of all our managers, and forever something new, catching, diverting, refreshing and proven, to put over local theatres.

"NOW" is not the mouthpiece of some one officer of Fox West Coast Theatres. It is the expression of a body of men; it is the voice of the circuit.

Showmen—Their Make-Up

Inevitably, during a discussion of circuit theatres, or organizations of such a nature, comes some discussions of efficiency. Let me make this point, however. Efficiency is an almost universal discovery, the benefits of which can be enjoyed by any organization with initiative enough to reach out and adapt it to their own needs. To create an "efficient organization," then, sit complacently by and wait for the profits to roll in, is a dangerous process. Ten years ago, when the term was not so well known, it paid to harp upon it incessantly. I believe that now much of the self-satisfied prattle which goes on about efficiency is its exact antithesis; that which has resulted from a high degree of organization is a fine machine, but a machine is—heartless.

I never knew a showman who was a good bookkeeper, and, on the other hand, I have met but few bookkeepers who were good showmen. The showman hires his bookkeepers, his superintendent of efficiency, while he, the showman, gets out and hustles up business for his theatre.

Of course, circuit theatres must be efficient; we must have a high degree of accuracy. But, Fox West Coast Theatres is loathe to forget that zest, vigor, enthusiasm, are as fundamental to success as efficiency.

Showmen have changed in the past two decades. The change is partly physical, entirely beneficial. Study the postures of the old-time performers, as they are immortalized on tintypes. Such "hamming" would be booed from the stage today. Recall the theatrical manager, with his red vest, watch chain imported from the Oregon forests, derby, oil and dirt. He cannot compare with the modern showman. The modern manager has been showman enough to bring the entire populace into his theatre. The old-timer associated exclusively with the habitues of the back bar. The modern showman knows reputable people, is a member of clean-cut business organizations, fosters more committees of civic benefit than the leading merchant of his town.

Love for Theatre Essential

Fox West Coast Theatres go on praying for hearts that fight, joyfully and long, whose game is to succeed, who do not forget that theatres are to broadcast amusement, entertainment, enlightenment, instruction, and cheer, and these attributes, or virtues, the old-time managers did not possess.

"If you are to be called a 'showman'—then you will have a love for the theatre and its traditions at heart. You will aspire to be worthy of the name 'showman.'"

The man who succeeds in this business of ours was born for it. You cannot make a showman, any more than you can make an actor. It must be in the soul. Give me the man with show business in his veins—with loyalty in his heart, and with 60 per cent efficiency, and whoever wants him may have the man who finds show business just a job, has no loyalty, and 100 per cent efficiency.

The showman today must be versatile—he must know, appreciate and work for: public relations, and in Fox West Coast Theatres we have the pioneer public relations department of American theatres.

Public Relations Need Stressed

Service departments have grown up in many great business organizations, for the public is now recognized more and more as a cooperating factor necessary for good will and success. And in no business is such a department more worth while and productive of harmony and success than in the exhibiting of motion pictures. During the past three years, the Department of Public Relations of the Fox West Coast Theatres, initiated by Regge Doran and carried on so efficiently by Ryllis Hemington, has built up a great public backing, an understanding sympathy, and a feeling of confidence among women which I think it would be difficult to over-estimate. Its accomplishments are very great and the future holds an increasing opportunity for successful endeavor.

Mutual understanding and sympathy are necessary in any situation and at all times. It is the hope between nations for world peace. It applies equally to local situations and it seems to me that in no business is it more necessary to overcome ignorance, indifference, and intolerance than in the motion picture industry. The industry has now become essential to modern life. If pictures never had an educational quality, they would still be vital and necessary because of the need they fill for relaxation and entertainment—but as in every business, standards may be lowered and defiled by individuals, and as in so vast an organization criticism can be justly made, there is an opportunity for the expression of prejudice and intolerance and a chance for active antagonism which is harmful both for exhibitor and the public. It is true that every community has reformers who sometimes defeat the very purpose for which they are working, for an unintelligent survey of a proposition without understanding of the facts involved, impedes any course.

Woman Held Best Post

The director of public relations can bring about the sympathetic and intelligent understanding necessary between the theatre and the public. I believe that the choice of a woman for such a position is absolutely right because public opinion is molded by women, and women express themselves more freely and frankly to each other and are best understood by their own sex. If the woman in charge can have experience in theatre management, it is, of course, of immeasurable help, because practical experience, not unproven theory, gives greater confidence to those with whom it is necessary to work. Questions of practical application come up constantly, and if they can be answered from a business standpoint, the satisfaction to all concerned is very great. Women in our territory have found that there is a considerate, tactful, just and sympathetic woman to turn to in the Fox West Coast offices, sone one sincerely willing to help or to explain the situation and satisfy all doubts. As a result of the confidence created, women, generally, are rallying to the exhibitor and are willing to openly take sides in questions where the theatres are locally in danger of autocratic inhibitions. This was recently proven in two of our towns where the different women's organizations gave every assistance to defeat censorship, because they felt that theatre managements are sincerely attempting a wiser solution to the problem.

The Junior Matinee or the week-end booking of family pictures in neighborhood houses has been enthusiastically received on our circuit as the solution for children's attendance at motion pictures, and as an answer to censorship. The movement meets with approval from the public generally and the plan has been carried throughout the circuit.

As director of public relations, this executive is in a position to know the different communities, to learn of the activities of the leaders in various welfare or "reform" movements, to distinguish the constructive element and separate it from that which would defeat progress.

Keeping the Public Sold

There are many demands made constantly upon theatre owners and managers. Some of these calls are legitimate in service of the community. Many are frankly impertinent. Some come from women's groups who take advantage of their sex and organization name to make requests from the theatre manager which are difficult to refuse. But many such requests are made in ignorance, and the director of public relations is in a position to educate the public. There has already been a general movement on the part of federated clubwomen to stop the abuse of such requested courtesies. The Public Relations Director is the intermediary who carries to the theatre men the viewpoint of the public, and to the public an understanding of the problems of the business and the necessity of construction criticism and cooperation.

Educating the public on the technical side of exhibiting pictures is also an interesting phase of this work. It has aroused a greater interest in theatres, all of which aids in greater discrimination and greater appreciation of the entertainment given and the finer pictures shown. It is bringing to the children at junior matinees, through cooperation with the boy scouts, camp fire girls, playground associations, music settlement, police and fire departments, and other such groups, new interest and increased civic understanding. There are infinite possibilities for future development along these lines which would be distinctly constructive in effect for the exhibitors and for the public.

There are innumerable ways in which a great exhibiting group may be of benefit to the public, but certainly the greatest welfare work it could do would be through real

(*Continued on page 77*)

Good Advice

HAVE all your lights washed and everything looking springy and clean. Theatres that have no marquees will drape their flags and bunting across the face of the building neatly. It is possible to set a definite scheme of decoration for each theatre. Make your's the best. —From "The Firing Line" (published by Fox Metropolitan Playhouses, New York State Division).

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900 Attend RCA Course in Sound

WITH 900 members of projectionists locals from Manhattan, Long Island, eastern New Jersey, southwestern Connecticut and other nearby sections enrolled, the second semester of the course of study in the operation of sound equipment being conducted by RCA Photophone, Inc., at its installation and service department is under way. It is for union members only.

Of the 250 members of Local No. 306, New York City, who attended the classes during the first semester, 60 re-enrolled for the second course. Classes are held daily from 10 to 12 in the morning, one to three in the afternoon and eight to ten in the evening. About 30 students attend each session.

Lectures are delivered by Harry Braun, A. R. Schultz, A. Preisman, Watson Jones and Edwin Costello, each of whom has had broad experience in connection with the operation of sound reproducing equipment.

Text Books Aid Studies

Text books have been prepared under the direction of H. E. Costen, who has been assisted by four other experts. These text books are said to be the first authoritative information upon the subject of sound reproduction and the care and maintenance of sound reproducing equipment. In addition to the lectures and the text books, the instructors give demonstrations of the operation of the various types of sound equipment with which the lecture room is amply supplied. A completely equipped projection room with two sound reproducing projection machines, operating with sound-on-film and disc form a part of the equipment used in connection with the class work.

Represented in the class are projectionists from Stamford, Hartford, and Bridgeport, Conn.; Newark, Perth Amboy, Jersey City and Paterson, N. J.; about 20 cities and towns on Long Island; Mt. Vernon, New Rochelle, Nyack and New York City. Applications have been received from various other cities, among those from a long distance being Atlanta and Los Angeles.

Carpets and Drapes Lead Replacements

CHICAGO—Carpets and draperies are chief requirements in replacements made by theatres this spring, according to National Theatre Supply Co. Sales volume during the last thirty days has practically doubled, the drapery and carpet department states. New seats and lobby frames are other leaders during house cleaning time, it is declared.

Keeps Burglars Away With This Type Alarm

Hollywood—An ingenious burglar alarm, installed at the Orpheum, Marion, Ill., is described by "Now," house organ of Fox West Coast Theatres.

"One alarm button is installed in the cashier's cage with the button on the floor handy for the foot and the buzzer in the manager's office," the publication states.

"The other is a bit more novel and operated only in connection with the same. The wiring system for this calls for a brass plate under one of the castors with the other wire leading to a nail in the wall at such a point where the contact will be closed by the opening of the door and the door contacting the nail, which gives the signal either in the lobby or the projection booth.

"The use of the nail, or hook, if you desire, is inconspicuous. Burglars working hastily will usually swing the door open wide, or if you are compelled to open, you swing it wide and the warning is immediately given.

"Both of these systems are easily installed at very little expense."

Warners Install Cooling Plans in 54 Theatres

Refrigerating and air conditioning plants will be installed in 54 Warner theatres throughout the country.

6,000 Study in Lighting School

Approximately 6000 students have been enrolled and are now taking the free correspondence course in general illumination being conducted by the Westinghouse Lighting Institute, Grand Central Palace, New York.

The course, covering every phase of illuminating engineering, has been established to qualify employees of public utilities, manufacturers and merchants in the fundamentals of good lighting practice and the modern developments of the art.

The course contemplates the collection of essential information from many sources, condensing and presenting it in sequence. It permits an absorption of illuminating engineering that would otherwise require study, often beyond the convenience of most lay students. Companies employing men engaged in illumination activities are thus enabled, through the medium of this course, to give their employees a fundamental working knowledge of lighting practice without detaching them from their company duties.

Nine Assignments in Course

The course consists of nine assignments, each covering a specific phase of illumination. These divisions embrace: Light Sources, Units of Light Measurement and Photometry, Principles of Lighting Calculations, Commercial Lighting, Display Lighting, Industrial Lighting, Floodlighting, Street Lighting.

The lessons, questions and references were compiled by commercial engineers of the Westinghouse Lamp Company, Bloomfield, New Jersey, with a view to giving the student essential data needed in every-day customer contact.

Every student receives individual attention during the period of the course. He must answer specific questions with each lesson and then submit them to the Institute for correction before receiving the next lesson. Wrong interpretations are made clear on his papers which are returned. All answers are checked and he is given a percentage rating which is credited to his rating card.



The RCA Photophone school for sound in session. Total enrollment exceeds 900 [illegible] projectionists from New York and surrounding cities

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Manufacturers and Distributors of Sound Equipment and Parts

MINNEAPOLIS, MINN.

March 28, 1930

Wright DeCoster, Inc.
2233 University Avenue
St. Paul, Minnesota

Gentlemen:

It was just a year ago today that the first ULTRAPHONE installation was completed and inasmuch as every installation since that time included the Wright DeCoster Reproducers we felt duty bound to write and let you know how well satisfied we were with your product.

In going over our records, we find that your speakers and No. 9 Horns were used in every one of our 132 installations in theatres throughout this northwest territory and in addition, we have placed 42 of your speakers with theatres having other equipment than ours, but who decided to improve the reproduction of their equipment by installing Wright DeCoster Speakers.

We might also add that during the past year we have experimented with and tried out approximately 10 or 12 other makes of speakers, some of them selling for two or three times your price, but after each test we found your Model 107 Speaker superior in every way.

We take this means of thanking you for your splendid cooperation and sincerely trust that the use of your Reproducers will always continue to give us the same satisfactory results.

Yours very truly,
ULTRAPHONE, INCORPORATED.
Signed: T. Karatz

TK/MS

New Sign Mixes Light Like Paint

Electricity used like paint is the basis of a new type sign developed by Arnold Kirk and Edward Bonns, in charge of exploitation for Warner theatres. It is the Kirk Color Control, and is first being used atop the new Hollywood in New York in what is claimed to be the largest sign in the world. Kirk Color Control now is marketing the invention.

In constructing the sign, the electrical engineer has mixed his electricity just as a painter does his paints. The primary colors are selected and blended into the tone desired for a scene. The sign has a cellular steel face, studded with invisible lamps. Each of the letters is eight and one-half feet high. Pastel shades, never before available in electricity, can be used, it is claimed. Any design, any scene, can be produced in natural colors, as in color process printing or painting.

The colors flash across in such frequency that it practically becomes difficult to follow the cycle effect.

Board Is Bank of Cells

The display board appears as a bank of cells or compartments. These cells can be of various shapes or sizes; squares, triangles, hexagons or circles, depending on the purpose for which the sign is to be used. In each cell there are three colored lamps: red, green and blue, but the cells are so constructed that these lamps are not directly visible to the observer. This cell arrangement permits mixing of color in the desired range and removes the spotty effect of single lamps. Each lamp is controlled separately, so that it is possible by turning on the three lamps individually, or in combination, to get the full range of special colors.

32 Different Designs

With this arrangement any desired design in color can be flashed on the board and with the control mechanism 32 different designs can be flashed at desired speed, from one change an evening to the complete cycle in a few seconds, before the sequence is repeated. Thus, it is possible to change the layout, or copy, on the display board without the necessity of changing the outside lamp bank in any way, all of the changing being accomplished in a short time at the control mechanics or flasher.

Both the lamp bank—the display board—and the control mechanism—the flasher—have been standardized in units that will permit any size board to be built.

Also for Auditorium Use

These units can be used in many ways, both inside and outside, as decorative architectural elements and as sign displays. If desired, glass or a translucent face can be placed over the cells, in this way allowing them to be used for panels in the theatre auditorium, foyer or stage. If this construction is utilized, color sequence can be obtained that could be timed to fit with any requirements.

The color control is made up of cells, or "pigeon holes," and the cells slant downward on floors and ceilings as they extend to the back wall of the pigeon hole. On the backwall are the three lamps, red, green and blue. Cells ranging from 2" x 2" up to 8" x 8" are made and, in special cases, irregular cells may be built.

8 Colors with Two Adjustments

When each light has two adjustments there are eight colors: (1) off, (2) on. Thus, with two adjustments on each light, and three lights available, the total number of colors obtainable becomes 2 raised to the third power, or 8. Twenty-seven colors are obtainable when each light has three adjustments; (1) off, (2) 1/3 on, (3) 2/3 on, (4) full on. Similarly 64 colors are obtainable when each light has four adjustments: (1) off, (2) 1/3 on, (3) 2/3 on, (4) full on. Other subtle colors are obtainable when dimmers are hooked up with the color control mechanism. This allows each incandescent lamp to be dimmed from full strength down to "off" and vice versa without percentable jump.

A flick of the control mechanism wipes the slate clean and new pictures, new word messages, new color effects, new stunts, are available merely by setting up any desired action on the control mechanism.

An Electric "Eye"



Lighting control and the ringing of burglar alarms are theatre applications for the new "electric eye," developed by Westinghouse Electric and Manufacturing Co. The photograph shows this new equipment which recently was placed on the market.

Builds New Theatre Right Over Old One

Tampa—Building a new house without disturbing the operation of an existing theatre is the unique achievement of Butler Gore, who operates the Garden here.

Gore had been enlarging from time to time until the building inspector said enough. Gore had to have more room and the only way he could get it was to build a new house. He could not see his way clear to stop operation while the new one was being built and drive his patrons elsewhere, so he decided the only way out was to build his new house right over the old one.

Starting the new walls on the lot line, which gave him several feet extra width, these new walls have now been built and the new roof is being erected right over the old building. When the new roof is completed the old house will be removed and new seats added in the additional space. All this is being done, and has been done, without interrupting a single performance.

Vallen Modifier For Wide Screen

Akron, O.—Consummating two years of experimental and development work, the Vallen Electrical Co. has developed and now is marketing the Vallen automatic screen modifier for changing the screen surface in connection with large pictures.

At the present time the market for this modifier is being experienced in conjunction with Magnascope projection. The modifier also is designed for use in connection with Grandeur film.

The modifier consists of a metal screen frame, rigidly designed, but not excessive in weight, and inside of which the screen is laced. To this frame is attached the equipment for handling the black velour curtains which modify the screen surface in any desired direction and any desired extent. Of vital interest is the fact that no additional space is required beyond size of the frame. The device is a complete unit. In other words, the various parts are all attached to and a part of the metal frame. Without change, the unit can be made to "fly" when desired.

All driving, or movement, is accomplished by means of chain, which is declared to eliminate possibility of slippage or irregular modification of the screen surface. Operation may be manual or electrical.

Say Sirocco Blower Will Aid Acoustics

Another step toward better acoustics is the new Sirocco blower recently developed by the American Blower Corp. The air capacity of the new fan has been increased so that, running at low speeds, it is said to provide the same amount of ventilation formerly procurable with high-speed fans. Mechanical hum and vibration have been entirely eliminated according to National Theatre Supply Co., which distributes this equipment. The new Sirocco is designed for silent operation in sound houses.

New Speaker Claims Cycles Up to 8,000

Chicago—New auditorium speakers, styled the "860 Series," have recently been placed on the market by Silver-Marshall, Inc., prominent manufacturers in the radio field.

The speakers, according to the company, reproduce a pitch as low as 30 cycles (the lowest C on the piano), and as high as 8,000 cycles (the highest note on the piano).

Curves Employed to Avoid Sound Pockets

Lynn, Mass.—Curved surfaces will be eliminated entirely and angles, bevels and breaks substituted, to avoid sound pockets at the new Paramount here, which is slated for opening in July. Floodlighting treatment in the house is planned, with the type of beam of lumens subordinated for the purpose. Reflected lights will give soft tones and can be arranged so as to harmonize variably with the decorative treatment of the different parts.

Data on Talkers Essential-Rider

(Continued from page 49)

the manifestations of this force. The sound apparatus merely introduces new fields of utility. Thus comprehension is a matter of interpretation.

The different fields of study encompassed by the parts used in a sound installation are many. Fortunately the study of these separate fields is not necessary on the part of the operator. He utilizes the findings of others. The chemist combines certain metals of such atomic structure that the atom does not part with a electron with a great deal of ease. Thus, we have wire which offers a great deal of resistance to the flow of electric current. The operator does not concern himself with the chemical composition of that piece of wire. He acquaints himself with the practical application of that wire; with the conditions under which that wire may be employed and to distinguish when it is unfit for further use or if it is being incorrectly employed.

The Problems Are Many

To understand the practical application of a unit and to be able to analyze whether or not that device is being correctly employed, one must be familiar with the principle of operation. This principle of operation should not be misconstrued. The man who is interested in the practical application of a piece of resistance wire learns why wires of different diameter offer different values of resistance to the flow of current; why a wire offers resistance to the flow of current, but he need not study the chemical composition of iron, of nickel, of copper and other such metals. The man who is interested in the operation of a vacuum tube learns why it amplifies if it is an amplifying tube and how to determine if it is amplifying and is in good or bad condition. He, however, is not interested in the grade of manganin or nickel used for the grid or the plate or the exact composition of the filament or the gas placed into a photo-electric cell to increase its sensitivity. He, however, learns why the presence of the gas does increase the sensitivity of the cell.

Comprehension of the operation of a sound system necessitates understanding of the underlying theoretical principles. Maintenance is the practical interpretation of this theoretical knowledge. A theoretical background is essential to the correct analysis of effect. Such analysis is of intestimable value during maintenance. It is a matter of time spent to remedy a defect; whether the correcting action is instituted in five minutes or two hours. A man needs not have a theoretical background to correct a defective condition when the condition and the remedy are stipulated. But how is that man to know when that condition is confronting him? He must first learn to recognize that condition. When that condition is manifest to the ear or to the eye, and one recognizes the state, the remedy if known, is simple. However, the parts of a sound system are so numerous and so many different conditions will manifest themselves in the same way that one must be familiar with the operating principles of each part in order to be able to select the parts which may be contributory or responsible for the manifestation. For example, no sound output from the loud speakers may be a condition, considering the equipment as a whole, yet that condition may be the manifestation of a short circuit in some remote part of the apparatus. The short circuit is a condition allied with the individual part of the apparatus.

Background Held Essential

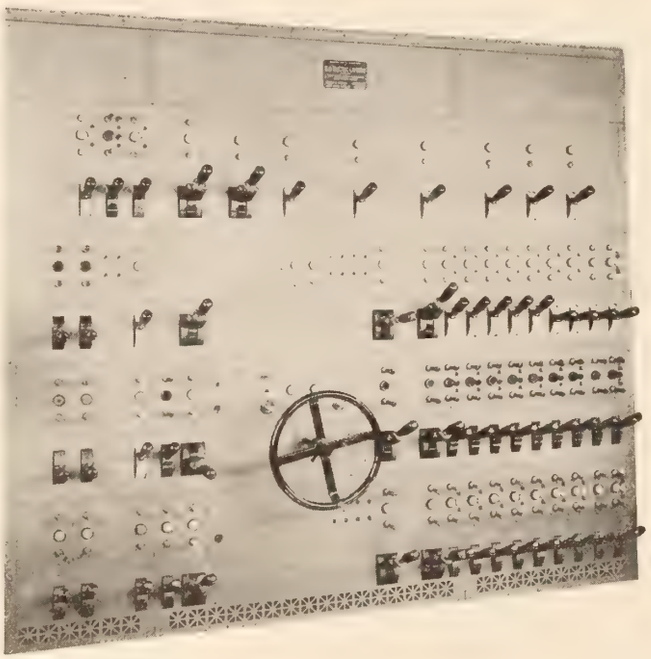
It is possible to consider the condition previously mentioned and outline a series of routine tests made with special equipment of such nature that visible indications are possible. These indications may be numerical with instructions which designate good or bad according to the numerical indication. The fact that this is true is what convinces many that a theoretical background is unnecessary. That conviction is erroneous. First, because of the time factor. Such mechanical testing necessitates the expenditure of a good deal of time because the man who is making the test fails to recognize that one test proves the correct state of an entire unit. In other words, he does not possess the faculty of analysis because he cannot interpret his observations. Second, many parts of a system do not register their true state with the type of testing equipment suitable for the man who is not familiar with his apparatus. This is most confusing.

We place so much stress upon this theoretical background because we have witnessed the dismal failure of men who believed that a cursory knowledge was sufficient. However, we take this opportunity to state that comprehension of this theory is not an insurmountable obstacle; neither is it an objective which may be reached by a selected few or only after painstaking labor and tremendous concentration. The amount of theory required by the motion picture operator who wishes to understand and know his sound equipment is only a small part of the total associated with the apparatus. As small as it may be, satisfactory progress is impossible without it.

The greatest obstacle in the path of such study is that presented by the individual who is doing the studying. In many cases the man is beaten before he starts. This is true for several reasons. First, the man who is advised that he must study theory paints a terrible picture of what is supposed to constitute theory. His imagination runs rampant. He fancies subject matter of such proportion and of such nature that it requires a degree of imagination beyond his capabilities. Secondly, he imagines theory to be replete with mathematical expressions far beyond his powers of conception. He starts with the idea that his education is not sufficient to grasp the material to be presented.

Such ideas on the part of the projectionist who is interested in the operation of sound

Consult Us Before Remodeling



If you are planning on remodeling your theatre, why not include a complete and up-to-the-minute lighting system controlled by an efficient Hub stage switchboard?

While making other changes, it will be a comparatively simple operation to install a Hub switchboard—complete with footlights for vaudeville and stage presentations, spot-lights, colored lights for auditorium, and any other specifications you might have in mind.

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equipment should be dispelled. Each and every man who is now operating in a booth is sufficiently equipped to comprehend all of the theory he must know to be able to operate a sound channel to perfection. The theory to be considered in connection with such work includes mathematical expressions. These expressions however are not far-fetched. Neither are they exceedingly complex. While the principles underlying the operation of the equipment used in sound work include higher mathematics, recourse to such mathematics is not required for what we have in mind. Such material is necessary to the man who is making an engineering study of the subject; who at some future time will be called upon or hopes to design apparatus. This series is not intended to produce a design or research engineer. It is designed to give a theoretical grounding to the practical worker.

Course to Be Complete

Mathematical expressions will appear now and then. They are not only necessary but affford a tremendous advantage. Such mathematical expressions are the numerical representations of a formula, which, in turn, is a numerical expression of a certain theory or a fact. We stated that the use of such expressions is an advantage. First, it conserves space. Second, it allows the dissemination of information in a more concise manner than would be possible by a lengthy word description. Third, it allows greater assimilation of the data being considered because its expedites analysis; because it allows transposition of the information whereby it is possible to note the reaction under different conditions. Fourth, it enables deeper study of the factors involved.

It might be well before closing, this, the first installment to state a few facts pertaining to the course. Due to the existing requirments for motion picture operators, we shall assume a certain amount of knowledge on the part of the projectionist. This knowledge is that electircal energy is available in two forms, as D.C. and A.C. Further, we shall assume knowledge of voltage and current and resistance as electrical terms. Because of its importance later in the series we shall start the course with a discussion of bodies which have been subjected to an electrical charge of varying polarity, either positive or negative and the relation between these bodies.

Queries Solicited

Each installment will be complete in itself, covering a certain subject, but the subjects will run in sequence, advancing each week until at the conclusion, the subject of sound projection will have been completed. The selection of subjects will be such as to allow progressive advance through the principles of operation, considered from the electrical angle and not the progression of units used in a sound system.

Each weekly installment will conclude with a number of review questions based upon the subject matter contained in that installment. The answers to these problems will show whether or not comprehension is being achieved. These answers may be submitted to the writer for correction.

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UNIVERSAL'S
SIDE SPLITTING COMEDY
"DAMES AHOY"
IS A KNOCKOUT
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National Screen Service
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A WHISPER or A ----------

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The house with sound equipment that produces temperamental talkers—the kind that are dependably awful—shrieks, silence, BANG—is due for a visit from the sheriff.

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Syncrodisk is entirely built by one organization. It was designed and is manufactured, owned and sold by the Weber Machine Corporation in their *own* factories. It is not the work of an assembling contractor cutting corners to meet a price.

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Daylight Control Of Lights by Cell

Schenectady, N. Y.—Control of lights and illuminated signs according to the intensity of the daylight is one of the functions of the photo-electric relay, just developed by General Electric. By using the relay, lights can be turned on automatically when the daylight intensity falls below the predetermined minimum.

The operation of the relay is described technically as follows: With a voltage of proper polarity and magnitude applied between the two elements of the photo-electric tube, the current it passes is proportional to the amount of light shining on it. This current (of the order of a few micro-amperes) is amplified by a pliotron. The sensitive relay is connected in the plate circuit and is energized or de-energized in accordance with the amount of light on the photo-electric tube. The contacts of the relay control the coil circuit of the contactor. When the relay in the plate circuit of the amplifier is energized, it will first open its normally-closed contacts and then close the normally-open contacts. This relay, therefore, either makes or breaks the coil circuits of the contactor depending on how it is connected.

When the contactor is de-energized approximately ten watts is required by the device, and when the contactor is energized approximately 30 watts is required.

Glass and Bronze Used In Decorating House

Seattle—Glass and bronze will replace the usual ornamental plaster decorations in the new RKO theatre here to be built on the site of the Columbuia. Thomas W. Lamb, New York, is architect. A number of new architectural and equipment features are to be embodied in the new theatre, which is to seat 2,300.

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A machine which automatically enlarges and reduces the Picture Surface on the Screen, at the same time preserving the proper proportions for standard size projection, Magnascope, Grandeur, Widescope or any other form of expanded picture desired.

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NOTE

WARNER BROS. NEW HOLLYWOOD THEATRE NEW YORK CITY

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AUTOMATIC DEVICES COMPANY

739 HAMILTON STREET ALLENTOWN, PA.

What U. K. M'g'r Sees in Future

(*Continued from page* 53)

"On the roof will be situated the tennis courts and the gymnasium, and a public sports club. At the other end of the roof will be an open-air swimming pool which will be run on Continental lines. The bathing pool can be converted during the winter months into an ice rink.

"Space will also be provided in the center of the roof for landing aircraft. Also situated on the roof is a wireless cabin and meteorological office.

"The hotel, which will be constructed on the extreme left of the building, will include on the ground floor a public restaurant. Hotel patrons will be able to pass into the theatre by a private entrance.

"The sources of revenue from a building of this description will be:

"Hotel, public restaurant, bathing pool, ice rink, office rents, dance hall, tea lounge, shops, theatre tennis club, sports club, aircraft landing fees.

"Within ten years I forecast that the present-day theatre will be out of date, for the simple reason that they are all being built on stereotyped lines, as they were in the days of our forefathers."

Ceilings and Walls For Soundings Boards

London—Use of theatre walls as "loud speakers" and ceilings as sounding boards was suggested by Sir Oliver Lodge, noted scientist, at the first annual dinner of the British section of the S. M. P. E. Declaring that many years ago he had made what he called a "shouting telephone"—a microphone cut into a violin sound board—Sir Oliver said that he had often wondered if it were not possible to make the whole of one wall a loud speaker, with moving coils arranged at intervals behind the whole surface so that the entire wall vibrated.

"Theatre architects also seem to have neglected the ceiling," he added. "Why should it not be made into a sounding board? Diffused sound is comparable with diffused light."

High praise for motion picture engineers who had wrought the "talkie miracle" was voiced by Sir Oliver. At the same time, Simon Rowson, chairman of the British section of the S. M. P. E., announced that Isidore Ostrer, chairman of the Gaumont British Corp., had offered to contribute $5,000 toward the cost of establishing a trade research laboratory.

In an appeal to others to bring the amount up to $25,000, Rowson declared that the time had come when it is essential that the trade should be enabled to refer its technical problems to its own reserch department. In the meantime, he said, the trade should make increased use of the National Physics Laboratory and the university laboratories.

Replying to the toast, "Science and the Film Industry," Sir Oliver declared that he was "lost in admiration of the motion picture engineers whose methods had hurried up the progress of evolution so that the marvelous growth of the film industry had taken place within my own life-time."

"The combination of the phonograph and the kinematograph in the talking picture is a miracle," he said. "The public does not appreciate what a difficult problem had been solved."

Showmanship Dictates Shorts Be Given Break and Sold to Public

Managers' Round Table Has Plenty of Evidence to Show Real Dough Can Be Made with Shorts

By Charles E. Lewis

Editor, Managers' Round Table Club Section of Motion Picture News

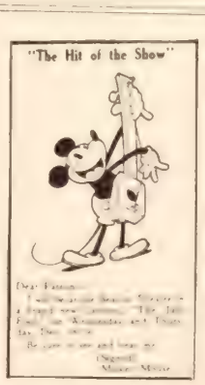
IT IS rather unfortunate that so many showmen fail to realize the possibilities presented by the high standard of the talking short subjects on the market today. It would almost seem that they refuse to admit, or recognize, the tremendous improvement the shorts have achieved with the success of talkies.

Citing concrete examples is always far more impressive than reciting your own reactions, and so I call attention to a recent incident, when, together with some friends, I attended a neighborhood theatre on upper Broadway. After we thought we had seen the show and were getting ready to leave the theatre, one of our party exclaimed, "What's this going on the screen? We didn't see it."

So we all settled back in our chairs and, as I recall the incident, we saw a talking short comedy which undoubtedly saved the show. And this one case is by no means the only one of its kind. On many other occasions, I well recall witnessing shows where the shorts were, by far, superior to the feature.

If we want to take these different incidents as a basis to impress you with the importance of this part of your programs, then we, at least, have something to start on. But the important point we set out to tell you about was the possibilities offered by shorts in the line of exploitation. If you think, for a moment, that such possibilities are limited you are making the mistake of your life.

It all simmers down to plain showmanship and your own ability to recognize the value of the different pictures booked into your theatre with the idea that you want to give patrons an entertaining and satisfactory show.



Just a suggestion based on what is set forth in the accompanying story.



This is how J. Barbour Russell billed his shorts in Maysville, Ky.

It was not so long ago that we ran a story in the Round Table section (Page 91, issue of Dec. 7th, 1929) about a well-known showman, Colonel J. Barbour Russell, of the Opera House, Maysville, Ky., who tempered the variety of his shows by running a short subject program once a week for one day. He not only played it up strong in all his advertising, but he made sure that when he booked his program that all units combined to make a most interesting and "different" show. The idea went over so big that Russell continued the stunt until a fire closed the house. To showmen who may want to try a gag of this kind, we would emphasize the importance of assembling the proper kind of shorts, both from the entertainment, as well as, the publicity angle.

The back of the program reproduced herewith shows how he played up the show from this one angle. We distinctly recall some clever newspaper advertising and other medium employed by Russell to help insure some measure of success for the opening "Novelty Program." What he has done, you can do. It's simply a matter of going over your own individual situation thoroughly and analyzing every angle to best decide whether your patrons would enthuse over a different kind of a show occasionally. Maybe it will flop entirely. And then again, maybe it will go over big and bear repetition.

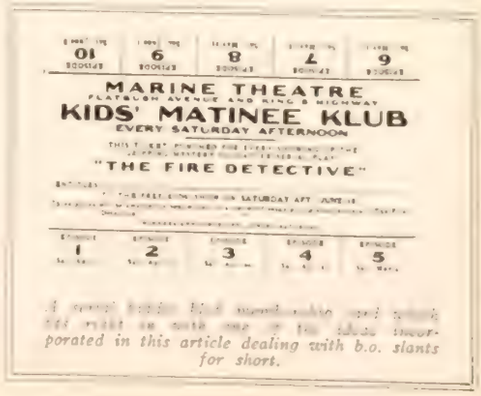
Then again we have concrete evidence of wide-awake showmanship in the selling of shorts, from many other live-wires. On page 998 in the issue of Sept. 14, 1929, Manager McGeachie of the Algoma in Saulte St. Marie, Ont., Canada, showed us how he played up his talking comedies through the clever use of triangular signs under his marquee. This gave added importance to this phase of his shows and resulted in much favorable comment and interest from his patrons.

Along the same lines, we have published innumerable photos showing how many managers played up their shorts by giving them prominence on their changeable attraction signs, naturally adding to the value of their programs. Others used cut-outs, special banners and different kinds of lobby displays, all for the purpose of impressing the patron with the fact that they were not going to see "just another comedy" but really an added "feature" of the theatre's entertainment.

Bill Smeltzer of the Riviera theatre in San Francisco, sent us his popular monthly program calendar. You will find the reproduction of it in the issue of August 10, 1929, on page 616. If you will refer to the story and cut you will notice the footnote emphasizing his short subject attractions. Then there was Manager Schade in Sandusky, Ohio, who thought enough of his talking shorts to use a street ballyhoo in the form of a truck, similar to the idea used so often by showmen for their features. Which again opens a door to dozens of angles along the line of ballyhoos in connection with short features.

The Eckel theatre in Syracuse made it a point to play up every outstanding short talkie through the use of a special hanging sign under their marquee. Considering the fact that this stunt was worked back in

(*Continued on page 77*)



A special kids' matinee club which the writer in connection with one of the shows incorporated in this article dealing with b.o. slants for short.

Best Auditoriums Held Rectangular

(*Continued from page 60*)

acceptable pattern which shall cover the whole ceiling.

Distributing the absorbing material in strips or patches has the added advantage of reducing somewhat any echo that may exist, as the reflected sound is thereby broken up.

The application of this absorbing material will reduce the reverberation time for full audience to

$$\frac{0.05 \times 100{,}000}{2{,}860 + 993} = 1.3 \text{ seconds}$$

within the allowable range, though near its lower limit.

In the above example it will be noticed that all of the added absorption was placed in the auditorium and none on the stage. Experiments conducted by Watson indicate that both speakers and musicians prefer reflecting surfaces about them to intensify the sound while the listeners prefer absorbent material in their neighborhood.

It is generally considered that the reverberation time is independent of the positions of the absorbing material and of the source of sound. In general, this statement is true, but there are some important exceptions. For instance, if the absorbing material is placed back under a balcony or in some other place where the sound intensity is low the absorbing material will not be as effective as if it were placed where the intensity is greater.

There are also some cases where between large parallel non-absorbent surfaces the sound may be reflected back and forth for a longer time than is to be expected from Sabine's formula. The sound in this case does not resemble ordinary reverberation but may be described as a "flutter," and is heard only when the listener is between the parallel surfaces. Exceptions of this kind are rare, but must occasionally be dealt with.

Planning an Auditorium

In planning an auditorium we must consider three factors—shape, size, and interior finish.

As stated in discussing echo, the design of an auditorium should avoid curved walls or ceilings. An attempt to introduce such features for their artistic effect is almost certain to be detrimental to the acoustic quality of the room. Auditoriums of a rectangular shape have been the most uniformly satisfactory.

Prior to Sabine's work there was current an idea that there should be a certain ratio existing in the dimensions of the room; just what ratio no one seemed to know certainly. Sabine quotes several different recommendations. Modern opinion regards such a ratio as immaterial unless, of course, it be carried to an absurd extreme, such as a very long and narrow room.

The question of size must be determined principally by the purpose for which the room is to be used and not by considerations of space available or seating capacity desired. True, modern amplifying practice makes it possible to use a very large auditorium for speaking, but the present discussion is limited to the consideration of natural features and characteristics. The alteration of quality and the noise introduced by amplifiers are such that they will require much improvement before they will be acceptable for the rendition of anything in which artistic quality is a prime requisite, and for this purpose unassisted auditoriums will for a long time, perhaps always, be the rule.

TABLE 4

Volume of room	Number of instruments
50,000	10
100,000	20
200,000	30
500,000	60
800,000	90

Generally speaking, a theatre must be moderate in size, while an auditorium for musical numbers, such as orchestral or choral performances, may be much larger. Such performances usually include several vocal solo numbers and this rather limits the size of the room.

Experience with existing auditoriums leads to an empirical rule connecting the volume of the room with the maximum number of orchestral instruments suitable. This rule is expressed in Table 4. No distinction is here made between wind and string instruments, which are supposed to be present in balanced quantity.

In case the orchestra is reinforced by the organ due allowance must be made. The new music room at the Library of Congress is a case in point. Its volume is about 100,000 cubic feet. At the opening concert there was present an orchestra of 26 pieces, which, with the organ, produced an excessive reverberation perceptibly spoiling the effect of sudden pauses after a loud chord. The indicated limit for this room is, perhaps, 12 or 15 pieces with the organ.

As to interior finish, this should be planned with both echo and reverberation in mind. A liberal use of coffering on ceiling and sloping upper walls should effectually prevent echo from this source, and the interior finish should be calculated to give a reverberation time as indicated by the average range in Table 1, using panels of absorbing material in such quantity as may be necessary to reduce the reverberation time to a suitable value. Such materials, of several kinds, are now available commercially.

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Custom Built Sound Equipment

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See Announcement This Issue Regarding Spring Edition of BUYERS GUIDE

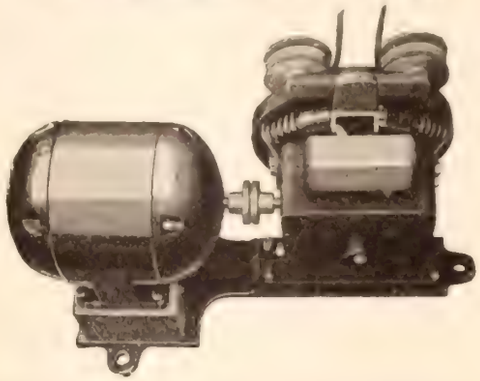
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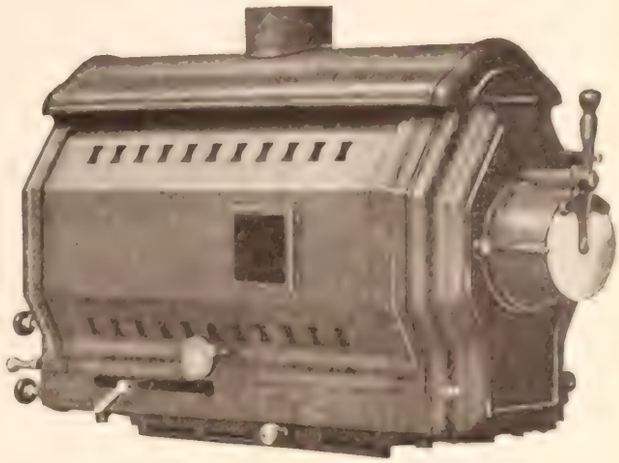
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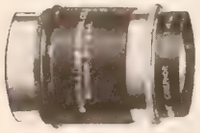
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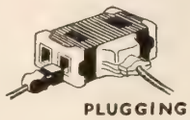
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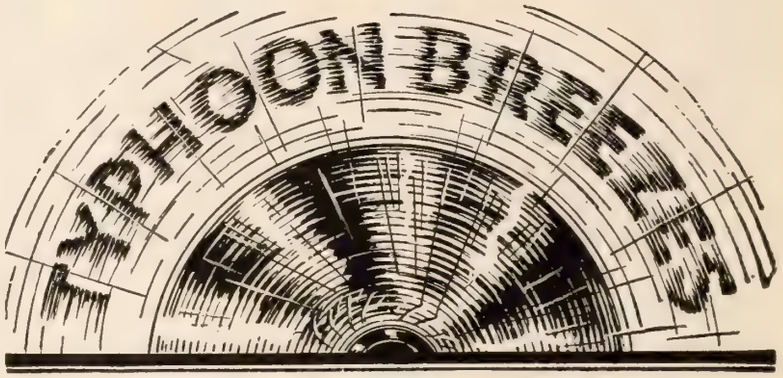


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Floodlighting As Theatre Aid

(Continued from page 38)

is introduced it may produce glare. This can easily be overcome by lighting a surface from two different angles, particularly if the surface is somewhat broken up with reveals or details in relief.

"In using colors for lighting buildings, illumination from two angles and the use of complementary colors will produce striking effects. Here again visibility must be carefully considered, as in all color lighting. Until such time as we can successfully produce an artificial light resembling daylight, the best effects in floodlighting will be produced by using two colors as already outlined. However, when we do produce an artificial light more closely resembling daylight, we shall be able to light a building so as to exhibit all of the lights and shadows which appear in a building during the day and which were uppermost in the mind of the designer while planning the structure.

"In designing floodlighting systems, great care must be taken in locating the floodlighting units so that the desired effect of the gradations of light on the surface will be obtained. This also involves the necessity for careful analysis of the light-absorbing and light-reflecting qualities of the material, and the distance and angle from which this surface is to be lighted. The use of set-backs in modern American architecture serves admirably the purpose of floodlighting in that it is much easier to locate the units properly, and it is also true that present-day architecture nearly always embodies some motif which should very properly be brought out by night illumination.

"In addition to what is commonly known as flood lighting, many striking forms of illumination can be produced. For instance, towers of light with light on the inside, such as the ball of light atop the Paramount Building in New York, afford possibilities of floodlighting. Another scheme is to throw floodlight on smoke or steam coming out of an orifice from the top of a building, either in a single color or in a combination of colors. Still another possibility is that of constructing a large shaft equipped with mirrors and having colored light thrown on the mirrors from various angles, as well as the possibility of lighting the water in fountains, using varying colors.

"Other notable examples of the floodlighting of recent buildings, in addition to the new Paramount Building already mentioned, are the "Times Square," B. F. Keith theatre and office building in Cleveland, and the new Rialto Theatre, Joliet, Ill. These three buildings illustrate the use of different systems of floodlighting. Architectural floodlighting is more or less governed by the actual composition and design of the building which is to receive this lighting effect. It is the writer's opinion that lines that form an integral part of the composition of the structure should also play the same part when the building is illuminated at night; in other words, the structure should always be the same in composition, both night and day, and the flood of light should tie in and be part of the design of the building.

"On the Paramount Building the floodlighting is arranged to light all of the setbacks above the 19th floor, and an added effect is produced by having a large amount of light contained in the glass ball surmounting the apex. A notable contrast is provided in this lighting by having stud lighting on the hands and the minute points of the large clocks on the top of the structure. In the Keith Theatre in Cleveland, it was desired to accentuate the large arched window decoration at the top of the building. In the Rialto Theatre at Joliet (as will be the case with the Press Club in Washington) floodlighting consists of lighting the large entrance niche in three colors —red, green, and blue—controlled by the operation of an automatic motor-operated dimmer, which produces a very striking effect in the semi-domical niche.

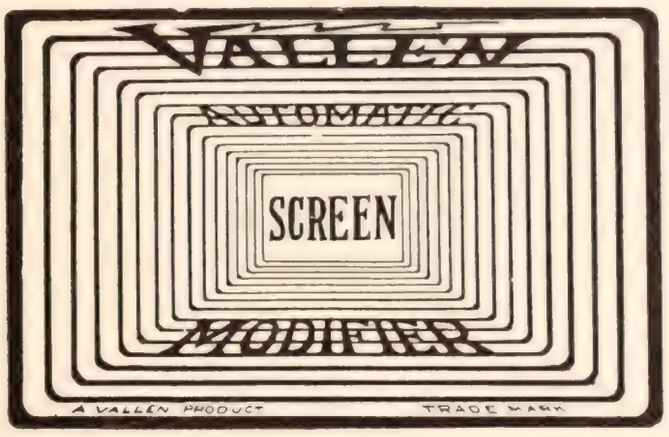
The writer is of the opinion that the light can always be so arranged as to emphasize motifs of design. Modern floodlighting has this advantage and has ceased to be a mere throwing of light on the face of a building.

Telechron Clocks for Theatres Reach Market

Chicago—Telechron clocks, operated from electric circuits of the usual voltages, and designed especially for theatres, now are being distributed by National Theatre Supply Co. The clocks are said to require no winding, regulating or cleaning.

New Lobby Frames Ready National to Handle Line

Chicago—Production of a new series of lobby frames has recently broadened the Menger, Ring & Weinstein, line. The series features several new designes and is made in a number of sizes and styles. The frames will be distributed through National Theatre Supply Co. Samples already are on display.



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S. M. P. E. Ready For Convention

(Continued from page 37)

Afternoon

2:00—PAPERS (Wardman Little Theatre).
"A Tilting Head and Rolling Tripod for Sound-Proofed Cameras," by E. C. Richardson, Mole-Richardson Co., Hollywood.
"Some Considerations Affecting the Design of Phonograph Needles," by R. T. Friebus, Electrical Research Products, Inc., N. Y. C.
"Medical Cinemicrophotography," by R. F. Mitchell (read by J. A. Dubray), Bell & Howell Co., Chicago.
"Developments in Sound Proof Housings for Cameras," by L. E. Clark, Pathe Studios, Culver City, Cal.
"Technical Activities of the Academy of Motion Picture Arts and Sciences," by Irving G. Thalberg, M-G-M Studios, Culver City, Cal.
"Talking Pictures—The Great Internationalist," by Harold B. Franklin, West Coast Theatres, Inc., Los Angeles.
Open Forum.

700 *on Roster*

Organized about fifteen years ago with but a handful of motion picture technical experts, the S.M.P.E has grown to a membership of 700, with directly affiliated branches at London, Hollywood, New York and Chicago.

Three hundred members are located in Eastern states, 74 on the Pacific Coast, 82 in the Mid West, 90 in England, and the rest scattered in other territories. The New York membership, 230 strong, includes:

Adams, E. W., Bell Telephone Laboratories, New York.
Adams, I. J., New York.
Altman, Edward, Capitol Stage Lighting Co., New York.
Antofilli, Giovanni, Akeley Cameras, Inc., New York.
Baker, J. O., RCA Photophone, Inc., New York.
Balkam, H. H., Brooklyn Edison Co., New York.
Bamford, William B., Belmar, N. J.
Barleben, Karl A., Jr., c/o N. Y. Institute of Photography, New York.
Barrell, Charles W., Western Electric Co., New York.
Batsel, Max C., RCA Photophone, Inc., New York.
Bauer, Charles W., Colortone Pictures, Inc., Hudson Heights, N. J.
Beers, Nathan T., Brooklyn, N. Y.
Bendheim, E. McB., RCA Photophone, Inc., New York.
Bennett, Donald P., Home Talkie Machine Corp., New York.
Berndt, Eric M., New York.
Bethell, J. G., Kiddle & Margeson, New York.
Betts, Walter L., Bell Telephone Laboratories, New York.
Bing, Joseph M., Drem Products, New York.
Blaney, J. M., Colorcraft Corp., New York.
Bliss, George H., Q. R. S. Co., New York.
Bonn, Louis A., J. E. Brulatour, Inc., New York.
Brewster, P. D., Brewster Color Film Corp., Newark, N. J.
Brownlie, Harold L., RCA Photophone, Inc., New York.
Buensod, A. G., Carrier Engineering Corp., New York.
Burnap, Robert S., RCA Photophone-Radiotron Co., Harrison, N. J.
Burnett, J. C., Burnett Timken Research Laboratories, Alpine, N. J.
Burns, S. R., International Projector Corp., New York.
Buttolph, L. J., Edison Vaporlamp Corp., Hoboken, N. J.
Cadenas, Fernando J., National Lamp Works, New York.
Cahill, Edward C., RCA Photophone, Inc., New York.
Cameron, James R., Manhattan Beach, N. Y.
Carpenter, A. W., United Research Co., Long Island City.
Chanier, G. L., Old Short Hills Road, Old Short Hills, N. J.
Chapman, S. Cullom, Electrical Research Products, Inc., New York.
Clark, Charles H., New York.
Clark, John A., Weston Electrical Inst. Corp., Newark, N. J.
Clausen, Dal, Fort Lee, N. J.
Clayton, Joseph, Elmhurst, Long Island.
Coffman, J. W., Audio-Cinema, Inc., Long Island City.
Cohen, Emanuel, Paramount Famous-Lasky Corp., New York.
Coneybear, John F., Fox Film Corp., New York.
Contner, J. Burgi, New York.
Cook, Willard B., New York.
Cozine, Arthur, Paramount Famous-Lasky Corp., Long Island City.
Cozzens, Louis S., DuPont-Pathe Film Mfg. Co., Parlin, N. J.
Crawford, Merritt, New York.
Cullen, Robert S., William C. Cullen Co., New York.
Cummings, John S., Cummings Laboratories, New York.
Davee, Lawrence W., Fox Case Corp., New York.
DeForest, Lee, DeForest Phonofilm., New York.
Denison, Earl J., United Artists Corp., New York.
Dickinson, Arthur S., M. P. P. D. A., New York.
Dickson, R. B., Pyrene Mfg. Co., Newark, N. J.
Dobson, George, Electrical Research Products, Inc., New York.
Dreher, Carl, RCA Photophone, Inc., New York.
Dryer, Harry W., RCA Photophone, Inc., New York. York.
Duisberg, Walther H., Patent Research, Inc., New York.
Dykeman, Chester L., Duplex M. P. Industries, Inc., Long Island City.
Edison, Theodore M., Thomas A. Edison, Inc., Orange, N. J.
Edwards, George C., Ozone Park, Long Island.
Elms, Charles D., Staten Island, N. Y.
Engel, Theodore J., Audio-Cinema, Inc., Long Island City.
Evans, P. H., Warner Bros. Vitaphone Studio, Brooklyn, N. Y.
Falge, Francis M., Publix Theatres Corp., New York.
Faulkner, Trevor, Paramount Famous-Lasky Corp., Long Island City.
Fiferlik, Lawrence A., New York.
Fingerlin, John W., Paramount Famous-Lasky Corp., Long Island City.
Flannagan, Coke, Electrical Research Products, Inc., New York.
Flint, Asher, Fox Film Corp., New York.
Flory, Louis P., Boyce-Thompson Institute, Yonkers, N. Y.
Flynn, Kirtland, Celluloid Co. of Newark, Newark, N. J.
Freedman, Alan E., Fox Film Corp., New York.
German, William J., J. E. Brulatour, Inc., Long Island City.
Gerrard, William C., Great Neck, Long Island.
Goldman, F. Lyle, Audio-Cinema, Inc., Long Island City.
Glunt, Omer M., Bell Telephone Laboratories, New York.
Goldsmith, Alfred N., RCA Photophone, Inc., New York.
Goudy, Carl F., Pacent Electric Co., New York.
Gregory, Carl L., New Rochelle, N. Y.
Griffin, Herbert, International Projector Corp., New York.
Grover, Harry G., Radio Corp. of America, New York.
Hackel, J., International Projector Corp., New York.
Hammond, Louis E., Brooklyn Strand Theatre, Brooklyn, New York.
Harding, J. A., New York.
Harley, John B., Bell Telephone Laboratories, Inc., New York.
Harlow, John B., Electrical Research Products, Inc., New York.
Hedwig, William K., Hedwig M. P. Laboratories, Inc., Flushing, L. I.
Hibberd, Frank H., Duplex M. P. Industries, Inc., Long Island City.
Hill, Van Dyke, New York.
Hogan, Tom, Pathe Audio Review, New York.
Hoge, J. F. D., Bell Telephone Laboratories, Inc., New York.
Hollander, Harry, New York.
Hornidge, Henry T., Kiddle & Margeson, New York.
Howell, John F., Akeley Camera, Inc., New York.
Hubbard, Roscoe C., Consolidated Film Industries, Inc., New York.
Hubbard, William C., Plainfield, N. J.
Hulan, Carl G., RCA Photophone, Inc., New York.
Hunt, Franklin L., Bell Telephone Laboratories, Inc., New York.
Hornstein, J. C., Warner Bros. Pictures, New York.
Hyndman, Donald E., Eastman Kodak Co., New York.
Isaac, Lester B., Loew's, Inc., New York.
Ivins, Clinton F., New York.
John, Robert, West End Plaza., Long Branch, N. J.
Joy, John M., New York.
Kerst, Walter D., Scarsdale, N. Y.
Keuffel, Carl W., Keuffel & Esser Co., Hoboken, N. J.
Kilborn, Orson, Peroff Pictures, New York.
Knowlton, John J., Western Electric Co., Kearney, N. J.
Kollmorgen, F. L. G., Brooklyn, N. Y.
Kroesen, J. C., Belleville, N. J.
Kuhn, J. J., Bell Telephone Laboratories, New York.
Kurlander, J. H., Bloomfield, N. J.
Lacey, R. M., Duplex M. P. Industries, Long Island City.
Lalley, William J., Paramount Famous-Lasky Corp., Long Island City.
Lambert, Kenneth B., M-G-M, New York.
Lane, George, Audio-Cinema, Inc., Long Island City.
LaPorte, Norbert M., Paramount Famous-Lasky Corp., New York.
Lasky, Max, New York.
Lawton, Francis, Jr., New York.
Leventhall, J. F., New York.
Lins, Percy A., Herbert & Huesgen Co., New York.
Little, W. F., Electrical Testing Laboratories, New York.
Lootens, C. L., RCA Photophane, Inc., New York.
Lundahl, Tore, Pacent Reproducer Corp., New York.
Lyng, John J., Electrical Research Products, Inc., New York.
MacLeod, J. S., M-G-M, New York.
MacNair, W. A., Bell Telephone Laboratories, Inc., New York.
McCoy, James L., Westinghouse Lamp Co., Bloomfield, N. J.
McGuire, P. A., International Projector Corp., New York.
McNichol, Donald, Ed. Projection Engineering, New York.
Malitz, Felix, Ufa-Films, New York.
Manchee, Alleyne W., Audio-Cinema, Inc., Long Island City.
Manheimer, J. R., E-J Electric Installation Co., New York.
Marcus, G. Keva, Seiden Films, Inc., New York.
Mariner, A. R., Visuagraphic Pictures, Inc., New York.
Marshall, John G., Brooklyn N. Y.
Mather, George E., Electrical Research Products, Inc., New York.
Mayer, Max, New York.
Miehling, Royal Amplitone Corp., New York.
Miller, Robert A., Bell Telephone Laboratories, New York.
Moreno, R. M., DuPont-Pathe Film Mfg. Corp., Parlin, N. J.
Moyse, Hollis W., DuPont-Pathe Film Mfg. Corp., Parlin, N. J.
Murphy, Melvin J., Publix Theatres Corp., New York.
McConnell, Charles R., Bell Telephone Laboratories, New York.
Nicholson, Robert F., Fox Case Corp., New York.
Nolan, Raymond, Fox Case Corp., New York.
Norling, J. A., Loucks & Norling, Inc., New York.
Oakley, Norman F., DuPont-Pathe Film Mfg. Corp., Parlin, N. J.
Ormston, Frank D., RCA Photophone, Inc., New York.
Orth, George, Metropolitan Studios, New York.
Owens, Freeman H., Fox-Case Corp., New York.
Pacent, Louis G., Pacent Reproducer Corp., New York.
Palmer, M. W., Paramount Famous-Lasky Corp., Long Island City.
Perissi, H., 44 Whitehall St., New York.
Perlcer, O. B., Pacent Electric Co., New York.
Potter, Robert, Woodside, Long Island.
Powers, Walter P., Pacent Reproducer Corp., New York.
Powrie, John H., Warner Research Laboratory, New York.
Price, Arnold F., Bell Telephone Laboratories, Inc., New York.
Pubfer, B. Frank, "Symzak," New York.
Raess, Henry F., Warner Research Laboratory, New York.
Ramsaye, Terry, Pathe Exchange, Inc., New York.
Raven, A. L., Raven Screen Co., New York.
delRiccio, Paramount Famous-Lasky Corp., Long Island City.
Rich, Giles W., Williams, Rich & Morse, New York.
Richardson, Frank H., New York.
Ricker, Maurice, United Research Corp., Long Island City.
Ricks, Hubert M., Weston Electrical Inst. Corp., Newark, N. J.
Rinaldy, E. S., Chester, N. J.
Roberts, John G., Bell Telephone Laboratories, Inc., New York.
Robin, Joseph E., New York.
Robinson, Karl D., c/o Photographic Research Laboratory, New York.
Rogers, Rowland, Long Island City.
Rosenberger, Heinz, Rockefeller Institute of Medical Research, New York.
Ross, O. A., New York.
Rubin, Harry, Publix Theatres Corp., New York.
Russell, Wesley F., Hall & Connolly, Inc., New York.
Sanial, Arthur F., Fox Hearst Corp., New York.
Santee, Howard B., Electrical Research Prolucts, Inc., New York.
Schmid, Fred, C. P. Goerz American Optical Co., New York.
Scriven, Edward O., Bell Telephone Laboratories, Inc., New York.
Sease, Virgil B., DuPont-Pathe Film Mfg. Co., Parlin, N. J.
Seiler, Alvin, National Theatre Supply Co., New York.
Senner, Adolph G., New York.
Shea, Timothy E., Bell Telephone Laboratories, Inc., New York.
Skinner, George A., New York.
Smack, John C., S. S. White Dental Mfg. Co., New York.
Spence, J. L., Jr., Akeley Camera, Inc., New York.
Sponable, Earl I., New York.
Spray, Joseph H., Warner Bros. Pictures, Inc., Brooklyn, New York.
Stagord, Jerome W., Fox Film Corp., New York.
Stederoth, Fred F., New York.
Stein, Adam, Jr., Acoustic Products, New York.
Stern, Ernest, Film Pioneers, Long Island City.
Stoller, H. M., Bell Telephone Laboratories, Inc., New York.
Strenge, F. W., RCA Studio, New York.
Teitel, Albert, New York.
Terry, R. V., Bell Telephone Laboratories, New York.
Theiss, J. H., DuPont-Pathe Film Mfg. Corp., Parlin, N. J.
Thomas, William A., Acoustic Products Co., New York.
Tronolone, Charles, Consolidated Film Industries, Inc., New York.
Tronolone, Nick, Consolidated Film Industries, Inc., New York.
Tutton, Frederick G., c/o W. O. Floing, Inc., New York.
Victor, A. F., Victor Animatograph Co., New York.
Waller, Fred, Huntington, N. Y.
Wente, Edward C., Bell Telephone Laboratories, Inc., New York.
Whiting, Donald F., Fox-Hearst Corp., New York.
Wilstach, Frank J., M. P. P. D. A., New York.
Whitmore, Will, Electrical Research Products, Inc., New York.
Wolferz, Alfred H., Weston Electric Inst. Corp., Newark, N. J.
Young, Al, c/o DuArt Film Laboratories, New York.
Zucker, Frank C., New York.

Break for Short Is Showmanship

(Continued from Page 71)

May, 1929, the theatre is deserving of even more credit, because mighty few showmen then gave the short subjects any attention at all.

The "Kiddie Klub" Slant

Another slant for stimulating business through talking shorts and serials, is the formation of kiddie klubs, under various titles and ideas, tying in with some particular series or serial. Leonard Freund of the Marine theatre in Brooklyn gave us the opportunity of showing a cut of the Kids' Matinee Klub card and if you will turn back to page 1204 in the issue of April 13, 1929, you will see exactly how he handled this fine idea. Charlie Maxfield in Hartford, Conn., boosted his b.o. business to the tune of several extra hundreds per Saturday matinee via the same thought. And we could cite many more along these lines, but, surely, you, as a progressive showman should recognize the tremendous value of this one idea alone, providing you want to seriously think it over.

With very few exceptions, most theatres find that serials are fine business builders with both adults as well as children. Fashioning these "klubs" after the name of a new serial lends added interest every time. It will keep their interest keyed up constantly by the use of added slants according to the nature of the particular serial you are getting ready to shoot with. This will eliminate, to a certain extent, the danger of the idea going stale, but like everything else, a lot depends on your judgment and showmanship to make the kiddies look forward to the weekly meetings of the "klub."

Tie in Schools

You can inject community singing for fifteen minutes before the start of each "klub" matinee. You can give them little novelties every other week or two. You can give them a little entertainment on the stage, utilizing the many youngsters' talent, either in the "klub" membership or through a local dancing school arrangement. These are but bare suggestions, but surely they will hold weight with showmen who want to capitalize on b.o. returns if handled right.

And on the subject of the serial angle, we would suggest that you look at page 62 in the issue of March 29, 1930, and read the details of how F. S. Maxey, of the Arcadia theatre out in Maud, Okla., put over a marvelous business builder in a penny serial matinee. It will clearly demonstrate how effective such stuff can really be when handled in a showmanlike manner. There is no questioning the fact that Maxey handled his that way.

It is now almost history, recalling the gag engineered by Larry Goux of the Alta at Pendleton, Ore., and his Mickey Mouse Club. The story appeared in the March 22, 1930 issue on page 62. But if you think that an ordinary cartoon series cannot be turned into real cash, then you're getting into a rotten rut and should pull out of it "toot sweet." We set forth, in detail, all the dope on Larry's stunt and it would more than pay you to look back over it, especially the wording on the Membership Card which helps it along tremendously because of the parents' approval slant. Look it over. Try to work it into your own community. Cash in on an idea that has brought results and increased business in hundreds of theatres and besides created a bond of goodwill between the theatre and the adults.

A Photograph Stunt

Of course, this, like every other gag, offers many other highlights if you want to take the trouble to work them out. But here is a thought that may appeal to you: Why not secure several thousand miniature pictures of the various youngsters on the screen and use them for free distribution to the kiddies. If you can get enough of a variety you will be making the kids anxious to get the whole set. You could even work it out so that after the complete series have been distributed, the youngsters presenting the whole set would be entitled to one free admission.

You could work the same gag in connection with line cuts on cards with good copy selling the subjects, to be worked out on the various cartoon series so popular with the children. There is Mickey Mouse to start with and, of course, every other series of cartoons carries some sort of cuts that would, undoubtedly, work right in with the plan. There are so many angles to these business builders that to try and set them all before you in this way would require entirely too much time and space. Why not take these suggestions in the spirit in which they are offered? Showmen of long experience and live-wires of today are finding them all worth while. Think it over and you will find that you have much to gain and mighty little to lose.

In mentioning the Mickey Mouse gag, we don't want to pass over the great work put over by Bill Levey at the Beacon in Port Washington, L. I. Bill, as followers of the Club pages well know, is our opinion of a live-wire, and we don't mean perhaps. He has the whole doggoned town talking about the Beacon and not the least of the various reasons, is the "klub" stunt. You'll find out all about it by digging up the issue of January 11, 1930 and turning to page 94 in the Round Table Club section.

Of course, the old chestnut about leading a horse to water but not making him drink, can apply to this whole story about showmanship and shorts. But if you're alive to the possibilities of the short subject angle, then you'll "drink" and enjoy it, too. If you've decided, "I've done all there is, there 'ain't' no more to be done," then that's that.

What About These?

However, we must get back to the gist of this story before we start digging at your ribs and making you all "hot and bothered." So continuing the topic under immediate consideration, let's dwell for the moment (not a bad line for a hard boiled story) on the further possibilities of the talkie shorts. For example, you will find, just the same as in feature pictures, angles for window tie-ups, co-operative pages, merchants' displays, etc., and if you keep your showman's eye wide open, it won't be much of a task at all to get the best slant the particular picture offers and work it up to create loads of live interest. If golf is the theme or basis of the plot then go out after your sporting goods shops, men's wear—for the golf clothes display—local golf and country clubs, and right down the line wherever you feel you can work something out with such merchants or organizations.

On Educational's recent laugh-fest, "He Trumped Her Ace," many live showmen took advantage of the bridge angle and worked out bridge matinees, bridge teas, and played all of their activities up strong in their local advertising. In other words, they did not depend on just a gag to put over the idea that this comedy was unusual; they made sure that the customers would understand that point by stressing it properly all the way through.

Harmonica Contests

Another stunt which has been used by many managers to good returns, was the harmonica contest. As a matter of fact we happen to have the dope on one of these contests right before us. It should make its appearance soon. Perhaps within the next week or two. If you like the way that one sounds, okay. If you can't wait for the details and the story, just shoot us a line and we'll cheerfully accommodate you with all the information desired by return mail.

From our own viewpoint, we would certainly suggest that if, by any chance, you have been overlooking the great, money-making angles of the short subjects now being made, then you are letting some real dough get away from your theatre. Thousands of showmen all over the world can't be wrong if they found it profitable to play up the shorts as important parts of their theatre's programs, so why not look into the reasons for their so doing? If you give the matter the consideration and attention it deserves, you, too, will soon be giving your shorts the break they are entitled to and then you will find, from your own audiences' comment, that they look for the billing of shorts with almost as much interest as they do for the feature attraction.

Intelligence a Showman Factor

(Continued from Page 63)

interest in children. The motion picture plays so great a part in the development of the modern child, that no one can overlook this responsibility. By sharing the responsibility with parents, the motion picture exhibitor can give invaluable help to this phase of child welfare work. The director of public relations is the logical head for such creative help, and it is impossible to foresee the opportunities and possibilities for increasing good will and understanding, which such cooperation can mean to Fox West Coast Theatres and to the public.

With a sympathetic understanding and appreciation of the individual manager's problem, you eliminate the bugaboo of circuit management. There isn't a manager in the Fox West Coast Theatres organization but what knows that the door to my office is open to him and his problems—be these problems personal or business. The same spirit prevails with our division managers.

A spirit of co-operative good will is built through division managers meetings. The men know, and understand, their chief—they know, and like, their fellow managers—they are members of one great fraternity.

Friction! Politics? There is none. We understand each other. Our paper, "NOW," carries the message of each man to the other—all work together for their common good.

Building Takes Wholesale Spurt

(*Continued from page* 51)

OAKLAND, Calif.—Paramount-Publix has notified tenants of buildings on Broadway, between 20th and Hobart Sts., to vacate within 30 days to make room for its new theatre.

MEDFORD, Ore.—Work on the Holly, being constructed by L. Niedermeyer, is nearing completion.

GRANGEVILLE, Ida.—The new Blue Fox was opened here with gala ceremonies.

HAMILTON, O.—C. W. and George L. Rapp, Chicago architects, have completed plans for the new Paramount here. The heating capacity will be 1,809.

FRESNO, Calif.—Plans for the construction of a new Fox theatre, with a seating capacity of between 2,500 and 3,000, are being discussed by the heads of that organization, according to Division Manager A. M. Bowles.

COLFAX, Wash.—G. A. Pehrson, Spokane architect, is preparing plans for a theatre to replace the Rose.

OSWEGO, Ore.—Mid-June will see the opening of a $50,000 theatre and roadhouse here, the plans for which are being drawn by J. W. De Young, Portland architect.

LOS ANGELES—The Wm. Simpson Construction Co. has the contract for the erection of the Pilgrimage theatre, to cost $60,000. William Lee Woolett is the architect.

WENATCHEE, Wash.—George C. Fasken, owner of the Royal at Cashmere, and Charles G. Greime, his partner in the Mission here, have completed plans for a $75,000 Wenatchee house. It will be known as the Vitaphone and have a seating capacity of 850.

NEW YORK—A new Loew's theatre, to seat 3,000, will be completed in Astoria by Thanksgiving, razing of structures on the site now being under way. The location is two blocks from Loew's Astoria Theatre.

Clarostat New Motor Control

Elimination of any trouble experienced in the starting of projectors is claimed for the Super-Power Clarostat, evolved by the engineering staff of the Clarostat Manufacturing Co. of Brooklyn to insure the slow and positive starting of the motors.

The clarostat is a giant adjustable resistor providing a wide range of resistance in several turns of its knob. Employed as a series resistance, it may be set for any satisfactory value to insure the proper starting of the motor, thus minimizing the strain on the projector and associated sound equipment.

A three-point snap switch is employed for turning the current on and off and inserting or eliminating the clarostat resistance from the motor circuit. Once the satisfactory resistance value is determined by actual test, with the particular motor to be controlled, the clarostat is left alone, maintaining that resistance setting with the certainty of a fixed resistance. Meanwhile, the 250-watt capacity of the device is claimed to be more than ample to dissipate the heat generated. Both map switch and clarostat may be mounted in an iron box, or the device itself may be mounted in a separate box.

Plan Improvements for Brookland in Richmond

Richmond—Robert C. Coulter, vice president of the Coulter chain, has been been supervising a number of improvements being made in the Brookland, Richmond's first suburban house, which was built by Charles A. Somma and his former partner, Walter J. Coulter. "Bob" Coulter has been acting manager of the Brookland since William S. McDonald, formerly of Seattle, Wash., relinquished the position of head of the house. The interior of the theatre is being beautified and renovated.



PRODUCTION GOES UP!
PRICES GO DOWN!

VITADISC TURN TABLES NOW $125 EA.

To meet a world demand for Vitadisc Turn Tables our factory has stepped up production with a consequent saving in manufacturing cost. High standard of workmanship is rigidly maintained; Vitadisc retains its original mechanical specifications and sound units. We pass the manufacturing savings on recommending that you install Vitadisc equipment while this low cost prevails. Special prices on accessory equipment. Write today!

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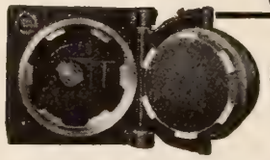
Put Your Cash where he can't get it!



The inner door or "hold up" partition shown on the chest illustrated below will permit the depositing of all money, except enough to make change, thru the slot where the thief cannot get it.

As no one but the manager has the combination, the hold-up man cannot force any employee to give up the cash.

YORK SAFE & LOCK CO.
York, Pa.



The York Round Door Chest with "hold up" partition.

THE BEST BY TEST
VOCALITE
Sound Screen

DON'T CHANGE YOUR LOW INTENSITY LAMPS

FOR PERFECTION IN PROJECTION USE VOCALITE!

Vocalite transmits sound clearly at no sacrifice of illumination for the picture. Vocalite will insure clear, realistic pictures and offer your patrons absolute freedom from eye-strain or glare. Vocalite screens are porous but not perforated and absolutely flame-proof.

Wherever Vocalite is installed, it is enthusiastically acclaimed as the ideal screen for the projection of black and white or colored film.

Approved for sound by Electrical Research Products, Inc., for use with Western Electric Sound Systems, DeForest Phono Film and Phono Disc, Pacent Reproducer Corp., R.C.A. Master-Phone, Electro-Phone, etc., etc.

Descriptive Literature on Application

BEADED SCREEN CORP.
448 West 37TH Street N.Y.
FACTORY ROOSEVELT N.Y.

Model Theatre As a Showroom

CHICAGO—Utilizing the maximum value of a commodity through the development of by-products is said to have originated in the packing houses of the Chicago stock yards, where there is a commercial use found for every property of the commercial hog except its squeal. Petroleum refineries, collieries and numerous other branches of industry have followed the lead to such an extent that many of them now find that the market value of their by-products or incidentals exceeds that of the original commodity.

It has remained for C. H. Fulton, president of the E. E. Fulton Co. to apply the idea to theatre business. He has achieved this through the medium of an institutional theatre which, unlike others of its kind, is not satisfied with being merely a projection room for occasional picture screenings. Instead, it has become a faithful and attractive replica of the perfectly equipped and tastefully appointed theatres of the country, and in so doing it achieves for itself a further utility: that of a showroom for theatre equipment that is in no wise different from the actual theatre.

Show Window for Equipment

Fulton's Model Theatre, as this institutional showroom is known, had a conventional origin. It was designed by E. E. Fulton merely as a convenience for local exhibitors interested in previewing the latest pictures. In this respect it was no different from any other projection room. It served a single utilitarian purpose in which projection machines and a screen played the major roles and incidentals were not noteworthy. This new institutional theatre lends as much import to details as it does to essentials. It is the proving ground and demonstration room for every kind of major and minor equipment which, in any way, relates to auditorium, stage and projection room.

Plug Vending Machines

CHICAGO—Here's something new in theatre circles. The Chicago Publix-B & K. houses are using trailers to call attention to the vending machines now to be found in abundance in most of their larger houses.

The approach to this model theatre is through a corner of the Fulton salesroom set aside for the display of lobby advertising equipment and furnishings. Posters in their attractive frames are systematically arranged, and adjoining these is a comfortable lobby reproduction. Comfortable, overstuffed furniture, potted palms and other appurtenances of the modern theatre lobby are arranged about the carpeted space exactly as they would be in the Main Street theatre. And the miniature marquee over the tiny entrance completes the exterior illusion.

Inside, the decorative scheme commands first attention. The color combination is restful and subdued, and rendered more effective by a system of indirect lighting that is efficient without glare. Curtains and drapes lend a luxurious tone without being promiscuous.

Complete Theatre in Miniature

The auditorium itself is fitted with eighty-two overstuffed chairs of the latest type. They are finished in cloth which harmonizes well with the color scheme of the theatre and are models of comfort. Entrances and aisles are carpeted. The stage is fitted with a variety of scenery, and is designed with a recessed effect that brings a high grade screen into excellent view. Stage lighting, in combination with scene settings, is capable of manipulation that must offer valuable suggestions to the exhibitor who views them. There is an additional fire exit at the side rear of the auditorium, equipped with the standard "panic lock." Covered radiators supply heat, while ventilation is by a "forced-air" system which also supplies cool air for summer temperatures. Walls are acoustically treated. A modern theatre organ completes the auditorium equipment.

The projection booth is equipped with two Fulco machines and has, of course, every modern convenience necessary to the finest projection of sound and silent pictures. This model theatre is fire-proofed throughout.

The whole is, in fact as well as in fancy, a complete, up-to-date theatre. It displays and demonstrates the obvious but too often ignored truth that furnishings and equipment are as important as the picture. No visiting showman can view it without taking away with him some practical pointers to incorporate in the outfitting of his own theatre—an outfitting as important to the health of his box-office as milk is to the infant's.

House Up in 90 Days in Winter

Aberdeen, Wash.—The erection of a $200,000 theatre in 90 days, in the face of adverse weather conditions is the speed established here with the Roxy, D. Constanti's fourth house in this state, by the Standard Construction Co. of Tacoma.

The element of time was conquered by working three shifts, much of the work being done under the illumination of powerful spotlights. While the freezing of water in the excavations obviated the necessity of pumping out the liquid, cement could not be poured owing to the cold. This problem was solved, however, by heating the sand and gravel in the bunkers and spreading it as rapidly as possible for the floors.

This large area was then covered with heavy paper, leaving a space of four inches between it and the freshly-poured cement, and a steady stream of hot steam was then shot into the opening. This allowed the cement to solidify without freezing. The weather had ameliorated before the walls were put up.



Where the showman may get first hand information on equipment accessories for their theatres

View of Fulton model theatre from rear. Illustrating new trends in theatre seats and decorations



MOTION PICTURE NEWS Theatre Building and Equipment Buyers Guide, Spring Edition, will feature a presentation of recent theatre works of C. W. and Geo. L. Rapp, Architects, who have designed many of America's most distinguished and successful motion picture theatres. Articles authoritatively describing new creations in theatre design will be illustrated liberally with black-and-white and full-color reproductions of photographs and sketches. In view of the current interest in the works of this prominent architectural firm this announcement carries particular significance for all individuals associated with the building and operation of modern picture theatres. Careful preparation has been made to the end that the tenth edition of this popular and widely consulted source of information vital to the theatre industry will surpass its predecessors in utility as well as attractiveness and timely interest for the trade in general. The forthcoming issue of Buyers Guide will be published in June.

MOTION PICTURE NEWS

RADIO-MAT

Serve Your Local Merchant—

Make a Small Profit for Yourself—

Project Neighborhood Ads on Your Screen

Easily done with—

RADIO—MAT SLIDES

IS THE STATIONERY OF THE SCREEN

RADIO-MAT SLIDE CO. NEW YORK

Advertisers' Index

for

The Showman

Section for May 3

The following list of advertisers in The Showman Section has been prepared for the convenience of readers and while care has been taken to make it correct it cannot be guaranteed against possible errors or omissions.

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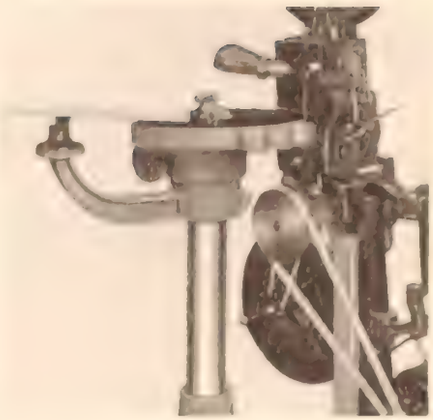
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¶ Mellaphone Turn Tables are substantially built for continuous performance. Quiet, Vibrationless, machined throughout with utmost precision. Connects to main shaft of All Makes of Projectors. Easily installed. Unexcelled performance, world-wide acceptance!

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Advanced mechanically, and embodying the latest units of best known manufacturers in the sound field. G. M. Photo Electric Cells. All Aluminum Filmheads, uses no chains. Latest Samson Head Amplifiers. Reel Synchronous. ¼ H.P. Motor. Finest Optical System obtainable. Gleason Gears. Immediate deliveries.

MELLAPHONE CORPORATION
ROCHESTER, N.Y.

WHAT GOES ON *BEHIND* THE SCENES . . .



C-H "Simplicity" Dimmer Plates are supplied by leading dimmerboard manufacturers with the board they install. Fig. 1 shows the front of a typical board, Fig. 2 the rear view showing C-H plates and Fig. 3 the complete plate. Dimmer plates are the heart of any lighting control board. Make sure the C-H trade-mark is on your plates for long life, smooth lighting control and low maintenance.

THE audience sees only what goes on "out front". Few know what is going on *behind* the scenes. They see nothing of the elaborate organization which puts a show across—though the faultless operation of this organization is vital to the success of every show.

The same thing applies to the dimmerboard which controls the lighting effects of your theater. The board is merely "out front", *behind* are the dimmer plates, the real heart of your lighting control. The dimmer plates determine whether your lighting effects will be "spotty" or smooth.

Most experienced showmen use only Cutler-Hammer "Simplicity" Dimmers for their dimmerboard. C-H Dimmers insure smooth, continuous dimming —from full brilliance to black out. Each plate has contacting surfaces on both sides, permitting more circuits to be handled in a given space. Direct rack and pinion operation prevents any play or backlash.

These are a few features of Cutler-Hammer Dimmer construction which insure their famous "velvet-smooth" control of lighting effects. Thirty years of experience in theatrical lighting, in solving the problems which confront the showman have earned C-H Dimmers a permanent place on the dimmerboards of hundreds of leading theaters.

Ask your electrician or architect about C-H Dimmers. You can have them on any dimmerboard you install and they can be adapted to meet your requirements as you grow.

CUTLER-HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1319 St. Paul Avenue Milwaukee, Wis.



Looking from the orchestra pit across a portion of the auditorium in the Tampa Theater, Tampa, Florida. Here skillful lighting is employed to achieve "atmospheric" effects of unusual beauty. The hot glare of a desert sun can be smoothed to the soft light of a summer moon without a flicker through the use of C-H Simplicity Dimmers.



Ask for the Cutler-Hammer booklet "Illumination Control for the Modern Theater".

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

(A-308)

Convention Ends; United Artists Get Sale Edge

Chicago—With the termination of its three-day territorial sales meeting here, United Artists is the first company under the convention line and, therefore, ready to go on selling for 1930-1931.

Moguls of the organization—110 strong—convened at the Stevens to map plans for the company's new product. The gathering discussed sales possibilities in all territories represented, conditions in those territories and the problems of salesmen working in them. New product and exploitation and advertising were also discussed.

Lichtman Presides

The meeting was attended by salesmen from all territories east of Denver, and by branch sales managers, office managers and bookers. In addition, the following home office and division executives and producers' representatives were in attendance: Al Lichtman, general manager; Bruce Gallup, advertising manager; Paul Lazarus, home office sales department; Earl Dennison, in charge of prints and service depots; Harry Gold, eastern division manager; Cresson Smith, middle west division; Paul Berger, southern division; E. T. O'Leary, representing Gloria Swanson interests; Ben Fish and James Mulvey, Samuel Goldwyn representatives; E. C. Jensen, Inspiration pictures representative, and Carol Trowbridge, Pickford and Fairbanks representative.

The convention completes national sales meetings, having been preceded by a Pacific Coast conference at San Francisco on April 14. Al Lichtman presided at all sessions.

U. A. Convention Sidelights

Chicago—An elaborate dinner and entertainment for the 110 United Artists sales delegates concluded the three-day meeting at the Hotel Stevens.

* * *

Doug Fairbanks hopped off the Santa Fe Chief Monday morning and took time out to address the meeting. His remarks, along the line of the company's opportunities and future prospects, were enthusiastically greeted.

* * *

More pep was in evidence among the sales delegates at this meeting than has been elicited by any previous one, convention leaders declared. In proof of the interest and enthusiasm shown, they point out that Sunday's all-day meetings drew perfect attendance and that it was voted in the afternoon to continue the meetings Sunday evening.

* * *

"The Bad One," Dolores Del Rio's new vehicle, was screened at the United Artists theatre for the delegates.

* * *

Meetings were opened in the Stevens tower, overlooking Grant Park and the lake front. Delegates from the wheat and cattle belt exchanges were so intrigued by the view, it is rumored, that subsequent meetings had to be held in the North ballroom near the street level.

* * *

All sessions of the convention were "closed." The visitor who couldn't show a United Artists's contract signed by an exhibitor had the "exit" sign pointed out to him.

* * *

Monday morning's session was halted long enough for the assemblage to pose for a picture for Motion Picture News.

* * *

Bruce Gallup's gag at the dinner finale clicked. Everyone in attendance had been acquainted with the plot of "Bride 66," wherein a miner who is the holder of ticket No. 66 [illegible] Bruce distributed "tickets" at the dinner with the announcement that the prize would be similar to that awarded in the picture. Fifteen specially selected men in attendance were handed tickets bearing the "lucky" number—66. When the wheel stopped and the number was called out a near riot ensued.

* * *

One of the company's p. a.'s bungled an opportunity to cut some of the executives present in on the publicity attendant upon Doug Fairbank's arrival in town. The execs were left buried at a business session while Doug's train pulled in at the station and was met by five reporters and an assortment of cameras. "You're a helluva publicity man," commented one of them when apprised of the p.a.'s slip-up.

United Artists Appeal Courts' Ban on "Alibi"

Chicago—United Artists has filed its intention to appeal against the State Supreme court's action in setting aside the injunction under which "Alibi" was shown here. The court's action in invalidating the injunction makes the showing of the film illegal, and if sustained will make every exhibitor who ran the picture liable to a fine for each performance of it.

United Artists, having filed its intention to appeal the decision, has twelve days in which to file its protest, which will formally contest the State supreme court's action on the ground that the City of Chicago is without authority to censor pictures. The protest takes the form of a rehearing of United Artists' test case on the legal aspects of censorship, inasmuch as the State supreme court has previously ruled that the city is within its rights in banning a picture.

Al Lichtman's Go-Getters at Chicago Sales Meeting



The Middle West and Eastern branch managers and salesmen do an about face, to accommodate the MOTION PICTURE NEWS photographer, during the peppy United Artists sales meeting at the Windy City. With Al Lichtman at the speaker's table are: Paul Burger, Bruce Gallup and Paul Lazarus.

High and Low On Music Row

WHEN Pat Flaherty officially opened the Red Star Music Co. last week he didn't overlook a trick when it came to playing host. The guests were entertained by a number of orchestras which broadcast all afternoon over station WOR, with N. T. G. as master of ceremonies. Some of Broadway's favorites rendered songs and two Fox Movietone News trucks took pictures of the event. And, judging by the number of visitors, it looked like "All roads lead to Red Star Music Co."

Among the guests present were Winfield Sheehan, general manager and vice-president of Fox Film Corp., Ex-Gov. Al Smith, Paul Whiteman, Vincent Lopez, Warner Baxter, Marjorie White, Rudy Vallee, Will Osborne, Georgie Price, Gene Austin, Jack Osterman, Mildred Hunt and Harry Richman.

* * *

Robbins Music Corp has a great running mate to "Should I?" in "The Moon Is Low," written by Arthur Freed and Nacio Herb Brown for the Metro-Goldwyn-Mayer production, "Montana Moon." Jack Robbins, president, is now in California where he is assisting in the spotting of songs in forthcoming M-G-M productions.

* * *

Frank Goodman, president of Handman, Kent & Goodman, publishers to Universal, has returned from Universal City, where he previewed a number of forthcoming productions preparatory to mapping out music exploitation campaigns. "For You," sung by John Boles in "Captain of the Guard," tops the catalogue and has been recorded by every mechanical company. Goodman is considering several offers from European and Australian publishers for the rights to the firm's catalogue.

* * *

Jack Mills has just published a new song, "When Vagabond Dreams Come True," written by Lou Herscher, Lew Porter and Mitchell Parish, which looks like a good bet, especially since Rudy Vallee's book, by the same name, has proved a hit. Mills is also publishing "With Pleasure," by Maceo Pinkard, writer of "Congratulations."

* * *

Shapiro-Bernstein & Co. has obtained the publishing rights to the musical numbers contained in the Pathe musical production, "Swing High." They are "There's Happiness Over the Hills," "It Must Be Love" and "Do You Think that I Could Grow on You?" Louis Bernstein, president, has returned from the coast, where he attended the banquet of the American Society of Composers, Authors and Publishers.

* * *

Marvin Lee, sales manager for DeSylva, Brown & Henderson, claims that "Cottage for Sale" is one of the greatest songs ever written. After a glance at the list of best sellers we find that the buying public believes the same thing.

* * *

M. Witmark & Sons is publishing a new song, "Roses are Forget-me-nots, Reminding Me of You," by Al Hoffman, Charles O'Flynn and Will Osborne. Sam Serwer, exploitation manager for all Warner music subsidiaries, tells us that Witmark has another "Singin' in the Bathtub" in "Mysterious Mose."

* * *

And then there's "Suckers' Lament," which goes "Anyone can see I'm broke as can be, buyin' for the gal o' mine."

PINCUS.

Competition in Seattle Keen as Pantages Opens

Seattle—Competition here will be increased in the first run field through reopening of the Pantages, which has been dark all season, with a policy of sound pictures and musical tab shows. C. N. Dunn, who operates the Capitol at Portland, is sponsoring reopening of the Pantages. The stage fare will be furnished by Al Franke and his comedy troupe, which had a 102-week run at John Danz's Sterling chain theatres a few seasons ago.

Jenkins' New Television Station Okayed by Gov't

Washington—Federal Radio Commission has approved the application filed by Jenkins Television Corp. for erection of a new television broadcasting station at Jersey City.

A construction permit to erect the station, of 250 watts, was granted with unlimited time as to operation. The permit is for visual broadcasting experiments on the 2,800 kilocycle channel, in the continental short-wave length band, since no regular visual broadcasting licenses, which embraces the field of television, are issued.

French Authorities Okay Showing with Non-Inflam

Paris—Projection booths are not necessary on premises in which Pathe Rural and Cinelux projectors, with non inflammable stock, are used, according to the Minister of the Interior, who warns that all other safety regulations, including those dealing with exits, etc., must be rigorously enforced.

Green Turns Benedict

John W. Green, composer on the musical staff at the Paramount New York studios, was married this week to Miss Carol Falk. After a reception at the Park Lane, the couple left on a honeymoon trip to White Sulphur Springs, W. Va. Green orchestrated the music for "Queen High," which has just been completed.

Robbins on Coast

Hollywood—J. J. Robbins, head of Robbins Music Corporation, M-G-M affiliation in the song publishing field, arrived last week for a brief visit with studio officials. Robbins will confer with M-G-M production executives on plans for musical numbers to be incorporated in film productions of that company for the coming season.

Meyer Returns

Hollywood—Abe Meyer, former musical director at Tiffany Studios, has returned to the coast after a few months in New York to assume the post of musical head of Rogell Productions, Ltd., at Metropolitan Studios.

Before the "Mike" In N. Y. Studios

DURING the shooting of "Animal Crackers," featuring the Four Marx Brothers, under Victor Heerman's direction at the Paramount New York studios, Groucho Marx proved himself to be the possessor of a heart, gigantic in proportions. Not wishing to show partiality, he offers marriage to two of his lady friends. Had there been more ladies on the set, he no doubt would have included them in his magnanimous offer.

* * *

Spying Maurice Chevalier talking to Arthur Cozine, Groucho invited Maurice to pose with him for some stills. The staff working on this set was entertained by some impromptu clownish antics by the pair.

* * *

Jay Gorney, who has returned from the coast, where he gathered data on musical synchronization at the Paramount studios, has been named musical advisor on "Animal Crackers."

* * *

Mort Blumenstock, director at Paramount, has completed the "Mother Goose Parade," series and is preparing to shoot another short entitled "The Mix-up," featuring the team of Raymond and Caverly, who have been vaudeville headliners for the past twenty years.

* * *

Earnest Zatorsky, monitor man at Paramount, has earned sound credit on the following productions: "The Letter" and "Jealousy" with the late Jeanne Eagels; "Hole in the Wall," with Claudette Colbert; "Nothing but the Truth," with Richard Dix; "Applause," with Helen Morgan; "Laughing Lady," with Clive Brook and Ruth Chatterton; "The Big Pond," with Maurice Chevalier and Claudette Colbert, and is now working on "Animal Crackers" with The Four Marx Brothers.

* * *

They celebrated a Field(s) day of their own at the Eastern Vitaphone studios last week when Lew Fields came over to make his second Variety, "The Duel," and the company buying a script from his son, Herbert. Incidentally, "The Duel" is an adaptation of one of Lew Fields' most successful bits from the old music rall days. Veree Teasdale, who played in "The Royal Virgin," supports Fields.

* * *

Olive Shea has become quite a familiar figure over at the Brooklyn Vitaphone studios. Her latest variety, "Boys Will Be Girls," a musical comedy of college life, is her third appearance in less than a month. In this one Olive is the only girl in the cast, which includes 27 college lads. Shea no more.

* * *

Trixie Friganza, who is such a wow in "Free and Easy," with Buster Keaton, was signed up and hurried across the Brooklyn Bridge to the Vitaphone lot, where she made "Strong and Willing." She is both.

* * *

Clifton Webb and Fred Allen re-enacted "The Still Alarm," their comedy sketch from the Broadway play, "The Little Show," for a Vitaphone variety last week, under the direction of Roy Mack. The variety included the entire personnel of the original cast.

* * *

Arthur Hurley directed Gilbert Emery's farce playlet, "Thank You, Doctor," with a cast including John Ravold, Tom Coyne, Eleanor Hicks, Edwin Jerome, Eloise Taylor and Chester Clute.

THE STUDIO SLEUTH.

They say Quaint



WHEN rag time commits sacrilege, then the purists weep or gnash their teeth.

But the word "sacrilege" is bandied about in the musical world rather too frequently at present.

The prevailing fashion of putting famous composers on the stage or writing musical comedies round the themes with which they have supplied the world, gives scope for such accusations, though not necessarily and not by any means in every instance.

So far from being a sacrilegious proceeding, this can even be an act of homage. Coupled, of course, with a keen eye to the business side of the question.

For the writers of good and attractive tunes for theatrical purposes are rare and, being rare, command enormous fees.

The Hirshes and Gershwins and Schwartzes and Irving Berlins are, whatever their claims as musicians, men who can put into a musical comedy a tune which half the world will whistle, a tune which, in itself, can go a long way toward making that piece a success. So they are very rich men.

It was obvious that, sooner or later, the idea would strike some one in the world of the theatre to utilize tunes still better than theirs which have the additional advantage of being free.

What could be simpler than going to the fountain-heads and using Schubert or Chopin or any other long-dead composer to whom checks do not have to be sent?

And why not be perfectly honest and straightforward about it, and say that the tunes are by Schubert or Chopin? Hence, "Lilac Time" and "The Damask Rose"—and the homage.

Quite legitimate move and one that I, for one, welcome, with certain reservations.

In the first place, it is good that a wealth of glorious melody should be made known to a far wider public than that which plays the piano for its own amusement and attends concert-halls.

Secondly, it is a matter of justice and decency that these melodies should bear their right labels, and that honor should be given by that wider public where honor is due, even if the composer died in poverty before our grandfathers were born.

There is no more effective way than this of checkmating the doubtful activities of the class of musical parasite (mostly resident on the other side of the Atlantic), who appropriates the tunes of the great dead, passes them off as his own, and, instead of being shamed of what he has done, is rather proud of himself as the contriver of a slick and lucrative stroke of business."—*Philip Page in Evening Standard, London.*

Remember "Ben Hur?"



"Yes, old man, it lacks that little something."

—Life.

Chopping the Fakers

Washington—Reporting the results of proceedings against more than four hundred fraudulent advertisers, most of them in the drug and toilet preparation fields, the Federal Trade Commission states its recent work probably saved more than one-tenth of which it is said the public is robbed each year through false and misleading advertisements.

In filing action against fake advertisers, the Commission also calls in the publishers and advertising agencies who handle their copy.

MILLIONS of foreigners receive their first and only impressions of this country on the motion picture screen. If Hollywood were to play fast and loose with recognized American precepts, the possibilities for spreading false impressions of America would be great. For this reason, it is all the more important that the movie producers clean house.—*Pontiac (Mich.) Press.*

* * *

George Bernard Shaw says "The talking film will kill the theatre." The brilliant old gentleman is mistaken. Newspapers did not kill well-printed books. Talking machines did not destroy interest in grand opera, or in the singers as individuals.

Human beings want to meet each other. Shadows, even when they talk, cannot satisfy them completely.

The men in Plato's slave cave looking at reflections on the walls were not satisfied with those reflections after they heard about realities in the outside world.—*Brisbane in N. Y. American.*

* * *

Jack Oakie is honest about how he landed in motion pictures. "Bluff," he says, "pure unadulterated bluff. That's the way I got in. They'd never heard of me. No one out here knew me. But I made 'em know me and remember me and think I was the answer to a producer's prayer. Sometimes they don't know what they want, anyway. They're kinda glad to have somebody else decide for 'em. You gotta toot your own horn in this league."—New Movie.

* * *

Billy Rose, who has ozoned ditty fashioning to turn producer, suggests as a theme song variation: "I'm with Warners. Aren't We All!" —*N. Y. Graphic.*

* * *

If Will Hays makes the movies as pure as he says he is, he's going to make us audiences feel awfully ashamed of ourselves.—*San Diego Union.*

SOME of the Hollywood [illegible] to foster the spirit of sacrifice in the wives of motion picture actors. Too many wives have groomed their sheiks for younger blondes out there. Take the case of one of our virile young stars who rose from the humble station of stoker, carpenter and what not to the exclusive California constellation. He had been literally starving when he got a job in a mediocre theatre as a stage hand. In his weakened condition he fainted the first day on the job and the star, as sometimes happens in story books, took him into her dressing room, fed him and for months groomed him to be an actor.

He had some good breaks in the legitimate and married his rescuer. They went to Hollywood, where the good luck came in big portions. He suddenly decided that it wasn't so good for a young actor to be thought of as a docile husband and when important people went to his house, the helpful wife would act as maid or disappear entirely. In the seasons that followed, she was always working with him, giving him the benefit of her experienced advice, managing the family finances, manipulating things so that he was always advancing. Came the time when he was made a full-fledged star and the tale should end with the wife reaping the benefit of all her sacrifices and service. But that's not the way this story ends—

The woman who gave up her own career and played godmother, wife, business manager and companion to this upstart is now the ex-wife and a younger actress is sharing the glories of success. He often wonders why the old guard in Hollywood isn't nicer to him.—*N. Y. Graphic.*

* * *

William Fairbanks, film actor, may have been a success as a "cave man" on the screen, but in a divorce action on file today it was cruelty at home, according to Mrs. Edna Fairbanks, his wife.—N. Y. Journal.

* * *

From a street car ad:

"Chevalier, the French actor, is a cyclone of color, deep blue shirts, with red ties and silk white hats with purple bands. No person else has been so able to shame the spectrum with noisy apparel.—*N. Y. American.*

A Foursome

They had just been to one of those affairs, when Johnson and Peterson got into a heated argument over their respective identities. Finally the inebriated Swedes appealed to a passer-by to settle the argument. With an air of finality the stranger pointed to each:

"You're Johnson," he asserted, "and you're Peterson, but who are your other two friends?"

that — Quips Lifted and Sifted



SINCE the advent of talking pictures, costs have been increased in every department of the distributing business. It costs the distributor more to sell you film than it ever did before—and it costs him twice as much to inspect that same film—and to replace the damaged portions. This one item alone is reaching into thousands of dollars annually. Replacing torn and damaged film.

In the silent days a print was considered good for at least 40 runs. Today the average is reduced to about 22 runs. This is due directly to damaged film—damaged by some exhibitor before it came to you—and patched and the torn parts replaced before shipped to you.

Who pays for this?

The exhibitor, of course. When a torn or damaged print is replaced, the costs must be charged to some one. And that some one is you—and you—and you. Simply because the operator was careless, in a hurry or downright neglectful.

Torn and damaged prints often cause blow-ups and last minute substitutions. With a little co-operation, with the operator taking a little more care, with the handling of the film and discs a little less recklessly, every one will benefit, longevity will be added to the print and consequently costs will be reduced.

When the costs are reduced for the distributor—they are reduced for the exhibitor. A little more care and co-operation is urged for the benefit of the one who ultimately pays the freight.

That is the exhibitor. He pays the expense. —*Motion Picture Journal, Dallas.*

* * *

Among those who certainly ought to be in any moon-ward-bound rocket are the Broadway songwriters who have been depending on the moon for lyrics all these years. And then, if the rocket isn't shot quite straight and happens to miss its target, oh, well! . . .—N. Y. Herald Tribune.

* * *

Eisenstein, the Russian director, on Russia's film industry: "Our cinema has developed in the midst of the Dictatorship of the Proletariat. The birth and development cannot be dissociated from the great aim of our country, the building of Socialism.—*New Masses.*

The Missing Link

Washington — Leaders representing thirty-three large industries have reported to President Hoover the fulfillment of pledges to expand building and general business activities, made earlier in the year following appointment of a committee by the President to bolster business affected by the Wall Street stock market crash.

The film industry has not made a report, although leaders in motion pictures were called upon by Hoover to join his committee.

Worse'n Bootleg

Although he had been pegged for a hick, he was being shown around the laboratory, with the various elements and preparations explained to him.

"And what is this substance you are working on here?" he wanted to know.

"That, my good man, is a universal solvent. It will eat through wood, glass, steel or any other substance . . ."

"Oh, yeah," yeahed the boob, "and what are you going to keep it in?"

"YOUR trade association should be a large corporation, not legally, of course, well financed and well organized to do your common business and deal with your common problems. You should get together with the other men in it and talk your problems out and talk about the way you compete with each other."

That, in essence if not word for word, was the advice given by Dr. H. P. Baker, of the U. S. Chamber of Commerce, to representatives of the silk industry gathered to plan a speeding up of business.—*N. Y. Telegram.*

* * *

It Is Said: That a merger announcement for Columbia Graphophone is due. I agree. . . . That Eastman Kodak is being taken out of the market. As stated here several times, going into foreign accounts for the long pull. . . . That Radio is being sought by Westinghouse. Thought the latter company had all it wanted. . . . That a further spurt in Fox is in the making, so that certain insiders will be in a position to get out. Gossip has it that the new financing is running into a snag.—*Schneider in "N. Y. Investment News."*

* * *

Mrs. Roy D'Arcy, who remarried Roy after their first divorce, asks another. She complains of his "supreme superiority, excessive egotism and overbearing manner!" . . . Lester C. Gibson, janitor of a Hollywood apartment house, tried to stop a little misunderstanding between Audrey Ferris and her husband. Gibson got a certain bottle smashed over his head: Miss Ferris was taken to her mother's by four detectives as a bodyguard, and hubby vanished. . . . Mildred Harris, who also was once Mrs. Charles Chaplin, is divorced again. This time from the Florida Realtor, Everett McGovern. . . . Although Norma denies it furiously, it seems a pretty safe wager that there will be a son or heiress around the Shearer-Thalberg home some time late this summer. . . . Jack Benny has had his violin in hock so often that he now says that the pawnbroker can play it better than he can. . . . Young Joel McCrea, that big handsome brute who works in Radio Pictures, is all that way over our Dorothy Mackaill.—*Photoplay.*

EVERY actor, whether male or female, must have a lot of woman in him to be a successful actor. A woman's nature is more fluid than a man's and an actor's must be all fluid. He is positive one moment and negative the next. He must be not one person, but many. Thoughts and emotions must flow through him day in and day out; thoughts and emotions which are always different.

We call them temperamental, meaning that they are changeable. A real actor never has time to develop a positive nature!

A director should remember this every moment. He should treat them much as a kindly father treats a child who has not yet had time to develop his own nature. Harshness has been tabooed as a proper method of controlling children; it should be forbidden for handling our grown-up kiddies in Hollywood—the actors.

The average man does not go through the emotions in a life time that the average actor feels in one picture. Murder and death! The craving for death—for another's death. Those are common feelings in the soul of an actor. They are foreign to the every-day run of human beings.—*As told by Gregory LaCava to Ruth Biery, in Screen Play Secrets Magazine.*

* * *

An Eastern Exhibitors' organization is behind a movement to pass a law regulating the length of pictures. What utter nonsense! What the industry needs is less judicial interference, not more. Pictures are already too greatly standardized without imposing the additional stumbling block of a required number of reels. If such a bill were put into effect, much padding of scenes would necessarily ensue with the resultant loss of entertainment values. As this column has already stated before, some stories require more film and some less in the telling. You might as well try to pass a law stating the number of players, sets, theme songs, etc., as to try to regulate the length of film necessary to successfully portraying a certain story. It would, however, be well for the producers to consider the film length in the selection of stories.—*Motion Picture Record, Seattle.*

* * *

Lupe Velez is the current prima donna of the passion flowers. Her methods are by no means unique; since the first "White Cargo" all heroines located out of the Union have always used the same accent (which is kept in a big trunk along with Jesse Lasky's trom-

(*Continued on page* 87)

Ratty



Out at Universal they tested rats for the talkies. They wanted them for "All Quiet on the Western Front." Two bucks a day went to rodents with personality.

—New Movie Magazine.

They Say That—

(Continued from Page 80)

bone) and the same strenuous acrobatic stunts to indicate unadulterated good spirits (I should except Lily Damita, who has pulled her hair over her face and giggles.)—*Judge.*

* * *

Artistically, there can be no doubt of the tremendous strides made by the motion picture art, step by step making the steep, inclined grade from a side-show amusement to a fine art. These thirty-four years mark the triumph of Democratic Art. The motion picture art is the only art that found its birth in democratic soil. All other arts were developed through the sponsorship of the church or of royalty or of wealth. The motion picture alone is the product of democracy. —Pacific Coast Exhibitor, San Francisco.

* * *

The film colony is interestedly awaiting the outcome of the controversy between Gloria Swanson and Edmund Goulding.

Mr. Goulding directed Miss Swanson in *The Trespasser*, which has scored such a tremendous success all over the world. The theme song of the picture, "Love," which was written by Mr. Goulding, is acknowledged to be one of the most popular ever to come from the sound studios.

Unfortunately, no provision seems to have been made to insure his individual rights to his song, so the argument has arisen over royalties and what-not. Miss Swanson claims the song to be hers, as part of her picture, while Mr. Goulding insists that the song, as a thing apart, is his and the profits from its sale should revert to him.—*Screen Play Magazine.*

* * *

It is gratifying to learn that Laura La Plante has the good sense to protect herself in her future picture activities, as it is reported she is doing. According to report, Paramount has sought to persuade the star to make a picture here in the East, but Miss La Plante is said to have held out for a comedy drama and nothing else.

And we line up with her in this. For the manner in which the young woman was cast in Universal was little less than shameful * * * and now that she is free of the Universal contract, she appears to be bent upon being sure where she is going to land before she jumps. —*Gerhard in N. Y. Eve. World.*

* * *

Harry Evans, in *"Life's"* reviews of new pictures, has the following to say of three new releases:

***"Lummox"*—"In transferring Fannie Hurst's popular novel to the screen, Herbert Brenon has displayed the same courageous direction that featured his 'Sergeant Grischa.' If these two films are financial successes it will prove conclusively that both the movies and movie audiences are improving. * * *"**

***"Mammy"* — "No human agency could possibly have prevented Al Jolson appearing in a motion picture called 'Mammy.' We are glad it is over, so we can relax and look forward again to the day when Mr. Jolson will make another film that will compare favorably with 'The Jazz Singer.' * * *"**

***"The Girl Said No."*—"This very bad picture may serve a good purpose. It presents William Haines in such a thoroughly asinine role that his producers may see the error of their ways and give the poor fellow a chance to do something that is worth while. * * *"**

* * *

It is said that film men in Shanghai are all hot and bothered about a book printed in Chinese and called "Ten Thousand Evils of the Cinema." Among other "authentic" truths given out by the author we learn that Douglas Fairbanks is an Arabian and that in 1914 he conspired with eight chorus girls to kill his mother. Our almond-eyed boy chum also tells us that Clara Bow is 39 years of age and has been married 12 times. It is to be hoped that Mary Pickford and Harry Richman will verify these statements before taking action.—*N. Y. Star Weekly.*

* * *

If one took the "talkies" seriously, he would believe that all women are bassos or barytones.—N. Y. Herald Tribune.

* * *

The persistence of the kill-joy toward Sunday opening becomes frankly irritating, as well as stupid. The peculiar species which is called kill-joy is a person not having a great deal of humor himself, and not having a very great share of joy in life, and who somehow feels that it is entirely wrong for anybody else to be imbued with these qualities.—*Film Renter, London.*

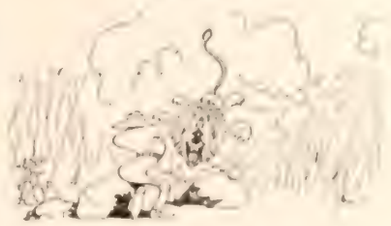
* * *

The typical modern executive is just a man who talks golf all morning in the office and business all afternoon on the golf links.—*Life.*

* * *

Now that the Olive Borden-George O'Brien romance seems to be a thing of the past, Paul Bern is assiduously wooing the fair Olive.—Screen Play Secrets.

It's a Gyp



Camera-eye view of Mr Starlin-Nonsen stopping a lion in Africa.



The lion's-eye view.

—Judge.

It's Tee Time

Grantland Rice, Glenna Collett, Tommy Armour, Alex Morrison, Johnny Farrell, Clarence Gamber and Rube Goldberg appear in golf action in "Fairway Favorites," latest Grantland Rice Sportlight.

Stop Us if We're Wrong

WILLIAM G. MINDER, southern division manager for Columbia, is on a swing around the various exchanges under his supervision in preparation for the company's coming convention. His tour will be Charlotte and from there will leave for New Orleans, Atlanta, Oklahoma City and Dallas.

* * *

Issuance of broadsides by Russell Holman, advertising manager for Paramount-Publix, marks the first step taken by the organization for a drive on "With Byrd at the South Pole," obtained on the expedition by Joseph T. Rucker and Willard VanderVeer. The picture is rapidly taking shape under Julian Johnson's editorial hand and will be ready for a premiere showing before the National Geographic Society in Washington, D. C., early in June.

* * *

A. E. Thomas, playwright, has been engaged by Carl Laemmle, Jr., to write a complete adaptation and continuity for Samuel Shipman's play, "East is West." Mr. Thomas will also write the dialogue. Lupe Velez will play the role created on the stage by Fay Bainter.

* * *

M. L. Wiener, president of Independent Pictures, Inc., Cleveland, spent the week in New York lining up new product for Ohio and Kentucky release.

* * *

The newly formed Ohio Theatres, Inc., has taken over the Grand theatre at Marion, O., from Daniel Gutillo, and has renamed it the Ohio. R. I. Ulner is president.

* * *

Charles "Buddy" Rogers is scheduled to leave Hollywood on May 7 to come East for his first production as a Paramount star at the New York studios. He is to appear in "Heads Up," screen musical version of the Broadway stage hit which Victor Schertzinger will direct. It was at the Eastern studio that young Rogers got his start, as a student at the Paramount school and as a member of the cast of their graduating picture, "Fascinating Youth."

* * *

Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, is now in Calgary to arrange preliminary details for the erection of a handsome film exchange building in Calgary, thus completing a chain of modern film offices in the key cities of the Dominion.

* * *

Harry Gruver, accountant for the New Theatre, Baltimore, who is interested in the Alpha, Catonsville, has taken over the unfinished Art theatre, Glenburnie, and is having it completed and having a Western Electric equipment installed. It seats 500 persons.

Gluttons

Richmond—The Virginia State Censorship Board either likes motion pictures or likes to work. On one day the three members, Richard C. L. Moncure, Evan R. Chesterman and Mrs. Emma Speed Sampson, scrutinized 43 reels.

War Films Only Standups in Bum N. Y. Easter Week

Main stem New York exhibs are still squawking about the big Easter Week flop. The holiday period, usually a bromo for Lenten headaches, failed to stack up the big anticipated box-office returns, although the two war films on the street both turned in fairly sensational performances. "U's" new "All Quiet" run is a sell-out in its first week at the Central, and the Tiffany "Journey's End" flicker continues to stand 'em up at the Gaiety, only one short block away from the Central. The latter house had a good take at $20,575.

Warners' Hollywood took the big gravy on the upper end of Broadway, grossing $18,202 in four days, top business for the new house, the opening of which undoubtedly influenced returns at nearby stands. Several other attractions, nearing the end of long runs, tipped the scales away under par for the washup week.

Weather in town was ideal for outdoors, pleasant Spring air inviting many steady picturegoers on leg tours.

"ROGUE SONG" (M-G-M)
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 14th week. **Other attractions:** Newsreel, overture. **Gross:** $14,999, up a little over recent weeks.

"FREE AND EASY" (M-G-M)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** overture, shorts, stage show. **Gross:** $68,807, just so-so.

"ALL QUIET ON WESTERN FRONT (Univ.)
CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days. **Other attractions:** none. **Gross:** $12,010, good for eight days.

"THE FURIES" (First Nat'l)
COLONY—(1,900), 35c-50c-75c, 7 days. **Other attractions:** shorts **Gross:** $8,700, not so good.

"VAGABOND KING" (Paramount)
CRITERION—(850), $1-$1.50-$2-$2.50, 7 days, 10th and final week. **Gross:** $11,500, fair for the house, and good for the last of a ten-week run.

EMBASSY—Newsreel Show
EMBASSY—(598), 25c, 7 days, straight newsreel show, running continuously. **Gross:** $9,700, pretty good.

"SONG O' MY HEART" (Fox)
FORTY-FOURTH ST.—(1,478), $1-$1.50-$2-$2.50, 7 days, 7th week. **Gross:** $20,575, only fair.

"JOURNEY'S END" (Tiffany)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 4th week. **Gross:** $20,575, sell-out.

"HOLD EVERYTHING" (Warners)
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50-$2, 4 days, opening week. **Other attractions:** "Yama Kraw" (Negro rhapsody short); "Wedding of Jack and Jill," technicolor short; Martinelli in "Celeste Aida," from "Aida," operatic short; "Revolution of Motion Picture Headlines from 1895," newsreel cutbacks. **Gross:** $18,202, 4 days and capacity.

"YOUNG MAN OF MANHATTAN" (Para.)
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Sex Life of a Lolypop," comedy short; newsreel, vaudeville-stage show headlined by Paul Ash in "Radio Bits"; Mrs. Jesse Crawford, organ selections. **Gross:** $75,800, good.

"PARAMOUNT ON PARADE" (Para.)
RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** "Prisoners Song," sound cartoon; newsreel, N. V. A. short. **Gross:** $53,500, very good.

"PUTTIN' ON THE RITZ" (United Artists)
RIVOLI—(2,103), 35c-50c-65c-85c-$1, 7 days, 3rd and final week at pop prices, following a run at the Earl Carroll. **Other attractions:** "Desperate Sam" and "Hot Dog," comedy shorts; newsreel. **Gross:** $27,300, not good, but has been consistently running around this for the three weeks.

"HIGH SOCIETY BLUES" (Fox)
ROXY (6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** shorts, organ, newsreel, stage show, orchestra. **Gross:** $111,000, not near top, but okay.

"A NOTORIOUS AFFAIR" (F. N.)
STRAND—(3,000) 35c-50c-60c-75c-85c-$1, 7 days. **Other attractions:** "Aesop Fable" cartoon short, Universal newspaper newsreel, "Hello Baby" with Ann Pennington, musical short, other shorts and stage show. **Gross:** $30,615, fair.

"MAMMY" (Warners)
WARNER—(1,500), 50c-75c-$1-$1.50-$2-$2.50, 7 days, 5th and final week. **Other attractions:** four Vitaphone Variety shorts, comedy, revue, etc. **Gross:** $13,462, just so-so.

"UNDER A TEXAS MOON" (Warners)
WINTER GARDEN—(1,493), 35c-50c-65c-85c-$1, 7 days, 4th and final week. **Other attractions:** Vitaphone Variety shorts. **Gross:** $26,613, a nice healthy figure.

Ill-Timed Laughter

By Leonard Hall
("Photoplay")

At the Granada Cafe, in Chicago, a popular vaudeville team has been singing a new song dedicated to Rudy Vallee. It's called "I'm Just a Megaphone Lover." . . . The Roxy Theatre Hospital treated 13,000 cases last year. I hope 12,998 were broken kneecaps suffered by the end-seat hogs who won't get up to let a fellow pass. . . . George Arliss is said to be burning, in a nice British way. A fan magazine printed a reversed picture of him which put the monocle in the right eye instead of the left. . . . Loew's Capitol Theatre, in Atlanta, employs the world's tallest usher—one Henry Mullins, seven feet, six. He is also used to replace burned-out light bulbs in the dome. . . . The latest from Hollywood Boulevard: Hopeful extras stand on the corner of Vine and the Boul' as a New York ham goes by. "Look," say the local hams, "another Broadway actor trying to ritz us. See—he's got socks under his spats!" . . . Strange effect of the Hollywood climate on the human race. A middle-aged lady did solitary singing and dancing for six hours on top of the Hollywood Dam, in the hills above the town. What would a casting director be doing on the Hollywood Dam? . . . "Variety" reports that the veteran, William Collier, was acting with a whole bunch of young stars in a new talkie. They had dozens of lines—Collier had two. The director noticed that Will didn't have his part in his hand. "Where's your part, Mr. Collier?" he asked. "A moth ate it," answered the grand old man.

Arliss on Top With $5200 Take In Okla. City

Oklahoma City—There were no kicks in this town over b. o. intakes at local houses, all of which hit par or better in a week marked with excellent outdoor weather.

Arliss in "Green Goddess" finished in first place, grossing $5,200, which means a 125% rating for the Criterion. The other five attractions all clicked at 100%.

Weather: Pleasant.
Opposition: "Under a Texas Moon," Capitol; "Green Goddess" and Madam Elgin, Criterion; "Show Girl of Hollywood," Empress; "Ladies of Leisure," Liberty; "Cohens nad Kellys in Scotland," Fanchon & Marco "Ideas" (4 days), Orpheum; "Prince of Diamonds," RKO vaudeville (3 days), Orpheum.

"UNDER A TEXAS MOON" (W. B.)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Metro news, Harry Langdon in "The King." **Gross:** $4,800. **Rating:** 100%.

"GREEN GODDESS" (W. B.)
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Madam Elgin, Herman Timberg in "I Came First"; Paramount sound news; Jack Caldwell, organ. **Gross:** $5,200. **Rating:** 125%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)
EMPRESS—25c-50c, 7 days. **Other attractions:** Pathe news, Walter Hagen & Leo Diegel in "Match Play." **Gross:** $4,000. **Rating:** 100%.

"LADIES OF LEISURE" (Columbia)
LIBERTY—(1,800), 25c-50c. **Other attractions:** Fox Movietone news, Mickey House in "The Galloping Gaucho." **Gross:** $4,000. **Rating:** 100%.

"COHENS AND KELLEYS IN SCOTLAND" (U.)
ORPHEUM—1,600), 4 days, 25c-50c. **Other attractions:** Fox news, Panchon and Marco's "Baby Songs Idea," with Rose Valyda and the Sunkist Beauties. **Gross:** $3,800. **Rating:** 100%.

"PRINCE OF DIAMONDS" (Columbia)
ORPHEUM—(1,500), 25c-50c-75c, 3 days. **Other attractions:** RKO vaude, Fox sound news. **Gross:** $2,500. **Rating:** 100%.

Withdraw John McCormack Film After 3 Weeks

Los Angeles—John McCormack's "Song O' My Heart" isn't dong so well at the Chinese.

The picture will finish up this week, its third, and "Hell's Angels" has been booked as a successor, the latter switching from the original Egyptian booking.

McCormack was a keen disappointment at the box office here, despite high returns elsewhere in the country. Fox had figured the film for a four months' run at least.

Carthay is hitting highest night business in the history of the house with "All Quiet on the Western Front." "U's" German war film grossed $23,411, rating 187% in its first full week. Light matinees performances are said to be holding down the gross. Nights are sold out ten days in advance. It looks good for a minimum run of 12 weeks.

"SONG OF THE FLAME" (First National)
HOLLYWOOD—Warners Hollywood—(3,000), 2nd week, 7 days, 35c to 65c. **Other attractions** Vitaphone Varieties, sound news. **Gross:** $18,000. **Rating:** 129%.

"LADIES LOVE BRUTES" (Paramount)
LOS ANGELES—United Artists—(2,100), 7 days, 35c to 75c. **Other attractions:** Sennett comedy, Terrytune, Paramount sound news, Gaylord Carter organ concert. **Opposition:** "King of Jass," "Mammy," "Paramount on Parade," "High Society Blues," "Love Comes Along," "Ingagi." **Gross:** $18,000. **Rating:** 133%.

"MAMMY" (Warners)
LOS ANGELES—Warners Downtown—(2,400), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, Paramount sound news. **Opposition:** "King of Jazz," "Paramount on Parade," "High Society Blues," "Love Comes Along," "Ingagi," "Ladies Love Brutes." **Gross:** $28,200. **Rating:** 188%.

"LOVE COMES ALONG" (RKO)
LOS ANGELES—RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, Pathe sound news. **Opposition:** "King of Jaz," "Paramount on Parade," "Mammy," "High Society Blues," "Ladies Love Brutes," "Ingagi." **Gross:** $11,300. **Rating:** 114%.

"INGAGI" (Congo)
LOS ANGELES—Orpheum—(2,750), 7 days, 35c to 65c. **Other attractions:** "Mickey's Luck," Pathe sound news. **Opposition:** "King of Jazz," "Mammy," "Paramount on Parade," "Love Comes Along," "High Society Blues," "Ladies Love Brutes." **Gross:** $23,500.

"JOURNEY'S END" (Tiffany)
LOS ANGELES—Mayan—(1,600), 3rd week, 7 days, 50c to $1.50. **Gross:** $9,800.

"SONG O' MY HEART" (Fox)
HOLLYWOOD—Grauman's Chinese—(2,023), 2nd week, twice daily, 75c to $1.50. **Other attractions:** Sennet comedy, Movietone news. **Gross:** $17,000. **Rating:** 106%.

"ALL QUIET ON THE WESTERN FRONT" (Universal)
LOS ANGELES—Fox Carthay Circle—(1,650), 1st week, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $23,411. **Rating:** 187%.

"PARAMOUNT ON PARADE" (Paramount
LOS ANGELES—Paramount—(3,596), 1st week, 35c to 65c. **Other attractions:** Rice Sportlight, Fables cartoon comedy, Paramount sound news, Milton Charles organ concert. **Opposition:** "King of Jazz," "Mammy," "Ladies Love Brutes," "Love Comes Along," "Ingagi," "High Society Blues." **Gross:** $26,000. **Rating:** 104%.

"HIGH SOCIETY BLUES" (Fox)
LOS ANGELES—Loew's State—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon & Marco "Box o' Candy" Idea, talker comedy, Metrotone, Movietone news. **Opposition:** "Paramount on Parade," "King of Jazz," "Mammy," "Love Comes Along," "Ladies Love Brutes," "Ingagi." **Gross:** $35,200. **Rating:** 130%.

"KING OF JAZZ" (Universal)
LOS ANGELES—Fox Criterion—(1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Movietone news. **Opposition:** "Mammy," "Paramount on Parade," "High Society Blues," "Ingagi," "Ladies Love Brutes," "Love Comes Along." **Gross:** $12,500. **Rating:** 125%.

"VAGABOND KING" (Paramount)
HOLLYWOOD—Grauman's Egyptian—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Milky Way" Idea, Movietone news. **Gross:** $10,200.

Count 'Em

The finest topaz in the world, weighing 1469 carats and having 144 facets, is one of the many priceless jewels of the J. Pierpont Morgan collection which are presented in a new Pathe Audio Review through the courtesy of the American Museum of Natural History. A musical background is provided by the Audio Review Symphony Orchestra.

K.C. Policy Change Boosts Intake of "Calf" to $5,600

Kansas City—Business climbed back to normal this week for most of the first-run houses, and managers were once again in a good frame of mind.

The Mainstreet did slightly better than average (110%) on First National's "Other Tomorrow," enhanced by a stage show which drew in the crowds. Gross was $16,000. Midland reported average (100%) on M-G-M's "Girl Said No," which brought about $15,000. The Newman did fairly good with "Ladies Love Brutes," (Paramount) with a gross of $9,000, or 90%.

The new member of Kansas City's first-run group, the suburban Uptown, reported satisfactory business (100%) on its initial first-run picture, Fox's "Big Party." Pantages, under its new 25c policy, played to big crowds with "The Golden Calf," (Fox) taking in $5,600, or 125% in the rearranged price scale.

The one big flop of the week was "Clancy in Wall Street," which did the worst business in the history of the Royal. Receipts fell to 30%, or $1,350.

Weather: Cool and rainy.

Opposition: "Girl Said No" and vaude revue, Midland; "Other Tomorrow", five acts R.K.O. vaude, Mainstreet; "Ladies Love Brutes", Newman; "Clancy in Wall Street", Royal; "Big Party", Uptown; "Golden Calf", Pantages.

"GIRL SAID NO" (M-G-M)

MIDLAND—(4,000), 35-60c, 7 days. **Other attractions:** Hearst Metrotone news; Grantland Rice Sportlight; Columbia "Silly Symphony;" vaude revue ("Eton Days", headlining Mary Haynes). **Gross:** $15,000. **Rating:** 100%.

"OTHER TOMORROW" (F.N.)

MAINSTREET—(3,067), 35-60c, 7 days. **Other attractions,** Pathe sound news, five acts vaude, (headlining Blackstone, magician). **Gross:** $16,000. **Rating:** 110%.

"LADIES LOVE BRUTES" (Par.)

NEWMAN—(2,000), 25-60c, 7 days. **Other attractions:** Mack Sennett comedy, ("Honeymoon Zeppelin"); Paramount sound news; Aesop Fable, ("Dixie Days"). **Gross:** $9,000 **Rating:** 90%.

"GOLDEN CALF" (Fox)

PANTAGES—(2,166), 25c, 7 days. **Other attractions:** Pathe sound news, Sennett comedy, ("Big Palooka"). **Gross:** $5,600 **Rating:** 125%

"CLANCY IN WALL STREET" (Aristocrat)

ROYAL—(900), 25-50c, 7 days. **Other attractions:** Paramount sound news, Fitzpatrick's "April Horoscope," Educational comedy, ("Trouble for Two"); Educational cartoon, ("Roman Punch"). **Gross:** $1,350. **Rating:** 30%.

"BIG PARTY" (Fox)

UPTOWN—(2,200), 25-50c, 7 days. **Other attractions:** Our Gang comedy, ("Railroadin' "); Universal news, M.G.M. short, Aaron Harrison's "Commanders." **Gross:** $6,000. **Rating,** 100%.

Whiteman and Gershwin On with "King of Jazz"

Paul Whiteman and George Gershwin are to make personal appearances at the Roxy in connection with run of "King of Jazz."

'Sarah, Son' Takes World Out of Red With $9,350

Omaha—World theatre came out of the red for the first time since Publix spotted the house with vaudeville a month ago. "Sarah and Son" (Paramount) hit a gross of $9,350 for a rating of 110%.

Bookers were wrong when they put "Green Goddess" (W. B.) at the State for three days only. It was good for a week, at least, grossing $2,750 on a 110% rating. "Those Who Dance" (W. B.), last half, dropped to $2,250 (90%).

Paramount had another mediocre week with "High Society Blues" (Fox), bringing in $9,960, 10% under par. RKO's "Framed," aided by Esther Ralston in person, helped the Orpheum get another average week.

Weather: Mostly rain.

Opposition: "Sarah and Son," five acts Publix vaude, World; "High Society Blues," Paramounts "Framed," Esther Ralston headlining five act RKO bill, Orpheum; "Green Goddess," State; "Those Who Dance," State.

"SARAH AND SON" (Paramount)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five acts Publix vaude, Paramount news and comedy. **Gross:** $9,350. **Rating:** 110%.

"FRAMED" (Radio)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Esther Ralston in person, four RKO acts, Pathe news, shorts. **Gross:** $14,000. **Rating:** 100%.

"HIGH SOCIETY BLUES" (Fox)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Match Play" (Educational), Floyd Farley (local golf pro), Paramount news, organ. **Gross:** $9,960. **Rating:** 90%.

"GREEN GODDESS" (W. B.)

STATE—(1,300), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,750 **Rating:** 110%.

"THOSE WHO DANCE" (W. B.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, comedy cartoon. **Gross:** $2,250. **Rating:** 90%.

"Montana Moon", Providence High; Grosses 25 Grand

Providence, April 25—Easter Week business proved brisk for exhibitors here, all theatres in the downtown belt reporting excellent business. Loew's State with $25,000 on "Montana Moon" clicked into the biggest money. RKO Victory was high with $10,000, a rating of 100%, and the Majestic was O. K. at $12,200. Vaude and film at the Albee grossed $11,400.

Weather: Clear, cool.

Opposition: Legit: Wrestling, George M. Cohan in "Gambling," "The Tavern." Films: "Montana Moon," Loew's State; "High Society Blues," Majestic; "Young Eagles," RKO Victory; Vaudeville and Richard Dix, "Loving the Ladies," RKO Albee.

"MONTANA MOON" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Harry Langdon in "The Shrimp," Krazy Kat cartoon, Joe Stoves' organlogue, Pathe comedy. **Gross:** $25,000. **Rating:** 125%.

"HIGH SOCIETY BLUES" (Fox)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** Lupino Lane in "Shipmates"; Paramount news. **Gross:** $12,200. **Rating:** 105%.

"YOUNG EAGLES" (Paramount)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** Pathe sound news, George Price in "Station Bunk," song reel, Dartmouth Glee Club. **Gross:** $10,000 **Rating:** 100%.

"LOVING THE LADIES" (RKO)

RKO ALBEE—(2,300), 35c-75c, 7 days. **Other attractions:** Five acts vaude, headed by "Providence Revue." **Gross:** $11,400. **Rating:** 90%.

That Naughty Title

Cleveland—"Her Unborn Child," distributed in this territory by W. N. Skirboll, is booked solid in West Virginia and Kentucky through June and well into July. Four prints of the picture are working all the time. The Ohio Censor Board has refused to pass it for Ohio exhibition—not because of the subject matter of the picture, nor because of its presentation, but only because of its title.

Portland Stands Go in For Sexy Stuff in Big Way

Portland, Ore.—Four frank and dramatic productions not recommended for children arrived simultaneously and vied with another for the adult dollar, with the big competition between Fox and Katz forces, Fox's Broadway took the high mark with $13,450 on a rating of 165%, with Norma Shearer's "Divorcee" pulling heavy influx of cash customers.

Lower percentages hung up by Paramount with "The Texan," featuring Gary Cooper, reaching 140% and $12,875; second week of "Rogue Song" at United Artists, $11,450, 125%; "Her Unborn Child" at "Music Box" pulled heavily with clever advertising ($10,415, 123 %). RKO Orpheum, "Second Wife" (also not for children) took $10,350, 105%.

Weather: Ideal Summer.

Opposition: "The Texan," Paramount; "Rogue Song," United Artists; "Her Unborn Child," Music Box; "Second Wife," Orpheum; "A Notorious Affair," Rialto. (Phil Lampkin and his Paramounteers helped attendance at Paramount, which has been without stage band past year.)

"DIVORCEE" (M-G-M)

FOX BROADWAY—(1,912), 25-60c, 7 days. **Other Attractions:** Fanchon & Marco's "Broadway Venus" (Mel Klee, m. c., Wells and Winthrop, Bartletts aerialists); Henry LeBel, at Wurlitzer; Fox Movietone news. **Gross:** $13,450. **Rating:** 165%.

"THE TEXAN" (Paramount)

PORTLAND PARAMOUNT—(3,068), 25-50c, 7 days. **Other Attractions:** "Happy" Phil Lampkin and Paramounteers; William and Joe Mandell ("Actions Speak Louder Than Words"); Don and Don at Wurlitzer, "Hot Dog" (Talkartoon); Elsa Behlow Trautner, soprano; Miss Yvette, strutter; Layne & Gordon; Paramount sound news. **Gross:** $12,875. **Rating:** 140%.

"ROGUE SONG" (M-G-M)—Second Week

UNITED ARTISTS—(945), 50-60c, 7 days. **Other Attractions:** Fox Movietone news. **Gross:** $11,450. **Rating:** 125%.

"HER UNBORN CHILD"

HAMRICK'S "MUSIC BOX"—(1,875), 25-50c, 7 days. **Other Attractions:** Fox Movietone news, Vitaphone acts, Pete Ashe at Wurlitzer. **Gross:** $10,415. **Rating:** 120%.

"SECOND WIFE"—RKO

RKO-ORPHEUM—(1,700), 25-50c, 7 days. **Other Attractions:** The Weaver Bros. (with Elviry-Heras & Wallace); Catherine Custer at Wurlitzer; Frank Potter and RKOeolians. **Gross:** $10,350. **Rating:** 105%.

"NOTORIOUS AFFAIR" (Paramount)

RIALTO THEATRE—(1,600), 25-50c, 7 days. **Other Attractions:** Paramount sound news, "Up the Congo" (rst episode). **Gross:** $9,450. **Rating:** 98%.

Baltimore Theatres Run Shows on Standard Time

Baltimore—Voluntary daylight saving plan is under way with much confusion resulting in the traffic and school regulations in the morning.

All picture houses remain on standard time but price changing hour of larger houses may be changed from 6 to 5 P. M. All theatres ran trailers telling patrons they would continue on standard time. Some advertised their time of starting in newspaper advertisements.

'Cargo's' 300% Run Startles Chicago Money Grabbers

Chicago—The little 300-seat Castle leaped into the big-money class this week with "White Cargo" (state rights), landing $10,600 (300%) in the till. This represents capacity business for the week at this house, where eleven performances of the feature are shown daily to holdout volume. The pix is in for an indefinite run as a "pink."

"Ladies of Leisure" (Columbia), in its second week at the Woods, was also sensational, taking $25,500. This figure is $4,500 above the picture's first week gross; it betters the mark established by "Party Girl" (Tiffany), the "pink" which preceded it in this house, and is within a few hundred dollars of the house record. Business at the Chicago, Monroe and Orpheum came back to normal after recent recessions. "Happy Days" (Fox) came into the Roosevelt in mid-week to the tune of standout business and appears to be set for a run. House recently has been confusing programmers with run pictures, so needs the biz.

Weather: Fair but chilly.

Oppositions "Benson Murder Case," stage show, Chicago; "Show Girl in Hollywood," stage show, Oriental: "Puttin' on the Ritz" (3 personal appearances of Harry Richmand), United Artists; "Hot for Paris" (2nd week), McVickers; "Under a Texas Moon" (4 days of 2nd week), "Happy Days" (first 4 days), Roosevelt; "Lovin' the Ladies," 5 acts RKO vaude, State-Lake; "Ladies of Leisure," Woods; "Song of the West," Orpheum; "White Cargo," Castle; "Ingagi" (5th week), Garrick; "Sky Hawk" and 30 minutes of newsreel, Monroe.

"PUTTIN' ON THE RITZ" (U. A.)
UNITED ARTISTS—(1,728), 1st week, 50c-85c. **Other attractions:** Paramount comedy, novelty short, Hearst sound news, three personal appearances of Harry Richman. Opened fairly strong for indefinite run. **Gross:** $28,200. **Rating:** 130%.

"LOVIN' THE LADIES" (RKO)
STATE-LAKE—(3,000), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude, sound cartoon, Pathe novelty short. **Gross:** $21,000. **Rating:** 80%.

"HAPPY DAYS" (Fox)
ROOSEVELT—(1,528), 50c-85c, first 4 days. **Other attractions:** Paramount newsreel, novelty short, comedy. **Gross:** (4 days), $14,100. **Rating:** 145%. Replaced "Under a Texas Moon" (W. B.). **Gross for last 5 days** of 12-day run: $10,200. **Rating:** 60%.

"LADIES OF LEISURE" (Columbia)
WOODS—(1,175), 2nd week, 35c-85c. **Other attractions:** Pathe news, Walt Disney cartoon. Improved its sensational business in second week, but has to close after one more to make way for "Captain of the Guard" (Universal), which comes in with John Boles appearing in person for three weeks. **Gross:** $25,500. **Rating:** 225%.

"HOT FOR PARIS" (Fox)
McVICKERS—(2,283), 50c-85c, 2nd week. **Other attractions:** "Match Play" (Educational comedy), "Golden Pagoda" (Vagabond Series), Paramount news. Replaced by "The Rogue Song" (M-G-M). **Gross:** $22,300. **Rating:** 80%.

"BENSON MURDER CASE" (Paramount)
CHICAGO—(3,910), 50c-85c, 7 days. **Other attractions:** Stage show, orchestra, Paramount newsreel, novelty short, comedy. **Gross:** $47,500. **Rating:** 100%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)
ORIENTAL—(3,193), 50c, 85c, 7 days. **Other attractions:** Stage show, comedy, newsreel, novelty short. **Gross:** $34,000. **Rating:** 75%.

"WHITE CARGO" (State Rights)
CASTLE—(300), 50c-75c, 1st week. **Other attractions:** Daily News-Universal newsreel. Sensational business with holdouts for all performances. All-time house record. **Gross:** $10,600. **Rating:** 300%.

"SONG OF THE WEST" (W. B.)
ORPHEUM—(751), 50c-75c, 1st week. **Other attractions:** Three Vitaphone shorts. Held over for a second week. **Gross:** $6,100. **Rating:** 100%.

"SKY HAWK" (Fox)
MONROE—(982), 25c-50c, 7 days. **Other attractions:** Thirty minutes of newsreel. **Gross:** $7,300. **Rating:** [illegible]

"INGAGI" (Congo Picture Epics)
GARRICK—(1,233), 5th week, 75c-$1.00. Remarkably steady business for this picture in the legit house. One more week, when "Journey's End" (Tiffany) comes in at $2 top for a two-a-day run. **Gross:** $8,500. **Rating:** 128%.

Singing Gives a Pain

Vancouver, B. C.—Referring to some of the music played in theatres today as "worse than a bunch of tomcats could do on a back fence," Alderman P. C. Gibbons, in the city council, has opened an attack on "canned music" and suggests that steps be taken to remedy the situation.

Alderman Miller said he thought it a matter for the customs department, inasmuch as the music comes originally from the United States.

Mayor W. H. Malkin argued that the music was released the same as motion pictures; in fact, it went with the pictures and was necessary for their successful showing.

After considerable argument, the matter was referred to Corporation Counsel George E. McCrossan, K.C., for an opinion.

Des Moines Fans Fail to Enthuse Over Tibbett

Des Moines—The generally accepted fact that a big "legit" name may be known in large key points, but still fail to draw in minor spots, seems proved again in the box office showing for "Rogue Song," Lawrence Tibbett's operetta. It caused diversity of opinion, Some felt the comedians saved the day, others that they ruined it, but there was a general satisfaction that the hero rode away to his own kingdom rather than ruining the lady's. In spite of the Drake Relay crowds, the Des Moines registered only 80% with "The Rogue Song," while "High Society" at the Orpheum with a week's run scored 160%. "The Rogue Song" was the only picture to fall below par.

Weather: Pleasant throughout.

Opposition: "Rogue Song," "Des Moines; "Benson Murder Case," Paramount; "Showgirl in Hollywood," Paramount; "High Society," RKO vaude, Orpheum; "Lost Zeppelin," Strand; "Strictly Modern," Strand.

"ROGUE SONG" (M-G-M)
DES MOINES—(1,600), 7 days, 25c, 35c, 50c, 65c. **Other attractions:** Paramount sound news, M-G-M comedy ("All Teed Up"), Paramount screen snapshots, "U" Oswald cartoon. **Gross:** $5,000. **Rating:** 80%.

"BENSON MURDER CASE" (Paramount)
PARAMOUNT—(1,700), 3 days, 25c, 35c, 50c, 65c. **Other attractions:** "U." sound news, Herbie Koch organ number, stage band vaude. with Sally Sweet, Paramount stage band, George Dewey Washington, colored singer. **Gross:** $8,500. **Rating:** 120%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)
PARAMOUNT—(1,700), 4 days, 25c, 35c, 50c, 65c. **Other attractions:** Paramount sound news, Mr. and Mrs. Herbie Koch, organs; Charlie Agnew and stage band in original musical, "Dixie Jamboree." **Gross:** $7,000. **Rating:** 100%.

"HIGH SOCIETY" (Fox)
ORPHEUM—(2,000), 7 days, 25c-50c. **Other attractions:** RKO vaude., Pathe news. **Gross:** $18,000. **Rating:** 160%.

"LOST ZEPPELIN" (Tiffany-Stahl)
STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Paramount silent news, U. Oswald cartoon ("Kisses and Curses"), U. sorting youth ("Chinese Blues"). **Gross:** $5,500. **Rating:** 110%.

"STRICTLY MODERN" (F. N.)
STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Pathe sound news, M-G-M act ("Roy Evans"), Paramount talking act ("Salt Walter Ballads"), Paramount comedy ("Weak but Willing"). **Gross:** $5,000. **Rating:** 100%.

Marjorie Beebe Signs

Hollywood — Marjorie Beebe, featured comedienne in Sennett comedies, signed a new contract with the producer before going to Hawaii on a vacation trip.

$2,970 in 3-Day "Treason" Run; 55% Under Par

Baltimore—With the exception of two, every large theater in Baltimore passed par business for the week, some grosses even hovering around the 200 mark.

"High Society Blues," and the Valentino repertoire, were the outstanding highs. The former played to enormous business at the New theater, starting the Saturday previous and including a Sunday midnight show. The show averaged $17,500 gross with a rating of 175 per cent.

The low for the week was done by "High Treason," the English picture booked in for three days at the Auditorium. The gross was figured at $2,970 giving it a 45 per cent. rating.

Weather: Variable, starting with cloudy and cold with some rain on Monday then gradually turning to clear and warm with beautiful weather Friday and Saturday.

Opposition: "High Traeson," Auditorium; "Montana Moon," and Loew show unit ("Krazyland,") Loew's Century; "Rampant Age," with Bert Smith players in "Ritzie Mitzie," Hippodrome; "Captain of the Guard," Keith's; Valentino repertoire ("The Sheik," "Monsieur Beaucaire") Little; "Those Who Dance," Metropolitan and Rivoli; "High Society Blues," New; "Son of the Gods," Loew's Stanley; "Puttin' On the Ritz," Loew's Valencia and Parkway (after one week at Loew's Stanley). Stage: Walter Hampden Repertoire; Metropolitan Opera Repertoire; While of Pleasure (burlesque).

"MONTANA MOON" (M-G-M)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M News, "He Loved the Ladies," (Paramount comedy); Hodge Podge, Loew's unit ("Krazyland" starring Herman Timberg); orchestra, organ. **Gross:** $25,000. **Rating:** 120%.

"SON OF THE GODS" (First National)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "La Paloma" (Paramount song reel); "Whispering Whoopee" (M-G-M comedy with Charlie Chase), organ. **Gross:** $17,500. **Rating:** 100%.

"PUTTIN' ON THE RITZ" (United Artists)
(*After it was shown one week at Loew's Stanley.*)
LOEW'S VALENCIA—(1,500, 25c-35c, 6 days. **Other attractions:** Metrotone news, "The Prisoner's Song," (Paramount song reel), "All Teed Up," (Charlie Chase M-G-M comedy.) **Gross:** $2,975. **Rating:** 85%.

"PUTTIN' ON THE RITZ" (United Artists)
(*After it was shown one week at Loew's Stanley.*)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Cannibal Capers," (Disney cartoon), "50 Million Husbands" (M-G-M comedy). **Gross:** $4,400. **Rating:** 100%.

"THOSE WHO DANCE" (Warners)
(*Shown Simultaneously with Metropolitan uptown.*)
RIVOLI—(1,982), 25c-50c; 6 days starting Saturday. **Other attractions:** "Honeymoon Zeppelin" (Talking comedy), "Two Rounds of Love" and "At Your Service" (Vitaphone Varieties), Pathe sound news, organ. **Gross:** $8,800. **Rating:** 110%.

"THOSE WHO DANCE" (Warners)
(*Shown Simultaneously with Rivoli downtown.*)
METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** April "Horoscope," Mickey Mouse cartoon, Vitaphone comedy, Kinograms, organ. **Gross:** $6,300. **Rating:** 105%.

"THE RAMPANT AGE" (RKO)
HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe sound news, Pathe silent review, "The Great Jewel Case," (Educational comedy), Bert Smith Players in "Ritzie-Mitzie," with acts, chorus, organ, orchestra. **Gross:** $10,000. **Rating:** 100%.

"CAPTAIN OF THE GUARD" (Universal)
KEITH'S—(3,016), 25c-50c, 6 days starting with midnight show Sunday. **Other attractions:** "Voice of Hollywood," comedy, Pathe sound news. **Gross:** $6,000. **Rating:** 75%.

"HIGH SOCIETY BLUES" (Fox)
NEW—(1,500), 25c-50c, 6 days starting Saturday and including midnight show Sunday. **Other attractions:** Eddie Lambert in "Bitter Friends," (Talking Comedy), Fox Movietone news. **Gross:** $17,500. **Rating:** 175%.

"THE SHEIK" and "MONSIEUR BEAUCAIRE"
(*Rudolph Valentino Repertoire Week.*)
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** With "The Sheik": "The Blue Danube;" With "Monsieur Beaucaire": "Early to Bed" (Stan Laurel and Oliver Hardy), piano, orchestraphone accompaniment with both features. **Gross:** $1,600. **Rating:** 160%.

"HIGH TREASON" (Gaumont-Tiffany)
AUDITORIUM—(1,600), 35c-$1. 3 days (Monday to Wednesday.) **Other attractions:** Comedy, Pathe news. **Gross:** $2,970. **Rating:** 45%.

Pip of a Week in Boston; "Ladies" Takes $36,500

Boston—Every theatre in downtown Boston showed a rapid recovery from a slump and starting with the Patriots' Day holiday April 19th, showed a decided bull condition.

Tiffany's "Journey's End" opened as a road show on Tuesday at the Tremont and did an excellent five-days' business. It is the city's second road show, something that seldom happens in Boston, yet John McCormack's "Song o' My Heart" increased its gross by better than five per cent over the previous week for its sixth week as the second other road show.

Paramount's "Ladies Love Brutes" at the Metropolitan hit the high spot with $36,500, closely followed by Metro's two films at the Loew theatres, "Montana Moon" and "Free and Easy" for $23,000 and $22,500 respectively.

"High Society Blues" at Keith's grossed $25,500 for 115%. Warners' "Mammy" at the Uptown and Olympia, back on the former day-and-date schedule, did $14,500 at the former for 125% and almost as well at the Olympia. "Honey" at the Scollay Square, for its second appearance, grossed $15,000 for 115%.

Weather: rain and cold.

Opposition: "Ladies Love Brutes," stage numbers, Paulist Metropolitan; "Montana Moon" and "Free and Easy," at Loew's State and Loew's Orpheum respectively, the latter showing five acts of vaudeville; "High Society Blues," Keith's; "Lovin' the Ladies," Keith-Albee; "Mammy," Uptown and Olympia, playing day-and-date; "Honey," for the second time in Boston, at the Scollay Square.

"LADIES LOVE BRUTES" (Paramount)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Stage revue ("Satan's Holiday"), Rubinoff in special musical numbers, Paramount news. **Gross:** $36,500. **Rating:** 125%.

"MONTANA MOON" (M-G-M)

LOEW'S STATE—(3,700), 30c-50c. 7 days. **Other attractions:** Comedy, cartoon, Hearst Metrotone news. **Gross:** $23,000. **Rating:** 120%.

"FREE AND EASY" (M-G-M)

LOEW'S STATE—(3,100), 25c-50c, 7 days. **Other attractions:** Jack Sidney and his "Frolickers," vaudeville, Heart Metrotone news. **Gross:** $22,500. **Rating:** 120%.

"HIGH SOCIETY BLUES" (Fox)

KEITH MEMORIAL—(2,900), 25c-50c, 7 days. **Other attractions:** Comedies, Sportlight, cartoons, Pathe news. **Gross:** $25,500. **Rating:** 115%.

"LOVIN' THE LADIES" (RKO)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Pathe news. **Gross:** $21,000. **Rating:** 120%.

"MAMMY" (Warner)

UPTOWN—(2,000), 35c-75c, 7 days. **Other attractions:** Comedy, cartoon, Paramount news. **Gross:** $14,500. **Rating:** 125%.

"SONG o' MY HEART" (Fox)

MAJESTIC—(1,550), 50c-$2, 7 days. **Gross:** $10,000. **Rating:** 100%. **(Sixth Week)**

"HONEY" (Paramount)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, Paramount news. **Gross:** $15,000. **Rating:** 115%.

"JOURNEY'S END" (Tiffany)

TREMONT—(1,800), 50c-$2, 7 days. **Gross:** $9,000 (5 days). **Rating:** 110%.

"Society Blues" Chases 'em Away With 46 Grand

Cleveland—"High Society Blues" was the big picture of the week in Cleveland, grossing $46,000, on a 230% rating. "Free and Easy" the Keaton comedy, also pulled good business, hitting $22,000.

"Vagabond King" had a good opening week, but did not come up to anticipation. Other shows just got by with about average business. "Redemption," "The Great Divide" and "Show Girl of Hollywood" were off considerably. "Redemption" and the "Show Girl" each hit 86%, while M-G-M's "Divide" fell lower by two points.

Weather: Clear all week. Cool, occasional snow flurries.

Opposition: "Vagabond King", Stillman; "Redemption", Allen; "Free and Easy", State; "Show Girl in Hollywood", RKO Palace; "High Society Blues", RKO Hippodrome; "Great Divide", Keith's East 105th St.

"VAGABOND KING" (M-G-M)

STILLMAN—(1,[illegible]), 40c-75c. 7 days. **Other attractions:** "Radio Riot" (Paramount), Hearst Metrotone news. **Gross:** $31,000. **Rating:** 130%.

"REDEMPTION" (M-G-M)

ALLEN—(3,300), 30c-60c. 7 days. **Other attractions:** "His Honor the Mayor" (Paramount), "Screen Snap Shots" (Columbia), Hearst Metrotone news. **Gross:** $15,500. **Rating:** 86%.

"FREE AND EASY" (M-G-M)

STATE—(3,400), 30c-60c. 7 days. **Other attractions:** "Chinese Blues" (Universal Sporting Youth), Paramount news. Loew unit. **Gross:** $22,000. **Rating:** 110%.

"SHOW GIRL OF HOLLYWOOD" (First National)

RKO PALACE—(3,600), 35c-75c. 7 days. **Other attractions:** "After Seben" (Param't), Pathe Review, Sportlight (Pathe), Pathe news, vaudeville. **Gross:** $21,500. **Rating:** 86%.

"HIGH SOCIETY BLUES" (Fox)

RKO HIPPODROME—(4,500), 35c-75c. 7 days. **Other attractions:** Fox Movietone news, "Western Whoopee" (Pathe). **Gross:** $46,000. **Rating:** 230%.

"GREAT DIVIDE" (First National)

KEITH'S EAST 105th St:—(2,200), 25c-50c. 7 days. **Other attractions:** "Gunboat Ginsberg" (RKO), Sportlight (Pathe), Pathe News. **Gross:** $12,600. **Rating:** 84%.

Union Organ Attacks Wahl for Labor Stand

Bellingham, Wash.—Failure of Loren Wahl to employ union operators at the Grand has precipitated an argument here. "The Labor World" takes quite a sock at the Grand manager, insisting that the shekels he garnered during the last six months are "lie" dollars, obtained upon Wahl's alleged promise six months ago that he would employ union help.

"Lilies of Field" $11,000 Gross Is Low in 'Frisco

San Francisco—Exhibs here turned in just a fair week, nothing sensational from either end of par. "Rogue Song" took $20,600, rating 110%, for the seven-day high, while First National's "Lilies of the Field" dipped to a $11,500 gross (81%). All other runs hit about par.

[illegible] *the Field," stage revue, Casino; "Her Unborn Child," [illegible] Paramount.*

"HER UNBORN CHILD" (L. R.)

ST. FRANCIS—(1,[illegible]), 50c-$1.50. 7 days. **Other attractions:** [illegible] Rice Sportlight, Aesop's Fable, Bruce scenic. **Gross:** [illegible]. **Rating:** [illegible].

"UNDER A TEXAS MOON" (Warner)

EMBASSY—(1,[illegible]), 40c-75c. [illegible] Other

(Continued on page 97)

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Hays Aid Chosen At Star Chamber Session, Charge

(*Continued from page* 19)

Several militant members are against what they feel appears to be Hays' attempt to eventually dominate and control the Academy, using Wunder as his opening wedge. They are said to have voiced their opinion that the entire history of negotiations for Wunder appears to be sponsored by Hays, and that if the inside story got out, the Academy would be immediately branded as a direct adjunct of Hays.

How Wunder Got In

The inside story of negotiations for Wunder claims that Will Hays first placed the idea with William De Mille, Academy president, during Hays' visit to the coast in February. At that time, Hays sold De Mille the idea that the Academy should have "someone who can travel about the country and meet important people in the interests of the organization." Hays assured the Academy president, it is said, that he would see that the M. P. Producers and Distributors Ass'n. would make a contribution to the Academy sufficient to cover the salary and expenses of such a representative.

After Hays had returned East, De Mille called a secret meeting of the Academy executive committee, and passed on the Hays' idea of a public relations contact man. Those present agreed it was a fine idea, and suggested De Mille search for a suitable candidate. This meeting of certain members of the executive committee is charged by others to be illegal under the Academy constitution, as several members had not been invited.

Then De Mille informed Hays by letter that the Academy was in the market for a public relations counsel, as decision had been made to launch such a department in conjunction with Academy activities. Request was made to Hays to recommend someone suitable for the post. Then it is said, Hays, through his assistant, Maurice McKenzie, obtained the recommendation of Wunder from George Eastman, although Wunder had previously been employed for free lance speaking engagements by the Hays association. This recommendation is understood to have been passed on by McKenzie to De Mille, who had several star chamber discussions with certain Academy leaders. Finally, Wunder was invited to make a trip to the coast for conferences with organization executives. He arrived about a month ago, spent three days being looked over and returned East.

Out in the Open

After round-robin talks between De Mille and those members in on the deal, the Academy president finally offered Wunder the newly created post. When things had progressed this far, De Mille, it is said, must have figured it was about time to come out in the open and explain the entire proposition to those Academy executives kept in ignorance of what had transpired. A meeting of the Academy executive committee was called, and announcement of the Wunder engagement made. Frank Woods, secretary of the organization since its inception three years ago, got his first information about the deal at the meeting. He immediately tendered his resignation, declaring with much emphasis that he would not be a party to any plot that would "sell out" the Academy to Hays or anybody else and, furthermore, that he was not in accord with secret sessions such as had been held by certain members of the executive committee. Others present who had also been kept in ignorance of the preliminary negotiations for Wunder, also voiced their dissatisfaction in plain language. One is said to have made the statement that the Academy would be branded as a tool of Hays if the inside story got out, especially since Hays had both recommended the man and had further agreed to pay his salary and expenses. The meeting finally calmed down to the point where Woods was persuaded to withdraw his resignation, and decision was made to place Wunder and his activities directly under supervision of Woods.

After the executive committee meeting, news of the entire proposition leaked out to members generally. Embarrassing questions are said to have been aimed at De Mille, who answered every one with the statement that the engagement of Wunder was no indication whatsoever that Hays had gained a wedge into Academy affairs for future domination. De Mille explained the immediate need for a representative of the association who could travel around the country to make valuable contacts for the Academy, and these contacts would pave the way for broader service of the association for the good of both the industry and members.

Keeping Tabs on Wunder

Regardless of De Mille's protestations on the Hays proposition of Academy control, influential members have decided to keep a close watch on Wunder while in the employ of the Academy. If Hays makes any attempts to dig himself into the future affairs of the Academy, he'll find out that the organization will not allow any interference from him, according to one man close to Academy affairs.

After one week of seething, the Wunder situation was finally boiled out at a meeting of the Academy board of directors. At this time, the public relations counsel was introduced to the nine members of the board present. Wunder was asked to leave the meeting, and then a storm broke. De Mille defended his actions in negotiating for Wunder, while several board members severely criticized the methods employed throughout the negotiations. Resolution was finally passed approving the employment of Wunder, but the latter was formally placed under the jurisdiction of Frank Woods, Academy secretary, with the title of public relations counsel. It is understood that the name of Hays and his reported desire to dominate the Academy created some hot discussion, with various members declaring they would not stand for any attempt to "sell out" the Academy to anyone.

Sez Joe

Los Angeles—He called her "a rotten actress" and "an ignoramous," says Elsie Bartlett in her complaint for divorce against Joseph Schildkraut, charging physical and mental cruelty. They were married April 7, 1922, and separated last January.

'Churchman' Calls Upon Baptists to 'Unload' Milliken

Charges that the Federal Council of Churches, failing to recognize that it is itself on trial, is endeavoring to pussyfoot past the singular situation in which it was placed through the paid connection of its general secretary, Dr. C. S. Macfarland, with the M. P. P. D. A., emphasized by the presence of the Hays secretary, Carl E. Milliken as a member of its administrative committee, are made in an editorial in the current issue of *The Churchman,* national journal of the Protestant Episcopal Church.

"Instead of acting promptly upon the admitted facts through its regular forces," reads the editorial, "the Council has transferred the task to a special committee. The suspicion that this committee may be given to soft-pedaling is amplified by persistent efforts to soften the attitude of the religious press, including *The Churchman.* We note that the appeal has been heard by the esteemed *Congregationalist,* which begs the question in amazing fashion, counseling consideration for Dr. Macfarland, because of his former services to the Council, and quite underestimating the shame he has brought upon the Council itself, or how much its condonation of him will destroy the influence of that body.

The "Movie Menace"

"The Federal Council has in its hands a great opportunity. It can convince the country that it is no longer retained by the baleful influences that stayed its hands in dealing with movie menace. By disengaging itself from Milliken, and dismissing Macfarland, it can give evidence that it is in earnest. It can make plain that the hypocritical association, which has so long prevailed, is destroyed and thereby demonstrate to a public not without suspicion that a religious body of the first national importance is free.

"The unloading of Milliken, who arranged to pay Dr. Macfarland, rests with the Northern Baptist Convention which put him on the administration committee, and which alone can take him off. We hope that this body will have the courage and conscience to act. Dr. Macfarland is, however, entirely in the hands of the Federal Council. For it there is no excuse."

Host to Golf Star

Educational tendered a luncheon Monday to Leo Diegel, U. S. professional golf champion. Diegel, who is co-starred with Walter Hagen in the Educational-Mack Sennett talking comedy, "Match Play," sailed Wednesday, for England, where he will meet Abe Mitchell in a match for the unofficial professional championship of the world.

Lonsdale Writing

Hollywood—Frederick Lonsdale, English playwright, is at work on a Paramount picture. He will write the new co-starring vehicle for Ruth Chatterton and Clive Brook, "New Morals," which will soon go into production.

Studio Pops Use The Slipper to Tan Bad Girls

(Continued from page 22)

tinted glasses. Things looked pretty black for the little girl.

"Then it was that Joan showed her common sense. She pulled herself together and gave the picture everything she had. When she finished that picture, the executives were so pleased with the change in her that she was given the lead opposite John Gilbert, in "Twelve Miles Out." Joan realizes that the lesson did her good. * * *

When Hell Began to Pop

"Unfortunately not all lessons have such a salutary effect. James Murray scored a tremendous hit in 'The Crowd.' Immediately afterward he was cast for the hero in 'Rose Marie.' And then the fun began. Really, it had begun sooner, but now, in the vernacular, hell began to pop.

"Murray turned up missing a number of times. He disappeared from the set on other occasions and generally made the life of the director anything but a bed of roses. It was an open secret in Hollywood that Jimmie had never even heard of Volstead.

"Metro-Goldwyn bosses declared time after time that they were all washed up on the subject of James Murray, and that as soon as his contract expired, he would be released. In the meantime they began farming him out to other companies. He went over to Warner Brothers and scored a hit in 'The Little Wild Cat.' Metro-Goldwyn nobly took him back to its bosom, forgave him and took up his option. Jimmie promised to be a good boy and started work on another picture, but went right back to his old tricks.

"They leased him to Universal for the lead in 'The Shakedown,' and he scored a hit. M-G-M again forgave and forgot, and took up another option.

"Jimmie went to work on 'Thunder,' supporting Lon Chaney. All went well for a time—a short time. Chaney was in poor health, and there were several days when he should have been in bed instead of working. But he did not want to hold up production and forced himself to continue. On one of these occasions Jimmie suddenly disappeared from the set.

"That proved to be the straw that broke the dromedary's back. His contract expired about that time and was not renewed. He took a rest cure and cast hopeful eyes at the old lion who sits on top of the studio gates—but the lion gave no sign of recognition.

"Universal, in the meantime, mindful of the work he had done in their picture, were watching to see if his cure was permanent. Nothing untoward happening for a couple of months, they decided to give him one more chance, and cast him as the hero in 'Shanghai Lady.' Like Joan, Jimmie had learned his lesson, and he went marching through that picture like a little soldier. In fact, he soldiered so well that, before the picture was completed, he was given a five-year contract.

Knocking Brent from Her Pedestal

"Evelyn Brent, following a flock of good notices for her various portrayals, grew pretty well pleased with herself, so we are told. Wealthy aside from her picture earnings, and naturally independent, she reached the point where the only things she could be depended upon to do were those that pleased her. Warnings having no effect, Paramount executives took more drastic steps.

"She was right on the verge of stardom. Indeed, her work fully justified it. But was she starred? She was not. She was lent to Universal for a secondary role in "Broadway.' Merna Kennedy, unknown except for her work with Chaplin, in 'The Circus,' played the lead and Evelyn gave brilliant, though grudging support. She scored a hit in the picture, but her dissatisfaction with the role was evidenced by her refusal to attend the premiere. As a result of her displeasure, she made life anything but easy for the gentlemen who dealt with her at the Universal studio.

"Paramount, convinced that she needed more disciplining, took her home and gave her one of the most negligible roles they have handed out in a year, in 'Why Bring That Up?' Miss Brent woke up. You can't butt your head against a wall indefinitely without feeling it. And Paramount, sensing, probably, that she was convalescent, but not cured, gave her one more dose. They cast her as the heroine, a small role, in 'Fast Company,' in support of Jack Oakie and Skeets Gallagher, two players not nearly so well known as la Brent.

"By the time that picture was completed, Miss Brent had learned pretty much what was what, and she was finally starred in 'Darkened Rooms' and 'Slightly Scarlet.' But evidently all did not go well even then, for her option came up about that time and her contract was not renewed.

And Kitty Goes A-Fishin'

"Universal comes in for its share of trouble also. The beauteous Kathryn Crawford made her bow to Hollywood in the stage production of 'Hit the Deck,' and knocked the spectators for the well-known loop. She was signed by Universal and publicized as the find of the year. First thing we knew, Kitty was taking the publicity seriously and believing it.

"Universal, thinking to get a jump on the other studios when it came time to present the annual series of 'Miss Blank catches first trout of the season,' sent Kitty and a camera man up to the mountains for the photographs. Kitty had to have this and she had to have that sent along to insure her comfort. Arrived at her destination and away from the eagle eyes of the studio, she developed a very bad case of temperament.

"She wouldn't get up before ten o'clock and breakfast had to be served in bed. When she finally stuggled out of her tent, she mustered up energy enough to pose for twenty quick shots, and declared that enough was enough. Twenty pictures were more than they would need, anyhow, and she was going back. Moreover, she would be prostrated by the heat, in going across the desert, although she had managed to survive it on the trip up, so they would *have* to send her back in an airplane. Her fare was charged up against the publicity department's appropriation, and what the director of publicity said when he heard about it is not in the book of etiquette.

"Ever since she came to pictures, Nancy Carroll has had the reputation of being one of the hardest actresses to handle who ever walked across a lot. It was said that Fox did not take up its option on her because they couldn't be bothered with her. Be that as it may, she has made life far from pleasant for the people who have worked with her in the Paramount studio.

"Recently the publicity department tied up with one of the large fur companies of Los Angeles, for ads to be illustrated with a 24-sheet poster of Miss Carroll swathed in pelts. When the painting was finished what Miss Carroll had to say of it is not taught in finishing schools. Her hair was not reproduced to suit her, neither were her eyes, her complexion, nor anything else.

"Before the smoke from that battle had cleared away, she was cast to do a number with Charles Rogers, in 'Paramount on Parade.' But did she? She did not. They started rehearsing and although she had exactly as much

Stork Stuff

Amos, of Amos 'n' Andy, became the father of a baby girl last week, and no doubt he was regusted because it wasn't a boy.

"Things were finally ironed out, and work started on her starring picture, 'Honey,' with Lillian Roth playing a small role. One morning Lillian appeared on the set in an ultra-smart black-satin dress, wearing a new-style coiffure and looking like the proverbial 'million.' Nancy took one slant at her and the air started smoking and crackling while she requested executives to make Lillian don another frock and arrange her hair another way. When they turned a deaf ear, Nancy faced the assembled group and demanded, 'Who is the star of this picture anyhow?'

"Finding herself unable to have Lillian's hair redressed or her chassis reclothed, Miss Carroll took other steps. Ever since she has been in pictures Nancy has been putting on her own make-up. Lillian, being new to pictures and not having a typical camera face, has a girl to put her make-up on. Miss Carroll suddenly found herself unable to get by any longer without the assistance of a make-up girl and, oddly enough, no make-up girl in Hollywood or environs would do but the one who plies her art on Lillian.

"These studio papas don't use oil or slipper to discipline refractory children, but they have other means equally as effective, and none of the kids are too big or too old to get a dose when it's needed.

"So, if you have a problem on your hands in 'how to handle Sally,' just follow Horace Greeley's advice and send her West. You won't know the little dear when you get her back again!"



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Opinions On Pictures

Song of the Flame

(First National—All Dialogue)

Jailed for the Dough

(Reviewed by Walter R. Greene)

WITH the Russian revolution serving as the background for a musical operetta, First National presents a gorgeous spectacle in color and music. Although there is a slight plot, sustaining interest is not secured through development of the story.

On account of its splendid music and spectacular sequences in color, "Song of the "Flame" will stand up for good business in the week run spots and succeeding bookings. Lack of story build-up, necessary in practically all filmusicals, plus absence of picture "names" of draw strength in the cast, keeps the production out of long run classification.

The launching of the Russian revolution which overthrew the Romanoff regime, provided plenty of opportunity for the Reds to vocalize. Bernice Claire carries several song numbers to particular effect, especially the oft-repeated and stirring revolutionists' song. Alexander Gray, as the aristocratic prince who falls in love with the girl, has individual and duet numbers. Noah Beery, gruff and effective "heavy," delivers a drinking song to good advantage, while Alice Gentle's fine vocal talents are limited to one number which goes over excellently. Chorus ensembles are outstanding.

The success of "Song of the Flame" on the stage was undoubtedly due to the colorful music of Arthur Hammerstein II and Otto Harbach. In picture form, the operetta secures the further advantage of sweeping action and scenes in Technicolor. These factors alone assure acceptance of "Song of the Flame" as good entertainment, regardless of its unmovable story structure.

First sequences show Anuita, stirring the peasants into revolt through her inspired song. Konstantin, a revolutionist, uses the girl to fullest advantage to ferment the uprising against the royalists. Swinging to episodes following the fall of the Romanoffs, Konstantin becomes a leader of the Reds, makes plans to secretly "get his" and jump the country.

Seeing the effects of her song through the Red rule, Anuita returns in dismay to her home in the south of Russia, where the devastation of the Red army has not yet touched. Here she falls in love with the prince of the province, amid gay scenes of the harvest.

Konstantin and a Red battalion eventually push on to the southern province to bring its people under the wing of the new regime. Arriving in the village, he recognizes Anuita, and forces her to incite the villagers into an uprising against the prince. The Red chief then makes her lead the peasants against the palace. The storming of the fortress is a particularly fine piece of direction in grouping and handling of the mob.

In return for her assistance, Konstantin allows the prince his freedom and has him escorted to the border in safety. Later, Konstantin has Anuita brought to trial for disloyalty, and she is sentenced to Siberia. The Red chieftain, now in love with the girl, has her incarcerated in a prison close by, so he can take her on his dash out of the country. Then the prince returns in search of Anuita. Natasha, knowing of Konstantin's plans to flee the country with the girl, has the Red leader exposed, and he is led to a firing squad. Surprising, but true, the prince and Anuita return to the southern province to live happily ever after as contented peasants.

Bert Roach and Inez Courtney carry the bulk of comedy to good advantage, but both are seen too briefly. Gray, Beery, Miss Claire and Alice Gentle have the main acting and singing roles, and each gets over satisfactorily. Miss Claire appears to be learning picture technique rapidly, but Gray needs plenty more picture experience to hit the big name class with audiences.

Alan Crosland took advantage of the many opportunities provided for sweeping mass action of crowds in the revolutionary scenes. He, likewise, secured the maximum in effects and gorgeous settings through the medium of technicolor. Photography was particularly clear and of high merit in the color field.

Slapstick comedy with names will assist materially to draw.

Produced and distributed by First National. From musical operetta by Arthur Hammerstein II and Otto Harbach. Adaptation and dialogue by Gordon Rigby. Directed by Alan Crosland. Edited by Al Hall. Photography by Lee Garmes. Length, 6,501 feet. Running time about 72 minutes. Release date, May 6, 1930.

THE CAST

Prince Volodya	Alexander Gray
Anuita	Bernice Claire
Konstantin	Noah Beery
Natasha	Alice Gentle
Count Boris	Bert Roach
Grusha	Inez Courtney
Officer	Shep Camp
Lieutenant	Ivan Linow

Let Us Be Gay

(M-G-M—All Talker)

Excellent Farce

(Reviewed by Walter R. Greene)

THERE is plenty of sparkle and genuine entertainment in "Let Us Be Gay." In fact, from an audience standpoint, it will be rated as one of the best talker screen farces produced to date. It is neither big in production values nor sensational in theme. It is just jammed full of human interest stuff and delightful comedy.

"Let Us Be Gay" will enhance the popularity of Norma Shearer as a big name bet. The star is excellent, and supported by a most capable cast that is well nigh perfection. Direction by Robert Z. Leonard provided a fast tempo, with interest never lagging in the 70 minutes of running time.

The picture is a screen adaptation of the play by Rachel Crothers. Aside from the opening sequence, told in serious vein, the production fairly pounds its title into the audience. There is a steady stream of chuckling and laugh situations that will thaw out the most frigid spectators. Marie Dressler, as the eccentric society matron, provides plenty of comedy, but every member of the cast is represented in the distribution of laugh situations and lines.

At the opening, the story is immediately tabbed as another conventional yarn. Norma Shearer is the devoted and plainly dressed wife of Rod La Rocque. He takes her for granted, and is playing a smarty blonde strong. The latter puts in an appearance at the home, and explains to the wife that she and Rod are that way towards each other. The sequence, fastly tempoed, fades out with Miss Shearer sending friend husband away forever.

Three years later, Marie Dressler, as erratic, scheming and rich social leader, finds her granddaughter infatuated with La Rocque, although the girl is engaged to Ray Hackett. Miss Dressler sends to town for Norma to come out—figuring the latter will take good care of Rod and pry him loose from granddaughter. Idea is planted in dialogue that the society matron got very chummy with Miss Shearer in Paris, where Norma had been successful in her conquests.

Miss Shearer joins the week-end party and agrees to do her best with the problem. After mistaking each man for her prey, Norma finally discovers her quarry is none other than her divorced husband. Her transition is a revelation to him, and she starts upbraiding him for carrying on the flirtation with the young girl. Norma finds herself an immediate hit with all the men, excepting her former husband, while Miss Dressler continually chases the males away so she can swing Norma and Rod together. At times the manipulations are the last word of finesse, while at other times she is very broad in her hints.

The girl finally discovers her grandmother's plot, and says so in front of the crowd. Norma decides to go back to town, but Marie pulls a fast one by sending for the couple's two children. When they arrive, things get rather embarrassing, especially when the kids greet their "daddy" enthusiastically. This ends the girl's romance with Rod, and she turns to her fiance. Rod makes violent love to his former wife, but she turns him down, finally going into the clinch for a quick climax.

Miss Shearer turns in a most excellent portrayal, with a supporting cast of high calibre. Marie Dressler always hits for spontaneous comedy, Hedda Hopper turns in her regulation sterling performance, and the same is true of Gilbert Emery. Tyrell Davis is perfectly cast, while Sally Eilers and Raymond Hackett are both limited footage.

Cartoon and musical shorts will round out program nicely.

Produced and distributed by M-G-M. From play by Rachel Crothers. Screen play and dialogue by Frances Marion. Directed by Robert Z. Leonard. Photography by Norbert Brodin. Length, not set. Running time, 70 minutes. Release date, not set.

THE CAST

Kitty Brown	Norma Shearer
Bob Brown	Rod La Rocque
Mrs. Bouccicault	Marie Dressler
Maude Livingston	Hedda Hopper
Bruce	Raymond Hackett
Diane	Sally Eilers
Townley	Gilbert Emery
Wallace	Tyrrell Davis
Whitman	Wilfred Noy
Struthers	William O'Brien
Perkins	Sybil Grove

Show Girl in Hollywood

(First National—All Talker)

Diverting and A-1 Exploitable

(Reviewed by Sherwin Kane)

UNTIL the back-stage musical theme has run its course, you can be thankful if all those offered you are as entertaining as is "Show Girl in Hollywood." The picture is a diverting programmer which, instead of taking you back-stage in the theatre, takes you behind the scenes in the studio, thereby affording fine exploitation angles.

The flappers nationally should respond to advertising of the "low-down on Hollywood" as revealed in this production. Crashing the studios, glimpses of pictures in the making, Hollywood streets, the homes and gathering places of the stars, a Hollywood premiere and, last but not least, the "yes" men in action in the executive offices.

They are all there, and pretty well told and pretty well photographed, with some of the sequences in color. It purports to tell the story of a show girl who stumbled into stardom, "went Hollywood" after taking her "art" and success seriously, which resulted in her being given the air. When she comes to, things are somehow squared with the producer and work on her picture is completed and given a successful premiere. Obviously, the virtues of the production lie in its authentic glimpses of Hollywood. These should be of real interest to the average audience

No particular ability is required in any role, and no one seemed inclined to exceed requirements. Ford Sterling, as the producer, gives a creditable performance. Alice White is the show girl who skyrockets both ways and finally stays up. Jack Mulhall is Jimmy Doyle, the show girl's boy friend who authors a musical comedy that flops in New York, but makes a successful picture with Alice in the lead. Blanche Sweet reappears in this as an old-time star trying to stage a come-back, with the Doyle musical as her last chance.

Opinions On Pictures

John Miljan is believable as the incompetent director.

Action maintains a good pace throughout. There is some good kidding of Hollywood's foibles and interest is pretty well sustained.

Newsreels or comedy shorts will work well with this.

Produced and distributed by [illegible] Story by J. P. McEvoy. Directed by Monta Bell. Adapted by Harvey Gates and Lucien A. Sturm. Photographed by Sol Polito. Length, 7,761 feet. Running time, 86 minutes. Release date, April 20.

THE CAST

Dixie Duncan	Alice White
Jimmy Doyle	Jack Mulhall
Donna Harris	Blanche Sweet
Sam Otis	[illegible] Sturgis
Frank Buckow	John Miljan
Otis' Secretary	Virginia Sale
Kramer	Lee Shumway
Bing	Herman Bing

The Sea Bat

(M-G-M—All Talker)

Corking Adventure Yarn

(Reviewed by Walter R. Greene)

M-G-M shows no hesitancy in sending picture expeditions into foreign countries. Whether by good forune or deliberately, each company has come back with a corking fine piece of entertainment. Both "White Shadows in the South Seas" and "The Pagan" were made in Tahiti—quite a long trip across the Pacific. "The Sea Bat" was made nearer home—in Mazatlan, Mexico—but still a daring location for pictures on account of difficulties which were present during production.

"The Sea Bat" is unusual as a picture. Because of its novelty in the adventure line, it should rate as a topnotcher in program classification. Although it will find particular appeal among men and young folks, the women will be attracted through the romance and he-man stuff of Charles Bickford, who is rapidly getting into the matinee idol classification whether he likes it or not.

Story is laid in the Voodoo islands, an isolated outpost where sponge fisheries are the sole industry. Nina is the daughter of Antone, owner of the local industry, and in love with Carl, diver on the schooner. Juan, another diver, displays jealousy over the love affair, and unsuccessfully attempts to displace Carl in the affections of the girl.

While on a sponge hunting expedition, the two divers work in deep water. Juan deliberately fouls the air line of Carl, and when the sea bat approaches, the former escapes to the surface, but Carl's line develops a leak and he drowns before he is finally dragged into the schooner.

With her romance shattered, Nina turns to the voodoo religion of the natives, and declares she will marry the man who captures the sea bat.

Reverend Sims turns up on a tramp steamer, to become missionary in the colony. But Sims is an escaped convict masquerading as a sky pilot to escape detection. During his masquerade, Sims becomes a convert, and also swings Nina into line during development of their romance.

The pair finally decide to elope via a power boat, but Sims first has to beat up Juan, who has recognized him as the escaped convict with a price on his head. At the wharf, Juan makes an appearance with two companions and finally succeeds in knocking out Sims. Then Juan is off with his captive in the boat to collect the reward. Some miles out the monstrous sea bat appears, and Juan attempts a capture to win the hand of Nina. But the animal puts up a heavy fight after being harpooned, and carries the small boat on a wild ride over the sea. Juan's companion goes overboard, being closely followed by Juan and Sims. The latter climbs back aboard the boat as it shoots by—cuts the harpoon rope—and returns to the waiting Nina.

The water scenes and various battles with the sea monster have tremendous appeal to a high point of thrills and excitement. Story pace is tempoed fast, allowing little chance for lagging interest. The Mazatlan location gave plenty of background color for the drama, with photography especially meritorious.

The cast is particularly strong. Bickford delivers a forceful portrayal, while Raquel Torres is appealing as the island hoyden. John Miljan is most convincing in the heavy spot, while George Marion carries the comedy relief through his characterization and dialogue. Nils Asther, missing since the advent of talkers, appears but briefly, getting killed off in the early reels.

Wesley Ruggles directed in a manner that got just about every bit of drama and thrills out of the story and locale.

Here's a good bet for unusual exploitation.

Broad comedy reels will fit well with this one.

Produced and distributed by M-G-M. Story by Dorothy Yost. Screen play and dialogue by Bess Meredyth and John Howard Lawson. Directed by Wesley Ruggles. Edited by Harry Reynolds. Photographed by Ira Morgan. Length, 6,570 feet. Running time 73 minutes. Release date, June 7, 1930.

THE CAST

Nina	Raquel Torres
Reverend Sims	Charles Bickford
Carl	Nils Asther
Antone	George F. Marion
Juan	John Miljan
Corsican	Boris Karloff
Lincy	Gibson Gowland
Maddocks	Edmund Breese
Mimba	Mathilde Comont
Dutchy	Mack Swain

Swing High

(Pathe—All Talker)

A Showman's "Natural"

(Reviewed by Walter R. Greene)

"SWING HIGH" will be a paradise for smart and alert showmen who delight in getting an exploitation "natural." There have been so few pictures made since the advent of sound with "circusing" deliberately built into them, that this one should be comparatively easy to put over for real business.

All the glamour of a wagon circus of forty years ago bursts forth in this romantic filmusical comedy. Unlike the general run of filmusicals where the story is forced into the background for musical numbers, "Swing High" carries a continually-moving plot developed at fast tempo.

"Swing High" is undoubtedly the best box-office attraction that has come off the Pathe lot in many months. Rightly ballyhooed, it looks like a natural in extended runs at "pop" prices. The same goes for bookings all down the line, especially neighborhood locations, smaller cities and towns.

Although Pathe bills this one as containing 16 stars in the cast—theatre advertising should concentrate the circus angle without playing up the cast too strongly. Half of the sixteen are only seen in flashes, particularly Chester Conklin, Ben Turpin, Sally Starr and Nick Stuart.

Story opens with the traveling circus set up in a small town. Doc May's medicine wagon creates too much competition for the circus and Pop Garner takes over the Doc's enterprise. Fred Scott is the assistant to Doc, and goes into the circus as ticket seller and singer during Helen Twelvetrees' aerial act.

Helen falls for Scott and romantic angle is started. The girl's partner in the act leaves the show, and Bryant Washburn sends for his "sweetie" in Chicago. Dorothy Burgess arrives, very ritzy and sophisticated, and goes into the air act. Scott and Twelvetrees shortly become engaged; but the vamp gets Scott into a rather compromising spot which is caught by Twelvetrees. Her romance blasted, she goes on for the performance, but falls from the trapeze. She is left behind in a hospital, refusing to see Scott or hear his explanation.

[illegible] Washburn and Burgess [illegible] Scott, having him jailed for supposedly stealing the bank deposit of the circus. Doc and his wife, Daphne Pollard, cast suspicions on Burgess, finally bringing back Twelvetrees from the hospital. The girl figures things out, and finally [illegible] Burgess [illegible] in the theft of the funds for a rather spectacular climax, while the pair are doing their act at the top of the tent. Clinch immediately follows.

Joseph Santley, well known in stage circles but new to pictures, directed most capably and transferred plenty of color and atmosphere via a three ring circus onto the screen. The comedy was nicely spotted, with Daphne Pollard carrying off a generous portion of laughs. Stepin Fetchit was a natural as an animal hostler, and was set in two or three individual sequences.

There are also several song numbers, mostly written by Ted Snyder. One in particular, "Shoo the Hoodoo Away," provided opportunity for a negro chorus ensemble by Joe Trent's Jubilee Singers to stop the show. Execution of the number rightly rated applause. "With My Guitar" looks like another popular seller in the sheet music and record field.

Miss Twelvetrees carried the romantic end along in fine style, and Scott appeared more convincing as a singer than as an actor. Others in the cast who carried most of the story included Dorothy Burgess, Bryant Washburn, George Fawcett, John Sheehan, Daphne Pollard, and Little Billy. Each was convincing and most acceptable.

"Swing High" provides all around entertainment including romance, story, color and music. The blending has been deftly handled in direction, story and tempo for the maximum of audience interest.

Talking sketches and sound cartoons would fit here.

Produced and released by Pathe. Story by Joseph Santley and James Seymour. Adaptation and dialogue by James Seymour. Directed by Joseph Santley. Continuity by Ray McCarey. Photography by David Abel. Length, not set. Running time about 75 minutes. Release date, not set.

THE CAST

Maryan	Helen Twelvetrees
Gerry	Fred Scott
Trixie	Dorothy Burgess
Doc May	John Sheehan
Daphne May	Daphne Pollard
Pop Garner	George Fawcett
Joe, Ringmaster	Bryant Washburn
Major Tiny	Little Billy
Bebe	Wilson Benge
Billy	Nick Stuart
Ruth	Sally Starr
Bartender	Ben Turpin
Sheriff	Chester Conklin
Mickey	Mickey Bennett
Sambo	Stepin Fetchit
Doctor	Robert Dunn

Ladies in Love

(Chesterfield—All Talker)

Pleasing Programmer

(Reviewed by J. P. Gottschalk)

A CLEAN and peppy comedy drama, ideal for family trade and containing sufficient of those necessary program elements which go to create favorable impressions on the box-office till in almost any type neighborhood stand.

Unlike the average independent talker, this immediately impresses with its sincerity and naturalness in handling. They don't go overboard in plugging highlight sequences, and, startling as it appears, they have staged a "party" without the aid of gin, and wild women prancing about in "teddys." It's just as effective minus the usual lineup of parlor rot, and has the added advantage of not being repulsive.

The story should not be taken too seriously. It is not a strong number, but the production crew has handled it so convincingly that one overlooks its lightness. Photography is a little spotty in parts. And the line of chatter rattled

Opinions on Pictures

off by comedy leads, while slangy, will click with the average picturegoer.

Edgar Lewis directed. He is to be commended for intelligently building up a nice little programmer, which, with a few slips, could have easily developed into "just another one of those things." The cast was fairly well picked. Alice Day, while not over-convincing in the earlier reels, redeems herself before the plot reaches the half-way mark. Johnnie Walker, in the opposite lead, is good. They are finely supported by Freeman Wood, James Burtis, and Dorothy Gould. Marjorie ("Babe") Kane, Elinor Flynn, Mary Carr, Mary Foy and Bernie Lamont are all okay in minor parts.

Of course, no talker would be complete these days without its theme songs. In this one, Miss Day sings three numbers. "Oh, How I Love You" is a pip!

The plot: Harry King leaves his fiancee up in the backwoods of New England to try his luck in the song writing racket in New York's "Tin Pan Alley." His one ambition is to have Brenda Lascelle, the big radio personality, sing his number over the air. They meet after several unsuccessful attempts by King to crash the studio gates, and the inevitable love angle develops. King's "rainy day" sweetheart is eliminated when she is discovered to be a gold-digger.

Produced by George R. Batcheller. Distributed by Chesterfield Pictures. Directed by Edgar Lewis. Screen play by Charles Beahan. Photography by M. A. Anderson. Edited by James Morley.

THE CAST

Brenda Lascelle ..... Alice Day
Harry King ..... Johnnie Walker
Ward Hampton ..... Freeman Wood
Marjorie ..... Marjorie "Babe" Kane
Al Pine ..... James Burtis

A Notorious Affair

(*First National—All Talker*)

Good

(*Reviewed by Robert Hage*)

ALTHOUGH it may be considered too subtle and restrained by the masses who want film passion dished out to them with muscular emotions and breast-heavings, "A Notorious Affair" will appeal particularly to the discriminating patron. Intelligence has been exercised in producing it, the smooth and able direction of Lloyd Bacon being chiefly responsible for its merits.

Billie Dove may get the billing, but it is not the star's picture. The story centers about Basil Rathbone in the featured spot and he captures the footage. He is not an ideal choice for the role of a hero, for his personality is not of the type that wins sympathy, but the role is a difficult one and he handles it expertly.

Located in England and Southern France, the story has a Continental flavor, but it never gets out of bounds. Kay Francis is cast as a conscienceless man-hunter who numbers even stable boys and house servants among her prey if they possess masculine "It," but the situations are so cleverly handled by the director that they are censor-proof. Both she and the star give excellent performances. Montagu Love and Kenneth Thomson round out the cast. Splendid settings and scenic backgrounds embellish the production.

It's the old triangle again, the vampire breaking up the home of the daughter of nobility who married a penniless violinist. He achieves fame and is drawn unwillingly into her net. The wife gamely waits for him to come to his senses, repulsing the advances of an old flame the while, and wins out. Adapted from the play by Audrey and Waverly Carter, it is produced in the stage manner with effectiveness.

The feature is straight drama, so balance your program with comedy shorts.

Produced and distributed by First National. Based on play by Audrey and Waverly Carter. Directed by Lloyd Bacon. Scenario by J. Grubb Alexander. Edited by Frank Ware. Photography by Ernest Haller. Length, 6,218 feet. Running time, 69 minutes. Release date, April 13, 1930.

THE CAST

Patricia Hanley Gherardi ..... Billie Dove
Paul Gherardi ..... Basil Rathbone
Countess Balakireff ..... Kay Francis

Around the Corner

(*Columbia—All Talker*)

Has Its Moments

(*Reviewed by J. P. Cunningham*)

NOT to be taken too seriously. Book it with your eyes on George Sidney and Charlie Murray for ad plugs. Team work of this comedy duo, while not their best, is sufficient to carry the colors through the parade of average box-office bets for neighborhoods. Sound is a great help to the leads, who use a Jewish dialect and an Irish brogue to decided advantage in another one of those East Side New York stories where Murray is the big-hearted cop and Sidney his old friend—a plot not exactly new.

Overflowing with hokum from the first shot to finis, the director depended largely upon Sidney-Murray comedy to build up entertainment value. The support is fair, and the sound job okay.

Strong shorts will help put it over.

Produced and distributed by Columbia. Story, continuity and dialogue by Joe Swerling. Directed by Bert Glennon. Dialogue director, Patterson McNutt. Edited by Gene Milford. Photographed by Joe Walker. Length, 6,356 feet. Running time, 71 mins. Release date, April 26, 1930.

THE CAST

Kaplan ..... George Sidney
O'Grady ..... Charlie Murray
Rosie O'Grady ..... Joan Peers
Tommy Sinclair ..... Larry Kent
Terry Callahan ..... Charles Delaney
Moe Levine ..... Jess De Vorska
Sinclair, Sr. ..... Fred Sullivan
Mac ..... Harry Strang

Stampede

(*State Rights—Synchronized*)

Splendid

(*Reviewed by J. P. Cunningham*)

ONE of the most human and entertaining jungle films on the boards, entirely devoid of that "hunting big game in Africa" touch which marks most pictures shot in the wilds by camera expeditions. Its authenticity is never to be questioned, although the expert handling in numerous sequences bears all the markings of having been arranged by a Hollywood studio genius so convincingly are they presented.

"Stampede" was sponsored by British interests, who have justification for commanding a much wider distribution in America with this production than is usually accorded pictures bearing John Bull's trade-mark.

Major and Mrs. Cortland Treatt and Errol Hinds filmed the jungle spectacle. What a job! There's a trek across the desert by a wild tribe in search of "milk and honey," showing hundreds upon hundreds of natives, cattle and horses, and which is as impressive as any of its type. And the race from a flaming forest to the safety of a river's edge packs an immediate second wallop. They show wild animals of every sort and description, all used to advantage in story form and not just knocked off by a camera in search of scenic and animal oddities in far-off lands. Life of a wild tribe, with a love angle included, forms the basis for the story.

An intelligent ballyhoo will undoubtedly put it over, and you should not lose sight of a good tie-up with educational interests in your town. Every child should see it to learn of this strange race.

Lighten the bill with a cartoon and newsreel.

Produced and directed by Major and Mrs. Cortland Treatt. Distributed in Great Britain by Pro Patria Pictures, which will state right the production in this country. Length, about 7,400 ft. Running time, 1 hr. and 20 minutes.

Cast entirely composed of natives.

Co-op Buying

Minneapolis—Carrying out the co-operative buying plans of Allied States Ass'n, the Northwest exhibitor unit plans co-operative buying of all theatre equipment. A deal with National Theatre Supply Co. may be negotiated.

Theatre Supply Dealers Unite to Aid Independents

Kansas City—Affiliated Theatre Supply Dealers has been formed by supply houses in a number of key cities to strengthen the position of the independents in this field. The new association will not interfere with the business of individual members, each of whom will continue to run his own business. Clyde Badger, manager of Stebbins Theatre Equipment Co. here, is acting chairman of the new association.

More than 100 equipment manufacturers, according to Badger, have expressed favorable opinion on the new organization and its aim for unified presentation of the independent dealers' position in the equipment field. Karl Brenert, of Brenert Light Projection Co., says he feels the plan is a much needed one, that it will react to the benefit of every member and that he heartily endorses it.

Membership Listed

Members are quoted as saying that there are plenty of good products for the theatre available for distribution by independents.

List of the dealer-members of the new organization, together with the names of individual principals, is as follows:

Birmingham, Queen City Feature Service, V. Harwell; Boston, Independent Theatre Supply Co., A. M. Hosmer; Burlington, Va., H. P. Boardman Co., H. P. Boardman; Charlotte, Carolina Theatre Supply Co., J. U. McCormick; Chicago, Guercio & Barthel, James V. Barthel; Movie Supply Co., M. N. Behrend; Cincinnati, Cincinnati M. P. Co., Clarence E. Runey; Cleveland, O., Oliver M. P. Supply Co., Elwyn E. Oliver; Clovis, N. M., Eastern New Mexico Theatre Supply Co., E. R. Hardwick; Denver, Colo., Graham Bros., Harry W. Graham; Des Moines, Des Moines Theatre Supply Co., A. E. Thiele; Detroit, McArthur Theatre Equipment Co., Geo. McArthur; Fargo, McCarthy Theatre Supply Co., T. J. McCarthy; Greenville, S. C., Imperial Film Service Trio Amusement Co., Inc., Ed C. Curdts; Houston, Southern Film Service, I. P. Haring; Kansas City, Stebbins Theatre Equipment Co., C. H. Badger; Los Angeles, Breck Photoplay Supply Co., J. E. Maguire; B. F. Shearer Co., B. F. Shearerer; J. Slipper & Co., Guy Slipper; Louisville, Louisville Film & Supply Co., W. E. Carroll; Memphis, Monarch Theatre Supply Co., I. M. Cohen; Milwaukee, The Ray Smith Co., Ray A. Smith; New York, N. Y., Amusement Supply Co., I. H. Moskowitz; Omaha, U. S. Theatre Supply Co., U. S. Scenic Studios, Wm. C. Paapke; Quality Theatre Supply Co., Carl White; Portland, B. F. Shearer Co., B. F. Shearer; St. Louis, Erker Bros. Optical Co., H. G. Lihou; Salt Lake City, Service Theatre Supply Co., Gordon Thornburg; San Francisco, B. F. Shearer Co., B. F. Shearer; Western Theatrical Equipment Co., L. G. Dolliver; Seattle, B. F. Shearer Co., B. F. Shearer; Sioux Falls, American Theatre Supply Co., Jos. A. Bradley; Spokane, Spokane Theatre Supply Co., H. Smith; Washington, Ben Lust Theatre Supplies, Ben Lust.

Dorothy Dwan to Rewed

Hollywood—Dorothy Dwan, widow of Larry Semon, is scheduled to marry Paul N. Boggs, Jr., son of a petroleum company official.

Week's Shorts Contain Many Comedy Pips

Hello, Baby

(Vitaphone Varieties No. 3041-2—2 Reels)

Eye-Filling

PHOTOGRAPHED entirely in Technicolor and with Ann Pennington featured, this short is packed with entertainment and will click big with theatregoers who like revue and cabaret stuff. The setting is a flood show in a night club, with dress rehearsals going on. It is impressively mounted, has a chorus of fifty good steppers and richly costumed, and it travels at a fast pace. The dance numbers and songs are interlarded with a little dramatic story on the triangle order, with the club owner and a hoofer rivals for the favors of a dancer, but it never gets anywhere, never is taken seriously and is left hanging in the air at the finale. Ann Pennington, whose voice registers better than it ever did on the stage, will make a hit with the boys. There are four song numbers, "Hello, Baby," "Believe Me," "I've Got to Have You" and "Huddlin', but they're all routine tunes that are forgotten immediately. Director, Bryan Foy. Running time, 18 min.

This will help to put over a weak feature.

Rich Uncles

(Pathe-Talker—2 Reels)

Good, Despite Its Age

THEY used little imagination in digging up a plot for this new "Checker Comedy," falling back on the antiquated situation involving the visit of a rich uncle to the home of his newly-wedded niece.

Richard Carle as the old fogy redeems the story failings. He's a spry old duck and is sure to get a load of laughs from patrons who are satisfied with light domestic comedy. Fred Guoil directed. This will get by, but don't bank on it as heavy support. Running time, 20 minutes.

Slipped in with a newsreel, a good cartoon and a feature of dramatic type, "Rich Uncles" will just about hold up the light comedy end.

Ye Hearte Shoppe

(Photocolor-Columbia—1 Reel)

Well Done, but Dull

PRETTY color subject, well directed and acted. The color work is good, but the theme is trite and silly. An old man, running a heart shop, is about to have his mortgage foreclosed by the village skinflint. The latter suffers a heart attack, but the proprietor takes out his biggest one from stock, and the old miser is a changed man. Running time, 9 minutes.

Where short musical novelty is wanted.

Haunted Ship

(Pathe-Sound—1 Reel)

Whoopee, What a Cartoon!

EVERY house in the country should book this Aesop Fable. It stacks up with the best in cartoon comedies—and that's saying plenty. Perfectly synchronized with musical and song gags, the entire reel is just one roar of continuous laughter. Clever comedy concoction. Running time, 9 minutes.

A beaut to lighten a heavy feature.

Congrats!

In these days of clever sound cartoons, it is extremely difficult to single out any one subject having entertainment values above the usual current high average. Occasionally, however, some distributor releases a cartoon which reaches the height of comedy perfection, and Pathe's "Haunted House" unquestionably belongs to that group of a chosen few.

Made by Van Beuren for the "Aesop Fable" series, "Haunted House" embraces a clever concoction of fun synchronized with music and good singing—eight minutes chock full of hearty laughter.

If you're interested in a rare treat for your patrons, book it!

CUNNINGHAM

Land of the Sky Blue Daughters

(Darmour-RKO—2 Reels)

Pip of a Comedy

THERE are plenty of laughs in this new Darmour two-reeler which features Alberta Vaughn and Al Cooke. Although the latter is featured, the top spot should go to Lewis Sargent, who does nearly all the work, and provides the comedy. It's all about a young couple who are broke. Hubby starts home with the rent money, and passes an auction. Upon request of a girl, he bids on a chair for her. She leaves and he's stuck with the chair, finally arriving home with it, after a series of mix-ups. He finds that wifey has been dispossessed, but they laugh it off to the strains of "Funny, Dear, What Love Can Do." Running time, 22 minutes.

Good subject for bill needing comedy relief.

Voice of the Sea

(Pathe-Talker—1 Reel)

Good Entertainment

FAR superior to many of its predecessors. It is obvious that careful attention was paid to backgrounds, all of which centre about "pop" sea songs, sung by James Stanley, baritone, and Margaret Ring, contralto. Miss Ring has little to do as the wife of the old sea dog portrayed by Stanley. The latter's rendition of three pieces clicks as favorably as the convincing shots of an old sea port village. Oscar Lund directed. Music under supervision of Gene Rodemich. A good job. Running time, 10 minutes.

Novel entertainment for light feature material, especially those productions without music.

Streets of Mystery

(Pathe-Talker—1½ Reels)

Unusually Fine Stuff

SECOND in the series of "Vagabond Adventures," this subject surpasses the initial release, which was considered to be top notch entertainment. It has moments more gripping than many high spots in feature pictures.

Tom Terriss, who gathered the material on a round-the-world camera tour, found sufficient interesting situations in India to make a second subject. He reveals the deep black mysteries of the magic land, with its queer superstitions held by millions of natives. A rare treat for patrons in every class. Running time, 12 minutes.

This will go best with a feature comedy.

Handling "Unborn Child"

Philadelphia—A. Lucchese of Gold Medal Film Co. has taken over distribution of "Her Unborn Child" in Pennsylvania.

Big Flop Week In Ottawa, with "Eagles" the Low

Ottawa—There was nothing sensational in box office returns in Ottawa, and exhibitors were more or less disappointed that business did not show considerable life during the Easter school vacation and following Lenten observance.

"Honey" at the Regent, "Young Eagles" at B. F. Keith's and "Sky Hawk" at the Avalon proved to be flops, technical mistakes in "Young Eagles," from a military viewpoint, helping to spoil that air narrative. "Broadway," "Son of the Gods" and "Dynamite" were satisfactory.

Weather: Fair several days cold.

Opposition: "Son of the Gods," Centre; "Broadway," Imperial; "Dynamite," Avalon; "Light of Western Stars," Keith's; "Honey," Regent; "Sky Hawk," Avalon. "Young Eagles," Keith's.

"LIGHT OF WESTERN STARS" (Paramount)

B. F. KEITH'S—(2,000), 25c-50c, 6 days. **Other attractions:** Five RKO vaude acts and feature, Pathe silent news, comedy ("Oh, Doctor"), Canadian scenic. **Gross:** $4,500. **Rating:** 85%.

"DYNAMITE" (M-G-M)

AVALON—(990), 25c-35c, 6 days. **Other attractions:** Fox Movietone news, comedy ("Small Town"), Jane Franklin in songs. **Gross:** $2,[illegible]. **Rating:** 91%.

"HONEY" (Paramount)

REGENT—(1,[illegible]), 25c-50c, 6 days. **Other attractions:** Orchestra, comedy ("Trouble for Two"), Fox Movietone news, Grantland Rice reel ("Drifters and Champs"). **Gross:** $5,000. **Rating:** 84%.

"BROADWAY" (Universal)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news, comedy ("Desperate Sam"). **Gross:** $3,900. **Rating:** 92%.

"YOUNG EAGLES" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Universal newspaper reel, comedy ("The Big Jewel Case"), cartoon comedy ("Noah's Ark"), "The Moon Bride's Wedding." **Gross:** $3,900. **Rating:** 89%.

"SKY HAWK" (Fox)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Screen Snapshots," comedy ("Big Squawk"), Fox movietone news. **Gross:** $[illegible]. **Rating:** 80%.

"SON OF THE GODS" (First National)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Fox news, comedy, song reel. **Gross:** $3,050. **Rating:** 92%.

"Lilies" Hits Low Gross in 'Frisco

(Continued from Page 91)

attractions: Vitaphone Varieties, Fox news. **Gross:** $12,600. **Rating:** 100%.

"ISLE OF ESCAPE" (Warner)

DAVIES—(1,500), 35c, 50c, 7 days. **Other attractions:** "On the Border," sound newsreels. **Gross:** $9,[illegible]. **Rating:** [illegible].

"VAGABOND KING" (Paramount)

PARAMOUNT—(3,[illegible]), 35c, 50c, 65c, 75c, 7 days. **Other attractions:** Paramount "Syncopators," male quartet, organ, novelty, Aesop's Fable, Paramount sound news. **Gross:** $16,300. **Rating:** 105%.

"ROGUE SONG" (M-G-M)

WARFIELD—(2,500), 50c, 65c, 90c, 1st week. **Other attractions:** "The Golden Pagoda" (Tom Ferris' travel talk-scenes), Fox and Hearst news. **Gross:** $[illegible]. **Rating:** [illegible].

"LILIES OF THE FIELD" (First National)

CASINO—(2,500), 40c, 60c, 7 days. **Other attractions:** Revue ("Spring Is Here"); Fox news, and music. **Gross:** $11,500. **Rating:** 81%.

German Exhibs to Fight Government Competition

Berlin—Decision of the city government to produce, and to operate theatres in indirect competition with regular film houses, has been the cause of an uprising in the ranks of exhibitors, who will fight the new plan.

The government contends that its film work will be strictly along educational lines, but past experience with other nearby municipalities who are doing the same thing, is said to convince theatre owners here that the city shows will make inroads on box offices.



Gift and Prize Nights Gag Goes Over Big—But

Local exhibitors who have been going in strong for gift or prize nights in order to bolster up sagging business in the neighborhoods are beginning to look around for a new gag now. The lucky-ticket-number racket was going over big while it was confined to only a few houses in widely separated neighborhoods. For a time it made an appreciable dent in business at the Loop houses and was regarded as one of the major factors in reviving business in the neighborhoods, which was undeniably on the decline in spite of sound installations. Neighborhood patrons were flocking to the house "around the corner" where in addition to sound pictures at cheaper-than-Loop prices, they might come home with anything from a radio to a certificate for a Hollywood trip.

The rub came when the gag began to be used on a city-wide scale. It was only a matter of months until practically every house in every neighborhood was staging a prize or novelty night of some kind either at the same time as its competitor, or a day in advance. The patrons are now getting wise to the wholesale scale of the thing with the result that business in many neighborhoods is sinking back to where it was six months or so ago. The explanation is that the fans have begun to keep calendars of the prize nights and now attend only when something is being given away. The rest of the week the houses are barely in the money, so the worried exhibs do little more than break even on the extra trouble and expense of a stunt night.

Publix-B. & K. made a citywide bid for the kids' trade during Spring vacation week by baiting them with free lollypops and trinkets as well as special lobby acts that included Punch and Judy shows and miniature circuses.

United Theatres Corp. Officers Being Sought

Harry M. Willard, secretary of the defunct United Theatres Corporation of this city, forfeited a $10,000 bond when he failed to appear in municipal court to answer to charges of violation of the Illinois security laws. I. F. Dersch, vice-president of the corporation, also is being sought by police, having forfeited a $5,000 bond last month.

Wabash Ave.—South

THIS department, some weeks ago, predicted a wholesale shake-up as being imminent in one of the local exchanges. We take no particular satisfaction in advising you now that our prediction was correct. The "resignations" are in and have been accepted. If you are still curious it is up to you to discover the exchange whose personnel includes the largest number of new names, as this department has a genuine aversion to being classified in the sewing circle group. . . . Tiffany's "Journey's End" opens at the Garrick, May 4th. Picture goes in for an indefinite run on a two-a-day at $2 top.

* * *

Harry Thomas, vice-president of Sono Art-World Wide, in charge of production, has been making return visits to Chicago for sales conferences which have as their objective the creation of as good a market for the company's product locally as exists everywhere else. The company's business in the Chicago territory, for no definitely assignable reason, has not hit par for some time. . . . Film Row was deserted on the day of the Cubs' home lot opener. Just how much film was sold in the Wrigley Field stands is a matter of conjecture. . . . To demonstrate simply what high spots Educational's drive for extra May play dates is hitting, Saul Goldman has adorned the office with some nifty airplane models as being most typical of the drive's progress.

* * *

Len Ullrich, formerly with RKO, came back to Film Row for the first time in months to visit his old friend, Eddie Brichetto, at Sono Art-World Wide. . . . Tom Murray, another near-stranger, was also spotted renewing acquaintances in the various exchanges. Murray's theatre, the Thalia, is now one of the Reinheimer circuit. . . . The Warner Club, embracing all subsidiaries of the company, is set to go. An organization meeting was held during the week and a nominating committee appointed. Officers will be announced this week, and the first social function of the organization will be an entertainment at which the new Warner building will be dedicated. . . . Freeman Gosden, "Amos" of Amos 'n' Andy, was presented with a daughter, April 24. Check an' dubble check.

* * *

Jack Miller back at his desk after a three weeks' vacation in New York and the South, accompanied by his wife. . . . Roy Alexander of Sono Art-World Wide to his old stamping grounds in the South Bend district on a business trip. . . . Lobby at the Oriental gone air-conscious for the week's run of "Young Eagles." Plane models by Marshall Field & Co., motors by Wright, picture by Paramount, lobby by C. W. & G. L. Rapp. . . . Charlie Loewenberg back from three weeks of exploitation work in Detroit.

* * *

Mr. and Mrs. John Balaban to New York. . . . Barney Balaban getting back some of the money B. & K. is paying Gene Sarazen and Johnny Farrell for their week at the Chicago in free lessons on the local courses. Art Sweet, prominent amateur golfer and golf editor of the Chi Daily-noos, completing the foursome. . . . Percy Barr, former Educational salesman, resigned. . . . Barney Brotman, Moline and Rock Island theatre owner, in town. . . . Henri Ellman to Milwaukee and Minneapolis to place "Journey's End" in the road show houses.

* * *

F. E. Sailor of Freemont, Ind., in town with the announcement that his Star theatre is reopening with sound. . . . J. I. Dodson of Kansas City and Lee Billings of St. Louis, National Screen Service salesman, on a visit with Hal Young here. . . . Irving Barr, former manager of the Windsor, owned by Harry Balaban, resigned. . . . William Brumberg resigned as branch manager of Sono Art-World Wide; Roy Alexander, district manager, taking over Brumberg's duties. . . . Felix Mendelsohn of M. G. M. to French Lick, Ind., with Floyd Brockell and Lou Reinheimer of B. & K., and Art Schoenstadt. . . . John Boles due for some personal appearances with the opening of "Captain of the Guard" at the Woods.

* * *

Joe Hartman, Educational salesman, resigned. . . . Summer forecast: National Screen Service in production on plenty of feet of trailers calling attention to cooling systems. . . . Pathe flaunting its scoop on the Columbus, O., penitentiary fire. Claims a 24-hour beat with 300 feet of film with sound. . . . See you later.

KANE.

Not So Bad

Irving Mack relates that a local exhibitor who owned a 3,000-seat theatre sold it a year ago and used the proceeds to buy up three 1,000-seat houses. The venture has proved so highly satisfactory that the exhib now desires to trade in his 60-year old wife for three 20-year old ones.

Ushers Bored by Lobby Acts in Empty Lobbies

Loop managers are beginning to scratch their scalps when lobby acts are offered them now. The lobby stuff, once considered essential to some houses, is now, for the time being at least, almost a clear loss. The reason is there have been no holdouts for weeks at any of the houses using the lobby acts. The sole audience for them at one Loop spot recently was comprised of two bored ushers and a dirty-nosed kid with a lollypop.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Don't Hide!

ARE you, by any chance, one of those men who hide behind the door marked: "Manager"? If so, then take this as being written for your especial benefit.

Unquestionably, a manager must devote some time to the detail work in connection with whatever system his circuit or employers require. And such work has to be done, for the most part, in his office. He must also work out his advertising, campaigns, exploitation and other matters in the same place. But he should draw a distinct line between the hours spent in his office and the hours to be spent around the theatre proper.

Patrons like to warm up to the man running a theatre. They get a kick out of it and it creates a bond of friendship that is hard to compute in dollars and cents. That it runs into "big" money, is the opinion of the better chain executives. And they have doped it out along more than just passing fancy.

Take most any theatre where a manager is popular and respected, and you will be talking about a house that is successful. And you cannot deprive the manager of a house like that, from one iota of credit for no small measure of the theatre's standing in the community.

No matter how efficient your staff may be; even to the point where you can conscientiously leave the house for an entire day off; your presence will be the most important factor in creating so fine an organization. Every employee in your house will perform his or her duties a hundred percent better under your watchful eye.

It's the man who only makes rare and occasional appearances around the floors of his theatre that finds his ushers talking to each other instead of being on the job for which they are being paid. Or the cashier holding "open house" in and around the box office, or the doorman dozing off or pulling tickets out of the patrons' hands.

You can't avoid such things entirely, but you can minimize the chances by being on the job during the time of the day or night when the house is busy. You can give your patrons a chance to say "hello" and discuss the current or coming attractions. They like the idea, it's good for business and regardless of whether you work for a chain or an independent, it will set you right with your bosses.

Avoid that "imperialistic" title of manager between your patrons and yourself, try to cultivate their acquaintance and friendship. It will surprise you to find the many avenues to added receipts such tactics offer.

"Chick"

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MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

"The Cuckoos"
Radio

Once in every so often there comes in the lives of "us" showmen a picture, so crammed full of exploitation possibilities that we just want to kill ourselves putting it over. You know what we mean. One of those "sweet" babies that just fits into any scheme of advertising and ballyhoo and gets the customers as excited about it as we are ourselves. Well, boy, here she is. And if it isn't the greatest exploitation picture in years—we'll eat our shirt, and we don't mean maybe.

Right from the word "go," you must remember, to get the best results, do everything in a crazy way. How's that for a tip? Crazy teasers, crazy ads, crazy ballyhoo, crazy displays and crazy everything. Do that, and you'll pack 'em in regardless.

Now to stop raving, here's some important meat in a nutshell: It's from the Musical Comedy "The Ramblers." Clark & McCullough were the stars in the show. Bert Wheeler & Robert Woolsey are the stars in the picture. They are a riot in every foot of the film and you are perfectly safe in shooting for the skies when you tell the customers about them. They will more than fulfill your promises and if any of the patrons squawk, then it's high time to find out what's the matter with them.

For street ballyhoo, every crazy notion that ever entered your head, even if you never dared use them in the past, will be OK for this one. A couple of "nuts" dressed to resemble Wheeler & Woolsey and pulling the craziest stuff they (or you) can think of, should give the main streets and intersections plenty to talk about for weeks after. Let them play leap-frog to the despair of all traffic rules. Let 'em get pinched if necessary. It's publicity and if you know your newspaper gang, see that the stories about their arrest refer to them as "Cuckoos." Maybe you can plant the story without the arrest.

A few autos containing some more of these cuckoos will also attract more than passing attention. Place a few of them on your marquee. Have them in the lobby. Dress your ushers that way.

Run your advertising in crazy form. Turn them sideways and upsidedown. Have them read cock-eyed. Run your teaser lines, alternating one word straight and one upsidedown. Then follow it up with lines like: "They'll turn the town upsidedown these 'Cuckoos'." Make up a trailer of all sorts of pieces of film. Run it before your regular trailer. The funnier the stuff you stick into it, the better the gag. They will get the connection when your regular hits the screen.

Turn out a series of crazy notes signed "The Cuckoos" and hand them to the patrons as they leave the theatre. Distribute them from house to house. Send them through the mails. The funnier the notes, the more the interest. Build up everything you do from that angle. That's why we are stressing it so much. Get into the spirit of the idea yourself and you'll be better able to sell the picture.

Tell them: "You'll go home and pick feathers off the cat after you see the cuckoos." "A couple of roamin' ramblers—'The Cuckoos'." "We can't help it folks, 'The Cuckoos' are coming—and how—?"

Load your lobby and foyers with cuckoo clocks (good store tie-ups too) and have them set to go off at frequent intervals. Build a large one over your entrance or in your front lobby. Bang a large gong, let the doors open and out comes a man-sized cuckoo—boy what a riot there ought to be in your town on stuff like that.

Advance teasers like this might appeal to you: "A couple of nuts are on the way." Follow it up with "The Cuckoos Are Coming—Coo-Coo—Coo-Coo." Get the idea? If you do, keep pounding the thought home until every living soul in your town will be sitting on pins and needles waiting for the opening day.

Songs? Plenty, and doggoned good too. Let your local dealers play them for you and decide which you want to plug the most. Here they are as near as we can pick them: "I Love You So Much," "Dancing the Devil Away," "All Alone Monday," "I'm A Gypsy," "Wherever You Are," "California Skies," "Goodbye" and "Oh, How We Love Our Alma Mater."

There are no stores exempt from tie-ups. Just get your nut angle into the tie-up Make sure that comedy and crazy slants predominate, both in displays and wording of your copy in windows or stores. Co-op pages should be easy and no question about them being different. It only requires a little imagination plus the help of the advertising manager of the newspaper to put it across.

Maybe a contest with your paper for the craziest story in fifty words. Offer some passes or merchandise. They are talking about a newly discovered planet. Tie that thought into your gags. Tell 'em that "The Cuckoos" have been there and back. Pick every funny gag that the paper or the town is talking about and work it into your stuff. Each day select from the paper the funniest incidents and paste them to a large board in the lobby, connecting the cuckoos with each item.

Maybe after reading all of this you will think we have gone cuckoo too. Well, you may be right at that. But we call this something to go cuckoo over. Listen, boys, we could go on raving for another hour about this picture and its exploitation possibilities, but WHY? If you can't do business with this one, plus the way you sell it to your customers, put up a to-let sign and make a garage out of your house.

"Captain of the Guard"
Universal

If your customers fall for "Million Dollar" pictures, from the advertising and exploitation standpoint, then that's your best catch line. Here is a production that has been made on a big scale, but whether you will be able to sell in an equally big scale remains to be seen and depends, largely, on your ingenuity and ability to play up whatever angles are presented by a picture of this type.

John Boles by this time, should be a fairly well-known name to your patrons, either by reason of his recent work in other pictures, or because they have heard about him from your surrounding towns and cities. Play him up because he will more than please them in this one. Remember he made quite an impression in "The Desert Song," and since then has scored nicely in other productions. Laura LaPlante may be a. b. o. star in your house; if so, don't let her play second fiddle. Give her as much play as you give Boles. The balance of the cast won't start your house on fire. Not that they are below par; on the contrary, they are O. K., but their names won't help you much.

For ballyhoo purposes your best bet should be an impressive period coach, drawn by four or more horses and with the flunkies all dolled up in costumes of the picture's background... Do your darndest to get hold of one of those coaches. You can add some good looking women inside the coach, also in proper costume. My own suggestion and warning would be to keep away from anything undignified in connection with your ballyhoos or any other part of your campaign.

Furniture stores, featuring period furniture, should fall right in line for this one, but make certain that your house gets the right kind of a break on the copy used in conjunction with such tie-ups. Jewelry stores, antique jewelry and anything else among the lines of antiques, all lend themselves to this one. A local costumer should be mighty interested in furnishing dummies dressed in gorgeous costumes for the credit card that goes with such gags. Have a display of this kind, consisting of groups of figures, in your lobby or foyer lounge rooms.

Catch lines along this thought: "See the Rise and Fall of an Empire," "Thrill to The Strains of 'La Marsellaise'." Push and plug "The Torch Song" number. It's a fine tune for plugging purposes. Try to interest all your local song shops to come in on a special page in the paper playing up the song angles. The appeal along this slant should be for the better music, not jazz or hot ditties. Play up, via your organ, radio stations, local orchestras, etc., the theme song, "For You."

Decorations lend to this one better than a circus picture. Plenty of banners, and particularly flags of America and France. Drape your front, marques, lobby and foyers. If you start your pictures off with the aid of any effects, Brenograph or otherwise, blend the colors of the two countries or use slides of their flags. Surround it with as much of this atmosphere as you possibly can. It will all help considerably.

A suggestion for house or street distribution might be the purchase of a large quantity of cheap pearls, as large as possible. Tie tags to them with copy along these lines: "Were this pearl worth a thousand dollars, it would represent but a small part of the cost to produce and bring to you "Captain of the Guard," playing at the Blank Theatre." Gags along such lines, when not overdone or used too often, generally react favorably and create interest that should coincide with your other teaser or advertising copy.

Lead up to your opening announcements with stuff like this: "The Romantic Hero of 'The Desert Song' and the lovable Magnolia of 'Show Boat' meet for the first time in 'Captain of the Guard.'"

Costume pictures, according to general reports, are doggoned hard to sell but you must admit that the market is not swamped with them; therefore you should be well able to create enough "different" stuff in selling this one, to make 'em want to know what the production is all about. Everything about the picture is BIG, so gauge your own activities along just those lines; Big-BIG- B I G. Pound that thought home, but do it in such a way that your other angles should not be lost. A good many

MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

sight of important factors in their exploitation when they hit upon some one point which happens to appeal to them for selling gags.

Since the picture IS good entertainment and as such you need not be afraid to try for anything that will bring them into the picture. They will like the story, the stars and the music. So keeping these few pointers in mind, get busy as soon as it dates in and try to make it really outstanding. You won't be sorry.

"Young Man of Manhattan"

Paramount

As a darned good story, this one has had all New York talking long before they even thought of making a picture of it. So if your community has raved about the book, you have a decided advantage, in selling this picture, right from the start.

As a newspaper story it immediately offers possibilities of local paper tie-ups. They will surely cooperate on this one because they will like it immensely themselves. Every gag that works in with such connections should be utilized for all it is worth.

Selecting some of the highlights of this production for exploitation purposes, we enumerate the following:

1. The story, by Katherine Brush.
2. Cast, Claudette Colbert, Charles Ruggles, Ginger Rogers & Norman Foster.
3. Sports: Baseball, Football, Prize Fights, Bike Races, etc.
4. Typewriters. Portable included.
5. A few good songs.
6. G. E. Refrigerators.
7. Kitchen utensils and equipment.
8. Railroad trains.

These represent just a few thoughts picked up while pounding out this little bit of "info" about the production. There may be some that we have overlooked, but with the eight we list above you should have plenty to start working on without much trouble.

Hopping back to the cast, it is well to remember that although Norman Foster plays the male lead with Miss Colbert, he is practically unknown to the screen. In New York he has scored quite a success in the stage show, "June Moon," but that will mean mighty little to you out in the spots where the play and young Foster are of no advertising value. They will certainly like him and his work, but that will be after they see the picture. You have almost the same condition with Ginger Rogers, except that she has appeared in shorts, etc., and has a name you can play around with, but as b. o.—I doubt whether she will mean anything—yet. That leaves you with Miss Colbert and Ruggles, and you will have to play them up, particularly from their previous pictures. Ruggles, especially, should be plugged as much as possible, calling attention to his fine work in whatever other pictures he played in at your theatre or in your community.

The picture lends itself to some good teaser and advertising angles due to the theme which brings out the old idea as to whether a young couple ought to keep on going out with friends after they are married. Whether they ought to be parted for weeks at a time because of the fact that they are both working—and most important of all: "What would you do if your wife earned more money than you?" In this picture the wife starts out as the better of the two in earning power, while Toby, the sports writer husband of the movie column writer, Ann, is always "intending" to write fiction and put to use his, supposedly, fine ability in other directions. Not until the story reaches a climax does he finally get around to doing any of the things he was intending to do. We tell you this much so as to give you a chance of working out possible stunts in connection with your exploitation and publicity. You might try for a two hundred word contest for the best exlanation of "The Gilded Child."

Other thoughts, at random, would be lines such as: "Cigarette me, big boy," "Learn how 'The Gilded Child' almost broke up a happy home." Stuff along this vein should provide you with excellent copy for every advertising purpose. Trailers, house ads, advance teaser ads and current advertising should play up, first—the story; second, the cast; third, the story angles. Localizing all of your campaign if it is at all possible. The writing contest, the explanation of the various catch lines, essays, sports stories, movie reviews, etc., etc., are all feasible for this picture. Work them out to suit your particular conditions and you ought to create interest and business for this picture.

Front displays ought to include cutouts of the stars, the book and good copy that will make them want to know what it is all about. Benefit shows might be possible if there are journalist organizations anywhere in your community, writing clubs, etc. Outside ballyhoo should be confined to playing up stars and story together with some good catch lines. Plenty of sports and movie tear sheets from your own local papers can be put to good use for special displays or for the ballyhoo. You have lots of angles for the female appeal, family squabbles and sweetheart gags.

"Congratulations are in order for . . . . the new section, 'Exploitation Reviews.'

"Plenty of headaches would have been spared us if this had been started long ago.

"Clippings from 'Exploitation Reviews' go into this writer's files from now on, along with the other valuable aids in the 'Managers' Round Table Club' department.

Tom Olsen,
Director of Publicity,
New York State Division.

"The Ship from Shanghai"

M-G-M

The title of this one is something to conjure with, especially if you have a good imagination, plus that something called showmanship. By which you can begin to understand that we think rather well of this production from the exploitation angle.

Starting with the star angles, you have: Conrad Nagel and Louis Wolheim, supported by Kay Johnson, Carmel Myers and Holmes Herbert. Wolheim, undoubtedly, walks off with the acting honors and should, therefore, be played up as presenting one of the greatest acting roles of his career. Maybe there will be some who might question such a statement, but he DOES put over some great stuff in this picture and stands out above the others.

The atmosphere of the picture might lead you to assume that it is Chinese, but while the start of the story is laid in a Shanghai night club, the rest of the picture is on board of a sailing yacht. It is therefore advisable that you do not lay too much stress on the Chinese slant. Keep to the sea and ships in your displays, advertising, etc. Appropriate marquee stunts can certainly be used to mighty good advantage by arranging cutouts of large sailing boats, or perhaps you can promote a real large replica of such a vessel and fix it up so that (at night) it is properly, and effectively, illuminated by blue and red spots and white lights showing through the portholes, etc. This should prove unusually good and if you can create a sea-sky background by a piece of painted beaver-board, then it will become even more attractive.

"The story of a madman who ruled a ship," conveys one of the most important slants of this picture. "Coming—'The Ship From Shanghai,' crammed full of romance and danger," "The voyage of horror," "Five passengers ride the sea of despair aboard 'The Ship From Shanghai'." Such lines can be utilized and worked out to suit your own idea of how to create interest in this production. Teaser lines along the same slant can also be used. Advance boxes, starting with one column by about two inches and graduating up to your big opening announcement can be put over, with the first box showing a sailing vessel as small as possible. This should be increased in size as your campaign gets going. Add a good teaser line or two as the boxes increase in size.

Theatres located in cities and towns, where there are any waterways or seas, might even use boat ballyhoos, and if such ballyhoos can include sailing yachts, it will be all the more impressive. This suggestion is based on the thought that gags of this type will be seen by prospective theatre-goers, so treat it accordingly. Built vessels on flat trucks constitute fine street ballyhoos and if it fits into your scheme of things, work it for all it is worth.

Since the dramatic treatment of this picture is unusually heavy, its advertising should be handled accordingly. Especially since Wolheim plays so many comedy roles. Don't let them get the impression that they are going to see some sort of a story with comedy. Plug it as "a dramatic sensation," "A Storm Driven Thriller Of The Ocean," and other along such lines, so they will know what to expect and won't feel bad if they just happen to take a dislike to this film.

tion.

MANAGERS' ROUND TABLE CLUB

E. E. Whitaker Put Anniversary Over Very Successfully

E. E. Whitaker put over many stunts in connection with the theatre's third anniversary at the Publix-Carolina Theatre, Charlotte, N. C. "Sarah & Son" was the feature film attraction the first half and "Burning Up" the second half.

For one week in advance a guessing contest was conducted in the inside lobby. Merita, a local bakery, furnished the theatre with a cake weighing 501 lbs., 12 oz., and this cake created quite a bit of excitement when it came to guessing its weight. Over 12,000 estimates were placed in the ballot box. These slips were saved for a mailing list.

One thousand pieces of cake were furnished by the American Bakeries; each cake having a strip about them with copy reading, "Sample Merita cake—Baked for Carolina Anniversary." The cakes were passed out to the Monday night patrons.

Roses were also given to the ladies attending the first six o'clock show of the week. These roses had a tag attached to them giving credit to the florist with his compliments to the Carolina Anniversary.

A full-page co-operative page was sold; Firestone tires taking one-half the page. This page appeared on Wednesday afternoon and only cost the theatre six passes; the passes to be given to the lucky persons owning the automobile with the license numbers appearing in one of the three ads. This page was very neat, contained everything co-operative, a nice cut from the picture and an attractive layout.

A four-page section was sold to the merchants in the same block with the Carolina Theatre. This section was sold from the point that the Carolina had made a new business block for Charlotte. And streamers across the top played up the Third Anniversary of the Carolina Theatre and Charlotte's newest business block.

If you take the trouble to analyze Whitaker's campaign as outlined above, you will find many slants that should prove of tremendous value to every live-wire showman who claims to be and really is on the alert to inject some novelty and pep into his various exploitation and advertising campaigns. Practically all of the stunts he promoted on "Sarah and Son" and "Burning Up" can be worked out to fit any number of other pictures, providing you are willing to take the trouble to do it.

Many thanks, "E. E.," and shoot along some more stuff as soon as possible.

Membership In The Local Lions Club Aids L. O. Mumford

Located in small communities, a good many showmen have found it very profitable, both to their business and themselves to enroll in any local organizations which the town may contain. And to show you how profitable such an enrollment is, let's cite the case of Leon O. Mumford, managing director of the Roth-Strand and Lyric Theatres in Summit, N. J.

By becoming a member of the local Lions Club, Leon found that the organization was a great aid to him in selling his show and making both houses real "town institutions." In fact, we know that he thinks so much of the town that he tries to give it as many boosts as possible in all his advertising. From one of the local papers we learn that he has been accorded the honor of representing the Summit Lions at the International Convention in Denver which is being held early this summer.

Here is something that will really help, and it's a cinch that it won't hurt you to join in with your local organizations. If you are located in a community, then hook up with your patrons in this manner. Let them see that you are one of them. Not somebody who hides behind the door marked "Manager." Glancing through his local newspaper, we find that Leon receives plenty of free publicity through this source. And judging from what the paper gives him you can imagine the pull he must have with the rest of the merchants in town.

If you haven't joined your local organizations, then set out a few lines and let them know you are agreeable. It's a safe bet anyway that they will ask you to come in, since a theatre manager, if you'll pardon our taking a bow, is an asset to any community. For, haven't we stated time and again that where there's a live-wire town, you'll generally find a live-wire showman.

We want to hand Leon a little tribute for the genuine interest he takes in the affairs of his community for we know that it more than re-acts at the box-office. Good work, Leon.

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!

"The Original Idea Exchange of the Motion Picture Industry"

MANAGERS' ROUND TABLE CLUB

C. J. Latta Sold All New Haven On Cohens And Kelleys

Here's a couple of samples of the way C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., put over his campaign on "The Cohens and Kellys in Scotland."

As a starter for the campaign he made up a trick herald in the form of a card measuring 3½ by five inches and printed in green ink on white cardboard, that because of its novelty had the whole town talking. There was a line-up of numbers on the card and a note stated that the first 50 persons adding up six numbers to total twenty-one would receive tickets to witness the picture. We intend to reproduce this herald on our pages in the near future as we feel that it will be found useful to many of our members and can be worked with any picture.

We are reproducing a number of the newspaper ads he used during the campaign. The one in the middle is a contest he ran in one of the local papers whereby cash prizes were offered for the best joke submitted to the paper and published Over two thousand replies were received. The ad announcing it was free. The other photos we are showing below depict a street ballyhoo on the picture. Two boys, dressed in Scotch costume walked around the streets carrying valises which bore copy, "We have a bag full of laughs—meet us at the Roger Sherman Theatre." This gag attracted a great deal of comment, particularly as the boys stopped in the busiest centers of the town and placed the valises right where people would read the copy.



He tied-up with the New Haven Times and secured their co-operation. Two men were dispatched about the town. One was named B. U. Cohen, the other, R. U. Kelley. The front page of the newspaper announced that anyone seeing either of the men on the street, and disclosing their identity would be rewarded with ten dollars in gold. Every day during the run of the picture, Latta secured front page stories on this stunt and the house came in for a lot of publicity. In return for the courtesy shown him by the newspaper he invited all the kiddie members of the Junior Times Club, sponsored by the paper, to witness the picture.



Of course, Latta used all of his regular routine angles to boost up the picture but since we haven't the space to record them all here we have again resorted to our method of presenting only the highlights. Thanks a lot "C.J." for keeping us posted and especially do we want to thank you for that very neat campaign book and tell you that it was certainly a pleasure to work from it.

"All For One And One For All"

Check These Off!

If you have started to prepare for the warmer weather, then take a pencil and check off any item that you have taken care of. The others should then serve as a reminder that they are still to be done:

1—Check up on ventilating equipment.
2—Your heating plant to be put in shape for a summer of idleness.
3—Front and signs to be cleaned or relamped.
4—Arrange for greens and flowers for your lobbies and foyers.
5—Interior lighting should be changed to cool green or other appropriate colors.
6—Get your doorman and ushers into summer-looking uniforms.
7—See that your house and other advertising features "Cool and Comfortable."
8—Create some "breezy" gags for your lobby and put some cheery pep into your staff.

Don't wait until the customers favor the opposition before you get your house in summer regalia. *Do it now* and beat the opposish to it.

This Showman Is Always Striving For Novel Angles

With Ray S. it looks as though the city is going to witness some high powered exploitation. And just to show you that we aren't making an idle boast, here's a couple of stunts he recently engineered.

He used a number of special auto door hangers on "Officer O'Brien" which were made up in a form resembling a summons, with the copy working into the picture. He also invited the police department to be the guests of the theatre on opening night. On the picture "Second Wife," he made a tie-up with one of the largest and most established furniture stores, and procured a number of pieces of furniture which were placed in the lobby of the theatre to make a display. He also arranged a window tie-up in the furniture store and we are glad to say that since this was the first time the store had been prevailed upon to tie in with a theatre, it was certainly a feather in Ray's cap when he learned that business at the furniture store had jumped.

On a tie-up with the Grand National Bank, he arranged for the printing of a number of little books which were distributed at the bank and around the town. The back of the books bore copy which stated that if the number on it corresponded with any of the numbers posted on a bulletin board in the bank, the bearer would have one dollar credited on a new account. In addition to this offer, free tickets to the theatre were also available to holders of the numbers. The copy also carried the week's picture plug at the theatre

By using an ordinary calling card, printed with appropriate copy, he effected some excellent publicity for "Party Girl." Four girls, beautifully gowned, with masks covering their eyes, went about restaurants and hotel dining rooms handing out cards which bore copy on one side reading: "I am the 'Party Girl,' Miss Diane Hoster." And on the other side, in script type: "Meet me any afternoon or evening at the "Blank" Theatre. You won't be sorry." At night the girls distributed the cards at supper clubs and night clubs, with the stunt going over great. Incidentally, as they traveled from place to place they were transported in a sport model Willys Knight, which had a big sign on the back reading: "I'm the 'Party Girl'."

Well, Ray, from the way you seem to be covering all the angles there's no reason why you shouldn't hang up a couple of new records for big biz. So with this in mind don't keep us in the dark concerning your future work.

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

Answering C's Problem!

C. was unable to secure the co-operation of the local newspaper and police department. Story published in March 22nd issue.

F. B. H. Says:

For three years I had the same trouble here with the police force. They refused me co-operation, ruled my ballyhoos off the streets, and forbid my posting placards. I finally got angry and did what I pleased. Sometimes I got away with it. Often I didn't. At last a new police chief was appointed.

I made him a personal visit and sold him on the asset a theatre is to any community. I told him what *he* meant to the community. I stressed the fact that everyone living in town should try to get people from other towns to shop and visit here. He agreed. After I had him warmed up, I brought up the matter of exploitation and pointed out its value. To drive home my point, I showed him some figures relating to the drawing power of a theatre which appears in the Motion Picture News some time ago. The figures convinced him. He agreed to co-operate.

As a measure of good-will I pointed out that it wouldn't hurt either himself or his men to drop into the theatre every so often for a little relaxation. He tried out my plan. As a result, he's in there every night for an hour or so. He also permits his men to drop in occasionally. I have worked out a call system to inform the men whenever they are wanted at headquarters. What a hit this made with the Chief. They now help me in every possible manner and I help them—even to the extent of donating a hundred bucks toward a fund the department was endeavoring to raise. That hundred will be more than paid back in good-will.

Concerning the other problem confronting C, may I state that he should use the same methods on his newspaper editor. Point out the advantages for both. Arrange tie-ups that will be of mutual benefit. Point out that by refusing to co-operate with the theatre, the paper is blocking the progress of the community. They'll listen to logic and come across. If they won't, line up the merchants and ask them to make a protest against the blocking of the community's progress.

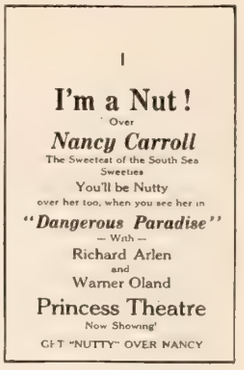
Above all, I think C. should stick to the old saying, "If at first you don't succeed, try, try again." And, as a personal tip, since every angle in the world enters into this kind of thing, may I say that C. should delve a little into the religion of his newspaper editor and Chief of Police.

"TWO THOUSAND HEADS ARE BETTER THAN ONE!"

F. C. Croson Has A Stunt That Will Fit Any Picture

When this showman was located in Fremont, Neb., we recorded some very fine accounts of his activities. Now that F. C. Croson is managing the Princess Theatre in Sioux City, Ia., we expect to record many more, for just the reason that we know he applies showmanlike angles to all his work.

On a recent picture of Nancy Carroll, he showed how easy it was to make a gag work for any picture by using a card on the style we are reproducing. Just examine the copy and no explanation will be needed. The top of the card, where the hole is punched, bore a shelled peanut. If you are looking for a novelty herald here is one you can use. The card measured 2¾ by 4½ inches.



Among other of his activities was the printing and distributing of a number of bookmarks which were placed in the libraries. The stunt helped a lot towards putting over "Mysterious Island," since the bookmarks were attractively done and printed in orange and black. He also worked a gag similar to one used by Ellsworth Hamer, which we showed here recently, by presenting every stranger who came to the city with a card, greeting him and requesting his presence as a guest of the theatre.

Another angle he is finding useful is the kiddies' matinee club, which he inaugurated at the Princess. To secure members, he made up a circular, bearing a coupon requesting the name and address of every kiddie desiring to join. Some of the inducements the club offered is free birthday tickets, free tickets for new members and free tickets for every ten admissions. The kids took to the club immediately, and as a result Croson has jacked up his matinees many dollars above the average, besides securing the good will of the kiddies' parents.

The few accounts we have set down here are but a small part of the many things Croson uses to sell his shows, but we know that the future will bring us more. Thanks, "F.C.," we're glad to see that you are continuing the same brand of live-wire showmanship you displayed at the Fremont, and so long as you keep that up there's no need for any worry about the old b. o. doing a Steve Brodie.

Gerald Gallagher Sold Town "Honey" By Fine Exploiting

For the engagement of "Honey" at the Fort Theatre, Rock Island, Gerald Gallagher arranged a number of co-operative advertising ideas that netted him ample publicity for the motion pictures:

Two girls distributed 2,500 sacks of candy on the streets of Rock Island, two days in advance of the picture's opening, and on the opening day. The candy bags bore the theatre's printed message about the attraction and credited the confectioner supplying the sweets.

A co-operative window display using a six-sheet cut-out of Nancy Carroll was effected with the confectioner.

Seven soda fountains in Rock Island served a special Honey Sundae and displayed streamers advertising the "Honey" sundae and carried a picture of Nancy Carroll along with the printed line about Nancy Carroll, the star of "Honey" at the Fort Theatre.

Three music store windows advertised the records of the song hits heard in the picture, and the picture itself.

Although this is the first contribution that we can recall from Mr. Gallagher, we have a feeling that it won't be the last, and we look forward with great interest to his future activities, and since his is a new name to the Club members and readers, we hope he will favor us with one of his own photos and a little tip on his past experiences in the show business so that we can give him a more intimate introduction on these pages.

MANAGERS' ROUND TABLE CLUB

Gift Week Proved Good Biz. Builder For Bolivar Hyde

Bolivar Hyde, Jr., put over a merchants' week that was in reality "gift" week for the patrons of the Polk Theatre, Lakeland, Fla.

Hyde secured seven prominent merchants in different lines of business to sponsor this particular week and to sponsor one night individually—giving away three prizes from their stock of merchandise.

The cost of the three night prizes cost each merchant from $20 to $25.

Each merchant displayed his three prizes in his window one week in advance with large card explaining Merchants' Week at the Polk as well as listing the attractions for the entire week.

Trailer copy was used for two weeks in advance advising the patrons of Merchants' Week and that three big prizes would be offered each night from the stage at 9 o'clock. The awarding of the prizes each night was determined by drawing the stubs from a barrel placed upon the stage.

The stunt not only meant valuable advertising to the merchants, but it proved a veritable business builder for the entire week at the Publix-Polk.

It is a good thing that Hyde passed this dope along to us, because we were starting to worry about his whereabouts. But now that we know, we shall watch each day's mail in the hope that he gets back into the active membership class, by reason of sending us the details of his various interesting campaigns.

And Now We Have A Fortune Teller In Theatre Lobby

Slightly reversing the order, Manager B. W. Bickert used a lobby stunt that sold "General Crack" in advance when playing at the Palace Theatre, Marion, O.

Instead of having the Gypsy girl in the lobby during the run of picture, Bickert found it more advantageous to have her for the four days in advance of play date.

For each pair of tickets purchased in advance for "General Crack," the Gypsy girl gave a free reading.

The Gypsy sat outside of a specially arranged tent that lent the proper atmosphere. An art card alongside of the tent carried copy reading, "Know Yourself! Your fortune told by Madame Hazelle free to the purchasers of a pair of tickets to see 'General Crack.'"



The lobby stunt derived more than the usual amount of attraction for advanced advertising.

And since this is something decidedly different from the ordinary, we recommend it to every one of our members and readers wanting to take advantage of good stunts. We happen to know that Bickert has been engineering some unusually fine stunts out there in Marion, and we are only sorry that we are not a little closer so that we could get him to shoot them in as fast as he puts them over.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MAY

May 1st to 7th	National Golf Week.
May 1st	Labor Day (Philippines).
May 1st	May Day — Child Health Day
May 4th to 10th	National Music Week
May 5th	Napoleon's Death.
May 7th	S. S. Lusitania Torpedoed (1915).
May 9th	Arbor Day (Northern N. Y. State).
May 10th	Confederate Memorial Day (Ky. and N. Carolina.)
May 11th	Mother's Day.
May 12th	Florence Nightingale's Birthday
May 18th	Peace Day (1899).
May 20th	Mecklenberg Declaration of Independence — N. Carolina.
May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.
May 24th	Brooklyn Bridge Opened.
May 24th	Empire Day (Canada).
May 29th	Ascension Day.
May 30th	Memorial Day.

JUNE

June 3rd	Confederate Memorial Day—Tennessee.
June 3rd	Jefferson Davis' Birthday (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Texas and Virginia).
June 6th	Nathan Hale's Birthday.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

"We Thank You"

We wish to take this means of thanking those fine spirited members who so willingly complied with our request for material to be used in the Second Anniversary Edition.

We know that when this material makes its appearance, our large army of members and readers will find some mighty interesting stories on different phases of showmanship and will be glad of the opportunity of learning what the other fellow is doing—and how he is doing it.

"Chick"

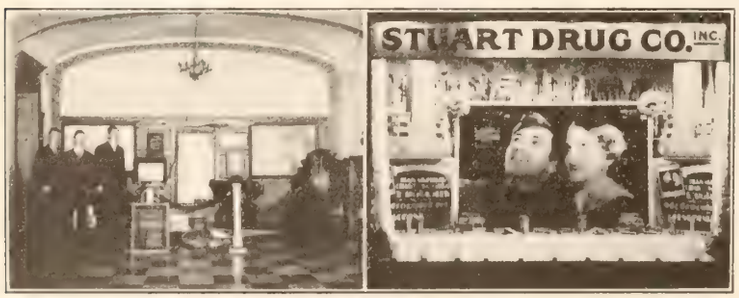
Harry Browning Knows Plenty Ways To Get Publicity

That publicity man who never seems to stay still, our good friend "Tod" Browning, of the Metropolitan Theatre in Boston, Mass., again scores with us.

This time he has prompted an "air party." Through the co-operation of the Jordan Marsh Junior Aviation League, an organization sponsored by the Boston Traveler, he tied in the members of the group with his feature "Young Eagles." All members of the air club were invited to be the guests of the management at a special morning showing of the film. This group of air minded students numbers quite a large attendance and the publicity value of "Tod's" stunt can be seen in the subsequent publicity he secured in the newspapers. A large number of heralds and cards were also distributed.



During the run of the picture an attractive display was arranged in a prominent part of the theatre, which featured parts of airplanes, together with maps and charts, all of which tended to attract the gaze and make a person go over and look. This angle has been found an excellent good-will builder for the house and as much advantage as possible is taken of it. Along with the photo showing the display, we are also reproducing an example of a tie-up "Tod" made with a local drug store whereby the store, through a tooth paste company, agreed to plug Pepsodent and the picture.



To give you a little idea of the way his tie-ups are made, we are showing above three samples of "Tod's" copy and we feel that if you look at them carefully you will see how easy it is to make excellent tie-ups providing you use the old "bean." The photo shows a coffee tie-up, an electric clock tie-up and a tie-up with a tooth paste manufacturer. We want also to tell you about the spring garden show "Tod" is promoting in conjunction with the Boston Post.

All of the local florists were invited to put their products on display in the Metropolitan Lobby where the contest is to be held. Need we say that this is certainly an ace move on "Tod's" part? Just imagine your theatre, filled with the most beautiful blooms procurable in New England. And better still imagine the publicity he is going to get for the house. When the garden show is completed we will no doubt have pictures of it and a more complete idea of just how it was handled. So now we'll have to sign off on "Tod's" always welcome activities, until we hear from him again. And don't make it too long "Tod."

Conrad L. Holmes Dressed Ushers In Atmospheric Garb

Conrad L. Holmes created a lot of talk for George Arliss in "The Green Goddess," playing at the Kettler Theatre, West Palm Beach, Fla., when he had his ushers dressed in attire similar to that worn by Arliss in the picture.

In addition to the Arliss' ushers dashing here and there in rendering Publix service, Holmes also had a man on the streets dressed in a similar costume. This man passed out cards, about the size of a calling card, on which was printed, "George Arliss (Star of 'Disraeli') in 'The Green Goddess'—thrilling talking melodrama—Kettler Theatre."

The Arliss costumes caused a lot of talk and made much publicity for the public.

There has been a sort of lull in the atmospheric costumes for ushers used in connection with a picture ballyhoo, so this little incident was received at Club headquarters with a hearty welcome. Incidentally, Conrad is another new member, whose activities grace our pages, and if we can only talk him out of one of his photographs, we would like to have him "meet" the rest of the boys through a more intimate introduction.

How about it, Holmes? Gather 'round the "Round Table" and sit in with the rest of the crowd.

Most Popular Song Gag Clicked With Ashton's Patrons

H. B. Ashton cooked up an excellent idea in popularizing "Song of the West" playing at the Rex Theatre, Greeley, Colo.

On the daily radio broadcasts for one week in advance of play dates, Ashton put on a contest in the form of an organist plugging seven songs pertaining to the west.

Everybody was urged to cast their vote for their popular national song of the west; the song getting the most number of votes was declared the winning song. And all those voting for the winning song was each entitled to a ticket to see "Song of the West."

The song contest proved a very popular medium and greatly helped to publicize "Song of the West" to splendid receipts and "H. B." certainly deserves credit for adding this little gag to his campaign, which resulted in such excellent returns at the box office for this attraction. Incidentally, Ashton, is by no means a new name on the CLUB pages, having been represented here through his various activities at frequent intervals in the past.

Here's hoping he continues his fine work.

S. E. FLEET ROBINSON Says:
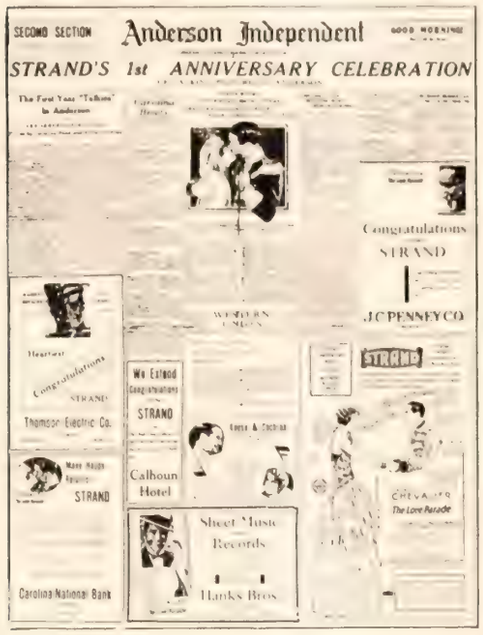
"The space devoted to the Managers' Round Table Club is without a doubt the most concentrated form of good showmanship obtainable—just filled with excellent information."

Manager,
Capitol Theatre,
Reading, Pa.

MANAGERS' ROUND TABLE CLUB

Swanke Celebrated First Anniversary Of "Talkie" Policy

Anniversary time is the one time of the year when a theatre manager, in order to put across a campaign successfully must work harder than usual. In the past it has been our great pleasure to record a number of these campaigns and we feel sure that they served to help our fellow CLUB members when the time rolled around for them to celebrate the house's birthday. But now, instead of celebrating the theatre's birthday, a live-wire manager down South decided to have a celebration in honor of the "talkies."


SECOND SECTION Anderson Independent GOOD MORNING

STRAND'S 1st ANNIVERSARY CELEBRATION

Congratulations STRAND

WESTERN UNION

J.C.PENNEY CO

STRAND

We Extend Congratulations STRAND

Thomson-Electric Co.

STRAND

Calhoun Hotel

Sheet Music Records

Hanks Bros

Carolina National Bank

Arthur Swanke, manager of the Strand Theatre in Anderson, S. C., recently pulled this novel slant, which, being the first time engineered in the town met with favor. The merchants were more than eager to co-operate and came through wonderfully. A cake was donated by the local bakery, which was to be cut and served to all attending the opening matinee. Through a tie-up with a local jeweler, a beautiful wrist watch was donated to the theatre. The watch, according to the ad run by the jeweler, was awarded to the person guessing nearest correctly the theatre attendance during anniversary week.

To show you how strongly he pulls with the merchants in the town, we are reproducing a cut of the front page of the second section of the newspaper, which shows the way the dealers congratulated Swanke by running their ad along with the special section and tying in the current picture at the Strand. Though the activities we have recorded here form only a small part of the campaign they are nevertheless enough to sell the stunt completely, so you see it is almost needless for us to say that the affair went over with a bang.

We want to thank Swanke for letting us see how he put over this great angle because we feel that it is an idea of value that will be useful to many of his brother members. Let's hear from you again real soon, Arthur, so that we can pass along some more of your work.

Weiss-Perlberg Co. Puttin' On The Ritz At The Box-Office

Weiss-Perlberg & Co., of the Florida Theatre, Jacksonville, Fla., tied up with a bathroom fixture company that resulted in lots of publicity for "Puttin' on the Ritz."

At their own expense, the fixture company printed 10,000 cards containing copy, "Puttin' on the Ritz"—Harry Richman, Broadway's Playboy, in his first spectacular talkie. World Premiere Theatre showing of "Color in the Bath" (display in grande foyer). They'll thrill you at the Florida beginning Monday, March 31st. Horne-Wilson, Inc."

The fixture company mailed these cards out to a preferred mailing list; enclosing them in pink-colored envelopes on which was printed in small type, "Why put on the Ritz in the living room and be commonplace in the Bath?"

The fixture company also arranged for fifty co-operative window displays in which was shown process cards carrying title of attraction, theatre and playdates, as well as running two quarter-page ads.

To top off the tie-up, the fixture company equipped the outer foyer with fixtures resembling a modern bath room in color.

A news article about the lobby display also said, "Color in the bath, stressed by the leading manufacturers of plumbing fixtures, already has impressed itself on home builders and owners of this section that during the first week of the display at the company's show rooms and the theatre lobby that half a dozen bathrooms in color were ordered."

Chalk up another good one for Weiss, Perlberg & Co. and rest assured that every time you see their name in the table of contents you can lay odds that it is going to be a good one. What about taking some of this stuff that they have so successfully used and working it into your own activities? It should certainly click for you as much as it did for those boys down in Jacksonville, Fla.

So long for the present, and remember us to the rest of the Publix boys down your way.

"The Safety Club"

With outdoor weather coming on us, or already here, we ought to make some attempt to co-operate with local organizations, police departments, etc., by forming, with their aid, Kiddie Safety Klubs for the youngsters, with the idea of keeping them from playing in the streets and exposing themselves to dangers from autos and trucks.

Stunts of this kind always react favorably to the theatre getting behind the idea and plugging via their screen, program or advertising. It also offers the possibilities to plug the lines about "Keep off crowded street," "Play in the playgrounds," "Look up and down before crossing streets," and last, but not least, "The Safety Klub Meets on All Rainy Afternoons at the Blank Theatre."

If the suggestion holds any value to you, or if you can work it out to best suit your local conditions, it may be well worth trying. Handled in the right way, you will get yourself in solid with most of the parents in your community.

Bergmann Effected An Excellent Stunt With Local Tie-Up

W. H. Bergmann, manager of the World Theatre, Kearney, Nebraska, bombarded the residents of his town with advertising matter for the William Powell picture, "The Street of Chance."

Four hundred die cut card board heralds pointed towards Kearney and were displayed on all roads leading to the city. The lobby of the theatre was decorated with 1,000 regular playing cards, and two 10-foot beaver board playing cards were mounted on the canopy. The tie-up was made with the White Eagle Oil Company whereby their six delivery trucks were bannered with copy reading, "Don't drive on 'The Street of Chance;' use White Eagle Oils." Each of their filling stations displayed a printed card with a similar announcement. A half-page cooperative spread was arranged under the caption, "Central Avenue is not a Street of Chance, but an avenue of real value."

The radio dealer bought 3,000 exchange heralds in return for an advertisement on the back of the herald. These heralds were distributed from house to house and in the theatre.

For a street ballyhoo he arranged for a sandwich board consisting of two huge playing cards. This was carried about town all day Saturday to catch the visitors in Kearney.

It has been a little while since we heard from our friend Bergmann, but we knew he was right on the job and plugging like the dickens to keep the old cash register clicking at the World Theatre.

Here's hoping that he won't keep us waiting too long for a tip on his next campaign. How about it, "W. H."? Will you come through, or will we have to keep after you?

MANAGERS' ROUND TABLE CLUB

The Contest is Over!

If you ran Columbia pictures during the month of April, then you should be represented in the Prosperity Month Contest. See that all your material is dispatched *at once* to Columbia Contest Judges, care of Managers' Round Table Club, 729 Seventh Ave., New York City.

The deadline for receiving all entrees is May 15th. Don't wait until it is too late, as your material may be in one, or more, of the prize-winning classes.

Watch for announcements of the winners, as well as the reason for their material being judged as outstanding enough to warrant the decisions.

"Chick"

Portable Victrolas Plugged Song Hits In Hicks' Picture

One of the many fine stunts executed by Robert E. Hicks in his campaign on "Vagabond King" playing at the Paramount Theatre, Atlanta, Ga., was a tie-up with Philco radio. They donated a radio ($265 value) to be given to the holder of the lucky number coupon of those attending one of the showings of "The Vagabond King." The stubs were deposited in a ballot box in the inner lobby alongside the model to be given away.

The drawing for the radio was made at the evening performance on the Monday following the engagement of "The Vagabond King." Although it wasn't necessary for the person to be in the audience at the time of drawing to be entitled to win the radio, this drawing, however, attracted a huge throng—all anxious to know if they or their friends had been the lucky person.

3OM roto heralds with ads on back page were given house-to-house distribution. The local dealers paid for the heralds and printing—and the theatre assumed the expense of distribution.

A little stunt that got more than ordinary attention was two girls dressed as "vagabonds" milling through the shopping district playing "Vagabond King" records on a portable victrola. This stunt was used for a week in advance of play date and greatly helped to popularize the attraction.

We have already passed along some mighty fine campaigns on "Vagabond King," which should certainly give you other fellows many leads in preparing your exploitation and advertising campaigns. Another thing that you want to keep in mind if you have already played this attraction is that you can take some of these same campaigns and switch them around to fit any other big attraction which you want to prepare for a big splash.

This One Clicked For Euring; It'll Work For You Too

It has been some time since we recorded any of the activities of Lee J. Euering, manager of the Chakeres State Theatre in Greenville, Ohio. But we are happy to report, at this time, that Lee has certainly been "stepping on the gas."

It has been some time since we recorded any of the activities of Lee J. Euering, manager of the Chakeres State Theatre in Greenville, Ohio. But we are happy to report, at this time, that Lee has certainly been "stepping on the gas."

His Chamber of Commerce in an effort to promote more business in the town, recently staged a banquet and invited over two hundred and fifty farmers from the outlying districts. The farmers had previously been a bit antagonistic towards the merchants, but this move on the part of the Chamber set things right.

Attending the banquet, Lee saw an opportunity to put in a couple of plugs for his theatre, so he invited the entire group to be his guests, later, at the show. The farmers accepted and went home that evening well pleased. In fact, they were so well pleased that the next week they brought over the graduates of the high school and the junior class, the party numbering sixty in all, and attended the theatre. After the show they went to a local restaurant and by doing so they helped Lee on the good-will angle.

A little while ago Lee put on a "Gala Movie Week" that clicked very well with the residents of the town. He decorated his lobby with confetti, balloons, etc., and everything that could possibly be used was called into play to plug the week. We'd like to tell you about a little stunt he used that went over big.

He made up a trailer containing fifteen caricatures of stars. The drawings were numbered from one to fifteen. As each patron entered the theatre he was presented with a form, of the type we are showing. The gag was to guess the star and name a recent picture in which he or she appeared. As an award he offered a six months' pass, a three months' pass, and a dozen double passes. The total cost of this contest was very small considering the valuable good-will and publicity received. The pencils were promoted from a local wholesale house, so all that Lee paid for was the trailer and the cost of printing the "Guess Who" forms.

CHAKERES STATE
Greenville, Ohio
GALA MOVIE WEEK
"GUESS WHO CONTEST"
FIVE DAYS
STARTING SUNDAY, MARCH 23rd, and ENDING THURSDAY, MARCH 27th.

Name .....
Address .....
Phone .....
.....

1	Star	Picture
2	Star	Picture
3	Star	Picture
4	Star	Picture
5	Star	Picture
6	Star	Picture
7	Star	Picture
8	Star	Picture

If there's a spot somewhere in your compaign that needs bolstering up, it wouldn't hurt at all to try an angle of this sort. It might even be possible to have your newspaper publish the forms, a week in advance of the contest, and in that way you'd derive a lot of valuable publicity besides the good-will of the paper. But then that's up to you. We don't know local conditions and we must publish accounts just the way they are handled, and we think Lee sure put his gag over fine, as there's no doubt but that by tying it in with "Gala Movie Week" it was a great help.

Thanks, Lee; we're very glad to see that you are still displaying the mighty fine showmanship you are capable of and we want you to know that we're more than happy to pass along to the rest of the Club all of your live-wire work.

MANAGERS' ROUND TABLE CLUB

Stearn & Robinson Still Displaying Fine Showmanship

We could probably label the heading on this story, "A Study in Showmanship," for it certainly is a "lulu" of an account of the way Harry D. Stearn, manager-director for the Wilmer and Vincent interests, and S. G. Fleet Robinson, manager of the Capitol Theatre in Reading, Pa., merchandise their attractions.

Their work has been so wide and varied, including so many pictures that we have decided to present the highlights from each film they went to work on and before we start we would like to state that you, too, can accomplish what Mr. Stearn and Mr. Robinson have done by not holding to the idea that every stunt will work only for that especial picture. Take advantage of this angle and profit by it.



One of their first steps opening the Reading Campaign was to erect a twenty-four sheet on the roof of the theatre. From the roof to the marquee banners were strung announcing the picture. Under the marquee a huge electric sign was erected. The sign measured thirty feet in length and from thirty-six to forty-eight inches in height, and was made up of beaverboard, braced in back with a strip of batten board. Cut-out letters painted plain, or sprinkled with metallics, were used. An arrangement of this sort permitted the use of any number of lights and colors, and the work created a lot of comment and aroused more than just a passing interest in the theatre's attraction.

Through an agreement with a number of music dealers, standing tie-ups were arranged for all the theme songs in the productions playing the house, with the local orchestras also co-operating. A novel gag was used in the music stores. This consisted of a miniature twenty-four sheet and frame in which space was left for the title of the picture, songs and stills to be placed. The baby twenty-four was electrically lighted. Cut-outs and one-sheets were also furnished the dealers for their windows. Through a tie-up with the local radio station, the broadcasting company passed out popular music, furnished by the theatre, to all orchestras broadcasting, and in return the orchestras announced the name of the picture and theatre.

On every show playing the house, an atmospheric effect is achieved, with the ushers being uniformed according to the locale of the picture or type of plot. On "Rio Rita" and "Delightful Rogue," Spanish costumes were used. On the "Isle of Lost Ships" and "Hit the Deck" sailor suits were the vogue. Another angle used on the picture, and one that to date is still causing considerable comment is the little gifts which are distributed to patrons.

For the "Vagabond Lover" pictures of Vallee were presented to the ladies. On "The Isle of Lost Ships" the boys were presented with miniature models of ships. The gag used on "Painted Angel" was excellent with girls being given a mirror. "Cameo Kirby" was the means for the distribution of lucky pennies to everybody. The boys, on "Delightful Rogue," were presented with masks, and on "The Sky Hawk" with glider airplanes. As an institutional plug, a telephone diary was passed out to everybody entering the theatre. The front page of the booklet contained advertising relating to the Capitol and State Theatres.

The photos we are running in conjunction with this article will give you an idea of the effectiveness of the cut-out letters which are used under the marquee. Incidentally, we want to tell you about a photo we were unable to reproduce, since it was too dark to "take." This photo showed a searchlight, erected in front of the theatre, through the courtesy of the local anti-aircraft battery. The light was used to pick up planes at night and contained thirty billion and a half candle power, being visible for a distance of twenty-five miles. When this light was turned on at the opening of "The Sky Hawk," many people were so surprised that they called up the newspaper office to inquire its purpose. This stunt certainly let the theatre in for a lot of publicity



Another novel gag that secured both publicity and good will was engineered by Stearn who made arrangements with some of the foremost pre-eminent artists for the display of various prize winners, done in oil. The display was shown on the mezzanine floor of the theatre and consisted of seventy-five of the best oil paintings obtainable in the country. In fact, the original "Golden Arco" that graced the front page of the Literary Digest during the week of March 3rd was represented, besides numerous prize winners from the Sesqui-Centennial and various Eastern art exhibits. Here is an angle worth considering and seeing that Stearn thinks so much of it he is going to work it again, it will pay to follow it further.



Before closing this article we'd like to say a few words about the excellent newspaper advertising turned out by these two live-wire showmen. It is very impressive work and ranks with some of the best we have seen. We are in receipt of a number of ads but lack of space hinders us from using them at this time. However, we are sure that in the near future we will be able to let you look them over, and by then we'll probably have a couple of more new angles to present since these live-wires never seem to stay still for long.

MANAGERS' ROUND TABLE CLUB

INTRODUCING THE JERSEY DIVISION OF FOX METROPOLITAN PLAYHOUSES!

100% Showmen—100% Round Table



THE CHIEF

MORRIS KUTINSKY. Division Manager for the entire Jersey Unit and a showman with a wide and varied career which more than qualifies him for the important post he now occupies. Mr. Kutinsky built up a large and successful circuit of his own prior to joining the Fox organization and this accounts, in no small way, for his ability to understand the average manager's problems as well as the happiest way to deal with every situation which may arise. As an executive and a leader of men in the show business, Mr. Kutinsky rates among the best of them.



SECOND-IN-COMMAND

HAL SHERIDAN. District Supervisor of the Jersey Division and a fit "second-in-command" to Mr. Kutinsky. "Hal" happens to be one of those real, honest-to-goodness supervisors with a knack of making the "gang" work to keep the division right up among the leaders. There must be something to his methods when every manager on the circuit always has a smile and kind word when they talk about him.

Show us a division with a group of managers and executives working in perfect harmony and we'll place odds that such a division is up on the top most of the time.

Such is our own candid opinion of the Jersey Division introduced one hundred per cent on these two pages.

From the Division Manager, right down to the reel boy, this entire unit functions as only a perfect machine, with each and every part properly geared, can function.

Our hats are off to this peppy group and we predict many advancements for most of these boys. They know their stuff and they are doing things that would put far older outfits to shame.

"Chick"

PUBLICITY and EXPLOITATION



JACK HOBBY. Was promoted from the ranks to his present post as Director of Publicity for the division, and, considering the fact that he has gone through all the ropes involving theatre management, he is well equipped to handle this job. And he's doing it, too.

SPENCER SLADIN. With more years in the show business to his credit than he may be willing to admit. As Director of Exploitation, he makes a perfect teammate for Hobby, and they are certainly doing great things over there.



THE MANAGERS



CHARLES MANN is the manager of the Pascack Theatre in Westwood, N. J. A showman of vision with the ability and experience to engineer and successfully execute some marvelous stunts that are working wonders for his theatre



J. NELSON BRYANT has his hands full managing the Cameo Theatre in Jersey City, but despite various handicaps, etc., he is succeeding in keeping that house where his superiors want it. Keep up the good work Bryant.



E. U. CADUGAN heads the Rialto Theatre in Jersey City and finds plenty to do with that house. Unless somebody has been kidding us, Cadugan has been responsible for some fine work in the Rialto. What do YOU say yourself?



A. J. SHELDON, is another man of wide experience and is now busy managing the Queen Ann Theatre in Bogota, N. J. When we solicited some information about him, we received the following answer: "Sheldon is a real showman." Nuff sed!



WILLIAM W. MADDEN handles the Capitol Theatre in Jersey City, and possesses all the necessary qualifications for that job. He reached his present post after many years of plugging on various angles of the show-game.



DAN E. LEE manages the Brook Theatre out in Bound Brook, N. J., and we doubt whether anybody in the film business, around the Metropolitan area, can honestly say that they do not know, and like, Lee.



M. NEARY, manager of the Tivoli Theatre in Jersey City, and a hustling go-getter when it comes to boosting business and his theatre. Here is another showman whom everyone has a kind word for. Who else can claim that distinction?



FRED SCHROEDER finds plenty to do in looking after the Plaza Theatre in Engelwood, N. J., but perhaps one of his most outstanding achievements, is his ability to win his way with the local organizations as well as the patrons of his house.



JOHN DUNNE is the manager of the Apollo Theatre in Jersey City and if you can get him in the proper mood he can relate some mighty interesting experiences covering many years of activity in the show world.



CHARLES LITT keeps himself occupied running the Leonia Theatre in Leonia, N. J., and from all reports and indications he is doing a fine job of it too. Seems to us that his various activities ought to be on the Club pages.

MANAGERS' ROUND TABLE CLUB

Organs and Organists!

Just because we stopped referring to the fact that you should use your organ as long as its in the house and cost so much to purchase, is no reason why you should get the impression that the suggestion was not favorably received.

In glancing through some fifty odd letters, before filing, we find that over a dozen showmen thought enough of our suggestion to not only put it to good use, but to make it a regular feature of their programs.

Why not dust off the console and try a good organist for a few weeks, giving him, or her, a good send-off via peppy advertising. Maybe even you will be surprised to find that the patrons like it. We're not asking you to go out and buy yourself an organ. If you have one, don't let it rot away. Use it and make it pay for its keep and the organist you use.

Free Coffee Added To M. Rosenthal's ShowMerchandisin

Here he is again. And we are bringing Morris Rosenthal, manager of the Lyceum Theatre in Duluth, Minn., back to the front because of his little lobby stunt that is causing a great deal of comment out in the wild and wooly west.

Morris's gag was a coffee serving service, which he made possible through a tie-up with a local coffee manufacturer. Patrons entering or leaving the theatre were treated to a cup of coffee, with no cost to the house other than a credit sign for the manufacturer in the lobby.

By looking at the photo closely you may be able to discern a healthy looking, smiling gentleman, arrayed in a "tookseedo," The gentleman is none other than Morris himself, who believes in showing how good the coffee is. Even he drinks it.



All kidding aside though, he received a lot of very valuable publicity through this tie-up. The coffee people paid for the girl who distributed the cups of coffee, and also gave him a break in over a hundred local stores that featured the product. In addition to this they plugged the theatre's attractions over their radio hour.

The gag did a lot to further the good-will which forms so important a part of any house. And knowing Morris and his eye towards business we can only say, Oak. And wait for more news of record breaking.

P. S.—Love to Mollie and the "Babies"?

Hostler's Ability As An Artist Is Again On Display

Another showman who is quite handy with the brush is Alvin Hostler, manager of the Strand Theatre in Altoona, Pa.

Alvin's capabilities as an artist have drawn lots of comment from the patrons and so now we are reproducing a photo of one of his fronts so that you can obtain a first hand view of his work. The large banner in the foreground, which was strung across the front of the theatre was made of pink sateen with black cut-out letters. The letters were outlined in various shades of metallics. The two beautiful figures of Marilyn Miller were made from cut-outs, and were also attractively dressed in sateen, studded with metallics.



In the regular frames, one and three sheet panels were placed, while the front of the theatre was devoted to a display of three and six sheet cut-outs, which were mounted against attractive backgrounds. The entire display was very well done and no doubt did a lot towards selling the picture to the town.

A good many managers we have found are able to wield paint brushes with the dexterity of finished commercial artists and we must say that Alvin is right up in front when it comes to turning out work that will sell, and we want him to know that we are very glad to pass along these other phases of his showmanship so that the rest of the Club may see what he is doing.

Here We Present More Accounts Of ClydeWinan'swork

"Color Is King In Peoria!" Such was the caption of a full page cooperative newspaper ad in colors, used by Clyde Winans, city manager, in connection with the Palace Theatre's showing of "The Vagabond King."

The Peoria Transcript has a week-end special edition which includes a special color supplement of syndicated feature material. The entire eight page section is in color and only the back page remains for advertising, which is more often in one color, since it needs must be printed by the paper itself with no color equipment. Winans remembered that color was one of the big talking points for "The Vagabond King" and sought to tie-up with the paper.

The result was that the paper conceded the space to him providing he could sell the space. The special requirement that Winans had in mind was multi-color printing, however.

Accordingly, he arranged with paint dealers, "Yellow" taxi companies and others to "ride along" with him on a full page multi-color advertisement. Excellent cooperation was received and as a reward for his aggressiveness, the newspaper gave the Palace their space gratis, and in addition paid for the special printing job itself. Let's hear some more from you. We always get a kick out of your stunts.

MANAGERS' ROUND TABLE CLUB

Plenty of B. O. Hope In O. Accorsini's Hope Chest Stunt

Whenever he starts out to sell an attraction you can bet that Olinto Accorsini, manager of the Academy and Isis Theatres in Lynchburg, Va., tackles it from every possible angle.

We are showing below a corking window display he conceived and executed for the showing of "Honey." By examining the photo closely you can notice the many highlights of the layout. He used a beautiful cut-out of Nancy Carroll, the star of the film, that worked in well with the display, since the pose she uses is ideally adapted for it.



The window was secured from one of the leading furniture stores in town and it's a safe prediction to state that they too were benefited by the tie-up. On the cover of the hope chest he used a still of Nancy Carroll which blended well. You will probably wonder what the sign "Free" is for so we'll tell you. He persuaded the furniture store to offer the hope chest to the first couple married during the run of "Honey." And that, if you ask us is darn fine showmanship. About the display he has grouped a number of eight by tens and eleven by fourteens that do a lot towards completing the selling effect.

And to see what else he did to make this tie-up a success just look at the ad the furniture store ran for him. You will notice that right at the top he is getting in a plug for one of the theme songs, "In My Little Hope Chest." What a natural that one is for a furniture store. By giving away one hundred and fifty copies of the song, the store obtained a lot of good-will, since no purchase was necessary to procure a sheet of music. The whole ad is a walkaway for the theatre and you can bet that this kind of publicity meant a whole lot.

We would like to state at this time that since we are located in New York and cannot be present on the various fields of operation, that the only way we can tell the merits of a showman is by what we see. So, judging from appearances, though Olinto might not be packing them into his two houses, we're ready to stand back of our statement that he's certainly on the right track to big business and by continuing to display the fine showmanship he has in the past there's no question about the houses showing profits.



The Battle Rages!

(Don't blush, H. W.)

A certain theatre manager in an outlying town has asked us to inform the rest of the showmen that the rumor circulated about that a man had dropped dead in his lobby and lain undiscovered for three days is false.

"However," he says, "it is a fact that they shot a letter-carrier there thinking he was a CONFEDERATE SOLDIER."

Teaser Herald Was Good Exploitation Stunt For Vincent

A. H. Vincent found out that the distribution of 1,000 teaser heralds aroused more than usual interest for "Honey" playing at the Sterling Theatre, Greeley, Colo.

The heralds consisted of a small piece of white paper on which was written in longhand, "Bill: Want a swell date? Call 84 and ask for Honey. Boy, she's a pippin. Clyde."

These heralds were distributed in downtown office buildings, department stores and passed out to men on the streets.

The above is rather short, but "sweet" and "A. H." again demonstrates his ability to put over a short and snappy stunt that attracts so much attention to a coming attraction.

We have a copy of the note which is explained above which appears to be written in shorthand, and even though the prospective customers guess what the gag is, it nevertheless does not detract from the value of the idea itself.

Shoot us some more like this, Vincent, and we will be glad to let the rest of the boys take advantage of your fine stunt.

Harry Marchand's Postcard Plug On Picture Was Good

Harry Marchand of the Saenger Theatre in Mobile worked an excellent stunt on "Anna Christie" that brought him not only newspaper publicity, but sold Mobile on the fact that Garbo "talks." . . . .

Through the newspapers, on the screen and in the lobby, Mr. Marchand offered a few passes to the one that could write "Garbo Talks" on a Government postal card the greatest number of times. This stunt was started a few days before the opening of the picture and closed on the opening day. Mr. Marchand received approximately five hundred replies.

The stunt is very simple, but costs practically nothing.

But that should not detract one iota from the effectiveness of the gag itself and with this little preliminary introduction, we want you to know that Harry Marchand displays all of the signs of a live-wire showman, which is all the more reason why we want him to join the army of showmen who are constantly making these pages so interesting and valuable wherever MOTION PICTURE NEWS is read.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

John Martin has Started Promoting From Local Stores

Though he has been up in Watertown, N. Y., only a short time, John Martin, manager of the Liberty Theatre has started off well and from indications it looks to us as though some good show merchandising will be forthcoming from that section in the near future.

On a recent tie-up in conjunction with his showing of "The Big Party," Martin arranged to distribute a number of cards, in the form of an invitation, which bore copy reading "You and Your Friends are Cordially Invited to Attend 'The Big Party' at the Fox Liberty Theatre." The cards then went on and described the zippy tunes, etc., and gave the playdates.

They were very attractively printed in blue type on good stock manila cardboard. The printing and distribution was done at no cost to the theatre, since two local dealers bought space on the back of the cards and also passed them out at their stores. This little stunt served to bring in some goodwill to the house besides the added revenue derived from the publicity.

We want to thank Martin for passing this on to us as a sort of acknowledgment that he is getting the feel of things up there and we know that in a little while we'll have lots more to record about him. So keep up the good work John, and don't forget we're always glad to hear from you.

Jerome Zigmond Is At It Again; Look At His Latest One

Jerome Zigmond put a local touch to his trailer on "Song of the West" playing at the Avalon Theatre, Grand Junction, Colo., that resulted in many favorable comments.

Instead of putting the trailer on in the usual way. Zigmond built a little sketch as a prologue—using two local High School favorites who put it over in splendid fashion.

The action of the skit involves the telephoning of a boy to his girl friend for a date. The girl has other arrangements, but when the boy tells her that she can go to a dance most any night, but can only see "Song of the West" for four days, she is finally persuaded to break the dance date and see the picture.

The sketch is quite intimate as well as being interesting to the patron. And it also brings out the bigness of the picture through this little telephone skit that doesn't always appear in the trailer itself. After completion of the sketch, the trailer appeared on the screen.

The sketch ran one week in advance at every night performance and proved to be one of the best sellers of a picture that has been used in some time. At any rate, it has something different and people started talking about the uniqueness of the presentation.

This is certainly adding a decidedly new slant to an advance plug on a picture and should prove of tremendous value to other live-wire showmen who want to take advantage of tried and successful gags of this type. It doesn't require anything but a little forethought and planning, but it is bound to result in unusual interest on the part of your patrons. We are very grateful to Jerome for passing this along, and we hope that we will have more to say about him in an early issue.

Boos Used A Stunt That You Can Work To Good Advantage

A novelty in window displays was turned out recently by Louis Boos, managing director of the Park Theatre in Boston, Mass., in conjunction with his showing of "The Melody Man."

Through a tie-up with one of the largest stores in Boston Boos secured a spacious window for the display of sound apparatus which was featured under a catch line "What makes the movies talk?" In addition to giving an explanation about the sound, the display also plugged the technicolor scenes in the film.

By examining the photo we are reproducing you can see the novel effect he achieved by using a background of enlarged technicolored film, that got in plugs for the stars and producing company. The stunt drew a great deal of attention from passerbys and crowds gathered often in front of the window, studying the equipment. **The newspapers gave it a great deal of play and one of the papers broke with a big spread on it.**



Here's a display that will fit in with almost any picture you have and it's a safe thing to state that you could secure any sort of a window with it. And if you have any technicolor scenes in your picture it will be of all the more benefit. A stunt of this sort would fit in well with a campaign such as is put out on the bigger productions and just as a suggestion, you could sell almost any school on the sound angle by arranging to demonstrate it in the auditorium for the pupils and teachers.

PERFECT SYNCHRONIZATION!

E. L. HICKEY Says:

". . . I, for one, scrutinize the pages just as soon as Uncle Sam's exchange delivers that outstanding weekly talkie, 'The Motion Picture News.' After all, the Managers' Round Table Club Section is an educational talkie that no manager should miss."

Manager,
Capitol Theatre,
York, Pa.

"ALL FOR ONE AND ONE FOR ALL"

MANAGERS' ROUND TABLE CLUB

At This Time We Present Some Art Work from Houston

More evidences of beautiful art work may be seen in these few photos we are reproducing. The displays are the work of Homer McCallon, publicity man for Loew's State Theatre in Houston, Texas, and are really his own creations.

The first photo will give you an idea of how beautiful the display he arranged for "Devil May Care" must have looked with all its striking colors and novel touches. Since this production called for some special art, a dignified touch was added to the work and some excellent effects were achieved.



The other photo shows the front used to sell "The Bishop Murder Case." Simplicity, it seems to us, is the keynote of Mac's work but it is a safe bet to say that it more than simply attracts. Little touches here and there add to the attractiveness and ultimate salesmanship of the picture. Unfortunately the photo we had on hand was a little blurred and so we were unable to get a clear reproduction of the large arrow he had painted to the bulls-eye in the center of the display. The arrow, carrying copy "Who Killed Cock Robin," as a catch-line, was hung under the marquee and anyone passing by and noticing it found his attention attracted to the bulls-eye and then the display itself.

We want to compliment Mac for the plug he gets in for his stage shows which photo though, we were unable to use. He achieved a great effect in it and we don't doubt but that this angle sold them completely. We'd like to hear more about this young man's work and we hope that the future will bring other accounts that will prove as interesting as these. Incidentally, Mac, how about the rest of the angles that you cover in your daily show selling. Let's have some of those, too.

Fred Hornscheidt Made a Good Tie-Up With Local Stores

Instead of using the ballyhoo record as a lobby stunt, Fred P. Hornscheidt, Manager of the Rialto Theatre, Chicasha, Okla., used the record in various stores to advertise "Sally."

Enough co-operative tie-ups for records were obtained to have them placed in several music stores Thursday, Friday and Saturday before play dates and throughout run of picture. This record not only helped to publicize the picture but also helped the merchants to sell the song hits from the picture.

Hornscheidt got another good break when the merchants were holding their annual Spring shows in their respective stores. Each one of the stores furnished music by using a victrola, so the Publix manager talked them into using the "Sally" ballyhoo record at intervals to sort of break the monotony of continuous music. It was surprising to notice the number of people listening attentively to this ballyhoo record. Cards alongside the victrola announced the picture, theatre and play dates.

50 process cards and 50 window cards were placed on laths and inserted in flag pole holes on edge of sidewalk. Cards were also tacked on poles along the more prominent streets leading from the residential section to the business district.

Looks like this is "old home week" in Publix with all the new members we have, but the more the merrier, boys, so come on along, Hornscheidt, and send in your contributions with the rest.

"Spilt Milk"

Why cry over spilt milk . . . the cow . . . in the meadow . . . contentedly chewing her cud . . . doesn't give a darn what happens to her milk after the farmer gets through . . . she goes right on . . . grazing . . . filling the old storehouse for to-morrow . . . and that's what you should be doing . . . if yesterday's business was bad . . . or last week's business was worse . . . what do you care? . . . forget about it . . . start building to make up for those losses . . . and you can't build a house without having the material . . . so get it . . . sit down and dope out what the trouble was . . . ask yourself . . . did I cover this angle thoroughly? . . . did I work that slant the way I intended? . . . did I have those pictures in the paper on time? . . . shouldn't I have spent a little more time laying out that campaign? . . . am I showing the same pep that I displayed when I put over "So and So" to a new box-office high? . . . don't analyze how bum the business was . . . that's not going to help . . . find out why the business was bum . . . anybody can say in a report . . . "well, the weather hurt us" . . . or "the picture wasn't so hot" . . . but it takes a man to say . . . "I laid down." . . . Sure it will hurt to make that statement . . . but it'll never hurt as much as the thrust the G.M. will give you when promotion time rolls around. . . . Tom Blank . . . the live-wire in the next town . . . gets the assignment you coveted . . . and might have had . . . but you laid down . . . he didn't . . . his was all cream . . . not spilt milk . . . when he had a bum week . . . he analyzed himself . . . when you had a bum week . . . it was three weeks before you got over talking about it. . . . Blank gets a thrill as well as a bit of dejection out of a failure . . . why . . . because it spurs him on to bigger things . . . opens the door to greater possibilities . . . he suddenly discovers that there's more ways than one to sell a picture . . . he sees how wrong he had been . . . he sees where he had made a mistake . . . and that's where the thrill comes in . . . so he turns in a record-breaking week on his next picture . . . and his percentage at the end of the season is pretty close to a hundred . . . then he's promoted . . . promoted to a job you might have had . . . to a job . . . you could have . . . a job you want and know you can get . . . but every once in a while you decide that . . . business is punk . . . then you say . . . "the heck with it." . . . "I'll wait until a good picture comes along and give it a plug" . . . Are you nuts? . . . don't you know that the man occupying the exec's chair probably went through just what you did? . . . he knows how tough it is at times . . . he came up against the spilt milk proposition more than once . . . but he didn't cry about it . . . if he did cry . . . he cried for more . . . so that he could get to the reason for the bum business . . . he never yelped when they handed him a piece of trashy film . . . he went out and sold it the best possible way . . . don't forget . . . in his day they didn't have many specials . . . they didn't have sound . . . they didn't have "talkies" . . . his day was the day when the movies were in the making . . . and had to be sold to a suspicious public . . . when he got six reels of blood and thunder . . . he had to sell it . . . and he did . . . then . . . came his big fight . . . he had to acclimate himself to the new order of things . . . trade in a Barnum for a Harold B. Franklin . . . no more blood and thunder . . . class . . . that's what the public wanted . . . class . . . they had to have it . . . and they got it . . . the G.M. grew with the racket . . . then it became an industry . . . and because of his work . . . he was given his present position . . . so after all . . . his case was tough . . . yes . . . but he looks back and smiles now . . . but he smiles knowingly . . . there's nothing you go through that he hasn't undergone . . . so if you think you're putting anything over on him . . . again we state . . . you're nuts . . . and listen . . . before we go any further . . . when we talk about a G.M. we mean a real, honest-to-goodness showman . . . not some of these addle-pated, scatter-brained ham and eggers who flounce in and out of theatres . . . don't get us wrong . . . but you won't . . . we don't talk about inflated dummies . . . we talk about real showmen . . . so listen, boy . . . just do your darndest and if a picture doesn't click . . . and you can look back and honestly say . . . "I did my best" . . . then the G.M. knows it, too . . . and you're not crying over spilt milk.

P. S.—Maybe YOU have something you would like to say on the subject. The meeting is open and suggestions are in order. BUT try to inject some constructive suggestions when you do express yourself because we don't want any one of our members or readers to get the impression that our arguments are one-sided. Oak?

MANAGERS' ROUND TABLE CLUB

Showmanship Of Walter Decker Is Still In Evidence

Take a tip from Walter Decker, manager of the City Opera House in Frederick, Maryland, and give this slant a break on your kiddie business campaign.

The photo on the left shows the "Free Movies Peep Box" he used to ballyhoo "The Mounted Stranger." The box is easily constructed and cost practically nothing. A four-inch roller is contained in each end of the box, with 8 x 10 stills mounted on muslin attached to the rollers as a belt. A crank handle was used on the top roller and by turning it a panorama of photos appeared. The interior of the "peep-o-scope" was lighted by a forty watt lamp.

The other photo shows an excellent display for the "Gold Diggers of Broadway," in the form of a shadow box. The work was all done in gold glitter and though the photo doesn't show any of the beautiful details we feel sure that the miniature cut-outs of the stars he used and all the little niceties that went into the make-up helped considerably to sell the picture. Decker's ideas are carried out by his carpenter Hiram W. Heck, who enjoys the enviable record of having worked around Fredericksburg, and the theatre, for over forty years.

We'd like to call your attention again to the fact that the little stunt Decker used to plug his westerns would fit in nicely for your house especially on your kiddie business. If the kids pass the theatre on the way to and from school, what better natural advertising medium could you ask for? So if you think you have room for it, give it a play and we'll guarantee that the novelty alone will sell it.



We want to thank Walter for shooting this one along to us and we'd like to have him know that it will certainly be well appreciated and meet with a hearty reception. Let's have some more of your showmanlike work "Deck", so that we can pass it along to your brother members.

"Bunny" Bryan has Done Some Hopping In Show Business

With so much of his activity apparent around Rhode Island and Southern Mass., it is only fitting and proper that we should tell you a little about Bunny Bryan's career in show business up to date.

As Bunny himself puts it, "After majoring in football, baseball and track at various colleges, I finally finished at a School of Journalism. Took a publicity gathering and dispensing position in Central America and contracted so much malaria that I returned to the States and took a job as a song plugger, until I hooked up with a vaudeville act. From there it was hop, skip and jump, going out ahead of a dog and pony circus, selling banners and handling press stuff on anything and everything, in the meantime newspapering all over the country.

"Tiring of all the jumping, I became an agent for vaudeville acts and found that I was kept on the jump more than ever. And then I landed with Publix, working the Sound Train in New England as my original assignment."

Here we cut Bunny off, since we know the rest of his story. His fine work was recognized and he was made publicity director of Rhode Island and Southern Massachusetts, which position he now holds, and we want to remark, hold capably. We've recently come across some excellent examples of his work around the division and we know that the future will bring some nice accounts. Welcome into the Club, Bunny, and don't forget, we're depending on you to bring home the bacon for your district.

Dan O'Keefe Is Back In Harness As Norwood Mgr.

Again we were wondering what has happened to one of our veteran CLUB members and he suddenly turned up. This time it's Dan O'Keefe, who we have known for a good many years.

When we first met Dan he was managing a house in Clinton, Mass. A short time after he moved over to the Met., in Leominster, and it was a little later that we lost track of him. Now we find him managing the Norwood Theatre in Norwood, Mass., and doing a fine job of it.

With a beautiful theatre like the Norwood under his care, it seems to us that Dan is going to return again to the active fold, and now that all of his many friends and fellow CLUB members know his whereabouts we feel that he will want to be represented frequently. So what do you say, Dan, let's start plugging.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... **State** .....

MANAGERS' ROUND TABLE CLUB

Hendricks Decided To Plug Organist And Biz. Boomed

In connection with our recent chats on the use of organs, even though you feature a sound and talking policy, we have received a few examples of the way showmen make use of them. One of our live-wire members, William L. Hendricks, general manager of the Capitol and Olympic Theatres in Steubenville, Ohio, uses some novel slants.

Through a tie up he made with the local radio station he was enabled to broadcast an organ solo daily at 10:30 A. M. and in addition, as an added attraction secured the services of the announcer, who is very popular with the residents of Steubenville. The announcer made a personal appearance on the stage of the Capitol on Saturday evenings and conducted the broadcast.



Hendrick's stunt went over wonderfully well with his patrons and he took care to let them know that he would have the announcer appear again at the theatre. We want to hand him a little compliment at this time for the very nice ad which we are showing that he used to announce the special broadcast, by featuring a cut of the announcer at the "mike" in a little box along with his regular picture plug. The organ broadcast is a very good means of securing publicity for your house and if there is a radio station located in your town it would pay to try and hook up with them. And even if you haven't a radio station, there's still no reason why you can't make up your solos in the form of a broadcast, by placing a dummy mike on the organ, or if you have an announcing set, hook into your horns.

There are many different ways in which this angle can be worked out and any showman should be able to find them. When you feel that your audience needs something, or that something's missing in your program, try an organ solo, but put it on in a way that will be a credit to your showmanship, and not just another rendition of music.

If You Have Space To Park Cars, Orr Gives the Lowdown

Remember the gag we showed you not so long ago, which informed you of the way Jack Albertson, of the Indiana Theatre, built up goodwill for his theatre by supplying free parking space for the vast number of cars arriving for the evening performance?

Another up-to-the-minute showman has adopted the same plan and it is helping his business a lot. We refer to H. S. Orr, manager of the Colonial Theatre in Winston-Salem, N. C., who through a tie-up with a local garage was enabled to effect an angle that is proving very valuable.

The garage paid for the printing of a number of cards, which read,

THEATRE PARKING

GUEST CARD—VALUE 25c

You are cordially invited to park in our convenient, modern garage as our guest without charge on any EVENING before May 1st, 1930.

DOWNTOWN GARAGE

Located directly back of the Colonial Theatre on Main Street

This card will be accepted by the cashier in lieu of the customary parking charge

PLEASE WRITE NAME AND ADDRESS ON BACK

You will notice on the bottom that Orr took the precaution to make sure that he received the name and address of any one the card was given too, and in this manner the theatre and the garage as well were enabled to get a list of names that could be used for mailing purposes. Incidentally the garage also agreed to feature the picture playing at the theatre in their newspaper advertisements.

Now that Orr is using this angle and finding it to be worthy we feel that perhaps there might be a number of members who will be able to effect a similar tie-up, so we are passing it on in the event that it find a place in your activities. Thank you "H. S.," for keeping us wised-up on your work, and don't forget we are always glad to receive accounts of your showmanlike activities.

Worth Looking Into!

At this time of the year, many street and outdoor events are staged by schools, high schools, local organizations, etc., and if you are on your toes you ought to arrange to "shoot" as many of those events as possible.

You know you can take regulation standard film yourself and save the expense of a cameraman, especially if you are located where it is hard to get a good man. So there is no reason why you should not take local pictures of events bringing out large crowds, or of parades, etc. (especially Decoration Day parades), and if you use a car, have appropriate banners or signs telling the crowds when and where they can see the pictures.

Don't overlook the spectators at such events. Get slow panorama shots of them; they'll surely want to see what they look like. All representative groups attending these outdoor rallies should also be taken separately. Order yourself some titles and then you have a good bit of "vegetables" to serve with the "roast."

Another good stunt is to tie up with all outdoor events (when possible) so that in case of rain the event should be staged in your theatre during the morning. This angle presents many good-will tie-ups. It's hard to set them forth in detail because they are mostly a matter of local nature and you should best know the way to tackle them.

Please Take Note

THE pages of the Club are open for the publication of photographs from both members and readers. These photos may be of theatre managers, theatre fronts, marquee displays, lobby settings, etc. Due credit will be given those sending photos to the Club, providing they attach the proper description and their own names and theatre addresses.

MANAGERS' ROUND TABLE CLUB.

MANAGERS' ROUND TABLE CLUB

MEMBERS WHO JUST JOINED!

WILLIAM SPRAGG is the manager of the Stadium Theatre in Woonsocket, R. I., and from what we have heard of his work we are sure we have acquired another showman who is going to be very active, and if he is as "live" as the rest of the R. I. showmen, why we can't ask for any more. Listen, Bill, how about a photo of yourself, and if you see Bunny Bryan shoot some "pep juice" into him and tell him we're waiting to hear from him.

———*Wear Your Club Pin! ! !*———

JOE KOEHLER manages the Idaho Theatre in Twin Falls, Idaho. Joe is no stranger to the Club, since they all know of his recent activity at the local radio station. So now that he has been introduced by these always necessary paragraphs, we believe there's many pleasant surprises in store for us in the way of novel slants on show selling.

———*Wear Your Club Pin! ! !*———

CARL B. SHERRED is the manager of the Mishler Theatre in Altoona, Pa., and from what we know of his past experience in show business we can look forward to hearing some mighty fine accounts. What do you say, Carl, let us in on the know.

———*Wear Your Club Pin! ! !*———

J. CLAAR is the Assistant Manager of the Fairfax Theatre in Miami, Fla. Since Mr. Claar is working under the showmanlike wing of Earle Holden we will have to wait awhile and see how he turns out, because with Earle as a teacher he should be ready for a manager's position before long. However, Claar, why not send us in a letter telling us what you are doing down there to help Earle put his shows across?

———*Wear Your Club Pin! ! !*———

J. N. BROWELL manages the Park theatre in Palmerton, Pa., and since we ran a little story and a picture recently of him we feel that no other introduction is necessary at this time. As you know, "J. N.," every one must at some time or another go through this gate in order to reach the inner pages, so now that you've been "initiated" twice, here's hoping your activities will double.

———*Wear Your Club Pin! ! !*———

WALTER LEACH is the Assistant Manager of the Rialto Theatre in Newark, N. J. From what we know about Walter it appears as though he is going to make good in the show game, since Charlie Brennan, the live-wire manager of the Rialto, gives him a send-off that is certainly fine. We want to welcome you into the Club, Walter, and express the hope that in a little while you'll be a full fledged showman and manager.

———*Wear Your Club Pin! ! !*———

FRED L. WEILER is the manager of the Roosevelt Theatre in Flushing, L. I., N. Y., where he has been turning out some fine examples of showmanship. In order that the rest of the Club may become acquainted with you Fred, why not let us have a photo of yourself so that we can run it in conjunction with your first contribution.

———*Wear Your Club Pin! ! !*———

JOSEPH FORSTER is the manager of the Sumner Theatre in Brooklyn, N. Y. In case you don't know it, Brooklyn boasts some of the finest showmen enrolled in the Club. We want you to fit right into the show background there Joseph and with your experience and knowledge of the game it should be very easy.

THE SHOWMAN'S MEETING PLACE FOR PROGRESS!

WHAT ARE YOU WAITING FOR?

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston — **Honorary Chairman**

"Chick" Lewis — **Chairman**

JOIN NOW!!

Here's the Blank

SAM S. CLARK is the manager of the National Theatre in Brooklyn, N. Y. He is located in a very nice neighborhood house, that in the past has been the scene of many live wire activities. So what do you think about it, Sam. We've had our eye on your house before and we know that you can pep things up there. Give us some dope.

———*Wear Your Club Pin! ! !*———

GEORGE SEED manages the Benson Theatre in Brooklyn, N. Y., and since we have printed little squibs about him in our monthly Metropolitan activities page we've secured a line on what he can do, and we want him to know that we expect him to be represented often on our pages. So let's have a few accounts of how you are keeping your house up with the Met. leaders, George.

———*Wear Your Club Pin! ! !*———

MAX ALSTER is another live-wire on the Fox Met. Circuit. Max handles the assistant manager's assignment at the Benson Theatre in Brooklyn, N. Y., under the able directorship of George Seed. Well, Max, it shouldn't take you very long, working with a man like Mr. Seed to rise to a house of your own. In the menatime, let's have some news of your work so that we can sort of keep an eye on you.

———*Wear Your Club Pin! ! !*———

NAT SUCHMAN manages the Highway Theatre in Brooklyn, N. Y., and since we know something about the brand of showmanship it takes to handle theatres around Nat's section we feel that future issues of the Round Table Club will bear a good many interesting angles concerning his work. We won't say that the house is a natural for exploitation, we'll let Nat's work tell you that.

———*Wear Your Club Pin! ! !*———

JACK ROTH is the manager of the Paramount Theatre in Des Moines, Ia. We want to welcome him into the Club and state that many mighty nice showmanlike activities have been forthcoming from around his city and we believe that Jack will want to keep right in line with the rest of the Publix showmen who form a part of the Club and display lots of up-to-the-minute work. Incidentally, Jack, how about a photo and a little dope concerning your career to date?

———*Wear Your Club Pin! ! !*———

DAVID J. DUGAN is by no means a stranger on the Club pages. It was only a little while ago that we told you about a corking tie-up he engineered in conjunction with "Street of Chance," when it played the Paramount Theatre in Newport, R. I. From this stunt we deduced that Dave knows his Bermudas when it comes to showship and we want to say that we believe future issues will rove it.

———*Wear Your Club Pin! ! !*———

YALE GREENHAUS is the manager of the Mosholu Theatre in the Bronx, N. Y., and with all these "big" productions to pull them in with he is kept on the go trying to make the old cash box swell up. But just how he accomplishes this is what we want to find out. And not only us but the rest of his brother members. Come on Yale, shoot us in a letter and tell us what you're doing to sell them up there in the Bronx.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semeneva	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray				
*†§Call of the West (A. T.)	Revier-Matt Moore				
*†§For the Love of Lil					
*†§Hell's Island	Holt-Graves				
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last of the Lone Wolf (A. T.)	Bert Lytell				
*†§Paris Nights					
*†§Prince of Diamond	Ian Keith-Pringle				
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Royal Romance, A (A. T.)	Collier-Starke				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The					
*†§Sweethearts on Parade					
*†§Temptation					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel	7	Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It in (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	Apr. 26
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18			
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carlow	May 4			
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar 23			
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Son of the Gods (A.T.)	Ricbr. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Spring Is Here (A.T.)	Claire-Gray	Apr 13	6486	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Good Girl, The (A.T.)	Marilyn Miller			
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Captain Blood (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Fortune Teller, The (A.T.)				
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Lady Who Dared The	Dove-Pidgeon-Todd			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Man Crazy (A.T.)	Alice White			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall			
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.			
*†§Song of the Flame (A.T.)	Gray-Claire	May 25		
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7003	78
*†§Sweet Mama (A.T.)	Alice White	July 6		
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6432	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
	(Reviewed under title of "Mask of Love" in Feb. 1, 1930 issue)				
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 6			
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)				
*†§Fox Movietone Follies of 1930 (A.T.)				May 3
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Liliom (A.T.)	Janet Gaynor			
*†§Louis Beretti (A.T.)	Edmund Lowe			
*†§Mad Singer, The (A.T.)				
*†§One Mad Kiss (A.T.)	Jan Jose Mojica			
*†§Oregon Trail, The (A.T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Sea Wolf, The				
*†§Solid Gold Article, The (A.T.)				
*†§Song O' My Heart (A.T.)	John McCormack		8243	92 Mar. 15
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins	Reviewed
*†§Accu-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†Allez-Op	Marionettes		1		8		
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1		8		
*†§Feed the Brute (A.T.)	Animal Novelty		1		8		
*†§Hoak (A.T.)	Frawley & Smith		1		9		
*†§Justice (A.T.)	Special Cast		2		17		
*†§Little Journeys in Songland	Song Series		1		9		
*†§Miser, The (A.T.)	Bransby Williams		1		8		
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2		16		
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2		15		
*†§Nora Blaney No. 1	Song Program		1		9		
*†§Nora Blaney No. 2	Song Program		1		9		
*†Operatic	Marionettes		1		9		
*†§Radio Franks & 4 Bachelors	Song Program		1		8		
*†§Teddy Brown & His Band	Jazz Program		1		9		
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30		
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2		16		

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
†§Divorce, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue					
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Welhelm	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.)	Alison Skipworth	May 3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Caught Short (A.T.)	Dressler-Moran-Page			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
*†§High Road, The (A.T.)	Chatterton-Forbes-Rathbone			
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque		70	May 3
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue Song, The (A.T.)	Lawrence Tibbett			Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Sins of the Children (A.T.)	Mann-Nugent	June 14		
*†§Trader Horn	Harry Carey			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*Clyde Doerr		Jan. 18	572	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A.T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†Song Writer's Revue			2 reels	Dec. 14
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Wray	Apr. 12	5794	65	Apr. 19
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 26			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26			Apr. 5
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb. 15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan. 25	8100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	9412	105	Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Big Pond, The (A. T.)	Chevalier-Colbert			
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt			
*†§Business Is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Marce Himself (A. T.)	Oakie-Gallagher			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Sarah and Son (A. T.)	Ruth Chatterton		7740	Mar. 22
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§True to the Navy (A.T.)	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May 17	7621	85 Apr. 26
*§§Youth (A. T.)	Hershelt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Firebugs	Talkartoon		1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A. T.) (F)		June 8			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	June 8	7607	84	Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	May 11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Rich People	Bennett-Toomey	Jan. 5	7074	78	Feb. 8
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Beyond Victory (A.T.)	Boyd-Harding	July 13		
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Greenwich Village Follies, The (A. T.) (F)		Aug. 17		
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†§Treasure Girl (A. T.) (F)		Aug. 3		
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot (A. T.)	Dawson Carney	Mar. 30	2 reels	Mar. 22
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Blues	Buck & Bubbles		2 reels	Feb. 22
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Gridiron Glory	Sportlight		1 reel	Oct. 19
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 23	2 reels	Feb. 8
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Live and Learn			2 reels	
*†§Mandalay (A.T.)	Song Sketch	Jan. 5	2 reels	Dec. 14
*†§Night in Dormitory (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 29
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler-Mayo	Apr. 6	2 reels	Apr. 5
*†§Petters, The (A. T.)	Topics of the Day		1 reel	Nov. 9
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Rubeville Night Club (A.T.)	H. B. Watson	Feb. 2	2 reels	Nov 16
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reels	Jan. 11
Singing Saps	Aesops Fables		1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Sky Skippers (A.T.)	Aesop Fables	Feb	16	1 reel	Feb	15
*†§Spills and Thrills (A.T.)	Sportlight	Apr	6	1 reel	Apr	12
*†§Splashing Through (A.T.)	Sportlight	Feb	23	1 reel	Feb	15
*†§Tight Squeeze (A.T.)	LeMaire	Feb	2	2 reels	Nov	24
*†§Western Whoopee (A.T.)	Aesop Fables	Apr	13	1 reel	Apr	19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar	9	1 reel		

RKO

FEATURES

Title	Star			Length Feet	Mins.	Reviewed	
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	66	Apr	19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar.	2	6169	69		
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92	Mar.	8
*†§Cuckoos, The (A.T.)	Wheeler Woolsey	May	4	8100	90	Apr.	5
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6136	68	Feb.	15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb.	2	6174	60	Jan	4
*†§Hawk Island (A.T.)	Compson-Sherman	May	11				
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr.	26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb.	2	9327	85	Dec.	21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec.	21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb	22
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	60	Feb.	15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan.	4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeant	Mar. 16	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.)	(F&D) Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.)	(F&D) Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.)	(F&D) Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.)	(F&D) Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.)	(F&D) Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.)	(F&D) Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.)	(F&D) Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.)	(F&D) Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†§Dude Ranger, The (A.T.)	Duryea-Basquette	Apr. 15			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
At the South Pole						Feb. 22
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon				
*†§Because I Love You	Mady Christians		Jan. 24	9000	100	Feb. 8
Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
Black Hills	Special Cast	Big Three		5000	55	
*§†Blue Angel, The (A.T.) (F & D)	Emil Jannings	Ufa Films				
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100	Apr. 19
Captain Cowboy	Yakima Canutt	Bell Pict.		4800	53	
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American	Not Set	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set		Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.				
*†Ingagi	African Hunt			7200	80	Apr. 26
Jade Casket The	French Cast	Cosmos		5800	64	
*†§Last Company, The (A.T.) (F & D)	Veidt-Evans					
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825		Mar. 29
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
Love at First Sight (A.T.)	Keaner-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris Tom	White	Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6000	72	
South of Panama	Carmelita Geraghty	Chesterfield		8300	70	
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art.	Jan. 15/'30	6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) & D)	Montjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1/'30	7650	85	Jan. 25
*†§Yiddish Mama, The (A.T.)	Mac Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Provost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wagener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12	350 feet	
†Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Ter Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Washington's Birthday		Fitz Patrick Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†High Treason (A.T.)	Hume-Gill	Mar. 25		69	
*†Mamba (A.T.)	Hershott-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	8750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11416	130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney				
*†§Lasca					
*†§Left Over Ladies					
*†§Love, Life, Laughter					
Love Waltz, The	Mae Murray				
*†§Luxury Girl					
*†§Marcea-Maria					
*†§Medicine Man, The (A.T.)	Jack Benny				
*†§My Brudder Sylvst	Leo Carrille				
*†§Paper Profits					
*†§Resurrection (A.T.)	Wm. Collier, Jr.				
*†§Satin Straps					
*†§Senor Manana	Leo Carrillo				
*†§Sunny Skies	Benny Rubin				
*†§Torrent, The					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel.La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nissen				
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Canter				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
*†§Tannhauser	Novelty Reel			
†§Tintypes				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr.		76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	65	Mar. 29
*†§Cohens and the Kellys inScotland,	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†§Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*†§Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27			
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	May 25			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	5000	55	Mar. 29
*†§Undertow	Nolan-Eller-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 1			
*†§Young Desire (A.T.)	Mary Nolan	May 18			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Ace Rider	Hoot Gibson	July 2		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Barbary Coast	Mary Nolan			
*†§Czar of Broadway (A.T.)				Apr. 26
Flirt, The	Glen Tryon			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast			Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Little Accident (A.T.)	Glenn Tryon			
*†§Mountain Justice	Ken Maynard	May 4	6748	Mar. 22
*†§Scrub Oak (A.T.)	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				
*†§Week-End Girl	Laura La Plante			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
Anthony and Cleopatra (Reissue)	Hysterical History	June 2	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Greenhorn, The (Re-Issue)	Charlie Puffy	May 5	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Loser Wins, The (Re-Issue)	Billy Sullivan			
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Polley	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pest of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Nelly Edwards	May 19	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbos	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	May 26	1 reel	
*†§His Bachelor Daddy	Sunny Jim		2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 12	1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The	Serial			Apr. 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
§(Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 29	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A.T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	4914	54	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7533	84	Mar. 29
*†§Man from Blankley's, The(A.T.)	John Barrymore	May 24	6156	68	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Apr. 26	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5380	60	
*†§She Couldn't Say No	Lightner-Morris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	May 5	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Courage (A.T.)	Bennett-Nixon		6630	
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	5200	
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Man Hunter (A. T.)	Rin-Tin-Tin		4383	73 Apr. 12
*†§Rough Waters (A. T.)	Rin-Tin-Tin		4280	
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	1 reel	Apr. 12
Aida, Frances	Songs	1 reel	Feb. 8
And Wife	Elliott-Davis	1 reel	Apr. 12
At Home	The Potters	2 reels	Mar. 15
At Your Service	Landis-Halligan-Blackwood		
Battery of Songs, A	Hoyt-Coots-Quintelle		
Big Money	The Potters		
Bubble Party, The			
Bubbles	Vitaphone Kiddies		
Benefit, The	Joe Frisco		Feb. 8
Bernie, Ben	Orchestra	½ reel	Apr. 19
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Cave Club, The	Leach-Merman-Pierlot		
Cheer Leader, The	Tom Douglas	1 reel	
Christmas Knight	Washburn-Eddy-Middleton		
Contrary Mary	Bobby Watson		
Danger	Litel-Campeau-Merriam		
Desert Thrills	Edwin Bartlett		
Devil's Parade, The	Special Cast		
Done in Oil	The Potters		
Ducking Duty	Conklin-Morgan		
Evolution of the Dance		2 reels	Feb. 22
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Find the Woman	Hugh O'Connell		
Footnotes	Page Sisters & Oscar Grogan	1 reel	Apr. 19
Fore	Ford-Lane		
Frame, The	Boyd-Middleton		
Getting a Raise	The Potters		
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Good Mixer	Foy, Jr.-Shea		
Grand Uproar	Jim McWilliams		
Gym Jams	Lew Mayer	1 reel	Apr. 19
Head Man, The	O'Connell-Kelly	1 reel	Apr. 19
Holand			
Holiday in Storyland, A	Vitaphone Kiddies		
Idle Chatter	Lou Holtz	1 reel	Apr. 19
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The			
Keeping Company	Eddie Buzzell		
Letters	Pauline Garon		
Let's Elope	Betty & Jerry Browne		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Lonely Gigio	Litti Loder		
Love Boat, The	Herman Timberg		Mar 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Money, Money, Money	Mason Keeler		
Nagger, The	Mr. & Mrs. Jack Norworth		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford		
No-Account, The	Special Cast	1 reel	
Office Steps			
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Paquita & Chiquita			
People Versus, The	Campeau-O'Malley	1 reel	Apr. 12
Perfect Understanding,	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Reno or Bust	Pangborn-Elliott		
Round One	Norman Brokenshire		
Russian Rhapsody, A	Kutzetgoff & Nicolina		
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps	1 reel	May 3
Stand Up, The			
Surprise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Websterian Students	Ryan-Lee	1 reel	Apr. 19
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Window Cleaners	Brice-Edwards	1 reel	Apr. 19

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

POINT 2

In a series showing why the A. P. Group is unique in sales opportunities for producers, manufacturers and distributors.

THE FILM GROUP

ASSOCIATED PUBLICATIONS

Covering San Francisco, Los Angeles, Seattle, Portland, Denver and Salt Lake City territories.

Covering Dallas and Oklahoma City territories.

Covering Minneapolis, Milwaukee, Omaha and Des Moines territories.

Covering Kansas City and St. Louis territories.

Covering Chicago and Indianapolis territories.

Covering Detroit territory.

Covering Pittsburgh and Buffalo territories.

Covering Cleveland, Cincinnati and Louisville territories.

Covering Boston, New Haven and Portland territories.

Covering Atlanta, New Orleans, Charlotte and Memphis territories.

National in Scope
Local in Service

In Step With the Times

THE trend in marketing today is to concentrate—to localize—to do intensive work where most sales can be made at a profit. Sales cost less and more goods can be sold!

In no other publication can you get *localized advertising messages*, *localized editorial service*—yet a national medium!

Here is a *national* service of 10 separate non-duplicating publications maintaining 10 strategically-located publication offices and in addition 21 field editorial representatives.

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The Associated Publications offer an unparalleled opportunity for intensive selling—all of the advantages of *national* coverage, without the disadvantages. No waste.

Editorially, each publication in the Associated Publications Group serves the sectional requirements of its readers in an intimate, practical way, which only a publication with localized circulation can hope to equal.

ASSOCIATED PUBLICATIONS

BEN SHLYEN, *President and Publisher*

General Offices: Kansas City, Mo.

New York: 551 Fifth Ave. *Chicago:* 1018 So. Wabash Ave.

NEW LAURELS raining on *Educational's Talking Comedies*

'mid showers of laughs in Los Angeles

A dozen first runs in a month in the studio capital that prove again *Educational's* supremacy in the Short Feature Field:

Grauman's Chinese—*MACK SENNETT Talking Comedy* **"HE TRUMPED HER ACE"**—*long run*

United Artists—*MACK SENNETT Talking Comedy Special*—**"MATCH PLAY"**—*long run*

United Artists—*MACK SENNETT Talking Comedy* **"HONEYMOON ZEPPELIN"**

R. K. O. Orpheum—*JACK WHITE Talking Comedy* **"DAD KNOWS BEST"**—*long run*

United Artists—*MACK SENNETT Talking Comedy* **"SUGAR PLUM PAPA"**—*two weeks*

United Artists—*TERRY-TOON* **"CAVIAR"**—*long run*

Paramount—*TUXEDO Talking Comedy* **"TROUBLE FOR TWO"**

Fox Criterion—*LLOYD HAMILTON Talking Comedy* **"POLISHED IVORY"**

Fox Palace—*MACK SENNETT Talking Comedy* **"SCOTCH"**

Paramount—*MERMAID Talking Comedy* **"THE BIG JEWEL CASE"**

R. K. O. Orpheum—*JACK WHITE Talking Comedy* **"OH DARLING!"**

Rialto Theatre—*JACK WHITE Talking Comedy* **"HUNTING THE HUNTER"**—*two weeks*

12

big first runs including the first two-reel comedy that ever played the great GRAUMAN'S CHINESE THEATRE

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

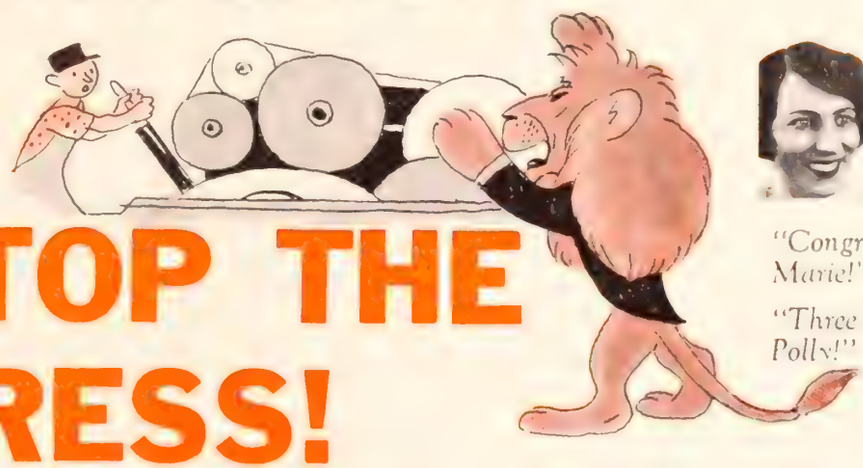
Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

MAY 10, 1930

Motion Picture News

Reg. U. S. Patent Office

MISTER EDITOR!





"Congratulations Marie!"

"Three Cheers, Polly!"

STOP THE PRESS!

Tell every exhibitor in America

"CAUGHT SHORT"

TREMENDOUS!

SAN FRANCISCO—Fox Theatre, S. R. O.
LOS ANGELES—Held over 2nd Week!
DETROIT—Held over 2nd Week!
OPENING BIG EVERYWHERE!

METRO-GOLDWYN-MAYER

VOL. XII. NO. 19

Entered as second-class matter April 21, 1926, at the Post Office at New York, N. Y. under act of March 3, 1879.

Price 20 Cents

Published Weekly $5.00 a Year

Copyright, 1930, by Motion Picture News, Inc.

Los Angeles
Hotel Roosevelt, Hollywood

New York
729 Seventh Avenue

Chicago

Records Crash Before Terrific Onslaught of Mighty Hits from United Artists!!!

LEADING EXHIBITORS SMILE AS SMASH LINE-UP DRAWS MILLIONS TO NATION'S BOX-OFFICES

"The swellest talkie-singing to reach Broadway. Richman has a billion dollar voice." — N.Y. News. "Exceptionally good entertainment." —Graphic.



Joseph M. Schenck presents

HARRY RICHMAN

"PUTTIN' on the RITZ"

with JOAN BENNETT

James Gleason, Lilyan Tashman, Aileen Pringle

MUSIC and LYRICS by IRVING BERLIN

Directed by EDWARD SLOMAN

"A picture of unusual entertainment quality." —San Francisco Call-Bulletin. "One of the best and most beautifully made movies of this year."—St. Louis Times.



Joseph M. Schenck presents

HERBERT BRENON'S

"LUMMOX"

From the Best Seller by FANNIE HURST

with WINIFRED WESTOVER

BEN LYON EDNA MURPHY

WILLIAM COLLIER, JR.

"A riot of laughter." — N.Y. American. "Probably the happiest picture now current. Fannie Brice at her funniest." —Brooklyn Standard Union. "Hilarious comedy." — Graphic.



Joseph M. Schenck presents

FANNY BRICE

"BE YOURSELF!"

with HARRY GREEN

ROBERT ARMSTRONG

Directed by Thornton Freeland

"Measures up to every standard of a great photoplay." — Tampa Morning Tribune. "One of the best entertainment films of the year." — San Francisco Call-Bulletin.



Inspiration Pictures presents

HENRY KING'S

"HELL HARBOR"

with LUPE VELEZ

JEAN HERSHOLT

John Holland Al St. John

"Particularly fine entertainment. Will appeal to the romantic of all ages." — San Francisco News. "Lillian Gish takes her place as a big star in the talkies." — Ex. Daily Review.



Joseph M. Schenck presents

LILLIAN GISH

IN

"ONE ROMANTIC NIGHT"

Rod La Rocque, Conrad Nagel, Marie Dressler and O. P. Heggie — Directed by PAUL STEIN

"Screendom's greatest money stars in their most colorful roles. A smash-bang story that measures up to the highest box-office standards.



Joseph M. Schenck presents

DOLORES DEL RIO

"THE BAD ONE"

EDMUND LOWE

A GEORGE FITZMAURICE PRODUCTION

UNITED ARTISTS PICTURES

WHERE THE BIG ONES COME FROM

COMING CROWD-GETTERS

GLORIA SWANSON IN "What A Widow"
Directed by Allan Dwan. Musical-Comedy Drama.

EDDIE CANTOR IN "WHOOPEE"
Goldwyn-Ziegfeld Technicolor Musical Comedy

RONALD COLMAN IN "Raffles"
Samuel Goldwyn's All-Talking Box-Office Sensation

"BRIDE 66" with Jeanette MacDonald
Arthur Hammerstein's-Joseph M. Schenck Musical Romance

D. W. GRIFFITH'S "ABRAHAM LINCOLN"
with WALTER HUSTON. The "Birth of a Nation" of Talking Pictures.

THE LAST QUARTER IS THE TEST OF CLASS!



¶ Off to a flying start! Holding the lead with power and skill. Then—most important of all—delivering the final winning punch that brings glorious success! ¶ That's the crew you want your money on. That's the film company that guarantees your record profits. That's

THE LAST QUARTER IS THE TEST OF CLASS!

PARAMOUNT! ¶ Paramount delivered you hits throughout the season. Paramount delivers you the winning punch in the final quarter—May, June, and July—when great product is most vital! Look at these, coming between now and August:



Modern All-American Comedy Romance
MAURICE CHEVALIER
"The Big Pond." With beautiful Claudette Colbert. Directed by Hobart Henley.



A Brand New Hit Sequel
"THE RETURN OF DR. FU MANCHU"
Warner Oland again as "Fu." Rowland V. Lee Production.



The Director of "The Trespasser" Gives You Another Sensation!
NANCY CARROLL
"The Devil's Holiday." Written and directed by Edmund Goulding.



TWO Even Bigger than "St. of Chance"
WILLIAM POWELL
"Shadow of the Law" (Directed by Gasnier) and "For the Defense" (Directed by Cromwell).



The Season's Dramatic High Spot!
"WITH BYRD AT THE SOUTH POLE"
Real adventure story, packed with thrills, humor, daring.



Fill the Demand for Westerns!
"THE BORDER LEGION"
Richard Arlen, Jack Holt, Fay Wray, Gene Pallette. Zane Grey novel. Directed by Brower-Knopf.



Rough and Tumble Laugh Fest
"DANGEROUS NAN McGREW"
Helen Kane, James Hall, Stuart Erwin, Vic Moore, Frank Morgan. Mal St. Clair Production.



Better than "Virginian"
GARY COOPER
"The Texan." With Fay Wray. All-outdoors, all-talking thriller. Directed by Cromwell.



America's Best Selling Book!
"YOUNG MAN OF MANHATTAN"
With Claudette Colbert, Norman Foster Chas. Ruggles. Monta Bell Production.



Two from the Greater "It" Girl
CLARA BOW
"True to the Navy." Fredric March and the fleet. And "Love Among the Millionaires." Directed by Frank Tuttle.



TWO—from the Grin King!
JACK OAKIE
"The Social Lion." Mary Brian, Skeets Gallagher, Olive Borden. "Sap from Syracuse." Sutherland Productions.



America's Boy Friend's Best
CHARLES "BUDDY" ROGERS
"Safety in Numbers." And what numbers—girls and songs! Directed by Schertzinger.



New Type of Cooper Hit
GARY COOPER
in unusual love-drama based on famous stage play. R. V. Lee Production.

PARAMOUNT

PACKS your LAST QUARTER with GOLD!

To the

INDEPENDENT FILM MART

AN

ANNOUNCEMENT

OF

VITAL IMPORTANCE



MAJESTIC

PICTURES COMPANY, Ltd.

729 Seventh Ave., New York, N. Y.



MAJESTIC

Will produce for the

1930-31 Season

8—Features—8

100% Dialogue

R. C. A. Photophone System

Initial release

August, 1930

Eight high grade box office attractions: Titles, star casts, stories that will entertain audiences "royally." . . . . .

Now The Independent Exchangeman Can Meet All Competition

The advent of talking pictures has given new and greater opportunities for increased profits to the independent exchangeman and exhibitor who work together——

There will be 250 pictures **less** on the market this season——

The talkies have proved a "leveller" for all motion picture production——

Quality Alone Counts

The honest, modern, independent showman-producer **can** give the market product **equal to the Best.**

Majestic will give you eight outstanding first run productions for 1930-31

—you can Bank on it!





A Rare Opportunity

For Live-Wire Exchangemen

A shortage of good product has been the independent exchangeman's bug-a-boo for years—**but not now!**

With concentration, identical R. C. A. equipment, an unlimited supply of good stories, free lance players with box office names, able directors and ability to convert "over-head" waste into added production value the independent producer can now produce in competition with the leaders, assuring his exchange associates a consistent program of

Pictures That Merit Showings in the Best Theatres Everywhere

—You Can BANK on it!

THINK IT OVER—
THEN GET BUSY!

You can gain financial independence by absolute control of your own business.

There can be no monopoly of good pictures, players or stories today—An eager public awaits good product—
If you have it you can sell it . . . . .

Majestic Will Deliver
8 Box Office Attractions
You Will Be Proud to Show

Analyzing the situation early MAJESTIC has selected the best of stories for its first year's program and will put real stars in them—

NO "HAS-BEENS"—NO APOLOGIES.

Every Feature A Delight
For Discriminating Showmen



Each Franchise Guaranteed by Executives of Unquestioned Industrial Standing and Experience

National advertising: exploitation helps: box-office titles and casts assure you big money pictures and a new era of prosperity for independents.

Write or Wire Today

For complete details of plan



MAJESTIC

PICTURES COMPANY, Ltd.

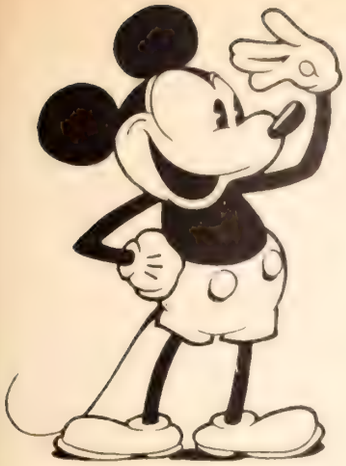
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listen, folks!

I'm Mickey Mouse.

I never had a brother  or a sister  I'm all there is, but I have a sweetie, Minnie,  & we both belong to Columbia, — so if any wise guys tell you different, bop 'em on the bean.



There's only one Disney Mickey Mouse!

COLUMBIA HAS THE BEST SHORTS IN THE FIELD

MICKEY MOUSE · SCREEN SNAPSHOTS
SILLY SYMPHONIES · KRAZY KAT

BOOK THEM NOW

COLUMBIA PICTURES

RADIO LIGHTNING S

New and Mightier Pageant of the Ti



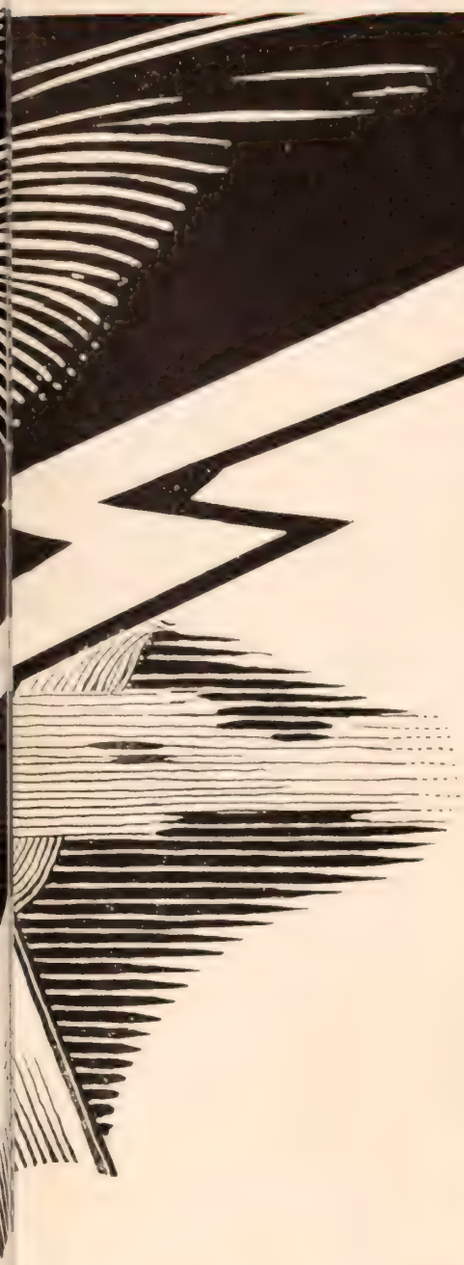
CIM

Radio PICTURES

Reg. U. S. Pat. Off.

Author of "Show Boat" and "So Big", and many other best sellers, Edna Ferber writes to a stupendous world-wide following. "Cimarron" got off with a rush and is setting an amazing pace at the book counters. Needless to say, Edna Ferber's name has a definite and far-reaching influence at the box-office.

TRIKES
Itans Begins



Onward sweeps the Radio Titan . . . Shining Son of Destiny...To Leadership of the Modern Show World! A Greater and Grander Pageant of the Titans is Forming !

Radio Pictures eclipsed all rivals a fortnight ago with the announcement that Amos 'N' Andy had signed a Titan Contract to make the Mightiest All-Time Attraction. Now Edna Ferber contributes THE YEAR'S BEST SELLER "CIMARRON" to the new Radio program! This news should be relished by every showman in the world.

It is no secret that Radio's 30-31 line-up will be an overwhelming sensation!

With pride, therefore, Radio Pictures announces as one of its superlative Titan Shows . . .



EDNA FERBER'S
ARRON

America's Epic of Empire... Greatest Outdoor Drama of All Show Ages . . . Produced on Colossal Scale.



MOTION PICTURE NEWS Theatre Building and Equipment Buyers Guide, Spring Edition, will feature a presentation of recent theatre works of C. W. and Geo. L. Rapp, Architects, who have designed many of America's most distinguished and successful motion picture theatres. Articles authoritatively describing new creations in theatre design will be illustrated liberally with black-and-white and full-color reproductions of photographs and sketches. In view of the current interest in the works of this prominent architectural firm this announcement carries particular significance for all individuals associated with the building and operation of modern picture theatres. Careful preparation has been made to the end that the tenth edition of this popular and widely consulted source of information vital to the theatre industry will surpass its predecessors in utility as well as attractiveness and timely interest for the trade in general. The forthcoming issue of Buyers Guide will be published in June.

MOTION PICTURE NEWS

BOX OFFICE CHEERS
from COAST TO COAST
for

JOHN McCORMACK



A talking and singing movietone romance

SONG O'MY HEART

FOX

HARLEY L. CLARKE
President

9th WEEK in NEW YORK **7th WEEK in BOSTON** **6 WEEKS in PHILADELPHIA**



LOS ANGELES
seconds the emotion!

Repeating unanimous verdict of New York, Boston and Philadelphia, a chorus of praise from press and public greeted the first showing in Grauman's Chinese Theatre of



JOHN McCORMACK
in
SONG O' MY HEART

In New York:

It is something from which a reporter bounds with glee to write about — a huge success. —*Mordaunt Hall, Times*

Here is screen progress — thoroughly touching and effective. Next to the star, Mr. Kerrigan is the outstanding performer. —*Richard Watts, Jr., Herald Tribune*

One of the best stories unfolded upon the screen in many a moon. This picture will bring happiness to millions. —*George Gerhard, Evening World*

I enjoyed him via the movietone last evening more than I have enjoyed him in the flesh. —*John S. Cohen, Jr., The Sun*

Rollicking comedy, heart-rending romance and superb singing. —*Irene Thirer, Daily News*

Noted Irish tenor's screen debut is excellent entertainment. —*Rose Pelswick, Evening Journal*

Tender in its sentiment and something very near to triumphant in the recording and projection of the voice of its illustrious star. —*Quinn Martin, The World*

Had audience in high glee. —*Regina Crewe, The American*

There is no doubt about it — a decided success — and see it you must. —*William Boehnel, Telegram*

Frank Borzage has done a splendid job. —*Bland Johaneson, Daily Mirror*

His is a gift to warm the heart. —*Julia Shawell, Evening Graphic*

The rare and priceless virtue of simplicity is astonishingly evident in John McCormack's "Song O' My Heart". —*Robert E. Sherwood, Evening Post*

We take off our hat to director Frank Borzage. —*Life*

In Los Angeles:

"Song O' My Heart" is a genuine accomplishment. There was frequent applause at the opening for the McCormack songs and high praise can be bestowed for both the manner in which they were done and the recording. —*Los Angeles Times*

If "Song O' My Heart" had nothing else to recommend it, "Little Boy Blue" would make it well worth hearing. The comedy couldn't have been put into better hands than those of J. M. Kerrigan. He and Farrell MacDonald are a grand pair. —*Los Angeles Examiner*

"Song O My heart" should prove a perfectly fine matinee picture. If you don't like crowds of women, it is just as good at night, for McCormack's voice is one of the rare fine experiences that you will get from the screen. —*Los Angeles Record*

Rarely does one picture have so many elements that are pleasing. It has heart warming appeal, that charm of direct simplicity in its tender story, and the fascination of sympathetic direction by the man who made "Seventh Heaven" and "Humoresque", Frank Borzage. —*Los Angeles Express*

'Song O' My Heart" abounds with thrilling surprises for the fan intrigued by fresh faces. Maureen O'Sullivan has a fine future and Tommy Clifford captivated the first night throngs. Farrell MacDonald and J. M. Kerrigan are two of the richest comedians seen here in films. —*Los Angeles Daily News*

It is written and acted with unfailing good taste and a becoming air of reality and should please all McCormack admirers. —*Los Angeles Evening Herald*

In Boston:

An achievement of lasting memory. — *Boston Herald*

As delightful a bit of entertainment as you could wish. — *Boston Post*

A picture pearl of great price. — *Boston Evening American*

The faithfulness with which the tenor's voice is reproduced is amazing. — *Boston Transcript*

A splendid achievement, immense entertainment. — *Boston Traveler*

In Philadelphia:

The screen has done exceedingly well by Mr. McCormack. — *Phila. Inquirer*

Mere words of praise cannot commend the great appeal, the charm, the gripping sympathy, the uncloying naturalness, the humanness of John McCormack's performance. —*Phila. Evening Ledger*

Faithful reproduction of a magnetic tenor voice. — *Phila. Daily News*

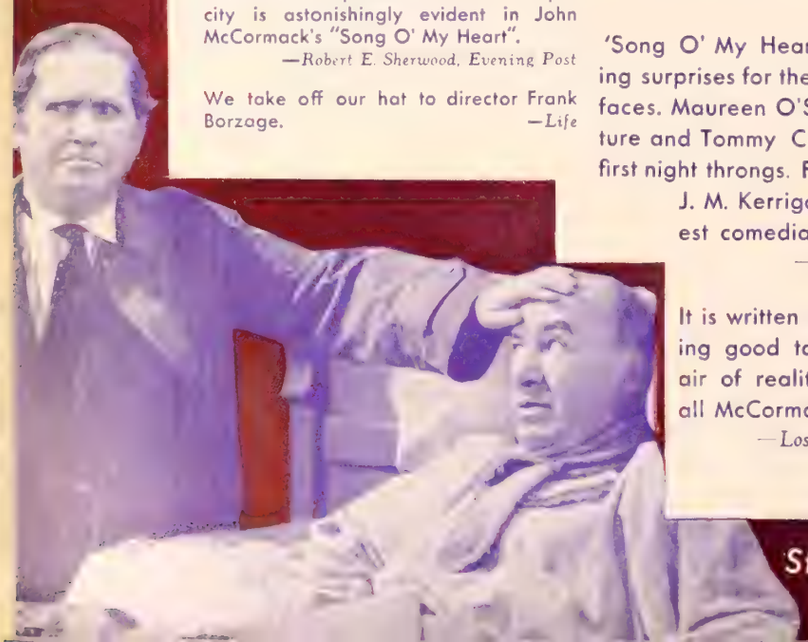
In Foreign Press:

At no time in the short career of singing and talking pictures has one heard a voice so clear and natural as that of the famous Irish tenor. — *Jewish Morning Journal*

A marvelous talking and singing picture. — *Il Progresso*

One can well understand why John McCormack is the best loved singer in the world. — *Courier des Etats Unis*

This film is an unforgettable one. — *Staats Zeitung*



Story by TOM BARRY · *Directed by* FRANK BORZAGE

Announcing ~

The

ALLIED EXHIBITOR

Published in the Interest
of the Film Theater Owner

by

THE ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

LEE SOMERS, *Editor*

AN EVENT of importance to the theatrical industry generally will be the appearance in the near future of THE ALLIED EXHIBITOR, a magazine devoted exclusively to the interest of the theater owners of this country.

¶ Though THE ALLIED EXHIBITOR will be the organ of the Allied States Association of Motion Picture Exhibitors, it will be comprehensive in scope and will emphasize the practical aspects of the motion picture industry. Its policy will be to serve the interests of the whole body of theater owners.

¶ Special attention will be given to organization affairs. The problems of the exhibitors will be dealt with, without camouflage and without rancor.

¶ Its editorial policy will be unhampered, its news unbiased. It will adopt a constructive tone—definite, practical, accurate, helpful. Articles on showmanship and theater management will be prepared by experts.

¶ THE ALLIED EXHIBITOR is intended to supplement, not supplant, the trade papers that have dealt fairly with the theater owners. It will support every constructive movement; will oppose destructive tendencies, politics and chicanery.

¶ Men of long experience in the business have promised their cooperation to attain the primary objective of THE ALLIED EXHIBITOR—to help theater owners to be better showmen and to make a greater success of their enterprises. It will be published monthly—subscription, $3.00 a year. Rate card on request.

¶ Send in your subscription NOW. Here's the blank—just fill it in:

The ALLIED EXHIBITOR
Union Trust Building,
Washington, D. C.

Please enter the following subscriptions at $3.00 each for one year, or $5.00 for two years, beginning with the June issue, 1930.

Name	*Address*	*No. Years*	*Amount*

For which check (or money order) in the amount of $ is enclosed.

"BOTH HELEN TWELVETREES AND FRED SCOTT STEP A LITTLE NEARER THAT MIRACLE—MAKING A TOP LINE OF MOVIE STARS, WHERE FAME AND FORTUNE LIE IN WAIT."
THE COLUMBUS DISPATCH



"Helen Twelvetrees shows the stuff that stars are made of in this film —youthful beauty, charm, a capacity for wooing romanticism or dramatic ardor and a Cordelia speaking voice that would have delighted the heart of Lear"

The Columbus (O) Dispatch



"Fred Scott, with a voice as admirable as any of those heard in pictures, although of a different type than Lawrence Tibbett's, is outstanding"

The Columbus (O) Citizen





The circus comes to COLUMBUS

SWING



and COLUMBUS comes to the circus

HIGH

with HELEN TWELVETREES · FRED SCOTT · DOROTHY BURGESS
and Chester Conklin · Ben Turpin · Nick Stuart · Robert Edeson · Stepin Fetchit
Daphne Pollard · Sally Starr · John Sheehan · Mickey Bennett · George Fawcett
Little Billy · Bryant Washburn and William Langan

Directed by Joseph Santley · · *Produced by E. B. Derr*

PATHÉ

COLUMBUS CRITICS CHEER!

MUSIC

"Two songs are certain to be hummed and played for the next few months. They are 'With My Guitar' and 'Shoo The Hoodoo Away.' This latter is sung by the Negroes in some superb chorus work, beautifully recorded and reproduced."

The Columbus (O) Citizen

"'Shoo The Hoodoo Away, sung by a Negro chorus and given two excellent atmospheric settings, is another worthy of attention. Its swing and orchestral accompaniment smacks of 'Hallelujah' and the more modern 'Sing, You Sinners.' This isn't to be construed we deem the new song a steal on the others."

The Ohio State Journal (Columbus)

DRAMA—THRILLS

"It has love interest, character development, dramatic episodes. Action is crisp and interesting and the detail is thorough."

The Columbus (O) Dispatch

"A big, colorful entertaining and costly staged romantic musical drama of the circus world of 1875. Here's one circus you can enjoy without thought of rain, dust or buying balloons and pink lemonade, yet it contains all the thrills, faithfully transcribed to the screen."

The Ohio State Journal (Columbus)

"You'll find 'Swing High' a peach of a picture. Joseph Santley has caught the lilt and glamour of the old-time circus day. There's still a streak of the kid in all of us, and personally nothing lifts us up like that rousing rhythm of a good circus band."

The Columbus (O) Citizen



POINT 3

In a series showing why the A. P. Group is unique in sales opportunities for producers, manufacturers and distributors.

THE FILM GROUP

ASSOCIATED PUBLICATIONS

FILM TRADE TIDINGS

Covering San Francisco, Los Angeles, Seattle, Portland, Denver and Salt Lake City territories.

MOTION PICTURE TIMES

Covering Dallas and Oklahoma City territories.

MOVIE AGE

Covering Minneapolis, Milwaukee, Omaha and Des Moines territories.

The REEL JOURNAL

Covering Kansas City and St. Louis territories.

Motion Picture DIGEST

Covering Chicago and Indianapolis territories.

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Motion Picture News

Vol. XLI NEW YORK CITY, MAY 10, 1930 No. 19

Split of 5-5-5 Conference Seen As Allied Demands Apology From Hays

Comparison Note

The fact that tin-pan alley has undergone decided changes is best explained by Eddie Cantor, who said: "A year ago the song writers were searching for a second verse and a chorus—now they're looking for tile swimming pools and butlers."—Harrison Carroll in *Los Angeles Herald*.

No Units Dubbed Fox for William Via Clarke Deal

Telegrams addressed to William Fox remain unanswered. Harley L. Clarke prefers to say nothing, but the inside of that five-year contract which places the former at the head of a Fox advisory committee will prevent Fox from forming any other companies in this business under his own name. Officially unconfirmed, but persistently reported nevertheless.

The advisory committee, the personnel of which is shrouded with a strange lack of information, may meet. Or it may not. But, at least, there it is for Fox to chairman until 1935. In so far as Clarke is concerned, it is understood he had a battle on his hands before he won the point. Yet he emerged victoriously.

Gossip in the trade has been that Fox will never consent to remain inactive. Which explains the speculation over a new organization bearing his name. On the other hand, Clarke was careful to protect his heavy investment in Fox Film and Fox Theatres to the extent of making quite certain that his companies would have no competition in so far as trade-marks are concerned, at least.

Bebe Out of Musicals; To Make a Crook Melodrama

Hollywood—RKO has decided not to keep Bebe Daniels in fllmusicals too long. The company has purchased film rights to "Within The Law" from Joseph M. Schenck, and will star Miss Daniels in a talker version of this melodrama for next season.

"Within The Law" by Bayard Veiller was first produced in picture form 15 years ago. Vitagraph produced it with Alice Joyce starred in 1917; with Schenck acquiring the rights for a Norma Talmadge remake in 1922.

Exhibitors' Unit Chares He Inspired Defamatory Statements

It looks like tough sledding ahead for the 5-5-5 conferences, for Allied States Association is on the warpath. Unless the Hays association repudiates an article which Allied says contained defamatory allegations and insinuations against two of its leaders, the conferences are likely to hit the rocks so far as Allied is concerned. For Allied charges that this and other articles allegedly attacking the association were "obviously inspired" by the Hays organization.

A vote on the matter now is being taken by Allied. Upon its outcome will depend future participation of the association in the conferences, which are slated for resumption early in June.

But vote or no vote, Allied's committee chairman, W. A. Steffes, has declared he will not sit in on any conferences until the desired repudiation or apology is forthcoming.

Directors Wax Indignant

Three members of the Allied board of directors requested that Allied withdraw from the conferences unless there was a showdown in the matter of the published allegations. In accordance with association rules, the matter then was submitted to the fullboard of directors, but the vote is far from complete.

Directors suggest that every effort be made to obtain satisfaction before final decision is made on withdrawing. All of them express indignation and feel that the story should be denied and responsibility placed.

Allied Poll to Decide Fate of 5-5-5 Confab

Washington — "Mr. Hays Declares Against Peace" was the caption of a statement issued by Abram F. Myers, president of Allied States Ass'n., who now is con-

(Continued on Page 25)

Steffes' Defi

Minneapolis—W. A. Steffes, general manager of the Northwest exhibitor unit and chairman of Allied States Association's contract committee at the 5-5-5 conferences, insists he will not participate in any more meetings unless there is a repudiation by the Hays office or an apology on the allegation that he "wants Publix to give him a theatre."

That Dry Climate

Hollywood — King Baggott, veteran film actor and director, was assessed $50 by Municipal Judge Parker Wood after entering a plea of guilty to a charge of being intoxicated. Baggott was arrested while seated in a parked automobile, where arresting officers found a gallon of liquor.

McCormick Seeks New Post; Out As Colleen's M'g'r

Hollywood—With divorce action already filed by Colleen Moore against her producer-husband John McCormick, reports state that the latter will no longer act as business manager for the star.

When Miss Moore left First National last summer, it was expected that she would immediately tie up with another large organization, with Paramount and RKO prominently mentioned. It is understood that several companies were interested in her for a star series, but any possible deals were blocked on account of salary quotation of $12,500 weekly on a term contract.

Three months ago, Miss Moore engaged the Selznick-Joyce office as agents to handle negotiations. Since then, it is reported, her asking price has dropped down to $7,500 weekly with an undercover deal at that figure supposed to be on at the present time with Joseph P. Kennedy. If the latter comes to agreement with the star, he will personally produce her pictures on the same basis as the Gloria Swanson series, and route them through a national distributor not necessarily Pathe.

It is understood that a property settlement has already been agreed upon by the McCormicks, and John has departed for Honolulu on a vacation. Upon his return, it is expected that he will seek a production executive post in one of the coast studios.

Series of Shaw Plays as Talkers Planned by RKO

George Bernard Shaw is headed straight for talkers. RKO, tied up with Basil Dean in an English producing unit, is preparing production of a Shavian cycle. Several plays have been under fire for some weeks, with a decision lurking around the corner and threatening to break any day.

Motion Picture News

Vol. XLI NEW YOFK CITY, MAY 10, 1930 No. 19

THE MUD THROWERS ARE WORKING OVERTIME

THE vagaries of picture minds constitute one of the mysteries of life in the film business.

At Columbus, Sidney Kent rose to his two feet, spoke for an hour on producers and their relations with exhibitors, stole the convention and planted the seed of cooperation which later led to the 5-5-5 conferences. It was a good night's work.

The day following Abe Myers smiled at M. A. Lightman, and Henderson Richey admitted Charlie Pettijohn wasn't such a bad sort. Really, quite an event. Certainly unique.

So into New York the various groups finally assembled to wrangle over deposit clauses, arbitration and the rest of the trade formulas that make up the exhibition contract. Squabbles here and there, but, in the main, everything O. K.

* * *

Dirty Linen on the Line Again

Then the dirt began to be dished. Allied was accused of several things; the nature of them doesn't make much difference. An apology was demanded from Will Hays, but Pettijohn is in California. In the meantime, continuation of the 5-5-5 conference stands in jeopardy until something or other is done to clarify the atmosphere.

Which means that the foundation for a closer knit cooperation between the distributor and exhibitor branches of the industry may never have a structure of harmony built upon it.

We are not interested in the right or wrong of the charges. It makes no difference to us whether Hays kicks in with the apology demanded or not. Allied and Hays may both be right or wrong. Either way, it's acceptable to Motion Picture News.

* * *

Opportunity Is In Danger

But what this column does realize is this:

Allied is in a strategic position to secure trading concessions for the independent exhibitor. The 5-5-5 meetings so far indicate that. The opportunity is unusual and will become increasingly rare as this business is further and further bitten by the merger bug.

It may be that Allied is right. We don't know and don't propose to find out, for purposes of this argument, because it makes no difference. The entire situation appears to us to be a malodorous political stew developed by one side or the other—perhaps both—for reasons best known to those responsible.

Somebody lurking in the background should have his nose dragged through the mud he is kicking up. The News takes no sides in the matter and will assume that both factions are guilty of a gross misdemeanor until amity is restored and this extremely silly talk about breaking up the contract meetings exploded.

* * *

A Bad Case of Political Nausea

To reflect for a moment that the efficient work so far accomplished can or will be threatened by cheap or political byplay is nauseating. There is no reason for it. There is no possible argument to justify it.

We sat next to Myers in the Ohio city where the tri-cornered deliberations gave birth. He was frankly suspicious of Kent, not because of the man but because Kent was on the other side of the fence. However, Myers opened his eyes, exactly as he opened his ears when Kent made that memorably frank address. From that point on, the Allied leader realized he had a real personage to deal with, if he so wanted. Myers chose to and the result is trade history.

* * *

Kent and Myers Can Do It

The fastest and most effective way out of the whole ridiculous farce is for Kent and Myers to get together again as they have before. We stand willing to take odds from all comers that when Kent's practicability joins hands with Myers' common sense, the scrap will dissolve into thin air as it must for the common good.

It is our opinion that both men are too well steeped in practical business to pass up the opportunity. Kent, with his slant on service for the industry, and Myers, with his zeal to serve Allied, can't afford to fall down.

KANN

Stiff Quota Law in Canada If U. S. Companies Don't Quit Dollar Grabbing

Shades of Valentino!

Hollywood—Not a Hollywood star of the days of Rudolph Valentino was in the group of 300 persons who attended the unveiling of a statue to the star's memory. Dolores Del Rio dedicated the bronze memorial. The statue was given space in De Longpre Park, grudgingly, by park commissioners, who contended no other statue of a film celebrity had been erected, that the city couldn't be cluttered up with memorials to picture people and that the matter "would look like publicity." The statue bore no resemblance to the star, which was part of the commissioners' stipulation.

Publix Leases Reade Chain as W. B. Lose Out

They do say that if it hadn't been for a plot of ground purchased by Spyros Skouras, Warner theatre chief, in Perth Amboy the Reade chain today might be nestling comfortably in the Warner ranks instead of Paramount.

When the Fox deal for the New Jersey chain was dropped some time ago, Reade offered the string to both Paramount and R-K-O. There followed some talk and that was all. Then the Warners launched their theatre offensive along the Atlantic Seaboard and, in order to impress upon Reade the diligence with which they were preparing to go ahead, the site in Perth Amboy was secured. It so happens Reade operates in that town and the Skouras move didn't click with him. And so Reade got busy and the result is a twenty year leasing arrangement with Paramount.

The Reade chain in New Jersey is expected to go to Paramount-Publix on a twenty year leasing deal.

Reade's chain includes the Capitol, Trent and Palace at Trenton; the New Boardwalk, Mayfair, Main St. Lyric, Rialto, St. James and Savoy at Asbury Park; Embassy and Strand at Freehold; Broadway and Strand at Long Branch; Crescent, Ditmars, Strand and Majestic at Perth Amboy; State and Rivoli at New Brunswick; Strand, Plainfield and Oxford at Plainfield; and Carlton at Red Bank.

Lorna Moone Dead

Albuquerque, N. M.—Remains of Mrs. Lorna Moone, author and scenario writer, who died here, are to be cremated and the ashes returned to her native Scotland.

Heheheh

E. E. Paramore, Jr., reports on the actor who came to Hollywood with a letter of recommendation from a Broadway manager. The letter concluded: "He plays Hamlet, Macbeth, Shylock and billiards—billiards best."

—N. Y. Mirror.

Old Buck Comes 1st, Then U. S. A. In Film Business?

Washington—Uncle Sam has one hundred grand in his kicker begging for someone in the motion picture business to help him spend it. Repeated pleas to the big moguls finds no takers. And here's why:

The U. S. Department of Commerce has been commissioned by the government to produce the life of George Washington—famous author of the cherry-tree gag back in the old days (before Winchells, Hellingers and Sobols started to spring their stuff). The picture, to run from three to six reels, must be authentic, the real goods, and Uncle Sammie has asked certain big guys in the business to make the film. It has been turned down by each and every one approached—and all because one hundred grand is not enough dough to turn out the job. Apparently, the possibility of creating good will by having a company trademark attached to Uncle Sam's picture has been lost sight of. And, perhaps, the same big shots who rejected the assignment have failed to recognize a golden opportunity to get in the good graces of certain Washington quarters where favors may be sought in the not too distant future. Who knows?

The Washington film is wanted for a gigantic six-months' historical pageant to be held in honor of the first prexy in Virginia, sometime in 1932.

An amphitheatre to accommodate 100,000 people will be built where all demonstrations are to be held. The picture will be screened nightly and then kept for showing once a year.

The Golden Platter

A certain big chief of one of the more important producing-distributing companies—and usually friendly to Republican administrations—was first approached by the government on the film proposition. It sounded okay until they talked about money. When he heard that only $100,000 was to be spent, he frowned heavily and stated "it would take a half million before a camera was turned" (a la Von Stroheim).

Government Now Secretly at Work on a Study of All Picture Conditions

Unless American companies "play ball" and quit their allegedly selfish "grab-all" policies in distributing and exhibiting U. S. product in Canada, they will be faced with a quota law governing the importation of films, much in the same manner as in European countries.

Motion Picture News has been informed by an official, high in government circles in Canada, that a quota law will be in operation within two or three years, if the dollar grabbing tactics of U. S. companies continue.

He pointed out that the Paramount-Publix—Famous Canadian stock mess added considerably to the flame of agitation which now threatens to blaze out in the open.

Women's Clubs Agitating

Several important clubs and societies in Canada, particularly women's organizations, have on numerous occasions in the past, presented resolutions adopted at meetings urging the enactment of quota legislation.

A quota measure of any type may be avoided, it was said, merely by spending production money in Canada. If each company were to make only two features a year, not only would they solve a complicated economical problem now confronting U. S. distributors needing quota product for England, but it would also bury all attempts to regulate picture importation or exhibition, it is said.

Canada, it was pointed out, also feels that American pictures take away considerably from its manufacturers by creating a demand for U. S. merchandise through films made in this country.

Reissues, Film Ads and Admission Clauses Out

Toronto—Clauses on feature reissues, advertising in films and minimum admissions are omitted from the new standard contract for Canada, drawn up by M. P. Distributors and Exhibitors of Canada. These clauses were dropped as superfluous, the admission stipulation at the suggestion of exhibitors. The agreement calls for compulsory arbitration, but no penalties are provided for, the awards to be enforced in court in accordance with British procedure.

Again the Silents

"The White Hell of Pitz Palu" all but justifies the return of the silent picture, in the opinion of Edwin Schallert, special editorial correspondent in Hollywood for *Motion Picture News* who reviews the picture on page 53.

The Insiders' Outlook

TIP-OFF number three.

The biggest combine of them all is still in the works. Corralling hundreds of millions in assets in one bag is a tough enough job. Trying to make a dozen or more different personalities, basking in years of publicity sunlight manufactured by their press agents, fit into the same set-up, is another job. And the bankers are finding it out.

But they're not discouraged. After all, the dollars that make this business go 'round come from the Wall Street canyon. In these days of heavy public financing, without which no company can expand, banking syndicates are pretty much in a position to tell those who sit behind the mahogany desks what to do and when to do it.

* * *

Midnight Oil Burning

Knowing this as they do, the giants downtown continue to pour over balance sheets in an effort to work out their pet combine idea. Imagine, if you can, the leading factors of the business controlled by one holding company, parceling as they see fit the theatre business of the nation. It would have struck you as highly fantastic two years or so ago. You may react that way today.

But if you are sufficiently interested in getting at the root of the matter, you will discover that about a dozen men—big money powers—and all friendly enough to realize that business strife doesn't help dividends dominate the amusement company. And they are not the names snap judgment might dictate. Now, if they can get together and stay together long enough to determine what they think should be done about pictures, the story will have been told.

The pictures, as painted on canvas now, would maintain the identities of individual organizations under the one financial sceptre. Maybe spectre. The purpose of that is obvious. Ostensible competition must obtain to placate the title officials of the Department of Justice and Federal Trade Commission. But the working chart will be clearly defined and the operating scheme outlined with each complementary company functioning as the moneyed generals down in the Street dictate.

* * *

Stifling the Individual

The bankers, constituted as bankers are, expect the individuals making up the business to fall gracefully into line. And presumably the individuals will, having little opportunity to do otherwise. But how the creators of pictures in Hollywood will react is something else again. In all of their activities in this business, financiers have never yet learned that they can't catalogue creative power.

They're stubborn that way and have the power of their money bags to back them up. If they do insist upon injecting too much system, the awakening is apt to be extremely rude for them and, of course, for the picture business which, through no fault of its own, would be dragged down as well.

* * *

The Dangerous Age

This couple's name is legion. Both prominent in picture circles and have been for years. Both have worked hard, but their rewards financially and in prestige have been considerable. Happly wedded, too.

But a change is noticeable to the insiders out Hollywood way. The woman in the case is indulging in mild flirtations. Nothing serious, you understand, but potentially dangerous. The man is gradually acquiring a new slant on life. He's anxious to play, travel more, gadabout—and is.

Hollywood, or that part of Hollywood which knows its onions, is looking on with much amusement and considerable speculation. Amusement over the fact this ultra-ultra pair has at last condescended to fall to the level of its compatriots. Speculation over where it will end up.

* * *

Kaleidoscope

Restless old business, this. In the background and well hidden from the light of day, boils a situation involving three executives. All of them are big timers. Matter of fact their responsibilities have been added to in the last six months. Openly, everything is serene. On the inside, otherwise. The reason? Because one chap assumed far more authority than he should. The opposing pair doesn't like it and, futures being what they are, will probably win out.

* * *

Checked—Out

His position made it comparatively easy for him to borrow dough. A request was pretty much in the nature of an order, for he was a big shot with the company, and his subordinates didn't have much of an alternative.

And so, he was able to play the market and the races steadily, without heeding the consequences. He was into plenty of the boys, but it didn't bother him. One killing would wipe the slate clean, so why worry. But the killing didn't come; the big boss was wised up and the habitual gambler was out like a light.

* * *

Toby Takes Bow

The cartoon family has a new pet in the fold. His name is Toby, the Pup, and his dog biscuits are supplied by Winkler Pictures.

Toby is the central figure in a new series to be released via R-K-O. The first, monickered "The Museum," is a delightful bit of nonsense, ingeniously animated by Dick Huemor, who lives up to what his name implies, and Sid Harris.

THE INSIDERS.

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New York Police Scan Russian Films In Move Against Soviet Activities

25 Millions for Non-Theatricals

Owen D. Young, it is understood, is at work on a plan to develop a nationwide interest among schools and universities in non-theatrical motion pictures.

Young would build up a trust fund from the interest of $25,000,000, which sum he expects to recruit from his millionaire friends, using the interest to establish a gigantic educational film movement through a special company which his plan would create. All films will be made available at the low figure of five dollars per reel.

Contract Respect Being Secured by Legal Bureau

Respect for contracts in the settlement of disputes between distributors and exhibitors has been an almost immediate result of formation of the central film league bureau, organized by Louis Nizer, secretary of the New York Film Board. Immediate settlement of 99 per cent of the disputes is being effected, Nizer asserts.

Under the plan, the bureau institutes suit against any contract violator who ignores exchange's efforts to settle a dispute. Action is brought for the amount of the claim, costs and interests.

Retiring or Retired, As You Like; Vilma Quitting

Hollywood—The film colony looks upon Vilma Banky's retirement announcement with just a wee bit of doubt. Vilma says from now on she merely wants to be Mrs. Rod La Rocque, and while portions of Hollywood appreciate the homing instinct, others say talkers and the Banky accent had considerable to do with the step.

As a matter of fact, Miss Banky admitted to an Associated Press reporter that the advent of talkers influenced her in her decision to retire. Beyond that, nary a word.

Christies May Make "June Moon" in Columbia Deal

Al and Charles Christie's deal with Columbia has been extended to embrace three talkers, in place of the original two. As noted, the first will be "Charley's Aunt," for which efforts are being made to secure Bert Wheeler from RKO. The second will be "The Street Singer" and the third perhaps "June Moon."

Carewe's Garbage

Dallas—A contract for exclusive rights to buy all wet garbage collected by the city has been awarded to Edwin Carewe, director. Carewe will start work soon on a $175,000 reduction plant to convert the garbage into animal food and other products.

Roxy Break With Fox Held Certain; Feeling Bitter

The lawyers are at it now. Roxy, with an R-K-O contract to manage the proposed Rockefeller theatre in his safe, denials notwithstanding, has about two years to go under his $3,000 a week contract with Fox.

He is doing no talking, but the lowdown is that he would have no aversion to breaking with the Roxy theatre in a hurry. How the Fox group feels hasn't been made public, but there has been little love lost between both camps for some time past. At the minute Roxy is reported angling for a settlement on the unexpired portion of his contract.

S. R. Burks, vice-president and secretary of Fox Film and Fox Theatres, has been elected to similar posts with the Roxy company, while W. J. Michel, vice-president and treasurer of the Fox organizations, moves into the Roxy organization in like capacities. They are directors as well.

Lines Drawn in Battle For Canadian Chain

Toronto — Strength between opposing forces in the battle for and against sale of control of Famous Players-Canadian Corp., to Paramount-Publix is expected to be indicated here next Thursday when a general meeting of shareholders is scheduled.

The May 15 meeting was called by Arthur W. Roebuck, who styles himself attorney for minority shareholders. Roebuck is allied with N. L. Nathanson and wants shareholders to decline Paramount's offer of four shares of Paramount to each five of Famous Players, insisting that control should be kept in Canadian hands.

Meanwhile, Paramount apparently is optimistic over the outcome and already has made application for listing of its shares on the Montreal Stock Exchange, so that there will be Canadian trading in the stock in event the deal goes through May 26. Another indication of Paramount's confidence in the matter is the naming of J. J. Fitzgibbons, of Boston, to be managing director for Paramount-Publix in the Dominion.

Documents Hint Amtorg Corp. Connected with Conspiracy

Russian pictures shown in this country will come under the scope of the investigation of all Soviet activities under way by Police Commissioner Whalen of New York, according to John D. Flynn, secretary to the commissioner.

The New York police head recently made public documents purporting to show that Amtorg Trading Corp. is connected with a Soviet conspiracy to foment revolution in the United States. This has precipitated a quarrel with Amtorg, which vehemently denies the allegation and brands the documents as forgeries. A congressional investigation of the Whalen charges is slated in the near future, it is understood.

Russian films are distributed in the United States by Amkino, American representative of Sovkino. A number of them have been shown in New York and elsewhere. The Cameo, New York, and various "art" theatres have been consistent users of the Russian films.

Commissioner Whalen has refused to furnish Peter A. Bogdanov of Amtorg with the alleged incriminating documents, asserting that he could not do so because the investigation is not completed.

Warner Semi-Annual Net Nearly $3,000,000 Up

Warner Bros. net for the six months ended March 1, 1930, was $10,092,109, after depreciation, Federal taxes and other charges, the company announced Thursday. This compares with a net of $7,254,570 for the six months ended March 1, 1929.

"U" Still Interested In 150 to 160 Houses

Universal still is operating or interested in between 150 and 160 theatres, according to C. B. Paine, company treasurer. Negotiations now are under way for sale of the Shenandoah Valley Theatres chain in Virginia to Warners.

Young with Columbia

Hollywood—Lon Young has succeeded Alex Moss as director of studio publicity for Columbia. Young has been producing independently.

Denies Propaganda

Washington—There is no Soviet propaganda in pictures distributed in the United States by Amkino, L. I. Monosson, company chief, told MOTION PICTURE NEWS during the S. M. P. E. convention here. Therefore, he said, "there is no reason why the United States government or any other agency should take action against our concern."

Fear Theatres Will Kick Over Traces Looms as the Fly in Ad Code Ointment

Liquor and Headlines

Hollywood—A film writer was called on the carpet to explain his income tax deductions for a certain year. In going over the cancelled checks, the Federal agent spotted one marked "publicity," and questioned it as a legitimate deduction.

The writer hurriedly explained that the check did not cover publicity, but he had written the word on it by mistake. Then the agent stated he knew the bootlegger very intimately!

Coast Mecca of Bands on Trail Of Quick Dough

Hollywood—Nationally known bands and musical aggregations are flocking to Los Angeles to take advantage of the quick money available to radio or record for filmusicals.

At the present time, there are no less than nine big name bands playing in and around Los Angeles in theatres, hotels, cafes and night clubs, which tops every previous total.

In addition to their regular engagements, the bands are periodically called on by film producers to fill in for scenes in filmusicals for one or more dance numbers. Generally the leader makes a deal on a flat retainer basis for himself, with regular film scale for his men. The retainer generally runs well in the four figure classification.

Irving Aaronson and his Commanders have a several month contract at the Roosevelt Hotel; John Hamp and his aggregation play at the Ambassador Cocoanut Grove; Gus Arnheim continues in his long run at the Biltmore; while Ben Bernie and his band have just opened at the Montmartre cafe. Waring's Pennsylvanians head the musical show, "Rah Rah Daze," at the Mason theatre; while Abe Lyman is appearing at the Carthay Circle, having moved over from Grauman's Chinese. Max Fisher, Ray West and George Olson provide the musical entertainment at their own cafes.

The various orchestras make a play for attention from producers and studio executives, for possible picture work. One band leader always plays the picture hit numbers of any studio during an evening when he spots the producing head of that studio in attendance.

Fear Record Number of Dark Houses This Summer

Philadelphia—Many theatres of this territory will close this summer unless relief is forthcoming in the form of increased business and lower rentals. The number of dark houses may set a record, it is feared.

Circuit Houses O. K., But They're Already Asking About Independents

It's going to be a hot and bothersome summer. The weather signs are pointed that way, but that's not all.

Those who know the funny kinks that go to make up this business are already beginning to wonder how the proposed code of ethics governing advertising is going to work out once the Hays association attempts to make it apply to theatres all over the land.

Circuit-controlled theatres, dominated by Hays members, it is admitted, will reach about 3,000 of the best houses in the country and, insofar as they are concerned, the code restrictions whatever they may be, are expected to be observed. What is going to happen with the vast number of unaffiliated theatres many of whom are dodging process servers and to whom almost anything goes—advertising-wise and otherwise—provided it brings in a few extra dollars, is something else again.

Partners May Kick

That's not all of the problem. Many circuit theatres linked up in chains with producers have partners on home territory whose net fluctuates with the gross. Their job, it is admitted privately, is to keep their theatres filled to capacity or as near capacity as they can throughout the year. Many of them, on the basis of past performances, are not expected to overlook a little spice in paid newspaper space if that additional dash of ginger means more do-re-mi at the box-office.

The off-color tone which tinged copy used for "The Love Parade" in St. Louis recently is mentioned as one flagrant instance where a circuit controlled by a national producer and distributor stepped out of line when, it is argued, it should have known better. Proponents of the code suggest that it would be good business for theatre owners to play along for the sake of industry reputation. Not many arguments are heard against that, but there are already a few in the know who are inquiring what machinery will be used to make these showmen toe the mark. They are asking that pertinent question with nobody offering an answer.

The business of refrigerating advertising copy, under Hays mandate, has been placed in charge of a sub-committee composed of advertising men. One meeting was held during the week to draft rules and regulations for consideration to the major committee composed of Hy Daab, (RKO), chairman; Paul Gulick, (Universal), Abe Waxman, (Warners) and Howard Dietz, (M-G-M).

For Family Trade

Hollywood—Title of Clara Bow's next picture is "True to the Navy."

Figure It Out

Baltimore—When J. Lawrence Schanberger, manager of Keith's, attempted to get permission to open his house at 11 P. M. standard time, Sunday, to give a midnight show of "Mamba," which would have been 12 midnight, daylight saving time, the police would not allow it. Consequently midnight shows on Sunday in Baltimore have to take place at 1 A. M., daylight saving time.

F. N. to Release Mackaill; Dick And Alice Left

Hollywood—Dorothy Mackaill's final assignment under her contract with First National will be a feature role in "Little Caesar," an underworld story which has Edward Robinson in the title role.

It has been rumored in Hollywood for several months that all has not been rosy between the star and company. Picture assignments have been switched a number of times, and finally the actress was loaned to Fox for one production. In view of the friction, there will be no contract renewal by either side when Miss Mackaill's term agreement expires next month.

With the expected departure of Dorothy Mackaill from the First National list, only two stars who held contracts with the company prior to Warner Brothers purchase of control are still with the organization. Richard Barthelmess has a two year deal calling for appearances in two or three productions yearly at a reported salary of $150,000 per picture. Alice White, flapper star, is under a long term contract, with present salary rating $1,500 weekly.

The Warner housecleaning on the First National contract list of stars and featured players saw the departure of Milton Sills, Colleen Moore, Corinne Griffith, Jack Mulhall, Mary Astor and Billie Dove.

Reinhardt Signed

Berlin—Curtis Melnitz, Berlin representative for United Artists, who has resigned to head a talker production unit bearing his name, states Max Reinhardt will make the first, Offenbach's operetta, "La Vie Parisienne."

Daniels-Lyons To Marry

Hollywood—An off again-on again romance of the film colony is apparently very much on. Bebe Daniels and Ben Lyon declare they will marry June 14. Ceremony probably at Malibu.

Kennedy Retirement from Pathe Seen As Speeding Reported RKO Merger

Judge Upholds Picketing

New Haven—Striking operators have a right to picket non-union theatres without liability for damages, it is ruled in a memorandum of a decision filed by Judge Carl Foster. It denied the plea of the Strand at Hamden for an injunction restraining union operators from picketing the theatre, plus an award of $1,000 for loss of patronage.

Various decisions have been rendered on picketing of open shop houses. Some have favored the operators, others the exhibitors.

Booking Deal or Merger? Is Query On Columbia Deal

Conflicting reports of the import of the deal under which Radio-Keith-Orpheum next year will play all product Columbia distributes followed consummation of the deal. The 20 features and line-up of Columbia shorts will play RKO houses from Coast to Coast, and will receive representation in any additional houses RKO builds or acquires. Broadway showings will be at the Globe and at the RKO, New York. The latter is to be housed in the former Columbia, which now is being remodeled.

Persistent report has it that the deal is the forerunner of acquisition of Columbia by RKO, but this is denied by Jack Cohn. The report concerned a reputed $60 per share to be paid by RKO for Columbia stock which has a current market value of about $47 a share.

Closing of the RKO deal is understood to mark the end of negotiations which were to have brought B. S. Moss into Columbia as chairman of the board of directors. Moss recently announced plans for a national circuit of theatres.

Brock Making 12 Shorts for Radio

Six "Nick and Tony" two-reelers, in addition to his series of six "Broadway Headliners" series, will be produced by Louis Brock for the 1930-31 Radio Pictures program. He plans to produce at the RCA Gramercy studio in New York. Clark and McCulloch and W. C. Fields already have been signed for the "Broadway Headliners" series.

Torrences Sailing

Ernest Torrence, accompanied by his wife, sailed Friday for Europe.

The First Lesson

John F. Rider's series of articles on sound projection gets under way on page 41, this edition. Lesson Number One will be followed by the second next week and thereafter in every issue of MOTION PICTURE NEWS until the course is completed.

Kennedy Move Not Due to Activity In Swanson Firm

Hollywood—Joseph P. Kennedy's retirement from active direction of Pathe was not due to alleged partiality to the Gloria Swanson unit above Pathe, which had its climax in reported tie-up of nearly all Pathe studio stages for "What a Widow," starring Miss Swanson.

Kennedy is not retiring from activity in the Swanson firm. His deal with the star is as personal advisor, business manager and producer. Nearly all other United Artists stars finance through Art Cinema Corp., but Kennedy arranges outside financing for the Swanson films. He has no financial interest, except what he may from time to time invest personally. Kennedy, it is understood, gets a percentage of the net on the pictures.

Warns Showmen To Observe 1 P. M. Sunday Opening

Toledo—Toledo exhibitors who are violating the tacit agreement with churches to remain closed until 1 P. M. Sundays are called upon to discontinue the practice in a letter to managers by Jack O'Connell of the Vita-Temple. He warns fellow managers that unless the offenders are prevailed upon the observe the 1 o'clock opening, they may be forced to remain dark all day Sunday.

O'Connell's initiative will result in a meeting at an early date of the dormant Toledo Managers' Association, which hasn't had an election of officers since 1921. A number of matters are pressing for action by the association.

Bandy Returning

H. A. Bandy, foreign sales manager for Warners and First National, returns to New York from a European trip on the Berengaria Friday.

Successor to Phil Kauffman, general sales manager for the companies in Germany, who has resigned, will be determined after his arrival.

Executive Was Stumbling Block In Long Negotiations Is Rumor

Retirement of Joseph P. Kennedy from Pathe is expected to speed negotiations for merging of the company with RKO, for Kennedy is reported to have been the stumbling block in that deal.

This was due, in part, it is said, to the fact that RKO did not favor any arrangement under which Pathe continue operation under the joint executive direction of Kennedy and RKO officials.

Kennedy retired this week from active management of the company, to become associated with the banking activities of Bancamerica-Blair. Operation of the company is being assumed by E. B. Derr, executive vice-president; C. J. Scollard, treasurer, and Phil Reisman, general sales manager. Kennedy also said he is retiring from active management of Gloria Swanson Prod.

Management of Pathe was taken over by Kennedy at the time the company was in severe financial straits. During his regime, he has brought the firm out of the red, and enabled it to show earnings.

Deal Long Pending

Reports of an impending RKO-Pathe deal have been current for several months. RKO particularly wants the DuPont-Pathe interest held by the company and Pathe News. The ten-year RKO contract to play Pathe product also is an important consideration.

It is known that Joseph I. Schnitzer, president of RKO, has made a personal tour of the Pathe laboratory facilities at Bound-Brook, N. J., and otherwise checked its various physical assets in anticipation of a deal. Further, it is said, the DuPont interests, with a 51 per cent ownership in the DuPont-Pathe Film Manufacturing Co., would welcome RKO's acquisition of the 49 per cent owned by Pathe, since it would give RKO a profit participation in a company from which it could, and probably would, buy its negative and positive raw stock for studio use and prints.

The Blair and Milbank factions, heavily interested in Pathe, are reported to favor the prospect of a deal with RKO, since it means theatre strength, a factor which they have not overlooked in regarding the future prospects for Pathe as an independent producing and distributing organization only.

Helpful

Patron to Doorman: "What time is the show over?"

Doorman: "Well, it takes 15 minutes less than two hours for the show and it started at seven-forty."

—Voue.

Must Observe Players' Contracts to Letter; Chiseling by Studios Is Out

Ziegfeld Greeley

Hollywood—"Go West, young gals, Ziegfeld Greeley's there." Take Florabel Muir's word for it. Ziggy told Miss Muir that he has decided that Hollywood has need of expert glorification, and because of that will center his operations on the Coast for an indefinite period.

De Forest Suit On Infringements Opens in Canada

Ottawa—First round in the patent fight between General Talking Pictures and Western Electric is being fought here in Exchequer Court, which is hearing arguments in General's case against Famous Players Canadian Corp. The hearing is expected to last through next week. The litigation started in 1928, when the Palace, Montreal, opened with W. E. equipment, the first wired house in the Dominion.

The line of action pursued in this case is expected to be followed in the infringement suit involving W. E. equipment to be heard starting May 29 at Wilmington, Del. This Federal action affects every wired theatre of the United States, for, if successful, General will institute suits against other sound recording and reproducing systems, using sound on film.

Home Talker Outfit Is Planned by De Forest

Ottawa—General Talking Pictures will market a portable reproducer in fall for use in the home and for business demonstrations and educational purposes, states Dr. Lee De Forest, who is here for trial of his company's suit against Famous Players Canadian Corp.

W.E. and ERPI Win Pacent Suit Appeal

Infringement suits brought by Western Electric are expected to be expedited by decision of the Court of Appeals, setting aside the verdict of the District Court, in holding that Western Electric and Electrical Research Products have a right to sue as co-plaintiffs in action against Pacent Reproducer Corp. and Pacent Electric Co., under an assignment from American Telephone & Telegraph Co. The case now is remanded to the District Court for retrial.

Louis G. Pacent, president of the Pacent firms, states his companies welcome settlement of the misjoinder of parties point in the case, because it will speed action on the question of infringement, which his firms consistently have denied.

M. P. Academy Will See to It Performers' Rights Are Not Violated

Hollywood—Spirit, as well as the letter of standard player's contract must be lived up to, studio managers, production managers, casting directors and assistants and studio auditors were told at a meeting of the Academy of M. P. Arts and Sciences this week. William C. de Mille presided.

"Producers will stand for no more chiseling on the part of officious employes in dealings with players," was the substance of the notice sounded to those present, as summarized by one speaker. "Companies want to pay actors the amounts due them rightfully and do not countenance manipulating methods by employes."

Promotion of goodwill and honesty on both sides is desired by producers, the meeting was told. Members of the joint committee of producers and actors attended. Speakers included: Conrad Nagel, M. C. Levee, Jack Warner, Fred Niblo, Sam Hardy, Fred Beetson, Clinton Wunder, William Conklin.

Lewis Talker Off

Attributing as the reason the death of her father in Monte Carlo, Mary Lewis, opera singer, says she has given up plans to make a talker for Pathe. She is Europe-bound.

Stockholders Irked by Drop of F. P. Common

Montreal—In sympathy with the downward trend of Paramount common in New York, Famous Players Canadian common touched 48 in trading on the Montreal Stock Exchange on May 6, this being regarded as a result of the offer by Paramount Famous-Lasky for Canadian F-P on a basis of four of Paramount for five of the Canadian stock. Shareholders are inclined to be wrathy over the whole situation and blame the market weakness on the offer and its generous discussion, pro and con, in many newspapers for days. A few weeks ago the Canadian stock was lively in the 60's.

Dissatisfied

Toronto—Hiram S. Brown, president of Radio-Keith-Orpheum, which is affiliated with Famous Players Canadian Corp., is "very unhappy" over proposed sale of control of the Canadian firm to Paramount Publix, according to the *Canadian M. P. Digest*.

"When our company entered into an affiliation with the Famous Players Canadian Corp.," he said, "this affiliation was closed under the belief that the Famous Players Canadian Corp. was a Canadian-controlled company and was to remain so. Developments now tend to place this control elsewhere."

Back to Silents

Philadelphia—Switch to silent policy is reported planned by a number of houses here due to high sound overhead. The Gladstone, which went back to a silent policy, says its gross is about the same. The Edgemont also is running silent.

Senate to Probe Patent Deal of RCA and Allies

Washington—Senatorial investigation of charges of monopoly against RCA and allied companies is planned, following approval by stockholders of the company of the agreement whereby RCA obtains radio patent rights of General Electric and Westinghouse Electric and Manufacturing Co., in exchange for $344,469,687 worth of its common stock. RCA intends to submit the entire matter to the Dept. of Justice before the transaction is completed, according to David Sarnoff. The Senate's investigation will be conducted independently.

De Forest-ERPI Clashes Result in Court Action

Dallas—Clashes between Electrical Research Products and General Talking Pictures are marking the keen rivalry existing in the South, with charges of intimidation of General representatives in Texas and North Carolina. Court action has been instituted in one instance.

Joseph Cordell, who operates a house at Rockingham, contracted for De Forest equipment, and when it was misdirected, bought Western Electric, it is stated. However, the De Forest equipment was located and installed according to contract, with R. F. Woodhull, executive vice-president of the company, serving as master of ceremonies the opening night. Electrical Research also claims a contract for Cordell's Clinton house, which is De Forest equipped. When removal of De Forest equipment in favor of Western Electric was threatened. General secured an injunction against the exhibitor and Electrical Research.

At Okmulgee, De Forest equipment was installed to replace Western Electric. The house was having labor trouble at the time, which caused General to be put on the unfair list by the union. The company's engineer, it is claimed, nearly was "put on the spot," until the home office wired the Governor and chief of police demanding protection.

Hall With Warners

Hollywood—Warners has signed James Hall to a long term contract.

Checkmate in Pennsylvania Seen for Warners in Comerford Swing to Zukor

Bishop Attacks Theatres

Dallas, Tex.—The "modern moving picture, novel and other enemies of the home" were the objects of verbal attacks by Bishop E. D. Mouzon at the general conference of the Methodist Episcopal Church, South, here. He termed the motion picture theatre "the greatest menace to morals and religion the church has had to face in years."

Northwest Indies Launch Plan to Pool Resources

Minneapolis—Plan for pooling of resources by independent exhibitors of this territory will be launched, following try-out of the experiment on co-operative buying of equipment and supplies. In the latter connection a deal with National Theatre Supply Co. is understood to be under way or planned. During the year, effort also will be made to launch a booking combine, it is understood.

Under the pooling plan, independents would form one large circuit in efforts to compete with Publix in this territory. The proposal was to have been launched at the recent convention here, but was held in abeyance, pending a test of the co-operative equipment buying plan.

R-K-O Faces Tilt With Paramount And W.B. in Cincy

Cincinnati—With the Libson chain as a formidable nucleus, R-K-O is digging in further throughout Ohio. The Rivoli and Palace in Toledo were purchased this week while reports persist of other impending deals.

The battle in this section is to be three-cornered, it seems. R-K-O's hold in Cincinnati doesn't set too kindly on Paramount and Warners. Both are after Libson when R-K-O stepped in and took it away from them. Now there is talk of the disappointed pair building their own first runs here. Publix has moved further along than Warners. A site at Gilbert Ave. and McHicken Sts., a suburban location, is under consideration for a 3,500 seat theatre.

Deploring Fest in London Hits American Films

London—There was plenty of deploring over the popularity of American pictures throughout the empire when the British Empire Films Institute convened here on Thursday. In fact, they deplored all over the lot, without suggesting any means tc combat the American "menace."

"Gloomy" Dean Inge was emblematic of the occasion and did his deploring in a resolution passed unanimously which deplored "the predominance of foreign films all through the empire and their injurious effect on British ideals and expansion of British trade."

Sir William Waterlow, lord mayor of London who presided, pointed out that British theatres are dependent largely upon American pictures. In some cases, he said, 90 per cent of the films shown are American, which he termed "a startling fact." Many foreign producers, he observed, often give "an inaccurate and misleading representation of British morals and ideals. Fifty-two million people throughout the world attend film shows weekly, was one of his startling disclosures.

Weaver of St. Louis Dead

St. Louis—John C. Weaver, theatre manager and projectionist, is dead at his home at the age of 36 years.

Comerford Deal Gives Par. Edge in Fox Towns in N.Y.

Frank C. Walker, general manager of the Comerford circuit, is on a swing over the circuit to clean up details attendant on the transfer of the houses to Paramount. Operation will be vested in a new company to be known as the Comerford Publix Corp., with M. E. Comerford president; Walker and Sam Dembow of Paramount-Publix, vice-presidents; Ralph Kohn of Paramount, treasurer; and M. B. Comerford, secretary. In addition to these men, Adolph Zukor, S. R. Kent and Sam Katz are elevated to the board.

The 71 houses in the deal are located in 28 Pennsylvania towns, in 10 New York towns and in Providence. The deal throws Paramount into direct competition with Fox in Upper New York.

Ostrer, Gell Here

Maurice Ostrer, of Ostrer Brothers, London, and William Gell, managing director of the Gaumont Co., are in New York to confer with Tiffany on English distribution for next year.

Ballot on Meeting

Philadelphia—Members of the eastern Pennsylvania and southern New Jersey exhibitor unit will decide by ballot if the proposed special convention is to be held May 22.

Paramount's Buy Prevents W. B. from Sewing Up The Entire State

Behind Paramount-Publix's acquisition of the 71 Comerford theatres, as reported first in Motion Picture News last week, is seen a move on the part of the Zukor organization to checkmate complete dominance of Pennsylvania by the Warners.

With their extensive holdings in the eastern part of the state, grouped at present in the Stanley Company, plus properties in and around Pittsburgh, the Warners were only two steps removed from what is regarded by those in the know as virtual control of that territory. The Comerford chain was one and Wilmer and Vincent, the other.

As late as four days before word seeped through that Paramount had nabbed Comerford, it was persistently reported Warners would win out. This week, Spyros Skouras declared negotiations with W. and V. had been dropped. On the other hand, W. and V. insist they will go it alone and point to their expansion program as an earnest of their intention. Despite this, swing of that chain to a producer-distributor is openly talked of, with Paramount mentioned as the logical buyer.

The Entente Cordiale

The close working arrangement between Adolph Zukor and Harry Warner continues and, if anything, is expected to become further cemented. However, very much on the inside the whisper has been heard that Zukor, despite friendly alliances and bearing in mind how such relations are occasionally terminated, prefers to have an ace in the hole. And, insofar as Pennsylvania is concerned, the Comerford buy gives him exactly that.

In the meantime, the Warners are pushing their theatre-buying campaign with no let-up. New deals include the Chatin and Nittaney in State College, Pa. These houses were formerly operated by Morris Baum. The Columbia circuit, six strong in four Pennsylvania towns, is another. The houses are located in Erie, Warren, Sharon and Wesleyville and were annexed from Potter and Newton. The Fairmont and the Virginia at Fairmont in West Virginia raise the total to ten.

Plainfield, Asbury Park and Perth Amboy in New Jersey are on the list of futures for new theatres. With Paramount's leasing deal with Walter Reade scarcely dry, the Warner invasion in Reade towns indicates further that company's intention to fortify itself regardless of entente cordiales.

While no deal is as yet closed, Skouras is hot after the Durkee chain of eight houses in Baltimore. There are others in sight.

Scotch Exhibitor Cleared

London—Charge of culpable homicide against Charles Dorward, manager of the Paisley theatre at Paisley, Scotland, where 70 children lost their lives in a fire on New Year's Eve, has been dismissed.

Clarke Digs Into Operations at Fox; Sheehan and Grainger, His Mainstays

100 New Stars

The next year will develop between 50 and 100 new stars, in the opinion of Winfield Sheehan who credits the lightning changes in values induced by sound as the reason.

Sheehan Signs Fox Contract; to Run Five Years

Winfield Sheehan, with Fox since 1914, has signed his first contract with Fox. It is a five-year agreement, which vests in him full control over production and carries with it the titles of vice-president and general manager of Fox Film. This was one of the announcements made at a dinner tendered by Harley L. Clarke to various executives of Fox Film and Fox Theatres at the Savoy Plaza Tuesday night.

Those around the banquet board included: Harley L. Clarke, president, Fox Films and Fox Theatres; Winfield Sheehan, vice-president and general manager of Fox Film; James R. Grainger, vice-president and general sales manager; Saul Rogers, vice-president and general counsel; William C. Michel, treasurer, Fox Film and Fox Theatres; S. R. Burns, secretary, Fox Film and Fox Theatres; Otto E. Koegel and Frank E. Mathews of Chicago, Clarke's personal counsel; Clayton P. Sheehan, foreign manager; Courtland Smith, John Zanft, Harry C. Arthur; Sidney Towel, comptroller, Fox Film; Wilfred Eadie, comptroller, Fox Metropolitan Playhouses; Charles A. Caballero, general purchasing agent, Fox Film and Fox Theatres; Truman H. Talley, general manager, Fox Movietone News; Glendon Allvine, director of advertising and publicity; Edmund C. Grainger, Jack Sichelman, George Roberts, William J. Kupper and John Nolan of Grainger's sales cabinet; Harry J. Buxbaum, metropolitan district sales manager; Edward Schnitzer, Brooklyn sales manager; Joe Lee, New Jersey sales manager; Harry F. Campbell, New England divisional manager; Edgar Moss, Philadelphia exchange; Charles Munro, Australian representative;

(*Continued on Page 22*)

Clarke Names Oldknow V. P. of Fox Theatre Co.

Oscar Oldknow, vice-president of National Theatre Supply, has been elected a vice-president of Fox Theatres and will serve as a direct representative for Harley Clarke in the theater end of the Fox enterprises.

National Theatre Supply is one of the six equipment companies combined in General Theatre Equipment Corp. which controls Fox Film and Fox Theatres.

Fox 1930-31 List Is Cut to 48 Features

Forty-eight instead of 52 pictures will comprise the Fox line-up for 1930-31, under revised plans of President Harley L. Clarke, the sales force will be told at the annual convention, which is to be held starting May 22 at Movietone City, Hollywood. It will be the twenty-seventh annual sales convention of the company, with around 150 slated to attend.

(*Continued on Page 26*)

Utilities Man to Devote Lots Of Time to Film Units— Cabinet in Making

With a job to be done, Harley L. Clarke, Mid-Western utilities magnate and now controlling factor in the Fox enterprises, will devote the major portion of his time during the next few months to Fox affairs.

On formulation of policy and actual operation, the new Fox president will lean heavily on Winfield Sheehan and James R. Grainger. Somewhere in the offing is the creation of an executive cabinet which will eventually conduct the business, but just how rapidly that will develop is something which Clarke declares he doesn't know himself. He is generally credited with being very apt at financial wizardry and will, therefore, handle the monetary affairs of the two corporations.

The confidence reposed in his two right hand men was indicated early in the week when James R. Grainger signed his expected contract with Fox Film for five years. Under it, he becomes a vice-president of the company, retaining as well the title of general sales manager. The agreement became operative on May 1 and replaces his old contract which had about two years to run. While no figures were made public, Grainger's contract puts him comfortably in the six figure-a-year salary division. When he resigned as general sales manager for M-G-M about six years ago to rejoin Fox, the move occasioned widespread surprise. One year after he moved into office, Fox's gross billings had jumped $5,000,000.

A few days later this week Winfield Sheehan affixed his signature to an agreement which places him in complete charge of production for the next five years. Surrounding these two executives, Clarke has brought in several of the men associated with him in General Theatre Equipment, Inc. They are:

W. C. Michel, vice-president and treasurer of General Theatre Equipment, and, in

(*Continued on Page 36*)

No More Speculation

At the Clarke dinner for Fox executives the other night, the entertainment included Dunninger, a mind reader. He asked four of the guests, one of them Winnie Sheehan, to mentally select a number and remember what it was. Then he proceeded to write them out. That, and a few other tricks.

If Dunninger should alight on the Fox lot one of these days, the reason will be simple. Any chap who can take the "spec" out of speculation the way he does it should be able to take a peek at the 1931 line-up and inform Sheehan what his ace pictures are to be. Shouldn't even be necessary to retain Touche, Niven as auditors. If Dunninger ever gets near the Motion Picture Club, imagine what some of the tape observers would do to him!

Fox Rushes Silents

Twenty-five of the thirty-eight silents announced for 1930-31 will have been released by July 1, states J. R. Grainger, Fox general sales manager. The rest will be completed by Aug. 16.

Unfriendly Hand Seen in Hoax on Fox Co. Dividend

Interests unfriendly to the new management at Fox are charged with circulating unfounded reports that the company had planned to pass its dividend, it is hinted. Basing its yarn on information said to have been supplied via Standard Statistics Service, the New York *Times* early in the week declared the quarterly payment of $1 a share on the Class A and B stocks would not be met.

That was on Thursday. On the same day, the Fox directors met and declared the dividend. Not only that but arrangements were made to redeem the scrip issued in lieu of cash for the dividend declared on Jan. 15, when the struggle for control of the companies was approaching its peak.

The scrip will be paid off on May 15 and the dividend on May 20 to stockholders of record as of May 12.

Movietone News Issued In 5 Foreign Versions

Fox Movietone News now is being released in five different versions abroad, according to Clayton P. Sheehan, head of the Fox foreign department. These are British, European, Australian, Oriental and Latin-American.

Drops Philadelphia Project?

Philadelphia—Plans for the proposed 5,000-seat Fox theatre here have been dropped, it is understood.

Arthur, Fox "G. M." East of Detroit

Harry C. Arthur, former southern California divisional manager for West Coast Theatres, has been appointed general manager of Fox holdings from St. Louis east to the Atlantic seaboard. The rest of the nation will be handled by Harold B. Franklin.

The new set-up, formal announcement of which will be made in a few days, gives Arthur the Fox Metropolitan Playhouses, Inc. in New York environs, the Poli circuit in New England, general control over

(*Continued on Page 36*)

American Stars Facing Wash-Up as Foreign Lands Push Talking Films

Too Much to Expect?

Take it from the "Town Crier," a screen actress is suing her husband for divorce on the grounds of mental cruelty.

And Walter Winchell reports the rumor crediting her husband with attempting to make the peeved wife memorize the alphabet.

Weeks Discovers U. S. Talkers Not Popular Abroad

There is a definite demand and stipulation in foreign countries for talkers in their own languages, George W. Weeks, executive vice-president of Sono Art-World Wide Pictures, told MOTION PICTURE NEWS upon his return to New York from Europe.



George W. Weeks

"Even England," he said, "has deep feelings on this subject, although to a considerable measure American talkers are acceptable to the British. But in France, Germany and Spain the idea of getting American-made versions of talkers in their language is quite distasteful to them. This feeling is growing stronger and more intense every day."

There is strong interest abroad regarding the coming of wide film, and distributors and exhibitors are all waiting to hear that it is past the experimental stage and available to all types of houses for practical showings on a wide scale, he said.

Garson Unit Leaves to Make Film in Borneo

Hollywood—Universal's expedition to Borneo, headed by Harry Garson, has left on the first lap of the trip which will wind up in the jungles of that country to film "Ourang," an original by Fred de Gresac.

Garson originally attempted to obtain independent financing, but eventually made a deal with Carl Laemmle for the latter to produce the picture, with Garson supervising and directing. A production and technical staff of about 15 are making the trip, with Dorothy Janis going along as the lone player. Complete laboratory and sound equipment is being carried. A yacht has been chartered for several months, and will serve as permanent living quarters for the troupe while the picture is being made.

Isadore Bernstein is making the trip in the capacity of story editor, while Julius Bernheim goes along as business manager. Lewis Physioc will be first cameraman.

Hollywood Producers Worried; Publicity Outlay May Be Dead Loss

Hollywood—Wash-up slated for a number of American stars in foreign-language countries, with the consequent junking of the money spent for the advertising and exploitation of these players in the countries concerned, is a source of worry to producers.

This worry is being accentuated by the speeding of plans for domestic production of talkers in foreign-language countries, which see in the talker development a golden opportunity to rehabilitate the home industries.

The foreign language countries will not tolerate dubbing, in most instances, it is asserted, so that players must be secured who can talk foreign languages, or the market ignored, outside English-speaking countries.

Anderson To Make Two Yearly for Universal

John Murray Anderson will make two pictures yearly under terms of his long term contract with Carl Laemmle, Universal president. He will contribute two to the 1930-31 program. Anderson is abandoning stage work in favor of pictures. Anderson, who devised and directed "The King of Jazz," will go to his Newfoundland home for a vacation after run of the picture and then go to Universal City.

Kane Heads Paramount Production in Europe

Paris—Robert T. Kane has been appointed general production manager for Paramount in Europe and will have charge of production of the company's foreign-language talkers. Jesse L. Lasky, it is reported, recently signed Eisenstein, Russian director, to make pictures for Paramount at Hollywood. It had been rumored that Douglas Fairbanks was to sign the director.

French Playwright in N.Y. To Write for M-G-M

Jacques Deval, French playwright, under contract to M-G-M is in New York and will leave for the Coast next week.

Next!

That barber shop for executives in the Warner Brothers' offices will never be allowed to stand on the books solely as expense, says Frank Brady in *Motion Picture Classic*. Sooner or later the company will use it as a set for an all-talking, all-singeing production.

Typical

James V. ("Jimmie") Bryson, managing director of Universal's interests in London, sent a 2,000-word cable to his London headquarters covering the raves on "All Quiet On the Western Front." On "King of Jazz" he sent a 350-word cable to spread the good news to the English force.

Stars of Future To Be Linguists, Says Arthur Loew

Prominent stars who can speak English only can get by for the present, in the opinion of Arthur Loew, head of the M-G-M foreign department, who says the situation will obtain until talkers are made in all languages. Loew returned last week from Europe, where he studied the foreign-language situation.



Arthur Loew

M-G-M will make all its foreign-language talkers on the Coast, for the present at least, planning German, French, Spanish and Italian pictures. Whether a particular picture is made in any or all of these languages will depend upon the story material.

At the present time, says Loew, 80 per cent of a picture's gross is obtained from English-speaking countries. However, he doubts that the 80-20 ratio will remain the same, in view of the domestic production planned in foreign countries.

Outstanding pictures will click in non-English speaking countries, Loew believes, but the average picture will not mean much. Even in silent days, he points out, this situation obtained, "Ben Hur" grossing 30 times as much as an average silent.

Rogell Forms Own Unit; Making 4 for Tiffany

Al Rogell, after 16 years of activity in various branches of production for several producers, including Universal, RKO and First National, has turned producer and will make a number of his own pictures, at least four of which will be distributed by Tiffany.

Although the production, "Aloha Oe," to be made in Hawaii, is slated to be his initial effort, he may delay long enough to take some shots at the Gramercy studio in New York for "Master of Men."

Abe Meyer, who recently resigned from Paramount's music department, has signed with the Rogell company and will have complete charge of all music and synchronization.

Production of Talker Serials to be Resumed; Two Companies Plan Nine

"U," Reversing Sales Meet Decision, to Make 4; Mascot, 5

The serial, standby of small towns in silent days, is not to be cast into the discard, as has been indicated, for at least two firms will continue making talker serials. These companies are Universal and Mascot Pictures, the latter an independent producer headed by Nat Levine.

Contrary to belief at the Universal sales convention, the company is to continue serial production and will make four chapter plays for the 1930-31 season. The first one is to be "The Indians Are Coming," a 12-episode serial which goes into production next month, with Tim McCoy and Allene Ray co-starred. Henry McRae will direct. The others will be "Big Circus," in ten episodes; "Fingerprints" by Arthur B. Reeve in ten episodes; and "Mutiny," a sea serial in twelve episodes.

Mascot, which pioneered in the talker serial field, intends to make five serials for 1930-31, according to Levine.

At the Universal convention, a poll of sentiment on the question of serials showed that only the southern and western managers favored continuance of the chapter-play.

Tryon Contract Renewal by "U" Hanging Fire

Universal City—No decision has been reached by Universal as yet on proposed renewal of Glenn Tryon's contract. Tryon was not down for any pictures in the 15 announced at the New York sales convention. Contracts of Myrna Kennedy, Joseph Schildkraut and Nancy Torres are not being renewed. Ivan St. Johns is being relieved of his post as director of studio publicity and named assistant to Carl Laemmle, Jr. Milton S. Howe has succeeded him.

Film Pirandello Plays?

Berlin—Opton on four plays by Luigi Pirandello has been secured by Jesse L. Lasky, who says he will try to induce the playwright to go to Hollywood to write originals.

Services Held for Abrams

Funeral services were held during the week for Charles Abrams who died on Monday at the age of 56. Abrams was identified with P. A. Powers when the latter was operating Equity Pictures some years ago.

The Warner Directorial, Writing and Music Staff



First row, left to right: Lou Silvers, Sid Silvers, Bobby Dolan, Archie Gottler, Leo Forbstein, Sam H. Stept, Darryl Zanuck, associate executive, Robert Crawford, Sidney D. Mitchell, Al Bryan, Alan Crosland and Lloyd Bacon. Second row, left to right: Walter O'Keefe, Joe Burke, George Meyer, Eddie Ward, Erno Rapee, Bud Green, Arthur Franklin, Michael Curtiz, Charles Kenyon, Cyril Hume, F. Hugh Herbert, Roy Del Ruth and J. Grubb Alexander. Top row, left to right: A. P. Waxman, Walter Anthony, Howard Smith, Perry Verkroff, Lucian Hubbard, Arthur Caesar, John Adolfi, Robert Milton, Joe Jackson, Harvey Thew, Al Green, Ray Enright, Gordon Rigby and Rex Taylor.

United Artists' Twenty Outlined By Al Lichtman

Twenty pictures will be released by United Artists in 1930-31. The revised schedule was issued following the return from the Coast of Al Lichman, distribution chief.

The first picture will be Gloria Swanson's "What a Widow," to be released July 5. Allan Dwan directed from a story by Josephine Lovett. Lew Cody and Owen Moore head the supporting cast, which includes Margaret Livingston and Buster West. It will be followed by "Raffles," starring Ronald Colman, released July 26. Colman will make a second film for release Jan. 10.

"Lottery Bride" is the title of Arthur Hammerstein's first film, which may have pre-release runs at advanced prices in a few cities. Paul Stein directed a cast including Jeanette McDonald, Joe E. Brown, Zasu Pitts, Robert Chisholm, Joseph Macauley, John Garrick, Harry Gribbon and Max Davidson. Rudolph Friml composed the music.

Cantor in "Whoopee"

Eddie Cantor in "Whoopee," first Samuel Goldwyn-Florenz Ziegfeld film, is the fourth done in Technicolor with the original cast intact. It includes Ethel Shutta, Paul Gregory, Chief Caupolican, Eleanor Hunt, Albert Hackett and George Olsen and His Music. Ziegfeld is in Hollywood supervising the picture.

"Abraham Lincoln," with Walter Huston in the title role, is a D. W. Griffith film, first all-talking production. In the cast are Una Merkel, Kay Hammond, Jason Robards, Ian Keith, Ralph Lewis, Hobart Bosworth, John St. Polis, Frank Campeau and Helen Ware. Stephen Vincent Benet wrote the story and dialogue.

Harold Bell Wright's "Eyes of the World," being directed by Henry King for Inspiration Pictures, will be released Oct. 18. Una Merkel, John Holland, Nance O'Neill, Ferna Andra and Brandon Hurst are in the cast.

Norma Making "Deception"

Norma Talmadge in "Deception" will have in her supporting cast Conrad Nagel, William Farnum, Hobart Bosworth, Ullrich Haupt, Allison Skipworth, Blanche Friderici and Cissy Fitzgerald. Sam Taylor is directing this David Belasco play. It will be released Nov. 8.

Mary Pickford's "Forever Yours" was adapted by Benjamin Glazer from the play by Rudolf Beiser and May Edington. Marshall Neilan is directing. Kenneth MacKenna, Don Alvarado, Ian MacLaren and Charlotte Walker are in the supporting cast. It will be released Nov. 29.

"Whispers" follows "Alibi" in the group of Roland West-Chester Morris pictures. Release date is set for Dec. 20.

Hamilton Cast With Lille in Comedy Series

Hollywood—Lloyd Hamilton will make 12 comedies for the 1930-31 Educational program. In addition, he will appear in "Are You There?" Fox feature which is to star Beatrice Lille. The arrangements were concluded by Al S. Keller, the star's business manager. William Jobelman has been signed as Hamilton's press representative.

Laye Makes Debut

Evelyn Laye, English musical comedy star, makes her American film debut in a Goldwyn production. Louis Bromfield is writing an original story for her. Tentative title is "Her Glorious Affair." It will be all-Technicolor and will be released Jan. 31.

Irving Berlin will make his debut as a producer with "Lucky Break." He has composed eight new songs for this picture, which is not a revue. It will be in Technicolor and is scheduled for release Feb. 21.

Dolores Del Rio will follow "The Bad One" with a second in which she will do some singing. It is to be released Mar. 14.

Gloria Swanson's Second

Gloria Swanson's second picture will be released April 4.

DeSylva, Brown and Henderson, song writers, will make a picture for release April 25.

Joan Bennett becomes a United Artists star this year and appears in "Smilin' Thru." The release date has not been determined.

Charlie Chaplin's "City Lights," almost completed now, will be released this season as a synchronized film, without dialogue. Chaplin reverts to the hilarious antics of his earlier period in this comedy. Virginia Cherrill and Harry Myers are in the cast.

Jolson in "Sons o' Guns"

Al Jolson's first vehicle as a United Artists star will be "Sons o' Guns," New York stage hit. It will go into production in September.

"Hell's Angels" has been completed and is to be released generally after its $2 showings, which Sid Grauman will supervise. Ben Lyon, James Hall, Jean Harlow, Jane Winton, Thelma Todd and Carl Von Haartman are in the cast.

"Sea Dogs," an original by John W. Considine, will be filmed this summer. It is a comedy and will be made entirely in Technicolor and at sea.

Paramount to Operate on "Subject to Change" Policy to Fit Market Needs

Paul Innocent

"There is no truth," writes Leo T. Heatley in the *New York Journal*, "in the rumor that Paul Whiteman is posing for 'That Coming Shadow' pictures in the cigarette ads."

Mullin Division Manager of Publix Circuit in N. E.

M. J. Mullin, who has been division manager for Publix in the Northwest ever since the circuit took over Finkelstein & Ruben's holdings, has been named division manager for New England. He succeeds J. J. Fitzgibbons, who has been appointed general manager in Canada for Paramount Publix.

L. J. Ludwig has been named to succeed Mullin at Minneapolis, with M. L. Gowthorpe succeeding Ludwig as cost control executive. T. X. Jones, who has been Gowthorpe's assistant, succeeds him as accounting department executive.

Foreign Force Arriving For Paramount Meeting

John W. Hicks, Jr., general manager of the Paramount organization for Australia, together with Mrs. Hicks and their son, have arrived in New York on their annual visit to the Paramount home office. Another Paramount foreign representative to arrive is Clarence C. Margon of Mexico City, general manager of the Paramount organization for Mexico and Central America. They will attend the Paramount convention at Atlantic City.

Other foreign representatives who will attend the convention are: Andre Ullmann, manager of the Paramount, Paris; Isaac Collins, Newcastle, England, district manager; D. Gilpin, branch manager at Leeds, England; Oswald Cohen, London branch manager, and Norman Wilde, head salesman, Manchester, England, branch.

May Return to Paramount

Monta Bell, just resigned as a supervisor for Paramount in the East, may return later to direct "Skippy." He is now on his way to Honolulu for a rest.

Studio gossip has it that poor health, plus difficulties over story treatments and selections, led to his resignation.

Concentrating in N. Y.

Policy of Publix to operate all of its theatres via direct control from New York brings John Balaban of B. and K. here in the fall. From his office at Publix headquarters he will handle operations in Chicago and Detroit.

60 to 65 Features Planned But Elasticity Is Slated to Prevail

Elastic production policy of Paramount-Publix will be continued in 1929-30, Motion Picture News learns, with between 60 and 65 pictures slated to comprise the production schedule. The line-up for the new year is to be outlined starting next Friday at the Paramount sales convention at Atlantic City. The convention continues from Friday to Monday.

Under the policy, adopted this year, Paramount-Publix will shape its program to fit the market's needs as the season progresses. On the 1929-30 program, as an example, 11 pictures were dropped and 12 others substituted. This was done because it was found that changing public tastes dictated a revision of plans.

The Jack Oakie pictures are a case in point, the company deciding to star him when it found he was a good box office bet. When it was found that there was a definite trend toward westerns, this type of picture were substituted for others on the schedule. The company will pursue a similar course on its 1930-31 product, it is understood.

Home office and production executives, branch managers and salesmen from the East, South and Middle West will attend the Atlantic City gathering. A second convention is to be held for western branch managers and salesmen May 23-26 at San Francisco.

Schulberg Here

B. P. Schulberg has arrived in New York and is slated to attend the Atlantic City and San Francisco conventions of Paramount-Publix.

The Chevalier Rash

It's spreading. Women first began to fall for the infectious Frenchman when "Innocents of Paris" hit the market, despite the creaky story which introduced him. But with "The Love Parade," the collective sighs of damsels, young and old, all over the land crystallized into what threatened to become a national epidemic.

Now his third, "The Big Pond," seems destined to start the female contingents raving all over again.

For in it, Chevalier is immensely clever and vastly amusing.

One of *The Insiders* caught it the other night. What with the delighted chuckles of the women in the immediate vicinity and the hee-haws of the men, the reviewing job became one tough affair.

Not the least important incident of the event was the gracefully poised performance of Claudette Colbert as the target of Chevalier's love-making. He may exude S. A. for the women, but Miss Colbert is no slouch where the men are concerned.

That gal is headed straight for the marquee lights.

KANN

Well, Mr. Lasky?

Hollywood—Jesse L. Lasky states: "Years spent in studying the reactions of public opinion have educated producers to the kind of entertainment right thinking people most desire."

Outline RKO's 36 At Hollywood Sales Meeting

RKO's 36 pictures for the 1930-31 season are to be outlined at the annual sales convention which starts May 22 at the company's Hollywood studios. Talks by President Joseph I. Schnitzer, William Le Baron, vice-president in charge of production, and Lee Marcus, vice-president in charge of distribution, are among those scheduled. Inspection tours of the studio and receptions by the stars are being arranged.

Allied Poll to Decide Fate of 5-5-5 Confab

(Continued from Page 13)

ducting a poll of Allied board members to determine future course of the association respecting the 5-5-5 conferences.

Myers charged that in the last few weeks there have been a series of attacks against the association and its members "so obviously inspired by the Hays office that we are reluctantly forced to conclude that Mr. Hays doesn't want peace in our industry, at least so far as the exhibitors are concerned."

Myers cited an article alleging that H. M. Richey, general manager of the Michigan exhibitor unit, with a group of promoters is trying to unload $250,000 worth of stock in order to produce a talker version of "Ten Nights in a Barroom." The article continues with the following comment attributed to a "Haysite":

"Funds get low in some of these political exhibitor organizations. Myers is starting his trade paper and Al Steffes wants Publix to give him a theatre, so it looks like the Michigan lieutenant figures his best "in" is to become a producer."

Big Four Closes Deals

C. A. Schultz of Midwest Film Distributors, Kansas City, and L. L. Mills of First Graphic Exchange, Buffalo and Albany, have acquired distribution in their respective territories of the output of Big Four Film Corp., New York, comprising six talker westerns and two comedy features. The dealers were closed by C. A. Stimson, Big Four vice-president.

ERPI, Phonofilm, Photophone Lease Outdoor Sound Equipment for Summer

Airdromes as Opposish to Theatres; Lessees Must Be Clients

Sound reproducing equipment will be leased to exhibitors for use in open air theatres or for outdoor shows by Electrical Research Products, RCA-Photophone and General Talking Pictures. The lease will be for a minimum of 13 weeks with option to purchase, and the rental made retroactive in case of purchase of the regular ten-year contract.

Each of the three companies stipulate that the proposed lessee must be a user of its equipment in his all-year-around theatre.

The offer is expected to result in extension of airdromes and outdoor shows this summer. Heretofore, the door was practically closed to them, due to the cost of installation but the new short term lease proposition hurdles this obstacle.

The open air theatre will give "far better sound" than the indoor house, according to Dr. Lee De Forest, inventor of Phonofilm.

Smith's Fox V. P. Reward For Bringing in Clarke

Courtland Smith, former general manager of Fox Movietone News, is officially back in the Fox fold with an impending title of vice-president of the film company. No duties have been assigned him as yet.

The appointment is construed as recognition for bringing Harley L. Clarke into the negotiations which culminated when the latter bought William Fox's voting stock and thereby assumed control of both Fox Film and Fox Theatres. While Smith was interesting Clarke on the one hand, A. C. Blumenthal was persuading Fox it might be a good idea to sell.

Smith found himself outside the company fold in the days following formation of the voting trust agreement of December 3 under terms of which Fox, Harry L. Stuart and John E. Otterson were to bring the Fox enterprises out of their then financial maze and into the clear. He has aligned himself with the group headed by Winnie Sheehan which had signed the now famous round robin letter calling upon Fox to observe the trusteeship agreement later broken on the ground that the other two trustees had not kept faith. This action is reported to have led to Smith's dismissal.

Tibbett-Moore Team

Hollywood—Lawrence Tibbett and Grace Moore are to be teamed by M-G-M in "The New Moon." Jack Conway will direct.

More Worry

Adaptation of indoor portable sound reproducing equipment to outdoor theatres during the summer months is on a rapid increase, spurred on by arrival of warm weather. Parks, golf clubs, amusement parks and other gatherings are expected to utilize the new factor of entertainment to an extent which spells worry for exhibitors.

Billboard Anti-Trust Case Pending

Los Angeles—No date has been set for the trial of the Foster & Kleiser Co., et al, on charges of violation of the Sherman anti-trust law in billboard advertising. An order is asked by the Department of Justice directing the defendants to divest themselves of all interest in the Lafon System, Inc., Los Angeles, which they are alleged to have taken over. The complaint charges the defendants with having established a virtual monopoly in the outdoor advertising business along the Pacific Coast.

Fox 1930-31 List Cut to 48; Sales Meeting on Coast

(*Continued from Page 22*)

Grandeur and Foxcolor are to play an important part in next season's Fox program, the sales force will be told. Winfield R. Sheehan, vice-president and general manager, leaves next week for the Coast. The convention special is to leave New York May 22.

One picture of the 48, "Common Clay," starring Constance Bennett, already has been completed on the Coast. Others, including Raoul Walsh's "The Big Trail," and De Sylva, Brown & Henderson's "Just Imagine," are in production.

Janet Gaynor will be starred in three productions, in each one of which she will have a different leading man, and in a fourth, "Oh, For A Man," with Charles Farrell. Janet's leading men in the other three productions will be John Garrick, Frank Albertson and Edmund Lowe.

Farrell To Make Five

Charles Farrell will appear in five productions, including "Oh, For A Man," "Man Who Came Back," with Louise Huntington; "The Princess and The Plumber" with Maureen O'Sullivan; "Liliom" (temporary title) with Paul Muni, Rose Hobart, Estelle Taylor and others, and "He And She" with Joyce Compton.

Victor McLaglen and Edmund Lowe will be seen together in "Women of All Nations" as Flagg and Quirt, respectively. McLaglen will appear in three others. Edmund Lowe who stars in John Ford's "Born Reckless," will also be starred in three other productions.

Warner Baxter will appear in four productions: "Their Mad Moment" in which Luana Alcaniz, recently signed, will be included in the cast; "Renegade" with Luana Alcaniz, El Brendel, Kenneth MacKenna, and Warren Hymer; "The Cisco Kid," with Joyce Compton, Luana Alcaniz, J. M. Kerrigan and Frank Albertson, and "The Spider" with Marguerite Churchill, Lee Tracy and Humphrey Bogart.

Will Rogers will be starred in two productions, a modern adaptation of Mark Twain's "Connecticut Yankee" and another that will go into work as "See America First."

Fifi Dorsay will appear in three productions and Marjorie White in four. El Brendel will appear in four productions while Lois Moran will be seen in three, according to the present assignments.

George O'Brien will star in Zane Grey's "Last Of The Duanes" with Lucile Browne, Myrna Loy, Walter McGrail, Frank Campeau, James Bradbury, Jr., and others, and in "Every Inch A Man" with Marguerite Churchill playing opposite.

Ten salesmen and five bookers will make the convention trip to Movietone City. Originally, it had been planned to take but five salesmen, but individual records chalked up induced Grainger to increase the number to ten from five. Individual sales performances were the basis on which the trip awards were made.

The salesmen are: Tom Jennings, Boston; Herndon Edmond, Washington; Anthony Ricci, New York; A. Knapp, Detroit; Sam Wheeler, Pittsburgh; David Davidson, Cleveland; R. A. Higdon, Kansas City; Harold Loeb, Chicago; H. Gottlieb and A. Reigelman, Des Moines. The bookers are: F. J. Kelly, Philadelphia; Sam Berg, Boston; Ben Dare, Denver; Frank Hanna, Pittsburgh, and Louis Dreher, Chicago.

W. C. to Build Ten Houses in Pacific N. W.

Portland—Fox West Coast evidently intends safeguarding its position against Warners or anyone else who may come along. Ten theatres are to be built in this territory at a total cost of $2,000,000. Howard Sheehan, vice-president of West Coast, passed the word along while here.

Calexico Set

Calexico, Cal.—A 1,050 seat house is planned here by West Coast. The cost will be $100,000. Perrine and Renfro are architects.

Building Six Exchanges

At least five, and possibly six, new exchange buildings will be erected by Fox. The five are Dallas, Philadelphia, Kansas City, Pittsburgh and Portland, and the sixth Cleveland.

Big Producers Expected to Accept 70 mm As Standard Wide Film Size

Golden Honored

Washington—N. D. Golden, of the Commerce Dept.'s M. P. Division, was presented with a gold medal by the Projection Advisory Council, for his work in furthering projection. The presentation was made by Sen. David I. Walsh, of Massachusetts, on the steps of the White House.

Volume Control From 'Out Front' Urged for Exhibs

Washington—Exhibitors are all wet in their present method of controlling sound volume from the projection booth by projection operators, the Projection Committee of the S.M.P.E. stated in its semi-annual convention report.

L. M. Townsend, chairman of the committee, revealed findings of a survey, which favored control of volume directly from the auditorium, where laughter and applause may be immediately coped with, and which the projectionist is usually unaware of in a sound-proof booth.

Townsend's committee urged exhibitors to adopt the new method for better sound results, and suggested that, wherever possible, the theatre engage a trained technician who has a sense of showmanship and an appreciation of music to operate the volume control. A new fader was presented by Donald Whiting, of Fox-Heart newsreel. Whiting claims the device will satisfactorily allow for a changeover from the old booth method to the new system.

Definite Action to Be Taken by Major Companies in Near Future

Washington—Inability of leading producing interests to get together on a standard size wide film for the entire industry, which has led to a halt in this new development, will be definitely straightened out soon.

Working with the Society of M. P. Engineers, representatives of major companies are untangling the mess brought about by radical differences of opinion among studio technicians regarding a standard size. In the near future, they will make their decision, and, Motion Picture News learns, it will be the acceptance of 70 mm. by all companies. Sixty-five mm. is still being fought for by certain interests, which are expected to be over-ruled.

It is understood that all major companies have agreed to abide by decision of the committee.

When standardization is affected, a general spurt toward final development of apparatus, and the elimination of "bugs" from the mechanism will be made. Within a year first wholesale steps in the changeover from 35 mm. to 70 will have been launched.

Practically all technical lab development work was brought to a halt until definite action is agreed upon by all producers.

To Award Annual Medal To Engineering Leader

Washington—Annual award of a medal or placque to the engineer doing the most for progress of film science will be made by the S.M.P.E. Initial presentation is scheduled for the Fall meeting.

One Non-Theat. Installed

Washington—The Hotchkiss School in Connecticut is the only non-theatrical institution on record as having sound equipment, G. E. Matthews told the S.M.P.E. convention in his "Progress Report." Another school in New Jersey is wiring, he stated.

340 Times More Life Claimed for All Sound Prints

Washington—New revolving lens wheel projector discussed by Arthur J. Holman, New England electrical engineer, at the S. M. P. E. convention, is ready for marketing. Holman stated that a tie-up will be made with a national projector organization, which will sell the device at approximately the same price of standard makes.

Holman told Motion Picture News that his new machine will enable a sound print to run 500 times, as against the present average of 60 screenings, and a proportionate better performance with silent prints. Strain on film is said to be greatly alleviated by the mechanism.

The projector, a continuous non-intermittent movement, has 16 lenses which, the inventor claims, can be manufactured inexpensively by a new method for grinding and polishing.

Holman brought his laboratory full-sized model machine to the Wardman Park auditorium to demonstrate working mechanism to S.M.P.E. members. He screened a two-reel Technicolor subject successfully.

S. M. P. E. Delegates at Spring Confab in Washington



On the S. M. P. E. Sidelines

By JAMES P. CUNNINGHAM

N. D. ("Nate") Golden, U. S. Dept. of Commerce (M. P. Division) attache, worked as industriously as any S. M. P. E. committee or convention chairman. "Nate" arranged for the boys to shake hands with his big boss, Mr. Hoover, on the White House lawn, and concluded arrangements for the 33-station radio hookup which brought speeches of Will H. Hays, C. Francis Jenkins, Wm. P. Connery, Jr., and John I. Crabtree over Columbia Broadcasting time Wednesday night during the big banquet.

* * *

Golden made the Wardman Park Hotel his headquarters during the four-day confab, despite the fact that his home is but five blocks from the hotel. Just a regular guy.

* * *

Big producer-distributors made strong bids to outdo each other in making the delegates happy. Open house was declared at Warners' Earle, Metropolitan and Ambassador, at Fox's, and at Loew's Palace and Columbia, and RKO's Keith, all down town theatres where members and their wives were admitted without charge.

* * *

Harley L. Clarke, Fox chief, assigned 20 performers to entertain at the banquet, and, not content with that, sent this wire:

"How can I be of further assistance to the S. M. P. E. convention and its delegates?"

* * *

Monday morning saw a stiff race between the *N. Y. Herald-Tribune* and Empeenews, to reach the "studious" engineers with "hot" news of the day. Of course, the *Herald* ran second. General Theatre Equipment arranged to have copies of the latter sheet at the doorstep of all rooms.

* * *

Mrs. C. Francis Jenkins entertained the better halves at a luncheon at her home on Tuesday.

* * *

RCA and International Projector spent six grand in rigging up the Wardman Park little theatre with sound reproducing apparatus. Each outfit had men on the job for seven days during installation wiring. Washington operators' local sent along a crew—and forgot the bill. First occurrence of its kind on record, 'tis said.

* * *

Tiffany presented "Journey's End" on Monday. And Fox sent along McCormack's "Song o' My Heart" for Sunday showing to the delegates.

* * *

J. H. Kurlander, of Westinghouse Lamp at Bloomfield, N. J., is successor to Robert S. Burnap, RCA lab man from Harrison, N. J., who resigned the secretaryship because he found plenty to do at the Radiotron plant when he was assigned new duties.

* * *

Let's hope the medical films will not influence the boys to the extent that backyard cats will be found mysteriously chopped-up.

* * *

Carl Gregory, pal of many S. M. P. E. members, wired congrats from dear 'ol Lunnon, where he is now engaged in digging up the dirt on statistical facts in the film engineering field which he will present in a paper at the Fall meet.

* * *

Frank Woods sent his best from Hollywood and shipped Ralph Townsend from the Gold Coast to watch things for the Academy of M. P. Arts and Sciences.

* * *

Smiling P. A. McGuire, International Projector Corp., New York, arrived just about 12 hours late. The reason—oh, well, ask "Mac."

C. Francis Jenkins, one of the "fathers" of television, was called upon to read his paper, and before he alighted from the platform, the house roared with thunderous applause. The reason: Jenkins was founder and first president of the society.

* * *

Mrs. Walter Prosser, wife of Col. W. E. Prosser, graciously performed the duties of hostess to delegates' wives.

* * *

Bill Kunzman, of Cleveland, spent half of National Carbon's profits for the next year in arranging entertainment features. Bill agrees that being chairman of arrangements is not a soft berth.

* * *

Will Whitmore, genial "ERPI" New York home office man, kept the newshounds well oiled—with stories. Will is chairman of the publicity committee and picked a tough job when he called in the Washington reporters. Those birds aren't news-satisfied unless you give them a tip-off on a tariff fight, or a Hoover fishing trip. Just unenthusiastic about engineers.

* * *

Sound has brought into the Society in recent months many young engineers—most of them nice fellows, but a few there are who take things entirely too seriously—sez we.

* * *

Late Tuesday night—or we should say in the wee hours of Wednesday morning—a group of "ERPI" and RCA technicians set out to see the town. One of the RCA men started a discussion about the "superiority" of RCA product and lab men over ERPI's—the result was a verbal battle which continued long after effects of the sightseeing had worn off. To amicably settle things they decided both companies were the "best" in the field.

* * *

Arthur Dickinson and Burt New, both of the Hays staff, were on hand as M. P. P. D. A. representatives. Burt manages the Washington office.

Meeting the Great

Washington — Many S.M.P.E. engineers and their wives, unfamiliar with ways of the White House, gave more thought to the anticipation of meeting President Hoover than to food and sleep. They drew elaborate mental pictures of the exciting moment when Hoover would extend his broad hand, and with a pleasing smile, ask: "Why, how are you, Mr. and Mrs. So and So?"

BUT—and a big but—when the time came for the society to meet Al Smith's old sparring partner, and the hundreds of delegates and their women folks were assembled on the White House lawn, breathlessly awaiting the arrival, certain faces were seen to register keen disappointment. And all because the President did not shake hands with anyone, spending less than two minutes to pose with the gang for the camera boys. He probably meets a dozen convention bodies every day, and has grown callous to back slapping. Or it may be he was worried over the hot Senate fight over his appointee, Judge Parker to the Supreme Court.

WIDE film not only has big producers worried, but non-theat companies as well. Sound kicked the hole out of the bucket in the educational field and the recuperation period was just about to commence, when wide film came along to mess up things again.

* * *

Major-General Herbert B. Crosby opened the sessions with a warm word of welcome.

* * *

If the big chiefs had as much trouble securing action in the technical labs as reporters have in getting yarns from these engineering boys, it would be just too bad for the industry.

* * *

W. C. ("Bill") Kunzman, National Carbon, Cleveland, piloted arrangements—social and otherwise—for the convention. A perfect job, Bill, nicely handled.

* * *

Franklin S. Irby, of McGraw-Hill, a non-member of the motion picture industry, told the delegates a good deal more about recent and future economic changes than most of the learned professors of films realized had existed.

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Sound films of Wm. De Mille, Harley Clarke, David Sarnoff, George Eastman and others were one of the many banquet highlights.

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The boys gave a big hand to Glenn Matthews, Kodak research exec, for his splendid presentation of the semi-annual report on "Progress in the Industry." Matthews gave the members a treat with film and slide demonstrations of new steps in engineering science.

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A member of the McGraw-Hill organization, technical publishers, began to distribute copies of the paper on economic changes in the business read by F. S. Irby. Public distribution of papers before their appearance in the S. M. P. E. "Journal," of course, is taboo—and when the powers that be saw what was happening, fur began to fly—and how!

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C. A. Morrison, of Eastman's school films department, was suddenly stricken ill before his departure from Kodak Park, and, as a result, his paper on a camera study of sprinters in the 100-yard dash did not go up on the board.

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Richard ("Dick") Brady, Eastman Kodaker in New York, led a strong E-K contingent to Washington.

* * *

"Jimmy" Cameron held the spot among a group of oldtimers who sat up all Tuesday night discussing the days that were. Cameron told the boys of the old battles between Powers and Simplex, long before Harley Clarke entered the field and eliminated a keen competitive situation which continuously kept both companies broke. Clarke's solution was simple: merger of both companies.

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George Mitchell, Mitchell Camera Co., and E. C. Richardson, Mole-Richardon, attended the meet as representatives of the Pacific Coast section.

* * *

M. W. Palmer, Paramount studio man in the East, one of the challengers of Malter's assertions, pointed out an interesting fact concerning the advance in quality sound reproduction.

(*Continued on Page 33*)

65,000 Houses in Russia by '33 in Plan to Capture Place in Film Sun

Soundless, Colorless

Washington—Although both sound and color in Russia have passed the stage of theoretical discussions and laboratory research, both factors have as yet failed to indelibly impress Soviet industry, according to L. I. Monosson, who told the S.M.P.E. convention delegates that not a single color company has started actual production, and only a few dozen reproducing devices have been marketed.

The government, he said, recognizes the great potentialities of sound, particularly in educational work.

Predicted Tilt On Horn Types Materializes

Washington—As exclusively stated in Motion Picture News, discussion of horns and battlers by T. Malter, RCA Photophone, waxed hot on the S.M.P.E. convention floor.

Malter's comparison of the two chief types of loudspeakers used in theatres, was based on what was said to be actual experimental measurements and tests governed frequency range, uniformity of response, radiation of distribution characteristics, efficiency and input power capacity.

He contended that the directional baffle type speaker is superior in frequency range and uniformity of response to the horn type, although both were the same with respect to radiation distribution characteristics and input power capacity. The horn type is slightly superior to the baffle insofar as efficiency is concerned, Malter stated.

The experimental measurements and tests were used to explain, in technical detail, the greater naturalness of reproduction of both speech and music in theatres with the directional baffle.

No sooner had Malter completed his paper, than a dozen reproducing engineers jumped to the floor to take exception to the statements. Arguments were heard for more than an hour on the subject.

Kodak Develops Devices For Filming Vocal Cords

Washington—New instruments developed at the Kodak research lab at Rochester for photographing vocal cords for observation and experimentation were discussed by C. Tuttle before the S.M.P.E. convention.

Inaccessibility of the vocal cords has made it difficult to study them, but the new technique in motion photography eliminates that condition. It proves, according to the Kodak technicians, the falsity of some of the generally accepted theories of vocalization.

Singers, phonetical experts, surgeons, teachers of the deaf and physicians will benefit by the discovery, it was pointed out.

Five-Year Economic Program of Government Will Push All Industry Factors

Washington—Believing that America's supremacy in the motion picture field is largely attributable to the staunch support of its large, domestic market, Russia will attempt to develop one of the world's most important film industries within its own borders, with 1,610,000,000 people annually attending 65,349 theatres which the government plans to have in operation by 1932-33. The total number of houses now showing films in that country reaches less than 9,700.

The Soviet's five-year plan of economic development, introduced about one year ago, will embrace the film industry and all its factors, it was revealed by L. I. Monosson, head of Russia's film agents in New York, who discussed the inner workings of the plan before the annual Spring convention of the Society of M. P. Engineers.

Eight thousand four hundred theatres will be built in rural districts. Traveling theatres will total 20,300; 16,500 schools will show regularly and urban houses are expected to reach 1,300. Clubs, especially workers' clubs, showing pictures will approximate 3,500.

Law Governs Building

The Soviet directly controls all film operations in the country, and it is the plan of government chiefs to force all small farm regions and municipalities with populations of 1,000, or more, to provide screen entertainment.

One hundred millions will be spent to "cinemafy" rural districts, according to Monosson.

All government producing organizations will be built up to a point where they can collectively turn out 1,300 feature films annually. More than 1,000 educational pictures will be made, in addition. Although the treasury will supply funds for production, the Soviet insists that costs be lowered in proportion to the yearly increase in feature product between now and 1932-33. Five months were allotted each unit for production of a feature.

New Studio Ideas

Washington—New studio now being built by the Soviet government at Moscow, will have several unique features. The building is constructed on an angle so that one end is even with the ground, enabling easy access to the plant by automobiles, trucks, horses, etc., needed in production.

Two indoor water tanks are contained in the building for under-sea pictures.

Directors, cameramen, players and technicians all have separate rooms for preparation. All movable equipment will be handled in the plant by means of pulleys on steel overhead rails.

Unexpurgated Sovietism

Washington — L. I. Monosson's S.M.P.E. paper on "Russian Cinematography" was the first presentation of an inside picture of the business in Russia. Monosson told a representative of MOTION PICTURE NEWS. Amkino Corp., official Soviet film agency in the United States, is his company.

His paper read ran to such considerable length that several "reminders" were made to cut the discussion short. This was done only after J. Crabtree set a third time deadline.

Ampro to Market New "Non Theat" Projector Line

Washington—Ampro Corp., of Chicago, will have a new projector for the non-theatrical field. Two models will sell at $165 and $195, respectively, both running 16 m.m. on automatic rewinds. The latter is for use on ac, 100 volt, 60 cycle current only. The smaller machine can be operated on ac or dc, at 100 to 125 volts, 25 to 60 cycles.

Weber Sells Disc Device At $150 for Small House

Weber Machine Corporation now is marketing a new model low cost disc equipment to sell at $150 per pair for turntables, pick-ups and change-over faders. Audak or Erla pick-ups are furnished as optional equipment.

The new unit is being sold under the name of Syncrodisk Junior. It is a compact, simplified design of the Syncrodisk equipment which Weber has been manufacturing for some time. In offering the junior model the company states it has in mind the small theatre, the country town theatre, town hall or grange hall where pictures are shown regularly or only occasionally.

Lab Methods Discussed At Engineers' Convention

Washington—Two new methods for the film laboratory were discussed in papers read before the S. M. P. E. by M. W. Palmer, Paramount Eastern studios, and R. P. Loveland, Kodak Research lab.

Palmer's has to do with a new system of timing negative, while a method for the determination of exposure in cinematography was developed by Loveland.

Another lab paper was on the boards and detailed some printing problems affecting sound quality. J. Crabtree authored the latter.

Trouble Ahead for Theatres, Studios When Nat'l Electric Code Is Revised

Committees Now Working Out New Rules to Govern Sound Installations

Washington—Radical electrical and technical changes will be ordered by local fire and electrical inspection departments throughout the United States, when the National Fire Protection Association adopts a new set of rules governing wiring and installation of sound equipment in theatres and studios, and in laboratories.

J. R. Manheimer, of E-J Electric Installation Co., New York, an authority on fire and electrical rules, told S. M. P. E. delegates, assembled here for their annual Spring confab, that committees appointed by the national association had been working out new problems presented by sound to recommend needed changes in electrical ordinances The recommendations, he pointed out, will be made part of the National Electrical Code, and are due in February, 1931.

Looks Like Trouble

The new "musts" and "don'ts," it is anticipated, will give headaches to theatres, studios and labs where wiring and mechanism will be ordered changed. Changes and violations may be ruled on a wholesale scale.

The revised code, first to be issued since inception of sound, will take in lighting, wiring, mechanism, cables, switches, fuses and other electrical factors. In addition, a set of rules will be laid down governing scenery and the locking of doors in studios where exits are kept closed because of sound recording. Closed doors will be marked taboo. The three-wire system of wiring, where dimmers are used in theatres, are likewise expected to be declared a violation and ordered changed.

There is a real conflict existing between electrical, fire and city inspectors because of the absence of rules and regulations affecting new sound factors. The new code will be shaped to eliminate these differences.

Object of the electrical code as recommended by the Nat'l Fire Protection Ass'n is to provide definite requirements for the installation and subsequent safe operation of electric circuits, conduit systems, distribution centers and electrical equipment. It is admitted that recent progress in electrics in the picture industry has been so rapid, the code has been unable to keep pace with it.

Manheimer pointed out to the society that certain new items, if adopted, would cause considerable trouble to the industry. For instance, one section states that "wires of different systems shall not occupy the same conduit." This is ambiguously covered by the code, and is expected to cause a stiff tilt among inspectors if not corrected, or clarified.

The question of code requirements in the studio will probably be more complex when the new code is passed than in any other division of the industry.

The following changes governing sound recording and reproducing systems are expected to be incorporated:

Provision for automatic overload protective devices, preferably using the smallest practical rating or adjustment with which the apparatus will operate.

Circuits supplying B or C voltage will be regulated to protect automatic overload protective devices rated at not more than one ampere.

Wires may be grouped in the same conduit, armored cable, metal raceway, pull box, junction box or flexible cord, types KS or SJ, between receptacles and loud speakers of camera booths, under certain conditions, mentioned below, provided all wires have insulation rated for the maximum voltage applied to any wire. In no case shall the insulation requirements be less than that for 600 volts.

Conditions governing grouping of wires:

1. Wires emanating from the same piece of apparatus and or terminating in the same piece of apparatus.
2. Wires that carry current from a primary source which is used to drive a motor whose speed is electrically controlled or to drive a group of motors operating in synchronism may be run in the same conduit, etc., with wires that carry other currents of characteristics differing from the characteristics of the primary current, required for the operation and or synchronization of a motor or group of motors.
3. Wires to loud speaker fields and armatures, also from receptacles to camera booths provided that when receptacles and plugs are used they shall be of polarized type.
4. Wires from the projector sound head and or turn table to amplifier equipment.
5. Wires to supply A, B and C voltage from motor generators and batteries provided they are protected by automatic overload protective devices installed at the nearest accessible point to the batteries or generators.

Input leads to a motor generator or to a rotary converter shall be run separately from wires emanating therefrom.

Storage batteries shall be installed in accordance with proposed requirements of revised Article 10.

Insulation of wires exposed to oil or oil dripping shall be of a type approved for interior wiring that will not be injured by oil or shall be protected from such injury by a seamless metallic covering over the insulation.

The number of wires in any one conduit shall be limited. That for metallic trough raceway shall comply with certain requirements, allowing 40% of area for conductors.

Wires terminating in groups at patch panels or similar connection boards shall be covered with a single wrapping of asbestos tape or equivalent material over convenient groups. This is not required where the metallic covering is carried to within six inches of the terminals.

Wires to or from A batteries shall be run in conduit or duct compartments and separated from all other wires, unless all wires and cables in the same conduit or duct are sheathed with lead or other approved shielding.

All metal raceways shall be of not less than 14 BS sheet metal gauge. They shall have ample strength and rigidity in order that they will keep their shape. Seams and corners, back edges and splices in sheet metal shall be flanged or lapped over, unless made of continuous weld, or they may be butt jointed if reinforced by flat iron strips of same thickness of metal as that of raceway. Seams shall now show open cracks when finished and before the raceway or ducts are painted or enameled. Covers shall be of same gauge metal as raceway and secured to raceway by machine screws spaced not more than one foot apart. If raceway is placed in floor and has cover flush with the surface, covers of at least ¼ inch steel must be used.

Metal trough raceway may be installed in concealed space if run in a straight line between outlet or junction boxes. Covers of boxes must be accessible. Edges of metal must be rounded at outlet or junction boxes, and all rough projections smoothed to prevent abrasion of insulation or conductors. Raceways made up of sections shall contain a ground conductor to which each section shall be bonded and grounded as prescribed by Article 9.

The foregoing recommendations refer only to those sections of the new code which involve sound recording and reproduction. There are still a large number of additional items governing the studio, laboratory and theatre for which the antiquated code does not make provision and which will be ordered incorporated. Grounding and special attachment plugs are in the second group. Vaporproof fixtures, exit and emergency lights, silencing signals, sound stages, portable cables, storage batteries, cells, racks, trays, and other factors will be included in the general revision of laws.

Sectional Chairmen of S. M. P. E.



S. ROWSON
London Section



PETER MOLE
Pacific Coast Section



M. W. PALMER
N. Y. Section

"Allez Oop"

Washington—Scientific and medical films have advanced considerably in the past two years, it was revealed at the S.M.P.E. convention here, where doctors and scientists showed this progress in films. Objects can now be magnified for picture work to at least 1,200 times. A few years ago, it was stated, 120 times was the largest magnification obtainable.

Hays Working on Changes

Washington—Will H. Hays has appointed a committee to work with the National Board of Fire Underwriters in a revision of regulations governing laboratories and storage of film. They will be ready in two months.

The disastrous New York Pathe fire last Winter is understood to have been the influencing factor in revising storage laws.

S. M. P. E. Committee Chairman



L. A. JONES
"Journal"



H. T. COWLING
Membership



W. C. KUNZMAN
Convention



L. M. TOWNSEND
Projection



W. WHITMORE
Publicity



L. C. PORTER
Sound



J. I. CRABTREE
Eastman Kodak Company
President, S.M.P.E.



G. E. MATTHEWS
Progress



FRANK WILSTACH
Historical



A. C. HARDY
Standars-Non Clem.



A. C. DOWNES
Studio Lighting



C. E. EGELER
Theatre Lighting



ED CURTIS
Solicitation



W. C. COFFMAN
Papers



W. V. D. KELLEY
Color

RCA Preparing Victor Unit for Radio Movie Field

RCA-Victor is quietly conducting research work in development of a popular-priced radio home movie set at its laboratory in Camden, N. J.

When the field opens up, the company, it is understood, expects to be all primed for a battle for a large slice of the new business, using Radiola sets for the radio-picture broadcasting. Unlike most companies in the television field, RCA has its own radio to market, a set which has been constantly built up from the merchandising standpoint, thereby paving the way for a strong "in" on the home movie market.

RCA Television Work Discussed at S.M.P.E.

Washington—Radio-Victor's new cathode ray system of television, which radically differs from the scanning-disc method, was revealed by its inventor, Dr. V. Zworykin, at the S. M. P. E. Spring convention this week.

In the cathode ray system, there are no mechanical moving parts at the receiver, hence no noise. There is no noticeable flicker to the picture, which is painted in green by a pencil of cathode rays on a fluorescent screen. Dr. Zworykin agreed that television still had a long way to go before reaching perfection. He is working with RCA-Victor's "advance development" staff on the device.

Standard Projector for Tests

Zworykin uses a standard motion picture projector, rebuilt so that the film moves downward at a constant speed. This motion constitutes the vertical component of scanning.

The horizontal scanning is accomplished by deflecting a beam of light by means of a mirror mounted on a reed vibrating at its natural frequency, its motion being sustained by a vacuum tube. The light of the beam is focused to a fine spot on the film. After passing the film the light is refocused to a single spot on the photocell, so that photocell current will be proportional to the density of the spot of the film being scanned at any instant.

The receiver consists of a high vacuum cathode ray tube, or Kinescope, operating at about 3,000 volts, and so constructed that the intensity of the beam may be modulated without affecting the deflection of the beam. The picture is reproduced by causing the cathode beam to scan the fluorescent screen exactly in synchronism with the beam of light scanning the film at the transmitter. The cathode beam is modulated by the amplified photocell impulses, hence the light emitted by the fluorescent screen, reproduces an image of the film —passing the transmitter.

Automatic Operation

The synchronization is accomplished on the same radio channel which serves for transmission of the picture impulses. The separation of various components is accomplished by electric filters.

The operation of the receiver is completely automatic and noiseless. An image of about 5 by 6 inches is sufficiently brilliant to be viewed by a large group of people of people in a normally illuminated room.

Goin' to Lunnon

Washington—S.M.P.E. delegates to the Spring 1931 convention may travel to London. An invitation was received by officers of the society from its London branch, and, it is understood, favorable action may be taken.

The next meeting to be held in the Fall, is a toss-up between New York and Detroit, with leanings towards the former. Hollywood is expected to be the scene of one of the two 1931 confabs.

This Fall's session is the society's 28th convention, having been founded 14 years ago by C. Francis Jenkins, who was also its first president.

Talking Pictures—"The Great Internationalist"

Washington—Harold B. Franklin, Wesco Theatres president, predicted a melting of all languages by talking films, in a paper read before the S. M. P. E. convention. Franklin believes that the motion picture has always gone further in every angle than originally anyone dreamed it could go as has been the case with other great inventions; that the silent picture exercised a world-wide influence both social and commercial which merchants and showmen did not realize until long after the influences had taken effect; that silent motion pictures were the greatest medium of exchange of ideas and ideals which the world ever saw but that talking pictures will be even more effective and influential, because speech has made people out of what were legendary shadows; that by this intensification of the vocal screen the peoples of different nations will be more directly and vitally aware of each other's humanness and similarity; that the first phase of this revolution will be a dividing of the world with a few major language divisions such as all Spanish people seeing the same Spanish pictures and all English people seeing the same English pictures, etc.; that finally human curiosity and ambition being what they are, even this language barrier will melt and we will have a cosmic understanding that seems wild and impossible now.

Automatic Volume Control in Theatre with New Track

Washington — M-G-M's chief engineer, Wesley Miller, has developed automatic volume control in theatres by use of the "squeeze track" method. The track produces an adjustable width variable density sound track having a volume range at least 12 DB greater than standard track. Changes in track width are accompanied by corresponding changes in surface noise.

Medical Field Working Out Standardization

Washington—Dr. Heinz Rosenberg told S.M.P.E. members assembled here that production in the medical and scientific fields had reached the near-perfect stage. Dr. Rosenberg, who is associated with Rockefeller Institute, stated that leaders in both fields have been concentrating during the past two years on standardization of equipment to be used in filming.

"Television Not Ready for Five Years," Jenkins

Washington—Radio television broadcasts to theatres will not be perfected for practical use for another five years, C. Francis Jenkins told a representative of Motion Picture News in an exclusive interview here. Radio movies for the home is only a few weeks away, however.

Jenkins has been broadcasting from his laboratory in Washington six nights a week during the past two years, he told S. M. P. E. conventioneers. He estimates that nearly 20,000 home sets are now in operation. In the present programs, he is forced to use cartoons and black and white silhouettes for his shows because cost of a regular show is prohibitive, due to the comparatively few sets in operation.

Jenkins will soon build a new broadcasting studio and stated that he expects to successfully radio a performance directly to a Washington theatre in about six months, as part of experimentation.

Home television sets, with radios, it is understood, will be marketed for approximately $250.

When television reaches the theatre stage, Jenkins predicts practically the same basis of distribution as is now used in selling films to theatres.

The drum type scanner system and the disc system are both unpractical, according to Jenkins, who proposes to develop a new system.

Over-All Characteristics Of Sound Film Discussed

Washington—A graphical method of predetermining over-all film characteristics is now employed by R. F. Nicholson, who discussed "Aeo Light Recording" before the S. M. P. E. confab.

Nicholson described the glow discharge type of sound recording, a process developed at the Case laboratory and successfully commercialized by Fox-Case Corp. It shares the title "Movietone" with the Western Electric light valve system, both processes yielding variable density records.

Due to the limitations peculiar to the Aeo light, the records are not processed similarly to light valve records. In the latter the unmodulated intensity can be selected almost at will, while in the former, the choice exists only over a limited range.

S.M.P.E. Awards Honorary Membership to Foreigners

Washington—S.M.P.E. voted favorably on board of governors' decision to award honorary memberships in the society to the presidencies of the Royal Photographic Society, London, and the German photographic society in Berlin. Both awards were made to the chairman's office of each organization and not to any individual.

Action on honorary membership to three American engineers and scientists was held until Fall. It is understood W. DeForest, Sean A. LeRoy and Eugene Lauste were up for consideration.

Warners' Switch to Sound-on-Film Is Hinted in Vitaphone Engineer's Talk

'Way Back When

Washington—"Jimmy" Cameron was discussing the old days with a group of "vet" S. M. P. E. projectionists, when the conversation drifted to the operator's job of twenty years ago. Fourteen bucks a week was the princely salary stipend, and that included operating, and other odd tasks. Now—of course—things are entirely different. They use Cadillacs to ride to work in and squawk if asked to stay on the job more than seven or eight hours a day.

Engineers Get Tribute from Thomas Edison

Washington—"Pay more attention to engineers than to politicians," was Thomas A. Edison's response to the question, "What is the biggest thing the American people can accomplish during the next year and why?" President Crabtree declared at the banquet Wednesday.

"As you know, Mr. Edison played a very important part in the development of the motion picture industry and I venture to think that when he gave this answer he had particularly in mind the motion picture engineer," said Mr. Crabtree. "As for the politicians, I am sure that he did not have in mind the many representatives that it has been my pleasure to meet here in Washington who are emulating Mr. Hoover by their interest in technical matters."

New By-Laws Adopted by S. M. P. E. at Convention

Washington—Final action on revision of S.M.P.E. by-laws, voted upon at the 1928 convention in Toronto, was taken at the Spring meeting here, when delegates passed a new code drafted by C. Francis Jenkins, J. G. Bethell and W. C. Hubbard.

Although the code was re-vamped in its entirety, comparatively few radical changes were made. "Sustaining members" were added as a new membership classification and make eligible any individual, firm or corporation contributing to the financial support of the society. Nine thousand dollars have been subscribed by the new group.

Other complete changes involve dues and delinquency in payments, authorization of formation of sub-sections, when petitioned for by 20 members.

Richardson Explains New "Boom" at S.M.P.E.

Washington—S. M. P. E. conventioneers were told of a new microphone boom for studio recording, developed by E. C. Richardson, of Mole-Richardson in Los Angeles. Use of a plurarity of mikes on the set has nearly been eliminated, stated Richardson.

Superior Results Than with Disc Expected; Raps High Expense

Washington—Technical and laboratory tests with sound-on-film are apparently convincing Warners that they are all wet in their vigorous fight on behalf of sound-on-disc.

When Porter Evans, Warner-Vitaphone engineer, was called upon to read his paper: "Disc vs. Film" before the S. M. P. E. convention, delegates expected to hear just another oratory piece plugging disc, which the company has contended since inception of sound was "the only method" for sound reproduction. Instead, Evans gave as many votes to film as he did to disc.

Evans revealed that Warners secure near-equal results with both systems. The company, for many months, has been making all pictures in the two methods for comparison and experimentation. To date, however, only disc product has been released. Whether or not the company will switch over to the dual system has not been determined. Harry Warner is known to favor the disc.

Evans told the delegates that the physical handling of disc was one of the troubles attending distribution of pictures made by that operation. He also stated that handling of records is not too practical because of the hazard in breakage.

Evans maintained that quality of sound in the theatre is the differentiating factor between present successes and previous failures.

Due to the inherent lack of inertia in the film, causing speed variation or flutter, and the necessity of using more complicated and delicate apparatus in film reproduction, Evans stated that better results are obtained at the present time in houses using disc.

Obvious advantages from an operating standpoint of sound-on-film, it was stated, have enhanced greatly and are stimulating the development of this method. Marked improvements have been made so far, Evans said, and conceded that the weak spots in film are gradually being discovered and eliminated. He told the delegates that "we may expect the film to produce equal or superior results to disc" at some future date.

World Installations of W. E. Systems 5,543

Worldwide installations of Western Electric sound systems, according to latest report of Electrical Research Products, now total 5,543. Of this number 3,879 were in the United States and 1,664 in foreign countries.

Owing to the increasing number of installations in the Balkan States, these countries are being listed separately in future. The current report shows 2 installations in Bulgaria, 7 in Jugo-Slavia and 11 in Roumania.

On the Sidelines

(Continued from Page 58)

Palmer, wonderful that careful selection of players, instead of chance selection as in the early days of sound, is so largely responsible for betterment of talking pictures.

* * *

L. T. Marchant, who supervises from Hollywood the work of the technical director in production, told the delegates that majority of the old silent players were okay for sound work. He did admit, however, that the legit player has a better reproducing voice, due to training. Stage players are not allowed to use their stage voices, because they reproduce too artificially; they must talk naturally, he said. Acoustical troubles in the studios in the early days, Maxfield pointed out, seriously reacted against old-timers of the silent screen. This condition has been eliminated, he stated.

* * *

President Crabtree abruptly called to an end the hot tilt over horns vs. baffles with this snappy statement: "We have a long way to go before perfection."

* * *

The expected battle over "Disc vs. Film," a paper read by Porter Evans, Warner Bros. technician, did not materialize. Evans had a lot to say in favor of both sound methods.

* * *

While standing on the Capitol steps for the presentation, by Senator Walsh, of a medal to Nathan D. Golden for his work in the projection field, 38 army planes, participating in Bolling Field maneuvers, flew overhead. The gang had suspicions that Nate arranged for this, being on Uncle Sammie's payroll.

* * *

There was a torrid discussion on color which was unscheduled. It developed when the boys sighted three high yaller girls near the Wardman Park.

* * *

The Projection Committee of the society gave the "chair" a piece of its mind when time allotted to the committee for the reading of its semi-annual report was cut so short that half of the paper went unread.

* * *

The program was made up to last for four weeks, rather than four days, judging from the number of papers and amount of discussion scheduled by the committee. On Tuesday, a motion was made to continue in session until Friday morning. Not a single vote favored the action, thereby verifying our suspicions that Washington is okay for senators and congressmen but rough on the convention trade. They roll up their sidewalks there at nine P. M.

* * *

George Blair, popular Eastman Kodak exec, was on hand as one of Kodak Park's army of delegates.

* * *

T. Malter (RCA) fired the opening gun in what developed into a long battle by the master minds of horns and baffles. Malter favored the directional baffle type speaker. And others attempted to shoot his arguments full of holes. The winner was still unannounced at the close because private verbal tilts developed soon after Malter left the rostrum.

14,500 Theatres, or 75 Per Cent of U. S. Total, Seen Equipped by 1931

125,000,000 Weekly Audience Predicted Soon by Editor Before S. M. P. E.

Washington—Fourteen thousand, five hundred theatres in the United States will be wired for talkers by the end of this year. Figuring the country's total at 22,600, this means 75 per cent of the possibilities will be sound-equipped in seven months.

Of a total of 27,000 houses in Europe, 2,000 had been wired by the end of 1929 with a 5,000 total in sight by the end of 1930.

These were among highlights of an address delivered by Dr. Franklin S. Irby, associate editor of "Electronics," a McGraw-Hill publication, at one of the early sessions of the S. M. P. E. this week.

Says '29 Was Peak Year

Irby described 1929 as the best in the history of the business. Insofar as wired houses are concerned, he declared the installation impetus here and abroad will fall off considerably by 1931. Installations abroad will be limited, he says, by language barriers and how producers hurdle them.

It is his opinion that average weekly attendance at American theatres will jump from 115,000,000 to 125,000,000 by next year. "It means," he added, "that practically the entire population of the United States attends the picture theatre once every seven days."

On box-office intake, he told the engineers this:

"The average admission price in the key cities is given as 55 cents, while the average for all theatres is approximately 35 cents. Using an average admission price of only 30 cents and 100,000,000 as the average weekly attendance, it is estimated that the total annual paid admissions to American theatres has reached the sum of $1,560,000,000. Of this amount $500,000,000 can be attributed to the introduction of sound pictures.

"In contrast with such stupendous figures even for our present times, let us consider the early development of the railroads. The Baltimore & Ohio Railroad was organized on July 4, 1828, with a capitalization of $5,000,000. During the first 50 years of railroad development it is estimated that only $400,000,000 was expended on construction. Compare this modest sum with the estimated paid admissions of $500,000,000 to our movie-theatres for the first four months of 1930! Times have certainly changed."

Irby, at another point, classed motion pictures as eighth in the rank of manufacturing industries.

"In 1907," he explained, there were 5,000 theatres in the United States; at the beginning of 1930 there were 22,624, representing an average growth of about 740 theatres per year. This average has now decreased to about 500 new theatres annually. It should be noted, however, that the type and size of the new theatres are far superior to the earlier theatres. The total investment in the motion picture industry has increased year by year until today it is about $2,500,000,000 in the United States. In Europe, the total investment in this industry is estimated at $1,00,000,000. Motion pictures, while not classified as a manufacturing industry, may be considered as such from the point of purchase by the public of entertainment as a commodity. Considering this industry in the latter classification it now ranks eighth of all manufacturing industries in this country."

Tracing the growth of chains in the United States, he declared:

"The earlier theatres in this country were individually-owned units. It was not long, however, before ownership or control of more than single units appeared. This was a natural step, in view of chain organizations formed in many other fields. From 1925 to 1930, this growth has been particularly rapid. The introduction of sound pictures has played an important role in advancing these consolidations. Of the total theatres in this country, 5,805 were operated under chain ownership or control as of January, 1930. There were actually 329 theatre chains in existence at that time. These chain-controlled units may be classified under the following groups:

12 chains control 50 or more theatres, each,
15 chains control 25 to 50 theatres,
135 chains control 6 to 25 theatres,
167 chains control 6 or less theatres.

"Of the larger chains there are several which are outstanding. It should be noted that of all theatres now built, only about 25 per cent are chain controlled, but they represent the key theatres throughout the country, and their revenue represents approximately 75 per cent of the total. It is expected that chain growth will continue at a rapid pace, and by 1935 chains large and small will control over 50 per cent of the total theatres in the country.

"Economic reasons for the growth of theatre chains are many. First, they have introduced better theatres, better management and better-planned performances. Second, by representing diversified investments in various sections of a single city, as well as by states, they have provided greater stability and less risk to the investing public. By enabling the building of elaborate and beautiful theatres chains have done much to increase the public's theatre-mindedness. There are other important reasons for this fast chain growth, and expectations for future growth. Huge sums have been invested by the producing companies in studios and equipment. This is particularly true with the advent of sound-recording apparatus. It is seen, therefore, that to protect the future outlet for their pictures, an assured means of distribution under their personal control is necessary. The above reasons, as well as the competition for future production outlets, will be the guiding influence in chain expansion.

"For the motion picture engineer, these concentrations should create a greater demand for his service. The larger chain units will undoubtedly build up their own special research and technical staffs to handle the increased complexity of equipment.

Hold 'Em Back

Washington—Membership committee of the S. M. P. E. has been swamped in the last fiscal year with new applicants. More than 110 new members were accepted in this period. Total roster now includes 724.

At the convention here, favorable action was taken on organization of a Chicago section. The society now has branches in New York, Hollywood, Chicago and London. Sixty names were on the Chicago petition, headed by Jos. A. Dubray, of Bell & Howell, who started the ball rolling for the new division.

New Equipment in Last of S.M.P.E. Discussions

Washington—Final sessions of the S. M. P. E. convention at the Wardman Park were given over almost entirely to new technical methods and devices for the three major branches of the industry.

Papers in the last group scheduled included: A. S. Dworsky, "A New Buffing Machine"; "Modified Film Wazing Machine," by J. Crabtree and C. E. Ives, Kodak Research lab; "Some New Projection Equipment," by H. Griffen, International Projector; "A New Power Amplifier System," by L. Thompson, Bristol Talking Pictures; "A Compounded Geneva Pull-Down Movement for M. P. Apparatings) or exposure time.
neva Pull-Down Movement for M. P. Apparatus"; "A New Method for 16 mm. projectors," by A. Shapiro, Ampro Corp.; methods of storing valuable motion pictures, by J. Crabtree and C. E. Ives; "A Tilting Head and Rolling Tripod," for sound proofed cameras, by E. C. Richardson, Mole-Richardson; designs of phonograph needles, by R. T. Friebus, ERPI; the film camera and the "Brownian Movement," by R. F. Mitchell, Bell & Howell; methods of "Choosing a Sound Screen," by R. P. Rasmusen, Beaded Screen Co.; measuring "Light Valve Resonance by the Absorption Method," by O. O. Ceccarini, M-G-M Culver City studio; new sound proof housings for cameras, by L. E. Clark, Pathe studio, Culver City; "Phonofilm," by C. Tappan, General Talking Pictures; methods for maintaining sound film in exchange operation, by Trevor Faulkner, Paramount studio, Astoria.

U. S. and Industry to Hold Films for Posterity

Washington—Committees will be appointed by President Hoover and the industry "to assure permanent preservation of the picture records of historical events now available and which will hereafter be made by the industry," Will H. Hays declared in an address at the banquet Wednesday night. "Motion pictures in sound and color will be the text books of the future," he said. Touching on the Code of Ethics, he added:

"By next fall or early winter the pictures made under this new and democratic instrument of self-regulation will completely square with the promise of the Code, improving still further the already high quality of American motion pictures. It is a tribute to the vitality and importance of the motion picture art that few subjects have been so widely discussed as this Code."

Other speakers at the banquet included President Crabtree and C. Francis Jenkins. Mr. Crabtree pledged the Society to the "advancement of motion picture engineering and the allied arts and sciences," and Mr. Jenkins predicted that "the day is now within sight when distant scenes and notable events may be reproduced in our houses and on the screens of our theatres simultaneously with their happening, and when motion pictures will be distributed from Hollywood directly by radio, instead of by film."

New Photometer Exposure Meter by Bell & Howell

Washington—Bell & Howell has developed and improved a new photo exposure meter under the Norton patents, according to J. A. Dubray, who described the new device at the S. M. P. E. convention.

The basis of measurement with the photometer is the direct comparison of the brilliancy of a known source of illumination with that of the subject to be photographed. A low intensity filament image is superimposed in the field of view, and with a rheostat control, its intensity of illumination is varied to match that of the subject.

New York Office Planned for S. M. P. E. "Journal"

Washington—Control of publication of the "Journal," monthly technical book published by the S.M.P.E. will be turned over to an editor-manager who will be established in New York offices.

• Stop Us If We're Wrong •

JAMES CRUZE has finished shooting on "Reno," based on the novel by Cornelius Vanderbilt, which marks Ruth Roland's return to the screen. Sono Art-World Wide will distribute. Samuel Zierler, in charge of Cruze Prod., has bought "Fancy Clothes," an original by Gene Towne, who has been signed to do the adaptation, continuity and dialogue.

* * *

Vilma Banky is adopting the role of screen star for that of Mrs. Rod La Rocque, housewife. In announcing her retirement, she set at rest reports of a break with her fiancee.

* * *

Bryant Washburn makes his first appearance in a feature length talker as the heavy in "Swing High," Pathe circus romance.

* * *

The month of May has been designated by managers of Fox West Coast Theatres as "Harold Franklin Month," and special efforts are being made by the house managers to roll up substantial grosses in honor of the circuit head.

* * *

Frank Davis, Pathe director, has finished "A Royal Flush" at the Culver City studios.

* * *

Cyril Maude has arrived in Hollywood to appear in his first talker, "Grumpy," for Paramount. Richard Arlen will play the leading juvenile part.

* * *

Although Joe Cook and his masculine support will provide most of the laughs in the audible screen production of the famous stage success "Rain or Shine," Columbia has signed Louise Fazenda to the cast to provoke additional mirth.

* * *

One of the features of Beatrice Lille's first Fox film, "Are You There?" will be a real fox hunt. Director Hamilton MacFadden arranged with sportsmen of Hollywood to take part in the hunt so that the scene would be realistic.

Yes, Mr. Director!



Director—"Go get two more trains! Let's do this thing right!"

—Judge.

C. C. EZELL, general sales manager, and Max Milder, central sales manager of Warner Bros., have purchased 140 acres of land in Canada, on which they will build a large summer camp. They have been busy extending invitations for the summer to Warnerites who enjoy roughing it.

* * *

Josh Logan will have Ginger Rogers in the leading feminine role in "The Sap From Syracuse," which is slated to start this week at the Paramount New York studios. This is in the nature of a swift promotion for Miss Rogers.

* * *

With the securing of a contract on the Prosperity Group from the Ashton Theatre in New Orleans, all the independent theatres in that city have solidly booked the Columbia product. The achievement was largely due to the work of H. Duval, Columbia's branch manager.

* * *

Ramon Novarro is slated to arrive in New York May 11 for a short vacation. He is to broadcast May 13 over the NBC chain, singing a number of songs.

* * *

Beverly Jones, assistant editor of the Pathe Audio Review, and Nicholas Cavaliere, staff pictorialist, sailed for Bermuda this week.

* * *

One of the youngest playwrights signed by Fox Films, 26-year-old Earle Crooker, has arrived in Hollywood to fulfill a Fox term contract. Crooker is also a lyric writer. He comes of a theatrical family and is related to Blanche and Frances Ring, Edward Sutherland, the director, and Thomas Meighan.

* * *

Norman Taurog is the latest addition to the directorial staff of the Paramount New York studio. He joins a group of veteran feature directors which includes Monta Bell, Victor Heerman, Edward Sutherland, Fred Newmeyer and Harry D'Arrast.

* * *

R. B. Werkmeister, of the Edmondson Co., operating the Bridge Theatre, Baltimore, has come to California with Mrs. Werkmeister, to attend a convention and for a vacation.

* * *

Jack Bechdolt, one of the four outstanding writers recently signed by Columbia, has been assigned to the task of adapting Bert Lytell's stage success, "Brothers," to the screen.

* * *

P. Surad, owner of the Family, in Cleveland, is now operating the house himself, following failure of Max Stadley to renew his lease. Surad is running it silent.

EMPLOYEES of the old Fox Theatre in San Diego, Cal., gave a farewell banquet in honor of Harry L. Hartman, for the past six years in charge of West Coast and Fox interests there and recently appointed manager of the southern division with headquarters in Los Angeles. He was presented with a diamond ring.

* * *

Boris Lawford and Wendell Corey have been signed by Warners to appear in next year's productions.

* * *

The Holmes Herberts are honeymooning at Del Monte, Cal., and upon their return to Hollywood will start on a European trip. Mrs. Holmes was Mrs. Nellie Ince, widow of the late Thomas Ince.

* * *

William Powell's "For the Defense" has gone into production at the West Coast studios of Paramount under the direction of John Cromwell. The screen play was written by Oliver H. P. Garrett from a story by Charles Furthmann.

* * *

Louis A. Buettner, of Cohoes, N. Y., one of the best known theatre owners in central New York, and a former officer in the state association, was last week elected president of the Rotary Club in his home city.

* * *

"Broad Minded" will be the title of Victor McLaglen's next Fox picture, formerly "Dust And Sun." Mona Maris will be McLaglen's leading lady and Solidad Jiminez will portray one of the leading character parts.

* * *

Marvin Brown, poster artist for the Loew theatres, Baltimore, has gone to New Orleans for two weeks. He will escort his wife back to Baltimore. Mrs. Brown was a lady-in-waiting to the new Mardi Gras Queen. She was queen several years ago.

(Continued on page 48)

Putting the Rest In Restaurant

C. A. Stimson, vice-president of Big Four, lost his pet porter last week. The latter was an ingratiating colored "boy" with a gift of saying funny things without knowing it, no capacity for hard work, but intense concern for his "health" which he always claimed was failing day by day. C. A. S. kept him on more out of sheer good nature and a sense of humor than anything else. The other day the "boy" approached his boss with a wide, dental grin.

"Boss, I's gettin' me a better job, if you-all please. Mah health is bad and I's taking me a job where I kin rest five days a week."

Stimson wanted to know what kind of a job *that* could be. The "boy" produced from his pocket one of those cards that are seen tacked up on bulletins in front of employment agencies.

"It's suah a gennulman's job, Mistuh Stimson! I works me two days and I rests me five and I gets healthy!"

The card he displayed read:

"WANTED: Dishwasher. $20.00. 5 days. Rest."

The Government and Mergers

"Business opinion appears to regard the growth of mergers and chains as in a formative stage of trial and experiment," in the opinion of Julius Barnes, who suggests that "legislative restriction should not be proposed prematurely." Barnes is chairman of the National Business Survey Conference, formed for business stabilization by President Hoover, an outgrowth of that now famous Wall Street stock crash.

"There has been general acceptance of the philosophy of good wages based on efficient production, with its widespread buying power as a security of all trades," Barnes observes. "This implies an obligation on the part of the worker to make his effort count in production and new responsibilities for the employer—sober study by business management for the avoidance of interruption in employment, for the adjustment of duties with advancing years, and for proper protection against sickness, accident and disabilities of old age," he states.

Clarke Digs Into Operations of Fox Companies

(*Continued from Page 22*)

addition, now treasurer of Fox Film and Theatres.

Samuel R. Burns, vice-president and secretary of the equipment combine and now secretary of the Fox companies as well.

As reported elsewhere in this issue, Oscar Oldknow, vice-president of National Theatre Supply, is slated to become a vice-president of Fox Theatres.

Walter E. Green, president of National and also vice-president of General Theatre, will probably hold no post with the Fox companies but is expected to collaborate on matters in which his experience may prove helpful.

On the directorate are business men unknown to the picture trade, several of them identified with large insurance interests. Here is what MOTION PICTURE NEWS unearthed about Clarke and his directors, exclusive of Sheehan, whose background in the business needs no repetition:

Harley L. Clarke

Organizer of International Projector Corp., National Theatres Supply, General Theatres Co.
President Utilities Power & Light Corp., Chicago.
President and treasurer, Cinema Building Corp.
President, Fayre & Fisher Brick Co.
Owner of Laclede Gas & Electric Co., St. Louis.
Owner of Utilities, Union Trust & Continental Bank buildings, Chicago.
President and director, Fox Film Corp.
President and director, Fox Theatres Corp.

Mathew C. Brush

President, American International Corp.
Chairman of executive committee and chairman of board, Barnsdall Corp.
Director, International Mercantile Marine.
Director, Simms Petroleum Co.
Director, United States Rubber Co.
Chairman of Board, Boston El R. R.
Director, M. P. R. R. Co.
Director, T. & P. R. R. Co.
Director, Pere Marquette R. R. Co.
Director, Brooklyn-Manhattan Transit Corp.
Vice-president and director, Boomer-duPont Prop. Corp.
Vice-president, Equitable Building Corp.
Director, International Acceptance Bank.
Director, Empire Trust Co., N. Y.
Director, Empire Safe Deposit Co.
Director, Ulen & Co.
Director, Air Reduction Co.
Director, Madison Square Garden Corp.
Director, National Surety Co.
Director, Remington Arms Co.
Director, Fox Film Corp.

Oscar L. Gubelman

Vice-president and director, Simms Petroleum Co.
Vice-president and director, Valier-Montana Land & Water Co.
Director, Allis-Chalmers Mfg. Co.
Director, American Maracaibo Co.
Director, Benedict Stone Corp.
Director, Crown Central Petroleum Co.
Director, Eastern Steel Castings Co.
Director, International Business Machines Corp.
Director, Super Heater Co.
Director, Three-hundred-two Fifth Ave. Corp.
Director, Underwood Elliott Fisher Co.
Director, Woodburn Oil Co.
Director, Fox Film Corp.

Charles W. Higley

President and director, Hanover Fire Insurance Co.
Director, Bank of America-National Association.
Director, Chicago Trust Co., Chicago.
Director, Rossia Insurance Co. of America.

Charles B. Stuart

Vice-president, Halsey-Stuart & Co.
Director, Fox Film Corp.
Director, Fox Theatres Corp.

Samuel Wesley Fordyce

Attorney, St. Louis.
Director, Mo.-Kan.-Tex. R. R. Co.
Director, Houston Oil Co.
Director, Liberty Central Trust Co.
Chairman of Board, Democratic State Committee of Missouri.
Member, State Bar Association, New York.
Member, St. Louis Bar Association, St. Louis.
Member, Bar Association, N. Y.
Director, Fox Theatres Corp.

Arthur F. LaFrentz

President and chairman of board of trustees, American Surety Co., N. Y.
Member, F. W. LaFrentz & Co.
President and director, American Audit Co.
Director, Amusco Securities Co.
Director, Board of Trade for German-American Commerce, Inc.
Director, Canadian Surety Co.
Trustee, Central Savings Banks, New York.
President and director, DeFahmarner Co.
Director, Mexican Surety Co.
Director, N. Y. & Hanseatic Corp.
Director, Pilot Life Reinsurance Co.
Director, Fox Theatres Corp.

Robert C. Winmill

Member, Gude, Winmill & Co.
Director, Arnold Constable & Co., Inc.
Director, Arnold Constable Corp.
Second Vice-president and director, 825 5th Ave. Corp.
Director, Fox Theatres Corp.

Walter R. Herrick

Member, N. Y. Stock Exchange.
Member, Berg & Co., New York.
Director, American Eagle Fire Insurance Co.
Director, First American Fire Insurance Co.
Director, Lee Rubber & Tire Co.
Director, Martin-Perry Corp.
Director, Sweets Co. of America.

Samuel W. Fordyce

Member of the law firm of Fordyce, Holliday & White, of St. Louis.
Director, First National Bank of St. Louis.
Director, Houston Oil Co.
Director, Missouri-Kansas-Texas Railroad Co.
Director, Provident Chemical Works.
Director, Fox Theatre Corp.
Director, Coca Cola Bottling Co., St. Louis.
Director, Municipal Theatre Association, St. Louis.
Director, Dairies, Incorporated.
Counsel of War Finance Corporation, Washington, 1918-1919.
Chairman, Democratic State Committee of Missouri, 1926-1928.
Formerly President Pierce-Fordyce Oil Association of Texas; vice-president and general counsel, Tennessee Central Railroad Co.; director, Atlas Portland Cement Co.; director and counsel, Commonwealth Trust Co. of St. Louis.

Close for Midland

Kansas City—Fox West Coast finally has closed the deal for the Midland circuit of 63 houses in Kansas, Missouri and Iowa. The transaction had been virtually completed at the time of the big smash last fall, but the Fox bankers demurred and the deal was called off. A new deal was negotiated as soon as Fox affairs were adjusted. The deal is in line with eastern expansion of Fox West Coast.

Sheehan Signs Fox Contract; to Run Five Years

(*Continued from Page 22*)

Al Lewis and Joe Pincus, Sheehan's story and player scouts in New York; Alfred Wright, Felix Jenkins and Edwin P. Kilroe of the legal department; Roger Ferri, editor of "Fox Dynamo"; John F. Coneybear, laboratory chief; Alan Freedman of the laboratory department; Pat J. Flaherty, general manager of Red Star Music Co.; Walter Green, president of National Theatre Supply; Oscar Oldknow, vice-president of the same company, and Marco Wolf of Fanchon and Marco.

Since his arrival in New York on December 3, Sheehan has signed contracts with 15 authors, purchased rights of 45 stories and engaged 47 players who will appear in next season's program.

Arthur, Fox "G. M." East of Detroit

(*Continued from Page 22*)

de luxe theatres in Philadelphia, Brooklyn, St. Louis, Newark, Washington, Atlanta and Detroit, and propels him into one of the biggest theatre operating posts in the industry.

The switch, it is understood, will take John Zanft from the de luxe houses and temporarily leave him without portfolio. As noted, however, he will probably get management of the Roxy when the latter leaves the theatre he built to launch his job with National Broadcasting and RKO.

Reports have it that Arthur informed Fox officials that if all they had in mind for him was Fox Metropolitan, he preferred to stay in California. He was definitely after the Eastern division and thus his appointment to that post obviously indicates his arguments have won out.

Stuart on Fox De Luxe Theatres Under Arthur

Hartford—Hershel Stuart, head of the Fox Poli circuit, is expected to be transferred to New York where he will headquarter in charge of de luxe operations for Fox. Theatres under his supervision will include houses in Brooklyn, Washington, Newark, St. Louis, Philadelphia, Detroit and Atlanta.

Fox West Coast M'g'rs Moved Up in Transfer

Los Angeles—Switch of several managers has followed the moving up of Harry Arthur to general manager of Fox theatres in the East. The Long Beach post of Les Fountain who now is southern California district manager, has been taken over by Marshall Taylor, with Lew Clark moved to Ocean Park from Santa Monica. C. F. Narath, assistant manager at Santa Monica, now is at Venice as manager.

Norman Sproul, manager of the Fox Riverside for the last eight months, is promoted to Santa Ana to take place of Jack Rantz, who resigned to enter business for himself. Carr of Glendale is switched to Sproul's post at Riverside, with McGowan of the vaudeville booking department of the circuit being assigned to Carr's post at Glendale.

High and Low On Music Row

HIZZONER Jimmy Walker, who attended the opening of the new Hollywood Theatre, vigorously applauded the song entitled "When The Little Red Roses Get The Blues For You," which is featured in the Warner production "Hold Everything." Jimmy, you know, is an old time songwriter himself, having written a few numbers including "Will You Love Me In December As You Do In May?" which was a hit in its day.

* * *

Al Dubin and Joe Burke, writers of "Tip-Toe Thru The Tulips" and "Painting The Clouds With Sunshine," and now under contract to Warner Bros., are getting fan mail. The weaker sex expresses great interest in the personalities of these tunesters while the masculine admirers simply desire information on the art of writing hits. Well, if Dubin and Burke can answer what the masculine gender ask, they'll get plenty of mail from "the boys they left behind."

* * *

Bibo-Lang, Inc., have secured the publishing rights to three audible productions, which will shortly be released. The song numbers are "You For Me," "Must Be Love" and "Wanna Find A Boy," from the Tiffany production "Sunny Skies," "Yo Te Adoro" theme song for "Border Romance," another Tiffany vehicle and "Oh How I Love You," "My Big Boy" and "One Sweet Night" from the Chesterfield picture "Ladies In Love." This firm is getting quite popular with the independent producers.

* * *

Al Friedman, who has proved himself a valuable asset to some of the publishers in town, has signed with Harry Bloom, Inc., and has left for Chicago, where he will open and manage a branch office. Harry Bloom, who for many years was associated with Irving Berlin, Inc., has another hard worker in Harold Spina, formerly with Green & Sept. The outstanding song in the Bloom catalogue is "My Heart Belongs To The Girl Who Belongs To Somebody Else," written by Al Sherman and Al Lewis.

* * *

Everything's jake now in music circles with John G. Paine, chairman of the board of the Music Publishers Protective Ass'n absolving Al Capone from participation in the bootleg song sheet racket, Al Capone expressing sympathy with the publishers who are purported to have lost over $1,000,000, and the disappearance of the street hawkers.

* * *

Walter O'Keefe and Bobby Dolan don't do anything by halves. This pair of melody makers are responsible for every one of the 18 *songs which are synchronized in the Warner production "Sweet Kitty Bellairs." These tunes which include "You-OO I Love But You," "Tally-ho," "Song Of The Town Of Bath," "The Pump Song" and "Peggy's Leg," will be published by Harms.*

* * *

Sherman-Clay has a pair of real good numbers entitled "With My Guitar" and "Shoo The Hoodoo Away" in the Pathe circus musical "Swing High." These songs were written by Mort Harris, Edward Hayman and Ted Snyder. Shapiro-Bernstein also have some songs which look like moneymakers in this picture. They are "It Must Be Love," "Do You Think I Could Grow On You" and "There's Happiness Over The Hill."

* * *

Frank Kelton has succeeded Harry Hoch as manager of the Robbins Band and Orchestra department, the latter now being affiliated with Red Star Music Co.

PINCUS

Friml's Touch Of Wanderlust Upsets Contract

Hollywood Insiders are speculating on the chances of Rudolf Friml returning to Hollywood during the coming year to write original music for two filmusicals as stipulated in his contract with Samuel Goldwyn.

Friml came to the coast several months ago, and wrote the musical numbers for United Artists' "Bride 66." While here, he entered into a contract with Goldwyn to prepare the music for two Goldwyn operettas, with reported understanding that Friml would start on that contract as soon as he had completed work on "Bride 66."

Instead of moving over to his offices at Goldwyn's, Friml jumped back East, but is said to have promised to return at a later date to work out his contract with the producer. Investigation discloses there was no friction or misunderstanding between Goldwyn and Friml, but the latter apparently had the urge to make a trip to New York and Europe—and departed.

Canadian Exhibitors Ask 'Music Tax' Aid

Ottawa—Application has been made to Prime Minister King, for a modification of the bill to amend the Canadian Copyright Act presented by Fernand Rinfret, secretary of state, and which is shortly to have its second reading in the House of Commons. The amendments give the Performing Rights Society almost unlimited privileges in collecting musical royalties from Canadian exhibitors, while the American association would also be able to collect further music taxes.

Flaherty Gets $20,000 For Australian Rights

Pat J. Flaherty, vice president and general manager of Red Star Music Co., New York, has assigned Australian music rights to B. Davis & Co., of Sydney for one year for a reported price of $20,000.

Zahler Handling Music

Hollywood—Lee Zahler, composer and musical director, has been engaged by Nat Ross to assume charge of the musical end of the Charles Murray-George Sidney series of two reel comedies being produced for Universal. Zahler composed several original numbers for Darmour and Tiffany, besides handling musical scores on various pictures for the latter two companies.

Ames Opposite Ann Harding

Hollywood—Robert Ames has signed to appear opposite Ann Harding in "Holiday," a Pathe talker directed by E. H. Griffith. Arthur Hoyt, Audrey Forrester, Mary Astor, Edward Everett Horton, and William Holden are in the cast.

M-G-M Contract for Shy

Hollywood—Gus Shy, Broadway stage comedian who appeared in M-G-M's filmusical version of "Good News," has been placed under term contract by that company.

Before the "Mike" In N. Y. Studios

WATCHING Olive Shea, Billy Taylor, Jane Ray and about a score of youngsters doing their stuff in "The Varsity Show" at the Eastern Vitaphone studio brought back memories of those dear departed days when we too had to wear the green skull cap depicting freshness and unsophistication (more of the latter ing our eyes). The story was written by Burnet Hershey with a special score by Neville Fleeson and Harold Levy. Roy Mack directed.

* * *

The scenes in the Vitaphone Variety, "Horse Sense," featuring Bob Roebuck, star of the 101 *Ranch Wild West Show, were taken by Murray Roth at Westbury, L. I. Guess Flatbush isn't as wild as most of us think.*

* * *

We sure had a lucky break when we ran right into production of the Variety, "The Lucky Break," which is one of the funniest bits of clowning we've seen. Arthur Hurley directed this short starring Harry Fox, of musical comedy fame, supported by Glenda Farrell, Walter Regan, Leonard Jerome, Charles Hopkins, Edward Butler and Arthur Shaw, Homer Mason and Stanley Rauh collaborated on the story.

* * *

While on the subject of this well-known phenomenon called breaks, let's dwell for a moment on those that have persisted in dogging Director Arthur Hurley. And when we say dogging we mean just that. In "The Lucky Break" he needed 14 *untrained mongrel dogs (What a howling time that was) and in his next directorial effort, "The Hard Guy," all he had to do was to cach a tom cat which showed no willingness to participate in the proceedings nor display its histrionic abilities. What we originally intended to convey was taht Hurley has had breaks, but tough ones.*

* * *

How the girls, dressed in bathing suits during production on "Animal Crackers" with the Four Marx Brothers, were envied by the folks over at the Paramount New York Studio! Was it hot? Dun't esk.

* * *

Victor Heerman, now directing "Animal Crackers," always is assigned to work in the East just when a prize fight for the heavyweight championship of the world is to be fought. He witnessed the Dempsey-Tunney fight at Philadelphia, the Firpo-Dempsey battle, the Tunney-Gibbons argument, the Firpo-Willard bought (not a championship fight) and you can bet your shekels that when Der Maxie squares off with the Grim Weeper from Boston, Heerman will be so close that he'll have to duck the wild ones.

* * *

Having recovered from a slight illness, Mark Sandrich is again hard at work on the script of his next RKO comedy which will feature Clark and McCullough in a nautical story. Production will take place at the Ideal studio in New Jersey.

* * *

Her debut in Louis Brock's "The Golf Specialist," starring W. C. Fields, proved such a success that Helene Haskins, New York society girl, may be rewarded with a bigger and better part in a future RKO production.

* * *

Vernon Duke, 26-year-old composer, who has already had his second symphony played by the Boston Symphony Orchestra, has been temporarily signed by Paramount and is now at work on the score for "Heads Up" which will star Buddy Rogers, supported by Helen Kane and Victor Moore.

THE STUDIO SLEUTH.

They say Quaint



HOLLYWOOD, with her $10,000-a-week salaries and her $5,000 a week stipends, is forever trying to be economical! * * * And the funny part of the whole thing is that they do it.

But — Hollywood economizes on necessities and not on luxuries. Save money? Yes. But not on the "front" where anyone can see it — only on the back where no one will know the difference. That is the way the stars save their widow's mite for the inevitable rain.

For instance:

One well-known Hollywood luminary invariably has to borrow the money to pay his chauffeur's weekly salary — and the chauffeur is piloting a Rolls Royce. Of course, one can't blame the fellow for wanting to keep his Rolls—one must have their Rolls, even if one has to go in debt for the coffee.

Another shining star has quite a reputation for keeping blooded police dogs. Big ones. Big ones that eat a lot! That's all very well while the money comes in regularly, but when the slump hits the bank roll it's not so hot. But does the shining star sell the famous kennels? No! One must not allow herself to slip in the public mind—even if the dogs do eat fifty dollars' worth of the choice meat a month. Why, the shining star would rather starve herself than let the dogs suffer from lack of juicy steaks. Just for the "front." You know how it is!

And that startling case of the little blonde Starlet who had her car taken away from her for lack of payment and her home snatched from over her head for the amount of the mortgage. What did she do, move into a smaller place and buy cheap clothes? Not on your tin-type. She was spotted the very next day in one of the swanky sucker joints on the Boulevard paying (I should say charging) $1500.00 worth of clothes. And that wasn't a whole wardrobe as you might well think. No sir! It was for an evening dress and an ermine wrap. Just one outfit—not much good after it had been worn twice.

And one might mention, just in passing, about the fellow who pays six hundred simoleons for three suits from the best tailor in town and then eats hamburger sandwiches for breakfast, luncheon and dinner. Or the little girl who lets the rent lapse and the dressmaker wait—while she eats every meal at the Brown Derby or the Town House, at twelve bucks a meal. You can't hardly admonish her either, she must be seen—and seen eating, regularly and well. Then again . . . but why go on? It's all the same. They all economize—on necessities. Why don't they save on the luxuries? Or cut them out altogether? It's bad business as far as Hollywood is concerned. Front is the thing that counts out here—not the back-door necessitiesé—*Motion Picture Magazine.*

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A scientist is quoted as saying that "fifty per cent of the present-day radio entertainment is designed, consciously or not, for persons whose mental age is not more than twelve." Let Rudy Vallee croon that off!—N. Y. Post.

Out of the Shell

Hollywood—Ring the fire bells! Hot news for local and visiting Garbo maniacs. Greta the Gudgeous seems to be coming out of her shell!

At any rate, the secretive Swede has appeared in public eating houses several times, lately, and always in the company of a handsome and wealthy young fellow-countryman.

No romance—just real good pals.

So it looks as though Garbo is beginning to take a modest part in Hollywood social life.

I have it on good authority that she is enjoying these little dashes into the world, and plans to make more. But she still wears her simple sports clothes—even to Sunday dinners at the fancy Montmartre.

Incidentally, Garbo has a new girl friend—Fifi Dorsay, the Parisian paprika. Fifi is Greta's first girl pal since she and Lilyan Tashman grew less friendly, some time back.

—*Photoplay.*

Industrial Dialogue

First Movie Mogul: How is business?

Second Movie Mogul: Splendid. It's so good, in fact, that we are not even considering a merger.

"THE CHURCHMAN" harbors no desire to see anyone persecuted, nor has it forgotten that justice should often be tempered with mercy. But when even a loosely knit organization like the Federal Council finds itself the victim of such a highly efficient public relations organization as the Hays office it should leave no stone unturned to convince the public, on which the council's very existence is dependent, that Christian ethics have not been sacrificed to mercy. * * * The buying and selling of public relations in our American life is a sinister business, concerning which no church organization such as the council can afford to withhold unmitigated condemnation. —*The Churchman.*

* * *

The published reports of the Joseph Schildkraut-Elsie Bartlett divorce proceedings specify that Joe must give Elsie $250 a week of his $1,500-a-week salary. These reports make no mention of a pre-separation agreement whereby Herr Schildkraut divested himself of the major portion of his then current assets.—*N. Y. News.*

* * *

Another difficulty in these fast moving times is for the arrived celebrity to get his memoirs off the press before he goes boom.—*N. Y. American.*

* * *

There's nothing some people won't believe, provided it's against some one they don't like.—Arkansas Gazette.

* * *

If Mr. Hays insists upon his program being carried out, and he has the power to do so if he desires, he will be conferring a benefit upon the industry which he heads as well as upon the American public. If he does not, national censorship is inevitable.—*Watertown (N. Y.) Times.*

* * *

What will be the public's response to Charlie Chaplin's determined silence in "City Lights."—*N. Y. Post.*

* * *

Una Merkel, as Ann Rutledge in Griffith's "Abraham Lincoln" died so beautifully that every one on the United Artists lot wept, including I'm told, Joe Schenck.—*Muir in N. Y. News.*

* * *

With the electrical concerns controlling radio, radio controlling phonographs and talking pictures and pictures backing Broadway shows, the time is in sight when charades will be the only independent form of amusement.—N. Y. Herald-Tribune.

WHAT is good entertainment? It should mean decent entertainment, sensible entertainment, artistic entertainment, pleasing entertainment. The moving picture should be clean, measurably instructive at times, true to life always, and vulgar and unclean never. . . .

We do not believe that there should be no 'punch' to the moving pictures we see. We do not believe that every moving picture plot should be founded on something as intriguing as the Rollo books.

We do not believe that the public which looks to the moving picture for about ninety per cent of its entertainment should be given decent, intelligent and pleasing fare.—*Newport (R.I.) News.*

* * *

Hollywood has not yet learned how to give music from the screen instead of reproducing it as it is given from the stage.—*The Nation.*

* * *

Unless all the signs fail, and such things have been known to happen in Hollywood, Reginald Denny is in line for an amazing comeback to his former great popularity. . . . *Financial Items*: Clarence Badger, director, fined $1,000 for kidding Uncle Sam about income taxes. . . . Baclanova sued for $1,052 by landlady who says the actress did that much to curtains, upholstery, furniture, dishes, pictures, walls and floors. . . . Anita Senay, nurse, says Molly O'Day has been owing her $42 since 1928. . . . A lot of people suing Buck Jones for salaries. . . . *Simultaneous news items*: Alice Day announces betrothal to Jack Cohen, broker, for early marriage, and Alice Day is hurt when auto in which she is riding with Carl Freeman overturns. . . . There may be a crown prince and princess at Pickfair! But by adoption, of course. For it seems probable that the royal Pickford line of stars will consist entirely of one generation—Queen Mary herself. Mary and Doug are thinking of adopting a child—or perhaps two.—*Photoplay Magazine.*

* * *

A successful talkie comedy is one that keeps the audience laughing so you can't hear anything to laugh at.—*Buffalo Evening News.*

Television Virtue

Recent television broadcasts were only partially successful due to difficulty in recognizing the actors.

When broadcasts come from Hollywood, however, there will be no difficulty in recognizing the plots.

Will Hays' new restrictions will even standardize plots more than ever. Hereafter all villains must be virtuous, which puts them one up on current fiction heroines.

Policemen, congressmen and preachers in the films must have hearts of gold. Thus matching their teeth in the color sequences.

—Ted Cook in the *N. Y. American.*

that — Quips Lifted and Sifted



TO hear some of the Hollywood mob explain it, out there it takes two years before a player or writer gets wise to the fact that he is "through." Nobody has the courage to tell him that he is, so he keeps trying, trusting that the morrow will bring better fortune. It would be a grand thing if someone went around Hollywood with a wand and touched the has-beens, which would signify that they no longer had any value to the pictures. But even then, one imagines, they wouldn't believe it.—*Voice Movie Magazine.*

* * *

There are so many virtuosos on the Gold Coast right now, it doesn't seem possible that the factories could continue to turn out the old stuff without some variation.—*Judge.*

* * *

Dudley Murphy, the director, is a handsome bloke and is sometimes embarrassed by being mistaken for Rudy Vallee. One day he was hustling along the street, intent on business when a gushing gal stopped him cold and said: "Oh, Mr. Vallee, I think you're so wonderful. May I touch you?"

Murphy glared, then thought of the retort flirteous.

"Where?" he hissed.—*Screen Play.*

* * *

La Guinan has been called many things, before and since her return from Chicago, but it remained for a patron of the Capitol Theatre to ask at the box office: "Will I see Tex Gunman in person?"—N. Y. Journal.

* * *

The 1930-31 season should reach the high-water mark in talking production. This newborn industry is now able to enunciate pretty plainly and it is old enough to have learned how to profit by its mistakes.—*Reel Journal, Kansas City.*

* * *

It is easy to see how the American films, frankly founded on romance, humor and music, and as innocent of ideas as a newly laid egg, should be a welcome relief to the foreign nations which see them and how they should continue to be pre-eminent in the field.—*N. Y. (Morning) World.*

"Shame by You"

Hollywood—"Cal York" thinks that "Dick Arlen had already achieved enough distinction in Hollywood But it seems that we're wrong. He is the only man to our immediate knowledge who has ever spent the night in a bed in a maternity ward.

"Dick was injured on the set when he did a realistic fisticuff scene in 'The Light of the Western Stars.' He was rushed to the closest hospital. Every bed was taken except one in the stork room. He took it and spent the night there. But a Masonic oath of silence seals his lips."

Drawing the Line

Hollywood—Believe it or not, there's a high-class beauty parlor in the center of Hollywood which gets a big play from film actresses. But a gold-lettered sign on the front window reads: "For Ladies Only"!

THIS sound like a wild yarn but it actually happened in Hollywood, where the strangest things are truth. A young actress, who after several seasons in Hollywood seemed to be making good in her career and keeping a nice reputation, had a wonderful opportunity with a big company. It was her first chance on that lot and she was thrilled by it. She was making arrangements with the executive in charge when he casually mentioned that his family was giving a party that night and he would like her to attend. She thought it would be not only diplomatic but pleasant as well. So she put on her most becoming gown and went to the festivities there.

One of the first men she met was a visiting relative of the executive. After the first glance she suddenly recognized him—unfortunately, just about the time he realized her identity. Then the air in their vicinity became frostly. And the next day the girl didn't get the contract.

For it seems that years ago when she was 16, poor and beautiful the visiting relative had been a store owner in a small town. He had promised to give the little girl a job and had even offered to take her out to dinner. The meal was served in his bachelor home and the girl had to break up dishes and windows before she escaped from his evil designs. She didn't get the job that time either, but she told the story to a boy friend who beat up the store owner. Then after all those years he had to have Hollywood relatives.—*N. Y. Graphic.*

* * *

Leland Hayward escorted Frederick Lonsdale, shy British playwright, all the way from here to Hollywood so Freddie wouldn't run away again.—*N. Y. Journal.*

* * *

You should have a good sense of showmanship—that knack of giving to the amusement-going public what it wants to see—if you are considering making the motion picture industry your life work. Without such a gift, plus highly specialized training, you cannot meet with marked success in this field nowadays. You will need originality, artistic ability, plenty of pluck and a temperament not easily discouraged, to back up showmanship, if you enter the producing end of the industry.—Adolph Zukor's advice in the "Choosing the Right Career for Success" series appearing in *N. Y. Eve. World.*

* * *

A film actress has remarried her first husband. How obliging of some men, I suppose.—London Opinion.

HOW about next season's booking? Will it be a repetition of the present situation when exhibitors, unable to get together with exchanges on a change in rates because of the sound era, signed at prices they knew were too high, trusting that the usual system of adjustments would follow? Will booking be influenced by the fact that generally these adjustments were not forthcoming, providing additional hardships for exhibitors, and leading to a greater extent of contract-breaking than ever before?

Will the producers, who are reported to have gathered in about $30,000,000 more in profits this past season, try for even a greater figure, or will they realize that the increase is in a great part due to the terrific burden carried by theatremen this season? Will the producers so direct their policy that even a larger number of independent chains will be willing to sell out to the ever advancing octopus, which eventually gets the price reduction the independent should have had in order to exist?

Will exchange managers adopt a different spirit, or will the weight placed upon exhibitors grow heavier?

Will the advancing chains continue their buying orgy so that eventually the few remaining selling possibilities will call for a lower grade of exchange manager to sell the few independent accounts that will remain?

How about next season's booking—*The Exhibitor, Philadelphia.*

* * *

It is all very well to contend that the drama may be dying, but the audiences are doing the most suffering.—*N. Y. American.*

* * *

Lately there has been an epidemic of crook plays. And in many of them the hero is given the part of a crook.

Crook plays are unpleasant even when the hero is an honest person, but when he is a crook, they are triply so. * * * Producers should do well to give a serious thought about curtailing the number they will produce next year. Plays of this sort do not build on solid ground.—*Harrison's Reports.*

* * *

Sound, for all its revolutionizing potentialities, has to its credit the elimination of the beautiful but dumb element from pictures.—Motion Picture Record, Seattle.

* * *

The telephone companies needn't bother about further experiments with television on our account. When we call a person on the telephone, it's usually because we *don't* want to see him.—*N. Y. Post.*

Her Money's Worth

Tampa, Fla.—The film on one of the projectors in the Prince here caught on fire and burned up the two reels in the upper magazine, but due to the quick work of the operators it was confined to that one machine. Smoke entered the auditorium and Manager Ramos addressed the audience, telling them they were in no danger but to pass out quickly. All did but a girl of about 12 who said she was going to stay and see the show or get her money back, so Ramos picked her up and carried her to the box office for her refund.

The blower fans cleared the house of smoke, the machines were cleaned and a new magazine installed, and inside of an hour the house was ready to operate. The coming of the fire department and news of the fire brought plenty of curious people, with the result that the theatre enjoyed an exceptional day's business.

Antipodes 18% Wired; Western Electric Leads

Three hundred and seventy-seven houses, or eighteen per cent of the theatres in Australia and New Zealand, are now wired for sound. By the end of the year, 37 per cent, or 750, will be showing talking picture, in the opinion of Charles Munro, representative of Fox Film in the island continent.

Wired houses today number 377, as against total possibilities of 2,000, he says. Western Electric now leads with 268, with RCA Photophone a poor second at 37. Munro, who is now in New York, makes the following estimate of current installations:

Western Electric	268
RCA Photophone	37
Raycophone (L)	16
Pacent	13
Auditone (L)	10
De Forest	9
Australone (L)	8
Cinephone	8
Johnsons (L)	5
Katone (L)	2
Cutone (L)	1
Total	377

(L) indicates local device.

240 W. E. Reproducers Installed in Canada

Montreal—240 Canadian theatres have installed Western Electric equipment within the last 18 months, according to the Northern Electric Co., Ltd., the company's Canadian distributor.

Magnascope Installations

Ottawa—Magnoscope screen has been installed in the Columbia, a suburban house of Ottawa, owned by the Nolan Theatre Enterprises. The first local installation of the full-stage screen effect was in the Avalon. The Magnoscope screen was developed by Ambrose Nolan of Ottawa, who has placed the equipment in 20 theatres throughout Ontario.

English Talker Ban Is Threatened at Belgrade

Belgrade—Exhibitors here have informed distributors they will refuse to run any more talkers unless they contain plenty of musical numbers and a minimum of dialogue. The reason is that few people here understand English. Provincial managers have approved the action.

Gets Wonderphone Agency

Cincinnati—Rapid Film Co., here has been appointed southern Ohio and Kentucky distributors for the Wonderphone.

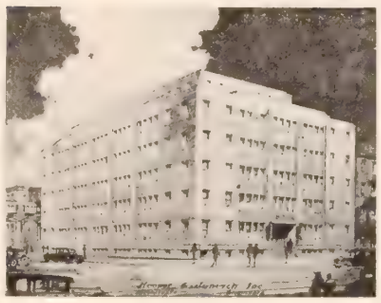
House for Port Hope

Port Hope, Ont.—Famous Players Canadian Corp. will build an atmospheric theatre here to replace the Royal, license for which has been refused.

Radio Signs Young Singer

Roberta Robinson, 17-year-old singer, has been signed by Radio Pictures and will star in a series of pictures for that company.

Chicago Exchange Center



Architect's sketch of the new $1,000,000 exchange building to be erected in Chicago.

Chicago to Have New $1,000,000 Film Building

Chicago—Ground was broken here this week for the new Film Exchange building at 1250 Wabash avenue. It was announced concurrently that space in the building was better than 75% rented. Ten year leases have been signed by R.K.O., United Artists, Universal, Columbia, Tiffany, Educational, Filmack, M & M Exchange and Daily News-Universal Newsreel, according to Harold J. Eschbach, who developed the project and completed arrangements for its financing.

The building will be a five-story fireproof structure and will embrace a roof superstructure which will contain two miniature theatres for screenings. It will provide in addition to office space, inspection, display and shipping rooms and specially constructed vaults for film storage. The exterior will be face-bricked with Indiana limestone decorations. The interior will have marble tile floors and marble wainscotting, the total cost of the building to exceed $1,000,000. George M. Forman & Co., will underwrite $600,000 of this amount. Hooper & Janusch are the architects and John F. Wallace, renting agent.

Completion is scheduled for October 1st, with occupancy set for October 31st.

Lipton Succeeds Flam At Fox Metropolitan

Lawrence Lipton is Dave Flam's successor on the Fox Metropolitan executive staff. Lipton was formerly publicity director for Fox in Detroit, and more recently assisted in the direction of the New York string.

Stardom for Powell

Hollywood—William Powell will be starred by Paramount in "For the Defense" under direction of John Cromwell. Charles Furthman is credited with the story, with screen play and dialogue being written by Oliver H. P. Garrett.

Producers Farm Out Players for Plenty of Pelf

Farming out of favorite players is proving a big source of revenue for some producers, Florabel Muir writes in a Hollywood despatch to "The New York Daily News."

Marie Dressler, who since her performance in "Anna Christie" has shot up to the peak demand of her long career, is under contract to M-G-M, but parts that fit her type are not numerous. There is a good stiff price of $25,000 a picture on her services and it makes no difference whether she appears in one scene or fifty.

So, M-G-M has done very well peddling her talents elsewhere when there is nothing for her to do on the home lot. Her regular salary is $3,500 a week, but when Messrs. Mayer and Thalberg get through counting up the profits they have made on her they find that she costs them little more than a mediocre player.

Pathe Has 2 on List

Pathe is fortunate in having two girls on the contract list who are in brisk demand. They are Constance Bennett and Ann Harding. Miss Harding receives $25,000 a year from Pathe but when some one else wants her the ante goes way up. Connie Bennett is frothing because Pathe has her hog tied on a five-year contract at $1,200 a week. Connie and her sister Joan possess that continental lacquer, veneered on them by years in Paris, and their brittle worldliness gives them just the sophisticated touch that talkie audiences go mad about. So they have more work than they know what to do with.

Connie kicked like the proverbial bay steer when Pathe sent her out to work double for her contract price and finally agreed to accept 50 per cent of the difference bringing her own take to $1,800 a week. The fast friendship between her and Gloria Swanson's Marquis de Falaise is a thorn in the side of Pathe officialdom. Now that Gloria's picture is finished mayhap Constance will be able to play on her home grounds once more.

Toronto Loew Net Up

Toronto—Increase of 61 per cent in net operating revenue, over the same period last year, is shown for the fiscal year ended April 25 by Marcus Loew's Theatres, Ltd., which operates Loew's and another house leased to Famous Players Canadian Corp. Gross receipts of Loew's totaled $572,529, and rental revenue from the house leased to Famous amounted to $95,999.

Goldstein Aids Kayes

Boston—Jack Goldstein, advertising and publicity director of the former Netoco chain of 40 theatres, which has been taken over by Publix, has been assigned to H. F. Kayes of the Publix publicity staff. Before coming to the Netoco organization, Jack spent a year with M-G-M in New England. His new duties will be as assistant to Kayes.

THE

Projectionists' Round Table

By John F. Rider

IT MIGHT be well before we embark upon this course in sound projection to spend a few moments upon the requirements of the motion picture-sound projectionist. Just what should he know?

Electrical courses can be classified in various ways. It is possible without much deliberation to say that the majority may be classified in three ways; elementary, standard and advanced. Just how much benefit is derived from any one of these three courses depends upon the course and the individual. Starting from scratch, the elementary is worth a good deal to any man who is interested in that subject because he, during the course, learns something about a subject which was foreign prior to the occasion. He now has a smattering of what represents that subject. How much financial remuneration is derived from that knowledge depends upon the demands of the industry or the art. At the best the monetary return is very meagre.

The man knows a few facts but is not sufficiently familiar with the subject to be in a position to apply it, at least to the extent that it will really benefit his employer. The insight enables further study, or progress to what we call the standard course. This course would normally include the elementary, and delve deeper into the subject; teach the power of analysis and application. It would teach the power of interpretation so that the theory learned can be applied to practice. This amount of knowledge is no longer superficial. The man now knows enough to be of satisfactory utility to his employer. He now produces a return both for himself and for his employer. He is mutually remunerative.

The advanced course is entirely different. The subject matter is based upon a different conclusion. The student no longer passes through the elementary or even reviews the elementary. The course is planned upon the assumption that the student is familiar with the rudimentary details of the study and he delves into the mathematical analysis. He plans to employ his knowledge for design or research work or some other form of analytical occupation.

The Standard Course

An analysis of the motion picture projection field, the projectionist in particular, shows that the group of men bearing the previously mentioned classification are not qualified for such an advanced course. Furthermore an analysis of the industry shows that they do not require such a course. The work to be carried out does not demand the knowledge conveyed in such study and the time spent in such study would not provide satisfactory financial reimbursement.

The possible difference in monetary return between a proficient motion picture projectionist and a man who is familiar with the advanced details appertaining to sound equipment, when both are employed by an organization and the latter individual devotes his effort to sound work and not projection, is so small as to nullify the value of the time spent for study. Upon second thought, if we are to consider average financial return, the projectionist fares somewhat better in the long run.

Digging deeper, the elementary study of sound and sound equipment is of no actual value other than to incite a desire for further study which shall provide a return. The amount of knowledge which may be conveyed in an elementary course is not sufficient to provide the data which is now required for satisfactory daily maintenance and is by far, short of the knowledge which shall be required in the future. The standard course which is more detailed than the elementary course, yet does not qualify the graduate student as an engineer is that required by the motion picture projectionist of today. Mere comprehension of operating instructions is not sufficient. Mere comprehension of the statement that "the photoelectric cell picks up the sound recorded upon the film and converts it into electrical impulses" is insufficient. One must understand the actual operation of the cell, the function of the different parts, the operating characteristic of the cell and last but not the least the conditions under which it performs to best advantage and under which conditions it cannot perform well. The operator must be able to distinguish when the cell is good or bad without depending upon the plebian specifications referring to the action of another device in the system.

Each recording channel in a studio is daily subjected to a routine series of tests to determine the condition of the system. Such tests are necessary at the reproducing end, in the theatre. The actual recording is important. All of us recognize that point. But is the transcription of the recording into sound of so little importance that a serious daily test is unnecessary. Click tests are now in use to determine if the circuit is "alive," but such tests have no bearing upon any defect which will cause distortion of the speech or music.

Lesson Number 1

This is the first in a series on sound projection written by John F. Rider for exclusive publication in *Motion Picture News*. The author will tackle his subject from the beginning and trace through to its conclusion the fundamental information and background which, in his opinion, the projectionist must have to be adequately equipped for his post.

Preparedness

Perhaps our statement that a frequency test is daily necessary is a bit premature, particularly so because of the rigid stipulations in force today relative to what may and what may not be done to the apparatus. How long such tests shall live and how rigidly they shall be enforced in the future is problematical. The fact remains that the operator must be qualified to make such a test, to determine if his apparatus is imperfect and to institute the necessary corrective measures to restore the equipment to its required state.

Interrupted service reflects upon the operator. The man in the audience is not interested in who services the equipment. He cares little that the service man is out of town and every possible effort is being made to hurry him to the scene. He paid his money and wants his show. If either sound or scene are unsatisfactory, the operator and theatre are classed as incompetent and poorly managed respectively.

The class of equipment within the control of the operator is very large. While it is true that certain fundamental electrical laws govern the operation of many of these devices, the actual action taking place in each is different from that in the other. In the loud speaker an electric current produces a mechanical force. In the phonograph pickup a mechanical force produces the electric current. In the exciter lamp an electric current produces light. In the photoelectric cell, light produces electric current. To understand such reversals of action, the operator cannot be satisfied with elementary knowledge. His field of work is great and his field of study likewise great.

The man who studies sound projection studies electricity. Perhaps this introduces a field supposedly foreign to motion pictures. Electric current is the basis for the arc in the lamp house, but the number of electrical items associated with the arc are so many less than those associated with the sound equipment, that there is really no comparison. Terminology is new. In contrast to the arc, application of electric potential and electric current is new.

It would be extremely difficult to select the exact number of electrical items encompassed in a sound projection system and to state that a study of the operation of these items would suffice. As a matter of fact, such is practically impossible, because one subject leads into the next; one subject is interlocked with another, perhaps with ten others. In order to learn sound projection one must learn electricity, and considering the items in a sound system, that man must learn both branches of electricity, A. C. and D. C. circuits. He must progress far beyond the rudiments of the subject. His work is not only the transmission of power on a small degree, but his work involves telephony, the transmission of speech over wires and electronic action within a vacuum tube.

Need for Mathematics

Quite naturally the scope of study is not that necessary for an engineer, but the distance between the man who has a smattering of sound equipment and the man who is capable of satisfactorily operating and servicing a sound installation is a very wide and deep abyss, one that cannot be bridged by "just a little more work."

The man who studies electricity cannot successfully do so unless he is familiar with mathematics. This statement should not create a fear of the subject. The engineer probes with higher mathematics, calculus, trigonometry and imaginary quantities. The sound projectionist, however, is not to be an engineer. He deals with like problems, but not to the same depth. His is the practical application. His mathematics, if we may call it that, is required in order that he be able to solve the problems and formulae which arise during the study of the subject. Such solution is a great help when one desires to understand. Experience in the past proved the above. Many men have made excellent progress in the study of electricity and electrical circuits until the subject became a bit complex. That is, they appeared complex because they were represented by numerals, as formulae.

It is not difficult to understand a formulae. The difficulty arises in the quest to understand the derivation of the formulae. In many cases that is unnecessary, but extreme difficulty is nevertheless encountered because the man in-

volved has no visible means of solving the problem. Most of the formulae which shall appear in this course are relatively simple. The highest order of mathematics is the right triangle, a subject which is a part of the mathematics course in the average high school. It is possible to express that subject as a simple study of the relation between an angle and a line. Supplementary to the right triangle is a study of a circle. Actually this work is a part of mathematics known as plane trigonometry.

Some of the Requisites

Once again we wish to stress that the above work as it is applied to the sound projection course is not difficult. Plenty of tables are available to expedite solution. Square root is a part of this work and we shall furnish a simple method of solving for square root when the occasion arises for such calculation. We include the above subjects because they provide a means of understanding electrical phenomena in A. C. circuits.

Multiplication, division and ratio of small quantities plays a very important role in A. C. as well as D C. circuits. Mention of these elementary arithmetical solutions is not made with the idea of disparaging the reader's mental ability. They appear in electrical equations and solution of a problem is worth five pages of text. The above arithmetical methods of solution shall serve to refresh memories which have not been called on to function in this direction for many years.

The function of many devices in a sound system is best expressed in numerical quantities. A numerical illustration will serve to clarify many an enigmatical problem. Solution of a problem is not difficult when even round numbers are involved. The difficulty arises when fractions are encountered, when they are to be multiplied, divided, subtracted. The relation between two quantities is of great importance in a sound system. The function of the fader is to alter this relation so that it shall conform with a requirement or with a third quantity.

Basic Information

By supplying a short review at the outset of the course with numerical examples of solution, we hope to provide a better basis for comprehension.

The Study of Mathematics—The signs, symbols and expressions used in mathematics are those which have been accepted by virtue of common usage. No one seems to know why + stands for addition, — for subtraction, × for multiplication, ÷ for division and = for equality. No more do we know why a lion is called a lion or why a horse is called a horse. When spoken they mean what they do simply because there is a general agreement to that fact. The same is true of mathematical symbols and signs.

Certain terms are applied to numbers as being representative of a certain kind of a number, and the following definitions explain the significance of these terms.

1. An *even number* is a number that is exactly divisible by 2. Further, a number is an *even number* if its last right hand figure is 0 or a number divisible by 2. Thus, 4, 8, 10, 14 and 20 are even numbers.

2. An *odd number* is a whole number that is not exactly divisible by 2. Thus, 5, 11, 17, 25 and 57 are odd numbers. While it is true that these numbers may be divided by two, the result would be an even number and a number which is exactly divisible by 2 when divided by two results in an even number.

3. A number is exactly divisible by 3 if the sum of its digits is exactly divisible by 3. Thus the whole number 462195 is divisible by 3 since $4+6+2+1+9+5=27$ and 27 is divisible by 3. The digits in a whole number are the individual numbers. In the case cited the whole number is 462195, whereas the digits are 4, 6, 2, 1, 9 and 5. The interpretation of a digit is of course not limited to the exact numbers mentioned.

4. A number is divisible by 4 if its last two digits on the right are divisible by 4 or if it terminates in two zeros. Thus 279564 is divisible by 4 since the last two digits on the right are 64 and this number is divisible by 4. With respect to the number terminating in two zeros, the whole number 37600 is divisible by 4.

5. A number is divisible by 5 if the last digit on the right is 0 or 5.

6. A number is divisible by 6 if it is an even number and the sum of its digits is divisible by 3. Thus 882 is divisible by 6, since it is even, ending in 2 and at the same time $8+8+2=18$, a number divisible by 6.

7. A rule is not available for the whole numbers divisible by 7.

8. A number is exactly divisible by 8 if the number represented by the last three digits on the right is divisible by 8. For example: 98643872 is divisible by 8 because 872 is divisible by 8.

9. A number is divisible by 9 if the sum of its digits is divisible by 9. Thus 87563124 is divisible by 9 because $8+7+5+6+3+1+2+4=36$ and 36 is divisible by 9.

The above rules find application in many instances not allied with the electrical, but are of aid when solving problems and provide what may be termed short-cut methods to determine the feasibility of a certain operation.

Mathematical Signs

Signs of Operation—Methods of operation in mathematical problems are expressed by means of signs. Recognition of the relative importance of such signs is of great aid when solving problems. Incorrect sequence of operation will cause a wrong answer. A series of additions may be taken in any order. The same is true of a series of multiplications, as for example, 2 X 4 X 5 X 8 = 320, no matter what the sequence of multiplication, whether 2 is first multiplied by 8 or by 4 X 5 and then multiplied by 8. A series of subtractions must be taken as written and the same is true of a series of divisions.

The consequence of wrong sequence is best realized when working with a mixed series of divisions, multiplication, addition and subtraction, as for example, the problem $16 \div 4 + 4 \times 2 \times 3 - 16 \times 2 \div 4 = ?$ At first glance this problem appears to be of the simplest kind, yet unless the operations are followed in a certain specific order the answer will be wrong. We shall therefore show the possible methods of solution to indicate the correct and incorrect methods, terminating with the rule for the sequence of such operations.

1. $16 \div 4 = 4 + 4 = 8 \times 2 = 16 \times 3 = 48 - 16 = 32 \times 2 = 64 \div 4 = 16$. Wrong.

2. $16 \div 4 + 24 - 32 \div 4 = 4 + 24 - 8 = 28 - 8 = 20$. Right.

The following rule governs the solution of a series of different operations. In a series of different operations, the multiplication must be performed first, the division next, the addition next and finally the subtraction in the order written. In the above example, line 2, the number $24 = 4 \times 2 \times 3$ and the number $32 = 16 \times 2$ in the original expression.

Fractions—Quite a good deal of electrical data appertaining to D. C. circuits and electrical indicating instruments to be discussed later in the course involves parts of unit values, that is, fractions. In other words, a certain electrical value of voltage or current or resistance may be dissipated or not used in the electrical circuit. To determine the relation between the amount used and the amount lost, it is necessary to apply fractions. This is particularly true in the case of electrical indicating instruments, when it is necessary to change the operating range of an instrument, or in fact when the design of such devices is being studied. An understanding of fractions will go a long way.

Three component parts are to be found during the process of simple division. When the figure 5 is to be divided into the number 10, the latter known as the divident or the numerator is usually shown above a horizontal line as 10 and the quantity to be divided into another quantity is known as the divisor or the denominator and is shown as a numeral below a horizontal line as —. When the two are combined to indicate the operation, the expression as $\frac{10}{5}$. When the dividing symbol ÷ is used, the number preceding the symbol is the divident or enumerator and the number succeeding the symbol is the divisor or denominator. The resultant quantity of a division problem is known as the quotient. Thus the answer 2 is the quotient.

If we have available a unit quantity of light from a source and that light is passed through a filter so that the quantity of light incident upon an object is only one-third of the total light available from the source, the light incident upon the object is only a fraction of that available, in this case $\frac{1}{3}$ of the total light. This fraction is an indicated division showing that the total value of light is divided into a number of equal parts. In this case the total light is divided into three equal parts. One of these parts is available upon the subject and two of the three parts are lost in the filter. The value of the fraction is the number that it represents. Thus if two thirds of the light were available upon the subjects the expression would be $\frac{2}{3}$, which would indicate that of the three equal parts of light in each case, two were available or taken and one part was not used or lost in the filter.

John F. Rider's second lesson will appear next week. In it he will further discuss the application of mathematics to the sound projectionist's problems.

The Horn Was Silent

Hollywood—Arriving on location without a sound head for the camera may be comedy to some, but it was near tragedy in the case of the "Trader Horn" company, which found itself in far-off Africa, without the required sound head, although with thousands of dollars worth of other sound equipment.

As the daily overhead was high, picture was started in silent form—with the sound equipment necessarily remaining idle. The necessary sound head for the camera arrived about three months after the company had been on location. All silent film was retained so that sound could be spotted in at the studio later.

Blackwell Quota Films For Paramount Release

London—Carlyle Blackwell is to make three quota talkers for Paramount release. The first is "Bed Rock," in which Jane Baxter is featured opposite Blackwell, who is directing the series. Piccadilly Pictures is the producing unit which Blackwell heads. Noel Shammon and Blackwell now are collaborating on the second picture, which will star Miss Baxter.

Again Trying Art

Cleveland—Another effort to put over a picture art theatre here will be made by Louis Matchet of the Cinema Art Theatre of Chicago. The first such house here was located on East Ninth St., and was operated by Aaron Newman. It flopped after about two month's trial.

Four Rochester Houses Operate On Same Scale

Rochester—Four out of the fourteen Rochester first run film houses operate on the same price scale, with the remaining two corresponding proportionately by beginning with a "bargain" matinee before noon and making evening the peak for prices.

The RKO Temple, seating 1,900, opens with a 15-cents standing price at 11 A. M., continuing until 1 P. M., when the price jumps to 25 cents. After 6 P. M. it is 35 cents. The Piccadilly, Publix house seating 2,259, opens from 11 A. M. to 1 P. M. at 25 cents, jumps to 35 cents until 6 P. M., and to 50 cents thereafter. Children's prices are 15 cents before 1 P. M., and 25 cents thereafter.

The RKO Palace, seating 3,000; the Publix Eastman, seating 3,200; the Loew's Rochester, seating 4,000, and the Publix Regent, seating 1,551, open at 11 A. M., with a standard price of 25 cents, jumping to 35 cents at 1 P. M. and to 60 cents at 6 P. M. Children are admitted for 15 cents until 6 P. M. and for 25 cents thereafter. Evening prices prevail all day Sunday in all houses.

Bankrupt Theatre Pays Final 10% Dividend

East St. Louis, Ill.—The creditors of the bankrupt Erco Amusement Co. were paid a dividend of approximately 10 per cent on the unsecured claims, amounting to $1,715, at the final meeting of the creditors.

The company formerly operated the Lyric here and went into bankruptcy about eighteen months ago. At that time it was estimated the liabilities totaled $242,586.13.

RCA Portable Campaign

Cleveland—J. W. Rafferty, assistant sales manager in charge of RCA educational and industrial department, is in town opening a sales campaign on the RCA portable equipment, the type now being installed in 562 Montgomery-Ward & Co., stores throughout the country, and in use on such ocean liners as the Ile de France, Berengaria, George Washington and the Malolo.

Ta! Ta!

Many revolutionary movements are in progress in Hollywood these days. Of these, one of the most revolutionary is the radical change in types of leading men. Gone is the era of unbelievably handsome males, immaculately manicured, massaged, brushed, combed and dressed. Gone is the era when a leading man did not necessarily have to be an actor, if only he was good-looking. And come is the era of actors—of men who do not have to look superlatively romantic, if they can, with voice and action, be convincing in their parts.—*Motion Picture Magazine.*

Tribute to Loew

"Loew's Square" is the new name of the street intersection opposite Loew's Pitkin, Brooklyn. The name was bestowed on the intersection as a mark of tribute to the late Marcus Loew. Eddie Dowden of the New York publicity department is given credit for the change, which took six months to accomplish.

Death Knell Is Sounded for all German Silents

Washington — Although production is still hampered considerably by unavailability of working capital, the changeover in Germany to sound pictures is being worked rapidly, according to Commercial Attache George R. Canty, who reports to the Dept. of Commerce that silent features are fast disappearing from the German market and are now limited to small theatres in unimportant municipalities.

German picturegoers have gone for talkers in a big way, the report points out. Silents, even though synchronized with music and sound effects, don't click with the fans at the b. o. They want straight-away talkers and nothing else.

Watching Price Scale

Canty advises of two essential conditions which must be coped with in furthering sound production in German. First, the necessity for Germany equipment built to sell at prices lower than foreign-made machines, and secondly the immediate installation of devices on a wholesale scale.

New types of comparatively low-priced sound sets have recently been brought on the market, which are more within the purchasing power of the medium and smaller exhibitors than those of the leading electric concerns, and if no patent litigation develops, it is expected that a great many of the smaller theatres will be wired in the near future.

Business is Tough

Exhibitors, both in Berlin and in the provinces, are complaining of a highly unsatisfactory state of business, which is unusual at this time of the year. Only in a few exceptional cases picture attendance did not decline as compared with the corresponding period of last year. This situation is due chiefly to unemployment and depressed general conditions.

The work of copying prints has fallen off, and the number of orders received has considerably decreased, as compared with the corresponding period in 1929. The expensive apparatus installed for the copying of sound films was not sufficiently used. In many instances, expenses had to be cut down. Payments have been met with much difficulty.

There were 19 feature films censored in Germany during the month of February, 1930, of which seven were German made and 12 foreign (five from America), as compared with 16 German and 16 foreign in January, and 25 German and 14 foreign in December last.

Fast Production Pace in Effect At Fox Studios

Hollywood—Fox studio is putting a fast production pace in preparation for the annual sales convention which is scheduled here May 26.

Pictures for the new season already completed include "A Very Practical Joke," with Milton Sills, Dorothy Mackaill and Kenneth McKenna, under direction of Berthold Viertel; "Song o' My Heart," and "Common Clay," with Agnes Ayres and Constance Bennett and directed by Victor Fleming.

Four films are in production, namely: "Roadhouse," with Frank Albertson and H. B. Warner under direction of Leo McCarey; "Are You There?" under direction of Hamilton McFadden and starring Beatrice Lille; "On Your Back," with Irene Rich and H. B. Warner under direction of Guthrie McClintock; and "The Big Trail," directed by Raoul Walsh, which is to be the most ambitious undertaking of Fox. A number of other pictures are to be started early in May.

Freuer Concentrates on Westerners; 6 Planned

Six talker westerns, issued at the rate of one a month, comprise the present schedule of Big Four Film Corp., New York, headed by John R. Freuler, president of the old Mutual Film Co. Three of the series already have been completed. Freuler intends to concentrate on pictures of this type.

"Birth," Sounded, a Roadshow

Hollywood—Sound and synchronized version of D. W. Griffith's "The Birth of a Nation" was given its first public showing at the Tivoli, Sawtelle. Plans call for roadshowing "Birth of a Nation" starting in September.

Miss Sloane with Big Four

Henri Sloane has been made director of publicity for Big Four Film Corp., New York, of which John R. Freuler is president. Miss Sloane left the film business 2½ years ago to try her hand at free lance work.

Doug a Cartoon

Douglas Fairbanks envisions himself as an "animated cartoon" due to the talker development, he stated before sailing for Europe. He added that he is "going to try to use movements that will please the eye," and that he finds, at present, that "I can't be active on my feet and talk at the same time." Harry Lauder, sailing at the same time, hails the talkers and says he is awaiting development of color so his kilts can be "shown in full splendor."

Briefly Told News

Marshall Operetta Set

Hollywood—"Heart of the Rockies" will be Everett Marshall's initial starring film operetta for RKO. Marshall, from the Metropolitan Opera stage, is currently appearing in "Dixiana" with Bebe Daniels. His first individual starring musical is an original by Harry Tierney, composer of "Dixiana" and numerous stage operettas.

Tiffany Starring Rex Lease

Hollywood—Rex Lease will be starred by Tiffany in "So This Is Mexico," an outdoor picture under direction of Richard Thorpe. Clyde Cook has been signed for a featured role.

"Billy" Goetz with Fox

Hollywood—William Goetz, general manager of the Corinne Griffith productions during the last four years and also former production manager for Buster Keaton productions, has been signed as a Fox studio executive on the staff of Sol M. Wurtzel.

Estabrook on "Cimarron"

Hollywood—Howard Estabrook has been signed by RKO to write the screen version of Edna Ferber's novel, "Cimarron," which goes into production next month as an RKO special.

Pollard to Direct Crawford

Hollywood—Harry Pollard, Universal director for several years, who recently moved over to M-G-M, has been assigned to direct Joan Crawford in her next starring talker, "The Great Day." Picture is from current stage musical of same name by William Cary Duncan and John Wells.

Robinson Signed by RKO

Hollywood—RKO has signed "Bill" Robinson, tap dancer, for a featured spot in "Dixiana," original film operetta by Harry Tierney. Luther Reed is now rehearsing preparatory to launching production next week.

Le Vino Loses Son

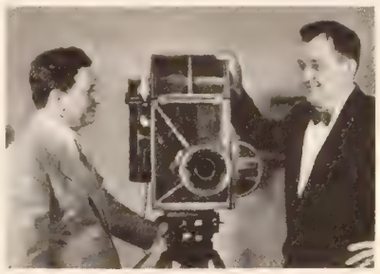
Hollywood—Shelby Le Vino, 13-year-old son of Albert Shelby Le Vino, well known scenario writer, died suddenly at the Le Vino home in Hollywood last week. Funeral services were private.

Lamac Forms German Co.

Berlin—Ondra-Lamac G. m.b.H. has been formed here by Karl Lamac to produce and distribute.

Maude Starts "Grumpy"

Hollywood—Cyril Maude's first talking picture, "Grumpy," has gone into production at Paramount under the co-direction of George Cukor, who was dialogue director for "All Quiet on the Western Front," and Cyril Gardner, who was recently co-director on the Spanish version of "The Benson Murder Case."



Hollywood—What is declared by Warner engineers to be a step toward making obsolete the existing style of camera booth is a new camera case, to be known as "The Warner Bros. Blimp." The device is sound, fire and waterproof and weighs but 37 pounds, as contrasted to the thousands of pounds of existing camera booths. Cameras enclosed in a blimp fell into a lake recently, but the cameras and camera cases were unharmed by the submersion.

Blues Cause 2 Arrests

Mexico, Mo.—C. M. Clay and W. F. De Franne, who comprise the management of the Liberty, decided to give Sunday shows a trial, believing the towns people wanted them. Easter Sunday was picked for the trial event and the theatre opened, although the ten churches of the city had condemned the act. No attempt was made to stop the shows by the law and the experiment was considered a success until Monday, when Clay and De Franne were arrested on a charge of "Sabbath breaking."

Mexico is in Central Missouri and has a population of 8,000. The theatres never have opened on Sunday, although neighboring towns permit Sunday shows. Both men pleaded not guilty.

Sunday Shows Divide Town

Smithtown Branch, L. I.—This is a village divided against itself due to the Sunday shows controversy. More than 600 residents petitioned the town board to reverse the order closing the St. James Playhouse on Sundays, following raiding of a Sunday show at the theatre.

Legalize Sunday Shows

Brookfield, Mo.—At a very stormy session, the city council passed an ordinance to permit Sunday shows.

Sunday Shows Win

Fontanelle, Neb.—By a vote of 231 to 107, Sunday shows were approved here.

Showman Under Knife

Rochester — Robert Kaufman, general manager of the Publix houses here, last week underwent a major operation. Pending his recovery, M. A. Baker was sent from the New York office to take charge of the three houses. J. R. Fraser, house manager at the Eastman, took over Kaufman's duties at that house.

New M-G-M Exchange

Cleveland—Final plans for the new M-G-M exchange to be built on the corner of Payne Ave. and East 24th St. have been submitted to the local branch manager, Frank Drew, for approval. It is expected that work on the structure will be started within two weeks.

Centralia Contract Awarded

Centralia, Wash. — Contract has been awarded to W. T. Butler Co. of Seattle for erection of a new Fox theatre here, at Tower Ave. and Main St. It will represent an investment of $200,000 and be completed by Sept. 1.

Columbia Gets "Arizona"

"Arizona," one of the most successful stage plays ever written, has been obtained by Columbia for an all-talking screen production. The play is from the pen of Augustus Thomas.

Robinson Aids Linet

George Robinson has been added to the Columbia advertising staff to assist Hank Linet on trade paper advertising. His latest affiliation was with the Ethridge Co., where he was art director.

New French Unit

Washington—Parisian attache of the Dept. of Commerce reports formation of a new company: Societe Parisienne Cinematographique, headquarters in Paris, to produce and distribute. Georges Friede is sponsoring the unit.

Takes Over Jersey House

Jersey City—Fox Metropolitan Playhouses has taken over the State, Journal Square, on a 21-year lease. Vive-Chancellor John H. Bakes ruled about a month ago that Fox must fulfill a 1928 contract and take over the theatre.

Gluck Open Branch

Hollywood—Continental Theatre Accessories, Incorporated, will open a branch soon at Los Angeles, under management of William Gluck.

RKO Signs Irene Dunne

Hollywood—Irene Dunne, musical comedy star, has been signed by RKO for the featured role in "Present Arms," a filmusical, on RKO's next season program.

Lou Lusty Moves

Hollywood—Lou Lusty has left Inspiration to handle trailers for First National. John P. Miles has succeeded Lusty as publicity director for Inspiration.

Loew Aid to Wed

Eugene Picker, assistant to David L. Loew, vice-president of Loew's, and Sylvia Moses will be married on June 12.

From Everywhere • •

The Supreme Sacrifice

The movie gods are outraged!

One of Hollywood's oldest and most sacred traditions is being violated.

Bebe Daniels and Ben Lyon are the guilty parties!

While teaming in Radio Pictures' "French Gertie," a crook romance, each positively refused to "steal scenes" from the other.

Veteran members of the troupe stood open-mouthed to hear such strange remarks as "Now wait a moment, Bebe, dear, this is your best angle, don't you think? Try those lines again, honey, you can do better! You take this closeup instead of me!"

Odd words indeed from one of Hollywood's most handsome leading men!

Next, Miss Daniels might say: "Ben, darling, you 'take' the camera over my shoulder this shot.

"Where is the twinkle in your eye and the stray look I like?"

And so on, each giving to the other the camera "breaks" with no thought of self—often to the despair of Director George Archainbaud, who was trying to follow a perfectly good script.

The reason?

Why, everybody knows that Bebe and Ben are engaged to be married June 14. Hollywood says it's a real love match—and sacrifice is the acid test of love!

—*N. Y. Star.*

Midwest Ad Changes

Milwaukee—L. S. Stein, state advertising manager of Fox Wisconsin Theatres, has resigned to become publicity manager for R-K-O's Palace-Orpheum and Riverside theatres here. He succeeds William Danziger, who has gone to Chicago. Mr. Stein in turn is succeeded by L. A. Gneier, formerly with the Orpheum Circuit in Chicago, where he handled advertising and publicity.

Explosion Wrecks Theatre

Schenectady—Explosion and fire, which occured about 30 minutes after the house closed for the night wrecked the Capitol. The fire enveloped the entire three-story structure and firemen were called upon to rescue eight persons from apartments above the theatre.

Chi Salesmen Resign

Chicago—Milton Krueger, one of the "ace" salesmen at the Fox exchange here, and formerly a Vitaphone salesman, has resigned.

Harry Goldman, country salesman in Illinois for Educational, has resigned.

Named N. S. S. Representative

Minneapolis—Charles Coren, formerly with Tiffany and Warners, has been named representative here for National Screen Service by Pat Garyn, in charge of sales.

A. P. Giannini Retires

A. P. Giannini, upon his sixtieth birthday Tuesday, retired as an executive of all companies in which he is an officer. The veteran San Francisco financier, who founded the Transamerica Corp., world's largest bank holding company, for years has been active in picture and theatre financing.

Aiding Dispute Settlements

Philadelphia—Co-operation in settling disputes is being extended exhibitors by the eastern Pennsylvania and southern New Jersey exhibitor unit.

Fire Destroys Theatre

San Diego, Cal.—The National, picture house at National City, five miles southeast of here, was destroyed by fire, the blaze starting from an overheated motor used in operating the stage curtains. The house was built about two years ago by Maj. T. C. Macaulay and was leased to the Bush Theatres, Inc. The loss is estimated at $30,000.

Journey's End" Run Set

Cleveland—"Journey's End" will be road showed here at advanced admission prices before it gets a popular-priced run. Original plans to exhibit this picture first run at popular prices, as first announced, have been altered. Negotiations are now pending in regard to its showing at the Hanna.

Suit Over Contract Started

Charlotte—Fox has brought suit for $2,800 against Enos Beam for fulfillment of contract. The house now is operated by Dardine & Reynolds.

Quillan Cast Additions

Hollywood—Ben Bard and Frances Upton have been added to cast of Pathe's "Night Work" which stars Eddie Quillan. Russell Mack is directing.

Akron House Not Closing

Akron, O.—The Majestic, operated by H. E. Bickle, will not be closed, as previously announced. Bickel plans to keep the house open all summer.

Smot Crek

It was at the Eddie Miller dinner at the Friars' Club, and the talk drifted to Eddie's plan to make a Vitaphone short, his first.

"One thing," it was observed, "Eddie will be right at home in a picture."

"How do you make that out?" someone wanted to know.

"Why he's been playing without audiences for months in vaudeville."

A Traitor in the Ranks

New Movie Magazine

DEAR MR. EDITOR

I am a Roxy usher. I don't say this in a boastful way, but only with sincere, simple, manly pride in my chosen profession. As a matter of fact, I am not really a full-fledged usher yet, as I have several months of intensive training and one more examination to take before I get my degree. But the head usher says he has no fear but that I will make the grade and Mr. Roxy himself smiled at me once as he rode up from the pit on top of the grand organ.

I am telling you all this because I want you to understand what my new ambition is, so that you will help me. You see, I am very proud to have dedicated my life to pictures, because they bring happiness to one and all, great and small, and possibly to you, too, Mr. Editor. Now as you can well imagine, I have seen many pictures while serving my apprenticeship as junior usher in Roxy's Cathedral of the Cinema, and the thought came to me one day, just like an inspiration. It was more like a voice, Mr. Editor, a voice that called out, "Oswald! You too can write talking pictures." It was just as clear as that, Mr. Editor. And it started me thinking. So I watched all the pictures with keener interest, and then one night I made a big decision. I'll never be able to write those wonderful plots and stories, I said, but I can—yes, by Gad, I WILL—write dialogue.

I will be very glad to hear from you at your earliest convenience, Mr. Editor. You can address me, Aisle Three, Section A, Subdivision Forty-six, North-north-east Sector, Mezzanine XU-11, The Roxy Theatre, New York City.

Sincerely,

Oswald Scramonoff.

Wins Sunday Show Vote

Peekskill, N. Y.—Referendum on Sunday shows here is provided for in a bill signed by Governor Roosevelt. In a memorandum attached to the measure, the governor said he believed residents were entirely qualified to pass upon the question and constitute a proper tribunal.

Laws Resigns at Cleveland

Cleveland—Henry Laws, for the past 11 years with the local Pathe exchange as city salesman and office manager, has resigned. M. J. Glick has been promoted to succeed Laws, and R. F. Bishop will cover Glick's territory.

FitzPatrick on Coast

Hollywood—James A. FitzPatrick, independent producer, has returned to Los Angeles, following a lengthy journey to the Orient. The trip was in connection with the Travel Talks, which FitzPatrick is producing.

Eason Leaves Gibson Unit

Hollywood—Breezy Eason has left the Hoot Gibson unit to write the adaptation and dialogue for a W. C. Tuttle story which will be made as a two reeler by Pathe.

Iowa Sunday Victory

Lenox, Ia.—Sunday movies won here in a special election. The town has one theatre.

To Make Foreign Talkers in L. A. And Hollywood

Hollywood—Paramount has determined to divide its production of its foreign-language talkers between Hollywood and Paris.

French and Spanish versions of various pictures originally produced in English in the eastern and western studios will be made in the Paris plant, in addition to several original French and Spanish stories which will not be duplicated for domestic distribution. An undetermined number of French, Spanish and German dialogue versions will be made in Hollywood under supervision of Geoffrey Shurlock. Selection of individual pictures for foreign versioning will depend entirely upon ability to obtain capable linguists locally. If a picture lends itself to a small cast, production can be made here; but if a large number of talking parts are included in the script, picture will be shifted to the Paris studios.

Louis Gasnier has just completed direction of the all-Spanish dialogue version of "Slightly Scarlet" with Adolphe Menjou starred, and is now making the French version with Menjou also in the starring spot. Shurlock supervised both.

Gasnier, one of the oldest directors in point of service in the industry, is being sent to France by Paramount to assume direction of French and Spanish productions which will be made by that company in Paris.

Dough Re Mi

The $1,000,000 that a Los Angeles girl is suing Rudy Vallee for on complaint of pirating her song, "Vagabond Lover," is just about equal the amount that Samuel Untermyer is said to have received as counsel for William Fox in the recent stock brawl. . . . It may also interest you to know that the writer of "Sweet Adeline" is still alive and unrepentant.—*The Pathfinder.*

McLaglen-Dorsey in Third

Hollywood—Victor McLaglen and Fifi Dorsay are to appear together in a third Fox picture. It is "The Painted Woman," which Victor Fleming will direct.

Archainbaud Directs Dix

Hollywood — George Archainbaud has been assigned direction of Richard Dix's next starring vehicle for Radio Pictures. Wallace Smith wrote the story, which is as yet untitled. Mary Lawlor will play opposite the star.

Not in Warner Deal

Phono-Kinema is continuing to operate as an independent licensee under the Nakken patents and is not affected by the Warner-Nakken deal, states Paul J. Larson, president of Phono-Kinema.

Sells Ohio Theatre

Liberty Center, O.—Mrs. J. O. Engel has sold the Majestic to K. Thompson and Ned Smith. The house has been closed for several weeks, but the new lessees will open it again.

Leroy to Direct "Little Caesar"

Hollywood—First National has assigned Mervyn LeRoy to direct "Little Caesar," based upon W. R. Burnett's novel. Edward G. Robinson will play the title role.

Indiana Bomb Case Re-Heard On Appeal Move

Indianapolis—Oral arguments on the appeal of William P. Kielhege, Hammond, Ind., theatre operator convicted on a charge of conspiracy to bomb the State, Hammond, in November, 1927, were heard in the Indiana Supreme Court. Kielhege, who had leased the theatre, was sentenced to serve two to 14 years in the Indiana state prison and fined $1,000.

Testimony introduced at the trial in the Lake county circuit court alleged that Kielhege paid Joseph Million, also of Lake county, $2000 to have the theatre bombed in order to release himself from certain contracts. Million asserted he hired Harry L. Ames to do the bombing and that Maywood Williams and others actually placed the bombs.

Three in the case pleaded guilty and two others were sentenced to prison. All who turned state's evidence since have repudiated their evidence. Kielhege's appeal is based on the allegation that there can be no conspiracy unless two or more persons are involved and that since no one was convicted with Kielhege there was no conspiracy. It was argued that affidavits were not sufficient; that one member of the jury was incompetent in that he was unable to understand English; that perjured evidence was used and that the conviction was engineered by the county sheriff.

Dorothy Sebastian Cast

Hollywood—Dorothy Sebastian will be leading woman in Columbia's "Hell's Island" under the direction of Edward Sloman. The film again brings together the famous buddies of "Submarine" and "Flight," Jack Holt and Ralph Graves.

Zoe Akins Renews

Hollywood—Zoe Akins, playwright and novelist, who came here a year ago, has signed a new contract with Paramount. She wrote the adaptation of "Sarah and Son."

VOCALITE Sound Screen
BRILLIANT PICTURES—
PERFECT SOUND
Clear, realistic pictures—Freedom from eye-strain—Natural tone quality—All these are essential to hold your patronage and are assured by Vocalite Sound Screen.
THE BEST BY SCIENTIFIC TEST
Descriptive Literature on Application
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FACTORY ROOSEVELT, NEW YORK

Exhibitors!
Use the NEW
Silman Synchronous
DISC POINTS
Designed Special for Electric Pick-Up Reproduction
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Anti-Trust Laws Need Revision, Bank Declares

Drastic revision of the anti-trust laws as being out of keeping with the needs of modern business is urged in "The Index," published by the New York Trust Co. The "very different" economic conditions existing today have antiquated the trust laws, it is stated. Since passage of the law, no single phrase has been withdrawn or revised, it is pointed out, although there have been supplementary measures adopted. Popular attitude toward competition and monopoly also has changed, it is stated.

"Since the war, the trend towards centralization has been recognized as inevitable," the publication declares, "and means have been sought to replace litigation by consultation. The growth of consultation, prior to action, however, has served to confuse rather than clarify the situation. Likewise, in spite of the underlying confusion the notion that the law has become more liberal towards industrial consolidation has steadily gained ground. This is particularly true insofar as actual mergers are concerned."

No Reduction of Tax In England in Sight

London—There is to be no reduction of the entertainment tax in the present budget, and apathy of the exhibitors' association is blamed. The Chancellor of the Exchequer made no reference to any proposed reduction in his budget speech, so it is unlikely that any cut will be forthcoming. Some time ago, the exhibitors decided against reminding the Labor government that the exhibitors supported it with the understanding that repeal of the tax would be undertaken. In this, they took the view that the government was acquainted with exhibitors' wishes in the matter.

3 Pictures Completed In Week for Sono Art

Evidence of the speed with which Sono Art-World Wide is getting out its productions in preparation for summer releases is seen in the dispatch with which the last three pictures have been completed in advance of schedule. These are "Reno," starring Ruth Roland in her comeback to the screen; "The Big Fight," James Cruze's picturization of the Belasco play which starred Jack Dempsey and Estelle Taylor, and "Once a Gentleman," starring Edward Everett Horton and Lois Wilson.

Toronto Showmen Buy Ads on Co-operative Basis

Toronto—Twenty-one local exhibitors are buying their newspaper space on a co-operative basis through Exhibitors Co-operative of Canada, Ltd., film buying combine. The theatres are listed as "Co-operative Theatres." Members buy on the open market as well as through the pool, the purchasing agent being F. R. Lennon, former exchange manager.

New Pathe Sound News Is Planned in England

London—Pathe Super Sound Gazette will be the name of the new sound newsreel to be issued bi-weekly starting June 1st by First National Pathe. Harry Sanders will control the editorial policy. Pathetone Weekly was launched March 31.

New Kansas Censor Head

Topeka, Kas.—Miss Hazel Myers was appointed chairman of the Kansas State Board of Review, last week. Miss Myers was selected by Governor Reed to succeed the late Miss Emma Viets. Miss Myers was appointed to the board only a few months ago. Her home is in Arkansas City, Kas.

New Five Year Roach Contract for Chase

Hollywood—Charley Chase has been given a new five year contract by Hal Roach. He formerly has been appearing in talkers in four languages, being conversant with French, German and Spanish. In [illegible] he sang an entire song in French and another in Spanish.

Changing Marion Name

Marion, O.—The Grand Opera House here is to lose its identity, at least for the time being. House was recently leased by Dan Gutilla, who, after making some improvements, will reopen under name of the Ohio.

A Million Dollar Insurance Policy in BELL & HOWELL Cinemachinery!



A GRAVE responsibility inspires the skilled workmen in Bell & Howell factories. They realize that, annually, millions of dollars worth of movie productions are entrusted to the dependable operation of Bell & Howell cinemachinery.

One law prevails . . . "*Make it right*": one question is constant . . . "*Can it be made better.*" How costs might be cut by substituting this or slighting that is never considered.

From the first shot on location to the splicing of the trailer on the last print, the use of Bell & Howell precision machinery has always been a kind of insurance against mechanical troubles. For every hour it takes to make Bell & Howell Standard Studio Cameras, Printers, Splicers, and Perforators *right*, an extra year of superfine service is built into them for the appreciative members of the industry who have so long depended upon them.

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BELL & HOWELL COMPANY. Dept. Q, 1852 Larchmont Ave. Chicago, Ill. • New York, 11 West 42nd St. Hollywood, 6324 Santa Monica Blvd. • London (B. & H. Co., Ltd.) 320 Regent St. • *Established 1907*

Stop Us if We're Wrong

(Continued from page 35)

That was a smart piece of salesmanship on the part of "Jimmy" Grainger to offer the convention trip to outstanding salesmen and bookers. And then, when he saw how hard the boys were working, he increased the number from five to ten. The assistant managers are to carry on while the managers attend the Fox convention.

* * *

Pat Flaherty of Red Star Music Co. received exactly 417 *wires on the occasion of the opening of the company offices. Incidentally, there's a big Turk resembling Pat in "Taking Ways," Vitaphone short.*

* * *

Arnold Lucy, the schoolmaster in Universal's "All Quiet On The Western Front," has been signed for a prominent spot in Paramount's talker remake of "Manslaughter." Claudette Colbert and Frederic March are featured in the picture, with George Abbott directing.

* * *

United Artists has set "Deception" as release title of Norma Talmadge's talker version of "Du Barry," which was produced under title of "Flame of the Flesh."

* * *

Although his term contract with First National has expired, William Beaudine remains with that company on a free lance basis to direct a production with Douglas Fairbanks, jr., Lila Lee, Lucien Littlefield and Louise Fazenda in the featured spots. Julien Josephson is writing the original story.

* * *

Joseph Cawthorn has been assigned a featured spot in RKO's filmusical version of "Babes In Toyland," which Luther Reed will direct. Irene Dunne and Everett Marshall will be featured.

* * *

Prior to her departure for an Eastern vacation trip, Fay Wray was advised that Paramount exercised option on her contract as featured player with that company.

* * *

Douglas Churchill, well known Los Angeles newspaper writer, has been named editor of the new dramatic page inaugurated this week by the Pacific Coast edition of the Wall Street Journal.

* * *

King Vidor headed the "Billy The Kid" company on a three weeks' location trip to New Mexico. Fifty players, technicians and members of staff were sent along by M-G-M in a special train.

* * *

Robert Ellis has joined the ranks of free lance players after being under contract to Universal for the past year.

* * *

Scott Littleton, formerly with Pathe as scenario writer, has been added to the Darmour writing staff.

* * *

Henry King has returned from location at Santa Ynez canyon to begin work on interior scenes for "Eyes of the World," Inspiration's talker remake of Harold Bell Wright's novel.

* * *

"Joe" (Pathe) Rivkin, Pathe exploiteer, put over one of his typically effective openings for "Swing High" at Baltimore.

* * *

Charlie Raymond, manager of Loew's Midland at Kansas City, demonstrated that he is a real colyumist, when he substituted so efficiently for a popular writer, on the latter's recent vacation. Raymond got a real opportunity to plug "The Rogue Song" in connection with the substitution.

* * *

Effort of Oscar O'Shea, manager of the Embassy, to lay down a barrage against talkers at local theatres was curbed by application of newspaper censorship of advertising columns.

* * *

"Genial Giant of Jazz" is the billing for Paul Ash at the Paramount, New York. Wonder what the house will do when and if Paul Whiteman again plays the house.

* * *

Alice White has declined reported offer of Earl Carroll to give her a featured singing and dancing part in the forthcoming edition of "Vanities." Her First National contract would not permit Alice to accept.

* * *

Clara Bow's next for Paramount will be "Love Among the Millionaires." William Conselman and Grover Jones are collaborating on the adaptation, dialogue and scenario for the story.

* * *

Hard Luck is the middle name of Fred (Paramount) Myers of Pittsburgh. After starting the "For Mr. Kent" drive on top, he became ill and upon recovery fell and broke two ribs. True to Paramount spirit, he is conducting a campaign for dates by mail.

RKO Gets Sue Carol

Hollywood—Sue Carol is the latest Fox contract player cast-off to be signed to a term agreement by another producer. The girl appeared in "That's My Weakness Now" for RKO, and the latter organization immediately placed her under a term contract for featured spots.

Universal to Borrow Doug, Jr., from F. N.

Hollywood—Universal is negotiating with First National to borrow Douglas Fairbanks, Jr., for the starring spot in "The Little Accident" which William James Craft will direct. As production is scheduled for June, chance for the loan-out is good in view of the fact Fairbanks, Jr., will finish his next First National picture in time to move over to Universal.

Chaney Wants "Penalty"

Hollywood—With his first talker, "The Unholy Three," completed at M-G-M Studios this week, reports state that Lon Chaney is endeavoring to convince studio officials that "The Penalty" would make a great dialogue production with himself in the starring spot. "The Penalty" was produced eight years ago by the old Goldwyn company, with Chaney appearing as the legless crook. At the time it rated high in popularity with the public.

"Squaw Man" Shelved

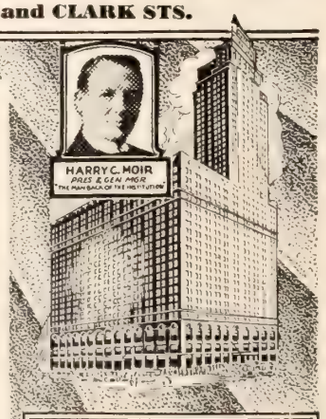
Hollywood—First National has shelved preparations for "The Squaw Man," a talker remake of the famous stage play. Lila Lee, signed for a featured spot in the intended picture, will play the lead in an original story now being written by Julien Josephson.



Already the tallest hotel in the world, the Morrison is destined to become the world's largest and tallest. A new addition, containing 500 rooms, is now under construction—made necessary by an ever increasing demand for Morrison Service.

Radio Set in Every Room

No effort is spared to make each guest's stay most pleasant. Rooms rent for only $2.50 up, yet every room is outside with bath, running ice-water, bed-head lamp, telephone, Servidor and radio set.



Nearest Hotel in the City to Offices, Stores, Theatres and Railroad Stations

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

'Hold Everything' Gathers $12,000 At Rivoli, Balto.

Baltimore—Various factors combined to make business here spotty. Daylight saving, although voluntary, hurt some houses but did not affect others and there was a hot spell which curtailed business to some extent.

The Loew houses, including the Century, Stanley, Parkway and Valencia took the bumps, going way below normal averages. But the Little theatre, with 267 seats, started its sound policy and went way up with a 190 per cent rating and a gross of $1,900, with "Hallelujah."

For its nine days at the Auditorium, "King of Jazz," grossed about $3,630, giving it rating of 55 per cent. This is held here to make it apparent that pictures cannot be sold to the Baltimore public at $1 top price with other houses charging 50 and 60 cents top.

"Hold Everything," did a banner business at the Metropolitan and Rivoli simultaneously, showing $12,000 gross at the latter with a rating of 150 per cent and with $7,500 at the former showing a 125 per cent. rating.

Weather: Started cloudy and cool Monday, then gradually warmed until it was clear and hot Friday and Saturday.

Opposition: "King of Jazz," at the Auditorium; "Benson Murder Case," with the Loew unit "Color Rhythm," starring Dave Schooler, at Loew's Century; "Prince of Diamonds," with Bert Smith review "Stop Thief," at the Hippodrome; "Mamba," at Keith's; "Hallelujah," at the Little; "Hold Everything," at the Metropolitan and Rivoli; "High Society Blues," in its second week at the New; "Honey," at Loew's Stanley; "The Furies," at Loew's Valencia. Stage: "Strange Interlude," "Journey's End," "Gay Paraders" (burlesque).

"BENSON MURDER CASE" (Paramount)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone and M-G-M News, Loew unit "Color Rhythm," with Dave Schooler, orchestra, organ, shorts. **Gross:** $16,000. **Rating,** 76%.

"HONEY" (Paramount)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone News, "Any Old Flame" (Columbia cartoon), "Spills and Thrills" (Sportlight), "The Shrimp" (Harry Langdon M-G-M comedy). **Gross:** $12,500. **Rating:** 71%.

"THE FURIES" (First National)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone News, "La Paloma" (Paramount song reel), Pathe Audio Review, "Cannibal Capers" (Cartoon), "Skirt Shy," (Harry Langdon M-G-M comedy). **Gross,** $2,450. **Rating,** 70%.

"YOUNG EAGLES" (Paramount)
(After it was shown one week at Loew's Century)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone News, "Whispering Whoopee" (Charles Chase M-G-M comedy), "Blowing Bubbles" (Paramount song reel). **Gross:** $3,520. **Rating:** 80%.

"HOLD EVERYTHING" (Warners)
(Shown simultaneously with the Metropolitan uptown)
RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** Milton C. Work in "Humors of the Game," "The People Versus——" (Vitaphone Varieties), Mickey Mouse cartoon, Pathe Sound News, organ. **Gross:** $12,000. **Rating:** 150%.

"HOLD EVERYTHING" (Warners)
METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Kinograms, "Desert Thrills" Vitaphone Variety), "Hail the Princess" (all talking comedy). **Gross:** $7,500 **Rating:** 125%.

"PRINCE OF DIAMONDS" (Columbia)
HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe Sound News, Pathe Review, "Chills and Fever" (Pathe all talking comedy), Bert Smith Players in "Stop Thief" with acts, chorus, organ, orchestra. **Gross:** $7,500. **Rating:** 75%.

"MAMBA" (Tiffany)
KEITH'S—(3,016), 25c-50c, 6 days starting with Sunday midnight show. **Other attractions:** Voice of Hollywood, Pathe News, "On the Plantation" (Tiffany song reel), Western Electric sound explanation reel, Universal Newsreel with Graham McNamee. **Gross:** $4,800 **Rating:** 60%.

"HALLELUJAH" (M-G-M)
LITTLE—(267), 35c-50c, 6 days. First week of sound. **Other attractions:** George Bernard Shaw interview, "Unaccustomed As We Are" (Laurel and Hardy M-G-M comedy). **Gross:** $1,900. **Rating:** 190%.

The Army Wins

"There is a movie magnate," writes Jack Miley to Sid Skolsky, "who rejoices in one of those honorary military titles that many a governor would swap for a campaign contribution. Not so long ago he joined a swanky yacht club.

"He then called in his press agent and told him to pick him up a commodoreship, either new or slightly used, without delay. He would build a new clubhouse or buy an ocean liner as his flagship, but he just had to be a commodore.

"The space grabber was stymied. But he went through the motions. Then he struck a snag and a swell alibi. He discovered that only the President of the United States, who is commander-in-chief of the nation's armed forces, can hold both military and naval rank at the same time.

"He explained this to the ambitious showman. The latter gazed fondly at a picture of himself in his military trappings, with an American flag as a back drop. Then he told the relieved ballyhoo boy:

"'Well, neffer mind, den. If I have to choose, I guess I'll stay in de army!'"

Two Slide Over, Rest Under Line On Erie's Shores

Cleveland—A severe hot spell and continued business depression combined to keep people away from the theatres last week. None of the houses did any outstanding business, although "High Society Blues" held its own fairly well during its second week at the Hippodrome. The dope sheet:

Weather: Very warm. Clear all week.

Opposition: "Vagabond King," Stillman, 2nd week; "Ladies Love Brutes," Allen; "The Benson Murder Case," State; "Framed," RKO Palace; "High Society Blues," Hippodrome, 2nd week; "Runaway Bride," Keith's East 105th St. Stage: "Front Page," 2nd week; "Peak O'A England."

"VAGABOND KING" (Paramount, 2nd Week)
STILLMAN—(1,900), 40c-75c. 7 days. **Other attractions:** "Radio Riot" (Paramount), Hearst Metrotone News. **Gross:** approx. $15,000. **Rate:** 100%.

"LADIES LOVE BRUTES" (Paramount)
ALLEN—(3,300), 35c-60c. 7 days. **Other attractions:** "Ali Teed Up" M-G-M), "Pa Paloma" (Paramount screen song), Hearst Metrotone News. **Gross:** approx. $16,000. **Rate:** 88%.

"BENSON MURDER CASE" (Paramount)
STATE—(3,400), 35c-60c. 7 days. **Other attractions:** "The Cat's Meow" (United Artist featurette), "Irish Fantasy" (Columbia), Screen Snap Shots (Columbia), Paramount News, Loew Unit, "High Speed" with Ritz Bros. **Gross:** approx. $17,500. **Rate:** 87%.

"FRAMED" (RKO)
RKO PALACE—(3,600), 35c-75c. 7 days. **Other attractions:** "Palooka Flying School" (RKO), "Beauty Spot" (Pathe comedy), Pathe News, Pathe Review, vaudeville featuring Mae Murray in person. **Gross:** approx. $20,500. **Rate:** 82%.

"HIGH SOCIETY BLUES" (Fox, 2nd Week)
RKO HIPPODROME—(4,500), 35c-75c. 7 days. **Other attractions:** "Western Whoopee" (Pathe comedy), Fox Movietone News. **Gross:** approx. $22,000. **Rate:** 110%.

"THE RUNAWAY BRIDE" (RKO)
KEITH'S EAST 105TH ST.—(2,200), 25c-50c. 7 days. **Other attractions:** "Old Vamps for New" (RKO comedy), Pathe News, Pathe Review. Vaudeville. **Gross:** approx. $12,000. **Gross:** 80%.

"HIGH SOCIETY BLUES" (Fox)
NEW—(1,500), 25c-50c, 7 days starting Saturday. **Other attractions:** Eddie Lambert in "Bitter Friends" (all talking comedy), Fox Movietone News. **Gross:** $10,000. **Rating:** 100%.

"KING OF JAZZ" (Universal)
AUDITORIUM—(1,600), 35c-$1, 9 days including Sunday midnight showing. **Other attractions:** Pathe News. **Gross:** $3,360. **Rating:** 55%. High top price blamed for low gross.

3rd Off Week in Omaha; Nothing But Rain There

Omaha—Third week of rain and bargains off all over town. Natives are not educated to revue stuff and shunned "Paramount on Parade" at the Paramount. Picture only got $8,075 which is 5 per cent under par.

Richard Dix proved popular enough to bring the Orpheum another good week in $15,000 in Radio's "Lovin' the Ladies." John Gilbert in "Redemption" (M-G-M) at the State for three days did $2,500 for a 100 per cent rating.

With George Dewey Washington back for a return engagement, the World failed to do any better than $9,500 with "Puttin' On the Ritz" (U. A.) Week's flop was "Children of Pleasure" (M-G-M), last four days at the State, taking only $2,125, or 85 per cent.

Weather: Rain, generally unsettled.

Opposition: "Paramount on Parade," Paramount; "Lovin' The Ladies," Scot Sanders and RKO bill, Orpheum; "Puttin' on the Ritz," George Dewey Washington and vaudeville bill, World; "Redemption" (first half) and "Children of Pleasure" (last half), State.

"LOVIN' THE LADIES" (Radio)
ORPHEUM—(1,[illegible]), 2,[illegible], 7 days. **Other attractions:** Scott Sanders and RKO act, Pathe News and Curtain. **Gross:** $[illegible] **Rating:** [illegible]

"PARAMOUNT ON PARADE" (Para)
PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "In Spain" (Tiffany), "Fun Every Frame" Para. News, organ. **Gross:** $[illegible] **Rating:** [illegible]

"PUTTIN' ON THE RITZ" (U. A.)
WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** George Dewey Washington (return engagement) and Publix 5-act vaudeville bill, Para. News and shorts. **Gross:** $9,500 **Rating:** [illegible]

"REDEMPTION" (M-G-M)
STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Bulls and Bears," "April Horoscope," Universal News. **Gross:** $[illegible] **Rating:** [illegible]

"CHILDREN OF PLEASURE" (M-G-M)
State—(1,200), 25c-40c, 4 days. **Other attractions:** Universal News, comedy and novelty. **Gross:** $2,125. **Rating:** 85%.

"Ritz" Is High in Providence on $21,500 Gross

Providence—Downtown houses, despite opposition of a stock opening, clicked into high totals last week, "Puttin' on the Ritz" at Loew's State hitting top spot with $21,500 on a percentage of 110. RKO's Victory, with "Cohens and Kellys in Scotland," was strong at $10,000, while the Majestic, with "Sarah and Son," enjoyed a good week, hitting about $11,500. RKO Albee, with "Dangerous Paradise" and vaudeville, climbed to about $10,700.

Weather: Warm; fair.

Opposition: "Puttin' on the Ritz," Loew's; "Cohens and Kellys in Scotland," RKO Victory; "Sarah and Son," Majestic; "Dangerous Paradise," vaude-[illegible]

"SARAH AND SON" (Paramount)
MAJESTIC—(2,[illegible]), 25c-[illegible], 7 days. **Other attractions:** Walter Hagen and Leo Diegel in "Match [illegible]" "Variety Views" [illegible] **Gross:** [illegible] **Rating:** [illegible]

"PUTTIN' ON THE RITZ" (UA)
LOEW'S STATE—(2,[illegible]), 25c-[illegible], 7 days. **Other attractions:** [illegible] Krazy Kat Kartoon, "Slow Bear," Metrotone, or-[illegible] **Gross:** $[illegible] **Rating:** [illegible]

"COHENS AND KELLYS IN SCOTLAND" (Univ.)
RKO VICTORY—(1,[illegible]), 15c-[illegible], 7 days. **Other attractions:** "[illegible]" Pathe [illegible] **Gross:** $[illegible] **Rating:** [illegible]

"DANGEROUS PARADISE" (Paramount)
RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** [illegible] Manning, "Land of Sky Blue Daughter," sound news. **Gross:** $10,700. **Rating:** 95%.

"White Cargo" in Profit Lead in Chi, Does $9,800

Chicago—The week introduced no new money-makers to the loop trade. All hold-overs were above average with the pygmy-size Castle still in the profit lead with "White Cargo" playing to its second capacity week for $9,800. "Happy Days" (Fox) did $28,600 at the Roosevelt, which is prosperity there. "The Rogue Song" (M-G-M) bolstered by plenty of advertising, grossed $36,500 at McVickers.

The Woods retained first place in RKO's national profit contest, (running for two months) by virtue of a neat $14,300 for "Ladies of Leisure" (Col.) in its third and final week. "Puttin' on the Ritz" (U. A.) dropped miserably in its second week and was replaced by "Be Yourself" (U. A.) at the United Artists. "The Light of Western Stars" (Para.) shone coldly on the Chicago, which grossed only $44,200 for the week, poor for this house.

Weather: Fine.

Opposition: "Ladies of Leisure," 3d week, Pathe news, Disney cartoon, RKO novelty short—Woods; "Spring Is Here," 6 acts RKO vaudeville, Pathe novelty short—State-Lake; "The Light of Western Stars," stage show, orchestra, newsreel, comedy, novelty short—Oriental; "Puttin' on the Ritz," Para. comedy and novelty short, newsreel (2nd deek), United Artists; "The Rogue Song," comedy, newsreel, novelty short (2nd week), McVickers; "Happy Days," comedy, newsreel, novelty short, (2nd week), Roosevelt; "The Three Sisters," 30 minutes newsreel, Monroe; "Ingagi," (6th week), Garrick; "Song of the West," 3 Vitaphone acts, Orpheum; "White Cargo" (2nd week), Univ. newsreel, Castle.

"LADIES OF LEISURE" (Col.)

WOODS—(1,175), 35c-85c. 3rd and final week. **Other attractions:** Pathe News, Walt Disney cartoon, RKO novelty short. Replaced by "Captain of the Guard" (Univ.), with John Boles in personal appearance. **Gross:** $14,300. **Rating:** 125%.

"SPRING IS HERE" (F. N.)

STATE-LAKE—(3,000), 35c-75c, 7 days. **Other attractions,** 6 acts RKO vaudeville, Pathe short. **Gross:** $23,800. **Rating:** 90%.

"LIGHT OF WESTERN STARS" Para.)

CHICAGO—(3,910), 50c-85c, 7 days. **Other attractions:** Stage show, orchestra, Our Gang comedy, newsreel, novelty short. **Gross:** $44,200. **Rating:** 75%.

"YOUNG EAGLES" (Para.)

ORIENTAL—(3,193), 50c-85c, 7 days. **Other attractions:** Stage show, comedy, newsreel, novelty short. **Gross:** $36,700. **Rating:** 80%.

"PUTTIN' ON THE RITZ" (U. A.)

UNITED ARTISTS—(1,728), 50c-85c, 2nd and final week. **Other attractions:** Comedy, newsreel, novelty short. Replaced by "Be Yourself" (U. A.). **Gross:** $17,300. **Rating:** 55%.

" THE ROGUE SONG" (M-G-M)

McVICKERS—(2,283), 50c-85c, 2nd week. **Other attractions:** Comedy, newsreel, novelty short. **Gross:** $36,500. **Rating:** 125%.

"HAPPY DAYS" (Fox)

ROOSEVELT—(1,528), 50c-85c, 2nd week. **Other attractions:** Newsreel, comedy, novelty short. Excellent business from the start. **Gross:** $28,500. **Rating:** 100%.

"WHITE CARGO" (State Rights)

CASTLE—(300), 50c-75c, 2nd week. **Other attractions:** Universal newsreel. Second capacity week. **Gross:** $9,800. **Rating:** 290%.

"INGAGI" (Congo Pictures)

GARRICK—(1,233), 75c-$1. 6th and final week. News stories of "faked" sequences hurt this in its last week. Replaced by "Journey's End" (Tiffany), in indefinitely on a two-a-day basis at $1.50 top. **Gross:** $6,500. **Rating:** 90%.

"SONG OF THE WEST" (W. B.)

ORPHEUM—(751), 50c-75c, 2nd and final week. **Other attractions:** 3 Vitaphone acts. Replaced by "The Green Goddess" (W. B.), second time in loop. **Gross:** $4,900. **Rating:** 75%.

"THREE SISTERS" (Fox)

MONROE—(982), 25c-50c, 7 days. **Other attractions:** 30 minutes of newsreel. **Gross:** $5,200. **Rating:** 70%.

Lima House Reopens

Lima, O.—Lima Ritz Theatres Co., has opened the Lyric which has been closed for several weeks, during which time the house was renovated, and sound equipment installed.

A Tough Ol' World

The talkies continue to play heck with the theatrical profession. Only the other day, Leo Heatley saw an actor passing the New York Palace with a small box under his arm when he was greeted by an acquaintance.

"Hello—somebody give you a box of cigars?"

"No—why?"

"Well, I see you have a cigar box under your arm."

"Cigar box, nothing! Boy, I'm moving, and that's my trunk!"

$23,000 in 'Frisco For 'Rogue Song' On Second Week

San Francisco—Another good week for theatres here. Both the weather and the pictures were responsible. The "Rogue Song," in its second week at the Warfield, went over with a bang, doing excellent business on a $23,000 take with a 165 per cent rating.

The eclipse of the sun was witnessed and explained in this city for many days. The prophets brought many thousands to the streets, explaining all would be over by 11 A.M. As the theatres, generally, do not open before 11:30, about the time the eclipse excitement was over, more than the usual number were on the streets ready to enter theatres and did.

The Embassy, a Wagnon house, finished the week with $11,000, or a percentage of 135 per cent. Six of the houses averaged over 100 per cent with "Hold Everything" (Warners) the most so many have done in this city in one week for months.

"ISLE OF ESCAPE" (Warners)

DAVIES—(1,350), 35c-50c. 2nd week. **Other attractions:** "On the Border," sound news. **Gross:** $8,300. **Rating:** 80%.

"CLANCY IN WALL STREET"

CASINO—(2,500), 40c-60c. 7 days. **Other attractions:** "Days of 49" stage revue, news, orchestra. **Gross:** 10,000. **Rating:** 103%.

"THE ROGUE SONG (M-G-M)

WARFIELD—(2,700), 50c-65c-90c. 2nd week. **Other attractions:** Fox Movietone and Hearst Metrotone News, music, Fashion Revue, travel scenic. **Gross:** $18,000. **Rating:** 165%.

"THE BENSON MURDER CASE" (Paramount)

PARAMOUNT—(2,700), 35c-50c-65c-90c. 7 days. **Other attractions:** Taylor Homes in all talking comedy, "He Loved the Ladies," Don George Syncopators, Harold Ramsey at organ. **Gross:** $17,950. **Rating:** 75%.

"THE TEXAN" (Paramount)

CALIFORNIA—(2,200), 35c-50c-65c-90c. 7 days. **Other attractions:** "Honeymoon Express," Paramount Sound News. **Gross:** $15,300. **Rating:** 140%.

"HOLD EVERYTHING" (Warners)

EMBASSY—1,400), 50c-65c-90c. 7 days. **Other attractions:** Vitaphone Varieties, news, orchestra concert. **Gross:** $11,000. **Rating:** 135%.

"HER UNBORN CHILD" (Windsor)

ST. FRANCIS—(1,400), 35c-50c,65c-90c. 2nd week. **Other attractions:** Grantland Rice Sportlight, sound news, Bruce Scenic, Aesop's Fable. **Gross:** $7,000. **Rating:** 85%.

"CHILDREN OF PLEASURE" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1. 7 days. **Other attractions:** "Musical Delight," negro spirituals, concert, Fanchon & Marco Idea. **Gross:** $18,000. **Rating:** 110%.

Marshall in Herbert Film

Hollywood—Everett Marshall, Metropolitan opera baritone, who plays opposite Bebe Daniels in "Dixiana," has been cast in the male lead of "Babes in Toyland," Victor Herbert musical fantasy, which Radio Pictures will make with Irene Dunne appearing opposite.

Kaycee Average; "Gertie" in Lead At $16,500 Gate

Kansas City—The week showed nothing sensational, but consistently good average business. The Mainstreet, showing "Alias French Gertie" (RKO) did 110%, or $16,-500, while the Midland was almost in step with 106% on "Free and Easy" (M-G-M), or a gross of $16,000. The Royal, with "Song of the West" (Warners), took in $5,000, or slightly above 110%. The Newman did average business with "Paramount on Parade," grossing $10,000. The Uptown dropped a little below last week, but took in $5,500 on "Footlights and Fools" (First National).

Weather: Rainy.

Opposition: "Free and Easy," with five acts vaude, Midland; "Alias French Gertie," five acts vaude, Mainstreet; "Paramount on Parade," Newman; "Song of the West," Royal; "Footlights and Fools," Uptown; "Party Girl," Pantages.

"FREE AND EASY" (M-G-M)

MIDLAND—(4,000), 25c-60c, 7 days. **Other attractions:** Hearst Metrotone news and five acts vaude, headlining Sophie Tucker. **Gross:** $16,000. **Rating:** 106%.

"ALIAS FRENCH GERTIE" (RKO)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe Sound news, Grantland Rice Sportlight, and five acts vaude headlining personal appearance of Esther Ralston. **Gross:** $16,500. **Rating:** 110%.

"PARAMOUNT ON PARADE" (Paramount)

NEWMAN—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news; Paramount Screen Song, "Yes, We Have No Bananas"; Lobo, the Dog Wonder, in "Canine Intelligence." **Gross:** $10,000. **Rating:** 100%.

"SONG OF THE WEST" (Warners)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news; Vitaphone short, "What a Life"; Pathe cartoon, "Western Whoopie"; Pathe short, "Redheads." **Gross:** $5,000. **Rating:** 110%.

FOOTLIGHTS AND FOOLS" (First National)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Educational comedy, Taylor Holmes in "Dad Knows Best," M-G-M short, with Jimmy Hussey; Universal Talking News. **Gross:** $5,500. **Rating:** 95%.

"PARTY GIRL" (Tiffany)

PANTAGES—(2,166), 25c, 7 doys. **Other attractions:** Universal Sound News; Tiffany special, "Station S-T-A-R, the Voice of Hollywood." **Gross:** $3,800. **Rating:** 85%.

"Para. on Parade" Does $11,500 in Okla. City, Big

Oklahoma City—With excellent weather and some rain, local theatres did fine business last week. "Paramount on Parade." playing the Criterion, slipped into the lead with a gross of $11,500, giving the picture a rating of 125%.

Weather: Generally good.

Oppositions 'The Divorcee," Capitol; "Around the Corner," Orpheum; "Paramount on Parade," Criterion; "The Furies," "Empress; "The Big Party," Liberty.

"THE DIVORCEE" (M-G-M)

CAPITOL—(1,200), 7 days, 25c-50c. **Other attractions:** Metrotone News; "Getting a Break" (Paramount); Screen song, "Yes, We Have No Bananas" (Paramount). **Gross:** $7,500. **Rating:** 110%.

"AROUND THE CORNER" (Columbia)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Fancho & Marco's "Kisses" Ideas, with Joe and McKenna and the Sunkist Beauties. Fox News. **Gross:** $3,600. **Rating:** 100%.

"PARAMOUNT ON PARADE" (Paramount)

CRITERION—(2,000), 25c-75c, 7 days. **Other attractions:** Paramount Sound News; "Hot Dog"; Jack Caldwell, organ. **Gross:** $11,500. **Rating** 125%.

"FURIES, THE" (F. N.)

EMPRESS—(1,500), 25c-50c, 7 days. **Other attractions:** Oklahoma news, Universal newsreel, Pathe Weekly, "General Ginsberg." **Gross:** $4,500. **Rating:** 100%.

"BIG PARTY, THE" (Fox)

LIBERTY—25c-50c, 7 days. **Other attractions:** Clark & McCullough in "Knights Out," Fox Movietone news. **Gross:** $6,000. **Rating:** 100%.

"Caught Short" Tops L. A. Loew Record by $7,000

Hollywood—Even a rainy week-end failed to prevent local houses from clicking pretty generally, with "Caught Short" leading the procession to crack the record at Loew's State by $7,000. All of the other houses registered above par, with exception of the United Artists, which slipped to $12,000 on the week.

SONG O' MY HEART (Fox)
GRAUMAN'S CHINESE (1,[illegible]), 2nd week, twice daily, 75c to $1.50. **Other attractions:** Sennett Comedy and Movietone News. **Gross:** $18,[illegible] **Rating:** 113%.

ALL QUIET ON THE WESTERN FRONT (Univ.)
FOX CARTHAY CIRCLE (1,650), 2nd week, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone News. **Gross:** $20,500. **Rating:** 164%.

THE TEXAN (Paramount)
PARAMOUNT—(3,596), 7 days, 35c to 65c. **Other attractions:** Eddie Lambert in Talker Comedy, Lee Morse Song Novelty, Paramount Sound News, Milton Charles organ concert. **Gross:** $27,000. **Rating:** 108%.

CAUGHT SHORT (M-G-M)
LOEW'S STATE—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "City Service" Idea, Talker comedy, Movietone and Metrotone News. **Gross:** $48,000. **Rating:** 178%.

KING OF JAZZ (Universal)
FOX CRITERION—(1,652), 3rd week, 7 days, 35c to 65c. **Other attractions:** Movietone News. **Gross:** $10,500. **Rating:** 105%.

MONTANA MOON (M-G-M)
GRAUMAN'S EGYPTIAN—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Good Fellows Idea," talker comedy; Movietone News. **Gross:** $12,000. **Rating:** 120%.

MAN FROM BLANKLEYS (Warner)
WARNER BROTHERS' HOLLYWOOD—(3,000), 1st week, 7 days, 35c to 75c. **Other attractions:** Milton Work on Bridge, Vitaphone Varieties, Sound News. **Gross:** $23,000. **Rating:** 164%.

LADIES LOVE BRUTES (Paramount)
UNITED ARTISTS—(2,100), 7 days, 35c to 75c. **Other attractions:** Sennett talker comedy, Terry-tune, Paramount Sound News, Gaylord Carter organ concert. **Gross:** $12,000. **Rating:** 87%.

MAMMY (Warner)
WARNER BROTHERS DOWNTOWN—(2,400), 2nd week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties and Paramount Sound News. **Gross:** $19,000. **Rating:** 127%.

FRAMED (RKO)
RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville and Pathe Sound News. **Gross:** $16,000. **Rating:** 100%.

INGAGI (Congo)
ORPHEUM—(2,750), 7 days, 4th week, 35c to 65c. **Other attractions:** "Mickey's Luck," Pathe Sound News. **Gross:** $16,500. **Rating:** 103%.

JOURNEY'S END (Tiffany)
MAYAN—(1,600), 4th week, 7 days, 50c to $1.50. **Gross:** $9,000.

Indian Film Premiere Set

"The Silent Enemy," a story of the Ojibway Indians, filmed in the north woods of Canada, by William Douglas Burden, New York society man, explorer and big game hunter, is to have its premiere May 19 at the Criterion, New York. William C. Chanler, junior partner of the law firm of Secretary of State Stimson, and H. P. Carver, Canadian sportsman and banker, who directed the picture, were among members of the expedition, which spent eight months in the Canadian wilds. The company handling the picture is Burden-Chanler Prod.

Doug, Jr., Anita Page Cast

Hollywood—Anita Page and Douglas Fairbanks, Jr., have been signed for featured roles in "Little Accident," the play by Floyd Dell and Thomas Mitchell, which Universal will produce as a special. It will be directed by William J. Craft, with dialogue by Paul Dickey.

Wotta Guy

Dave Bader, the Grover Whalen of Universal, who is assembling data for a biography of Carl Laemmle, sails next Wednesday for England in company with James V. Bryson, managing director of Universal activities in the United Kingdom. While in England, Dave will exploit "King of Jazz" and "All Quiet on the Western Front."

"He probably will undo all the work the naval conference accomplished," was the comment of one wag when told that Dave was headed for Great Britain.

Heat, Moving Day, Spring Cleaning Sock Ottawa B. O.

Ottawa—With moving day, spring housecleaning and warm weather, the majority of theatres in Ottawa took a wallop on the nose in so far as box office returns were concerned last week. Keith's held up fairly well with "She Couldn't Say No" and "One Romantic Night" (last half), the latter largely through the introduction of Lillian Gish in a talking role. "The Rogue Song" proved a disappointment at the Regent, while "Montana Moon" had a fair week at the Centre. "Oh, Yeah" at the Avalon was voted one of the season's worst.

Opposition: "Montana Moon," Centre; "The Rogue Song," Regent; "She Couldn't Say No," and 5 RKO acts, Keith's; "Oh, Yeah," Avalon; "Song of the West," Imperial; "One Romantic Night," B. F. Keith's; "Navy Blues," Avalon.

Weather: Fair and mild.

"MONTANA MOON" (M-G-M)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Fox silent news; special short, "Spanish Symphony." **Gross:** $3,650. **Rating:** 84%.

"SHE COULDN'T SAY NO" (Warners)
B. F. KEITH'S—(2,596), 15c-60c, 3 days. **Other attractions:** Five R-K-O vaudeville acts; Pathe silent news; "Beauty Spot"; Canadian scenic; orchestra. **Gross:** $4,150. **Rating:** 80%.

"THE ROGUE SONG" (M-G-M)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Orchestra, Fox Movietone news; comedy cartoon, "Farmyard Battle." **Gross:** $5,500. **Rating:** 85%.

"OH, YEAH" (Pathe)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** [illegible] Fox Movietone news. **Gross:** $840. **Rating:** 60%.

"SONG OF THE WEST" (Warners)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Our Gang in "Bear Shooters"; Hearst Metrotone News; Pathe Audio Review. **Gross:** $3,150. **Rating:** 80%.

"ONE ROMANTIC NIGHT" (United Artists)
B. F. KEITH'S [illegible] Other attractions: [illegible] Husbands"; "The Enchanted Forest"; Universal newspaper reel. **Gross:** $3,870. **Rating:** 80%.

"NAVY BLUES" (M-G-M)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; Screen Snapshots; Charlie Chase [illegible] **Gross:** $[illegible] **Rating:**

Legits Go Movie

The Studebaker, Chicago legitimate house, opened the Martin Johnson picture, "Across the World," this week. The picture will run indefinitely, continuous performances at 50c and $1.00. Garrick, a Shubert legit house, continues its picture interlude indefinitely with "Journey's End" (Tiff.)—two performances daily at 50c to $1.50. "Ingagi" (Congo Pix) lasted six weeks in this house.

"Lady to Love" Heads Portland List at $11,450

Portland, Ore.—Vilma Banky in "A Lady to Love" plus a Fanchon & Marco stage show rolled up a rating of 140%, finishing with $[illegible] at Pay Broadway, [illegible] ahead of "Paramount on Parade," which, in spite of heavy exploitation, did but 130%, to a gross of $11,310.

[illegible] "Alias French Gertie."

"A LADY TO LOVE" (M-G-M)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Corals" Idea, in[illegible] human nightingale; Maurice & Vincent, tumblers; Herman's Kenins Band, Henri LeBel at Wurlitzer, Fox Movietone News. **Gross:** $11,450. **Rating:** 140%.

"PARAMOUNT ON PARADE" (Paramount)
PORTLAND PARAMOUNT [illegible] **Other attractions:** [illegible] Ruth Layne, Phil Lampkin and his Paramounteers; Ron and Don at Wurlitzer. **Gross:** $11,310. **Rating:** [illegible]

"ALIAS FRENCH GERTIE" (RKO)
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Oklahoma Bob Albright & Co., Frank Potter and his RKOlians, Catherine Custer at Wurlitzer. **Gross:** $10,345. **Rating:** 120%.

"HOLD EVERYTHING" (W. B.)
HAMRICK'S "MUSIC BOX" [illegible] 7 days. **Other attractions:** Vitaphone acts. Pete Ashe, organist; Fox Sound News. **Gross:** $10,475. **Rating:** 125%. Good comedy brought splendid word-mouth advertising.

"ONE ROMANTIC NIGHT" (UA)
FOX UNITED ARTISTS—[illegible] 7 days. **Other attractions:** Laurel & Hardy comedy, "Below Zero," West Coast Scenic, Novelties; Movietone; Free Gift. Helped. **Gross:** $9,875. **Rating:** 112%.

"LOST EMPIRE"
RIVOLI—(850), 25c-35c, 7 days—Educational lecture accompanied by Capt. Salisbury in person, plus story running in "Portland Telegram." **Gross:** $9,785. **Rating:** 100%.

French Players Arrive

Three players of the Comedie Francaise, under contract to M-G-M, have arrived in New York. They are Marcel Andre, star of the Paris production of "Journey's End," Andre Berley and Mademoiselle Tania Fedor. It is likely that they will first be seen in French dialogue productions, working under the direction of Jacques Feyder, French director.

Musicians Ask Aid

Washington—According to the Motion Picture Division of the Department of Justice, the cinema musicians of Copenhagen, Denmark, have appealed to the government for protection from unemployment caused by the advent of sound pictures. More than 200 already are out of work.

Sherlock Joins Columbia

Columbia has appointed Alwyn Sherlock to represent it in the Far East and Australasia. He comes from Universal, where he held the post of managing director of the Japanese office.

Paramount Signs Dancer

Hollywood—Rosita Moreno, Spanish dancer, singer and actress known in vaudeville as Rosita, has started on her contract at the Paramount studios.

Powell Going Abroad

Hollywood—William Powell plans a six weeks' vacation trip to Europe following completion of "For the Defense."

Emphasizing the "EX"

Nita Naldi. Ex-Follies beauty and ex-movie-star. I often wonder how Nita is enjoying life these days. They tell me that she hasn't been in America in some time. Give her Paris or give her death.

Nita was a great girl. Still is, for all I know. She had strong likes and dislikes—and didn't hesitate to announce them to the world. One of her pet peeves was Gloria Swanson. And how she went on about our Gloria.

One of Nita's proudest boasts was that she never read any part of a newspaper except the comic strips. This in spite of the fact that if you put her name among the classified ads, she'd find it. But that's neither here nor there.

—Hellinger in *N. Y. Mirror*.

McCormack Film Only One Below Par in Boston

Boston—Continued good business marked the week in spite of hot weather. Personal appearance of Alma Rubens resulted in a jump in Keith-Albee's gross, which advanced to $22,500 for the best mark in weeks. Publix Metropolitan's "Light of Western Stars," plus the Rooneys, went across for $36,000, maintaining its spring high mark with a rating of 125%. Loew's State also did a big week's business with "The Divorcee" and no other frills for attractions. "High Society Blues" was held over for a second week at the Keith Memorial, something that rarely happens, doing $25,000 (115%) for a second week. The two road shows, "Song o' My Heart," for its sixth week, dropped a little to $9,000, and "Journey's End," in its second week, was good for $12,500, or 115%, even bettering its first week's mark.

Weather: Fair and warm.

Opposition: "Light of Western Stars" at Metropolitan, "Journey's End" at Tremont and "Song O' My Heart" at Majestic for two road shows; "The Divorcee" at Loew's State and "Be Yourself" at Loew's Orpheum; "High Society Blues" at Keith Memorial for a second week hold-over; "Dance Hall" at Keith Albee.

Two N. V. A. midnight shows, one at the Keith-Albee and the other at Loew's State, netted an amount almost equal to the receipts of last season. These shows were held Thursday night.

"LIGHT OF WESTERN STARS" (Par)
METROPOLITAN—(4350), 25c-60c, 7 days. **Other features:** Pat Rooney Sr. and Jr. in person in "Campus Daze," Publix revue, collegiate frolic, request programs by Jesse Crawford on organ, Paramount News. **Gross:** $36,000. **Rating:** 125%.

"THE DIVORCEE" (M-G-M)
LOEW'S STATE—(3700), 30c-50c, 7 days. **Other attractions:** Harry Langdon talking comedy, Cartoon, Hearst Metrotone News. **Gross:** $24,000. **Rating:** 125%.

"BE YOURSELF" (U.A.)
LOEW'S ORPHEUM—(3100), 25c-50c, 7 days. **Other attractions:** Vaudeville, Cartoon, Hearst Metrotone News. **Gross:** $22,000. **Rating:** 118%.

"HIGH SOCIETY BLUES" (Fox)
KEITH'S—(2900), 25c-60c, 7 days. **Other attractions:** Sportlight, Cartoons, Pathe News. **Gross:** $25,000. **Rating:** 115%. (Second Week).

"DANCE HALL" (RKO)
KEITH-ALBEE—(2500), 25c-60c, 7 days. **Other attractions:** Vaudeville, Alma Rubens in Person, Comedy, Pathe News. **Gross:** $22,500. **Rating:** 120%.

"JOURNEY'S END" (Tiff.)
TREMONT—(1800), 50c-$2, 7 days. **Gross:** $12,500. **Rating:** 115%. (Second week).

"SONG O' MY HEART" (Fox)
MAJESTIC—(1550), 50c-$2, 7 days. **Gross:** $9,000. **Rating:** 90%. (Sixth week).

"Loose Ankles" Pulls $7,300 In Des Moines

Des Moines—"Loose Ankles," playing at the Strand for a four-day show, made the highest percentage of pictures showing in a week of rain, hot weather and a variety of counter attractions, including introduction here of night baseball, which drew a crowd numbering 11,000 the first night.

In general, this was not felt to have any effect on the regular theatre business and all the houses did business about up to average with the exception of "Puttin' on the Ritz," which made a rather low showing in spite of the fact that the notices and the comments were favorable. The Orpheum shows had a good week.

Weather: Unfavorable.

"THE BIG POND" (Paramount)
PARAMOUNT—(1700), 4 days, 25c-35c-50c-65c. **Other attractions:** Para. news, 5 acts of vaud. **Gross:** $7,000. **Rating:** 100%.

"PUTTIN' ON THE RITZ" (U.A.)
PARAMOUNT—(1700), 3 days, 25c, 35c, 50c, 65c. **Other attractions:** U. sound news, Herbie Koch, playing the organ blindfolded, Agnew stage band in original stage presentation. **Gross:** $6300. **Rating:** 95%.

"PARAMOUNT ON PARADE" (Para)
DES MOINES—(1600), 7 days, 25c, 35c, 50c, 65c. **Other attractions:** Columbia Silly Symphony cartoon, Para. sound news. Visiograph special ("The Girl Scout Trail"). **Gross:** $7,000. **Rating:** 100%.

"LOVING THE LADIES" (RKO)
ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** RKO vaud., RKO comedy ("Mickey's Luck"), Pathe Review. **Gross:** $7,500. **Rating** 115%.

"THE GOLDEN CALF" (Fox)
ORPHEUM—(2,000), 3 days, 25c50c. **Other attractions:** Pathe news, Pathe sportlight, RKO vaud. **Gross:** $7300. **Rating:** 115%.

"LOOSE ANKLES" (F.N.)
STRAND—(1100), 20c-30c, 4 days. **Other attractions:** Ed. comedy ("Hail, the Princess") Ed. comedy ("Roman Punch"), Columbia screen snapshots, Paramount (silent) News. **Gross:** $7,300. **Rating** 250%.

"BYRON OF BROADWAY" (M-G-M)
STRAND—(1100), 3 days, 20c-30c. **Other attractions:** U. Oswald cartoon, Pathe sound news, M-G-M comedy ("The Shrimp"). **Gross:** $4,500. **Rating:** 100%.

Bartlett, Opera Warbler, Signs Contract with Fox

Edwin Bartlett, operatic singer, has been signed to star in Fox pictures. His first monicker has been changed to Michael for reasons not announced and his initial picture is set as "The Heart Breaker."

The deal provides for Bartlett to alternate between the Fox studio and the Metropolitan Opera in an elastic arrangement covering a period of years.

The Low Down on Cecil De Mille's Yes Men

"Not the least of the laughs which come to me from my picture activities are those which are contained in the newspaper and magazine cartoons. In the way that legends spring up, there is one to the effect that I am constantly surrounded by a mythical group called 'yes men.' This despite the fact that my friends in the industry know of my invariable rule to dismiss any one who costs me a loss of money or time by giving me a wrong 'yes' decision. Members of my immediate staff have been with me for years and they are dear to me because I know I can trust them to put their 'nos' and 'yesses' in the right places."
—Cecil B. DeMille in *N. Y. World*.

Lots of Seats

Bucyrus, O.—If present plans mature, there will be a theatre seat for every two persons in the city. Work is expected to start shortly on a 1,000-seat house on the site of the present Hippodrome. The project is being sponsored by Bucyrus Theatres Co., who now have two houses here. Plans call for completion by Sept. 1. Another house, to seat 1,500, is being built by Adrin Wisman, this city, and John Seifert, of Dayton, O.—opening also scheduled for Sept. 1. The city has a population of 7,000, and the combined seating capacity of all houses, including the two under construction, will be around 3,500. H. L. Charnas, of Warner Bros., is president of the Bucyrus Theatres Co.

Talkers Create Good Will on Tour of World

Possibility of new fields of service for the talking picture as a builder of international good will and commerce was illustrated by the S. S. President Fillmore of the Dollar Line, which returned to New York last week after a trip around the world, during which it was the first boat to show talking pictures in every part of the globe.

What possibilities this new medium of transportation have opened up was expressed by George F. Anderson, the purser, under whose supervision the shows were held.

Played "S. R. O."

"We had a capacity attendance every night we showed talking pictures," he said. "At many ports where we gave special showings for invited audiences, talking pictures had never been seen and heard before. In Kobe and Naples especially these demonstrations aroused unusual interest, while in every port considerable enthusiasm was shown. I feel certain that during our 25,000-mile trip we created new patrons for talking pictures and for American equipment."

The President Fillmore left New York Jan. 15 with a Western Electric portable equipment on board as a permanent installation. One of the features of the program was the series of outdoor exhibitions held at night on the open deck when weather and temperature were favorable.

15 Changes on Next Trip

So impressive were these showings that Joe Fisher, Singapore exhibitor, who was a passenger on the boat from Manilla to Singapore, declared that he was going to alter the plans of a new theatre he had under construction, to allow for outdoor showings. He stated his conviction that the exhibitions aboard the steamer would change theatre construction in tropical countries in the future.

The steamer, on its next voyage, hopes to enlarge its program to include at least 15 different changes of pictures.

Opinions on Pictures

Movietone Follies of 1930

(Fox—All Talker)

Pleasant; Brendel Grand

(Reviewed by Red Kann)

BRENDEL and White, but Brendel first. Without them, "Movietone Follies of 1930" would have been a dull affair. With them, it becomes fun. Not big, this picture, but pleasing in the manner that all fluff divertissment can be when handled properly.

The story is as thin as thin. Just an excuse to hang the musical numbers on, as a matter of fact. Where other revues have been going the way of unsuccessful celluloid, the gang on the Fox lot here demonstrate what astute showmen they are by tying in a yarn to give the various numbers an excuse for being.

El Brendel, the funny man, is here turned loose on the audience as a valet to Buster Collier, do-nothing nephew of a rich uncle. It seems Buster manages to get himself in scrapes with great punctuality. So much so that uncle determines to cut his allowance down to nothing at all, if nephew doesn't behave himself. Collier is in love with Miriam Seegar, a show girl and uncle, the story tells you further, hates show girls. Or does until Noel Francis, who knows uncle well enough to call him Dodo appears on the scene. Anyway, Brendel also finds himself weak in the knees when chorines are about, attempts, and almost succeeds, in passing himself off as a big lumber man from the someplace in the Northwest. He gets away with it, until Collier determines to give a show for war veterans at his uncle's estate and hires the whole troupe up for the week-end.

Brendel hits trouble from then on. So does uncle when his sweetie recognizes him, but it all turns out O.K. in the end, just as you expect and would have it. The ghost of a story gives an opportunity to bring in the musical numbers including a swell affair called "Movietonia" which concerns itself with Marjorie White's efforts to break into pictures; "Emily Brown," as another and something or other about "a strange feeling sneaking over me" which Brendel, Noel Francis and Miss White put over with a bang.

Brendel is pretty much the whole show. He's a real comic, that fellow, with a tie and trousers that refuse to stay put and his humorous Swedish accent. Miss White, who hands out a brand of fun peculiar unto herself, does very well in second place.

Newsreel and cartoons all that's needed.

Produced and distributed by Fox. Directed by Benjamin Stoloff. Story and dialogue by William K. Wells. Dances staged by Max Schechk, Maurice Kusell and Danny Dare. Words and music by Joseph M. McCarthy and James Hanley, Con Conrad and Jack Meskill, Cliff Friend and Jimmie Monaco, James Brockman. Edited by Clyde Carruth. Photographed by L. W. O'Connell. Length 7,422 feet. Running time, 84 mins. Release date, May 4, 1930.

THE CAST

Axel Svenson	El Brendel
Vera Fontaine	Marjorie White
George Randall	Frank Richardson
Gloria De Witt	Noel Francis
Conrad Sterling	William Collier, Jr.
Mary Mason	Miriam Seegar
Marvin Kingsley	Huntly Gordon
Lee Hubert	Paul Nicholson
Maid	Yola D'Avril

Strictly Modern

(First National—All Talker)

Very Light

(Reviewed by Charles J. Haines)

THIS has a very light plot, but a few moments of comedy keep it from flopping. The wind-up is a riot. It's a case of one punch line putting over a picture. This is the wedding scene when the officiating judge, who is befuddled by a knockout drop, asks forgiveness for the pair "For they know not what they do." It's a line which will bring down any house.

More Blues

Through the Universal publicity office we learn that "Rhapsody Blue" is destined to be one of the fashionable hues this fall. None other than Mme. Rorke, fashion arbiter, has selected it—out of compliment to George Gershwin's "The Rhapsody in Blue," the radio signature of Paul Whiteman. Paul, you understand, has a "big" role in U's "King of Jazz." Which explains the reason for this fashion note in a trade journal.

Otherwise the picture is just another one of those things, albeit pleasing enough for this type of light material. It's about a novelist who falls in love with her cousin's fiance, unaware of the latter's identity. The cousin, in turn, is in love with the judge who is slated to perform the wedding ceremony. They carry the affair through to the ceremony, when the judge passes out just as he is about to pronounce them man and wife. He had been given a drink with a few knockout drops by the novelist, so everything turns out nicely.

It's far-fetched, and at times silly, but breezy and occasionally very funny fare designed for the hot weather.

Dorothy Mackaill is pretty much the whole picture and gets some laughs. Warner Richmond as the "bluenose" judge, also gets some laughs, despite some awful lines.

Sidney Blackmer is not so hot in the male lead. Julanne Johnston is adequate as the other girl, Katherine Claire Ward is good as the mother and Mickey Bennett injects some fresh kid comedy bits. Direction is good considering the light story.

With enough help from shorts, this will get over as a passable program offering. At the New York Strand they gave it seven shorts and a newsreel for bolstering.

Comedy and musical shorts with this.

Produced and distributed by First National. From the play, "Cousin Kate," by Hubert Henry Davies. Continuity, adaptation and dialogue by Ray Harris and Gene Towne. Directed by William A. Seiter. Photographed by Sid Hickox. Length, 5,632 feet. Running time, 62 minutes. Release date, Mar. 2, '30.

THE CAST

Kate	Dorothy Mackaill
Heath Desmond	Sidney Blackmer
Aimee	Julanne Johnston
Judge Bartlett	Warner Richmond
Bobby Spencer	Mickey Bennett
Mrs. Spencer	Katherine Claire Ward

White Hell of Pitz Palu

(Universal—Synchronized)

Great Thrill Spectacle

(Reviewed by Edwin Schallert)

THIS is a marvelous picture, and all but justifies the return of the silent film as an institution. You will have to take the trouble to sell the idea to your audiences of the big things it contains in order to get them over the non-dialogued stretch right at the beginning, but once they are into the spectacular thrills of this super-drama of Alpine mountain climbing they will be completely mesmerized.

Few films of the outdoors have been better photographed than the "White Hell of Pitz Palu." There are so many camera angles that an expert would go crazy trying to keep track of them. If there are any studio shots they are very cleverly inserted. The thing looks real right straight through, and when an airplane starts doing loops over the mountain-peaks the audience will just go wild, that's all.

Universal got the "White Hell" from Europe, and the names in the cast naturally don't mean a thing. But the scenery, the avalanches, the spill of a climbing party into a terrible crevasse, the quest of the rescuers in the depths of that gruesome chasm of ice—these are the real starring events.

There are shots in this picture that will make you feel as if you were just being saved from falling over a precipice yourself. There is one where a mountain-climber is carried off his feet by a snowslide, and is only prevented from crashing to his death by two people desperately clinging to the rope that holds him. This is a hair-raising thrill. Then to see the slow, tedious, almost hopeless process by which his dangling frame is brought back to terra firma again is in itself a whole epic of drama.

However, it is the airplane that really puts the peak on the interest. The daring effort of the aviator to locate the lost mountaineers, his seemingly hopeless search, the suspense as his eyes rove over the endless white expanse, his final locating of the lost people by flying close to the walls of snow and ice—these are an unrivaled experience to watch. In these scenes and others "The White Hell" becomes another "Nanook of the North," with even more thrills.

There is a plot about a sacrifice made by a mountain climber, who has had a life of bitter tragedy, for the sake of the husband and wife who go with him on a daring expedition to the heights. The story is just sufficient to give the human note of drama to the whole. It is an excellent story for the kind, and the opening scenes, while a little slow, excite considerable curiosity as to what is going to take place. It is the spectacular stuff in the "White Hell" that will really prove outstanding.

Musical or comedy short to lighten program, as this feature is extremely intense. Comedy should be judiciously chosen—not too much slapstick.

Produced by H. R. Sokal; distributed by Universal. Story by Dr. Arnold Sanck and Lady Voydax. Directed by Dr. Arnold Sanck and G. W. Pabst. Photographed by Sepp Allgeier, Richard Angst and Hans Schneeberger. American supervising editor, Paul Kohner. Length, 7227 feet. Running time, 80 min. Release date, June 1.

THE CAST

Dr. Johannes Krafft	Gustav Diesel
Maria	Leni Riefenstahl
Husband	Ernst Peterson
Christian (guide)	B. String
Assistant	Ernst Udet

Asphalt

(UFA—Synchronized)

Gripping

(Reviewed by Robert Hage)

BILLED as the last silent picture to be made by UFA, "Asphalt" is a welcome interlude in the rapid procession of talkers and instills an occasional feeling of regret that the pantomimic art is passing out with the advent of dialogue. Less than twenty subtitles are used, but the story unfolds so smoothly that even the most confirmed addict of talkers will find it entertaining.

It is difficult to understand, however, how it was given its title. The hero is a Berlin traffic policeman, but the brief sequence showing him at work on a safety island on an asphalt street hardly justifies inflicting such an incongruous title on the production.

The story is a typical German melodrama, unleavened with humor or lightness, but the director, Joe May, has succeeded in building up the suspense so effectively that at no time does the attention lag. The acting is simple and natural; the five principals give cameo-like performances that are outstanding. Gustav Froelich, as the traffic cop, and Betty Amann, as the consort of a master criminal, are convincing and neither overacts in the arduous roles assigned to them.

"Asphalt" relates the tale of a policeman who, arresting a pretty adventuress for the theft of a diamond, falls victim to her wiles and allows her to go free. The seduction scene is handled with skill and cleverness. Mutual love develops between the policeman and the thief, and their affair comes to a dramatic cli-

Opinions On Pictures

max when the girl's lover interrupts them. In the fight that ensues the policeman kills the man and is arrested by his own father, a sergeant on the force. The girl's admission that her lover was a notorious criminal exonerates the policeman, but she goes to jail as a material witness. Their passionate embrace before she is led away is the only hint of an ultimate happy ending.

The entire production is marked by a sincerity that appeals to the lovers of good acting and expert direction, even though the story is heavy fare. In running it makes an exploitation play aimed at the irreconcilables who prefer silent pictures. The synchronized score is excellent.

Give them snappy comedies to provide contrast.

Produced by Ufa Films. Distributed by Allied Films. Adapted from novel by Rolf E. Vanloo. Directed by Joe May. Scenario by Fred Majo and Hans Szekely. Photographed by Gunther Rittau. Length, 8 reels. Running time, about 85 mins. Release date, Mar. 15, 1930.

THE CAST

The Son	Gustav Froehlich
The Mother	Else Heller
The Father	Albert Steinrueck
The Girl	Betty Amann
The Consul General	Hans Adalbert von Schlettow

Born Reckless

(Fox—All Talker)

Corking Melodrama

(Reviewed by Red Kann)

GOOD, old reliable box-office—the cleverly concocted, suspense-creating melodrama. This has the necessary "it" to make that grade.

The readers of the book by Donald Henderson Clarke won't recognize "Louis Beretti" in its new monicker, "Born Reckless." It is, therefore, up to the exhibitor to drive home the fact in his advertising. He can promise further a rattling good picture with a couple of real kicks.

There have been many yarns in this mould. Here is another case of an East Side boy, enmeshed in the corroding influence of bad company, who turns gangster but never long enough to forget his Italian parents. So far as they are concerned, Beretti is a hard-working youngster whose "business" keeps him and takes him out at unexpected hours.

As a result of a jewelry job, Beretti and two of his gang are nabbed, carted away to the assistant district attorney's office and headed up the river. Lee Tracy, who contributed a corking good performance as the newspaper reporter, gets a hunch for a story and a campaign plug on which the D.A. can hang his election. It's the patriotism gag and results in shipping the trio overseas to fight just "because they like to shoot off guns." Then the war stuff, played down for horror and up for comedy, the friendship stuck up between Beretti, played by Edmund Lowe and Sheldon, played by Frank Albertson.

Back in New York, Beretti finds he has squared his account with the former district attorney, now judge, and starts out anew. He drifts into the night club racket and somewhat away from the old mob only to be brought back again when "Big Shot" settles his account with Ritzy Reilly for squealing. Later when Sheldon's sister reports her baby has been stolen, Beretti effects the rescue and shoots it out with "Big Shot" who demands an accounting because Beretti failed "to keep his nose clean." You don't see Beretti die, but the implication is clearly planted. Into this yarn has been built a number of real suspense sequences and a series of sardonic illusions to war and patriotism. Jack Ford, the director, stripped many of the illusions from the glamor of war and for once, in pictures at least, you get the impression that flag-waving has been de-bunked.

Lowe does a swell job in the title role. His is a smooth performance in entire keeping with the character he portrays. Warren Hymer, as "Big Shot" is immense and Tracy, fine. Marguerite Churchill has little to do as Berreti's sister and dispatches her part efficiently. Catherine Dale Owen, decorative as usual, displays nothing histrionically.

Comedy honors are divided between Joe Brown and Eddie Gribbon.

Cartoon comedies will go well with this.

Produced and distributed by Fox. From novel, "Louis Beretti" by Donald Henderson Clarke. Directed by Jack Ford. Scenario and dialogue by Dudley Nichols. Edited by Frank E. Hull. Length, 7,400 feet. Running time, 82 mins. Release date, June 6, 1930.

THE CAST

Louis Beretti	Edmund Lowe
Jean Sheldon	Catherine Dale Owen
Big Shot	Warren Hymer
Bill O'Brien	Lee Tracy
Rosa Beretti	Marguerite Churchill
Frank Sheldon	Frank Albertson
Good News Brophy	William Harrigan
Bugs	Eddie Gribbon
Ritzy Reilly	Paul Page
Joe Bergman	Ben Bard
Fingy Moscovitz	Mike Donlin
Pa Beretti	Paul Porcasi
Needle Beer Grogan	Joe Brown
D. A. Carrigan	Roy Stewart
Ma Beretti	Ferike Boros
The Duke	Pat Somerset

The Second Floor Mystery

(Warners—All Talker)

Good Programmer

(Reviewed by Charles F. Hynes)

Novelty of story is the selling point of this picture, plus the fact that its leads are Loretta Young and Grant Withers, who recently secured quite a bit of publicity through their airplane elopement.

After a comparatively slow start, the picture hits its stride, and events follow thick and fast. An American in London, trying to win an introduction to an American girl, through the medium of the personal column of "The Times" is advised by her that he may write a letter each day for five successive days, and if they are sufficiently interesting, she will meet him. He concocts a murder story in which a number of persons are suspects and winds up by confessing that he is the real murderer.

The girl arrives on the scene with police, the young man is thrown into a dungeon, from where he is rescued by anarchists, and then ordered to blow up the building. He finds the girl bound and gagged and rescues her, only to find that from the time of the police arrival, the whole affair is a frame-up engineered by the girl to return thrill for thrill.

After the time of the first supposed murder, events move swiftly, and the picture has suspense and comedy.

Grant Withers looks like a screen comer and Loretta Young is a pretty heroine. H. B. Warner, as always, stands out and Sidney Bracy gets some laughs. Other members of the well-balanced cast are: Claire McDowell, Crauford Kent, John Loder, Claude King and Judith Voselli.

Musical and comedy shorts with this.

Produced and distributed by Warners. Based on novel "The Agony Column" by Earl Derr Biggers. Directed by Roy Del Ruth. Dialogue by Joseph Jackson. Length, 5,380 feet. Running time, 60 mins. Release date, Apr. 26, 1930.

THE CAST

Geoffrey West	Grant Withers
Marian Ferguson	Loretta Young
Inspector Bray	H. B. Warner
Aunt Hattie	Claire McDowell
Alfred	Sidney Bracy
Captain Fraser	Crauford Kent
Lieut. Norman Fraser	John Loder
Enright	Claude King
Mystery Woman	Judith Voselli

"Hell" Picnic Site

Tampa, Fla.—The "location" used for the filming of "Hell Harbor" has always been known as "Rocky Point," but since the making of this, the first all-talking film to be made here, the name has been changed to "Hell Harbor" and made over into a picnic ground. Several of the Tampa clubs and societies are using it for their outings.

Redemption

(M-G-M—All Talker)

Heavy, But Worthwhile

(Reviewed by Red Kann)

DUBIOUS entertainment for flappers. Worthwhile for the older folks. "Redemption," like the run-of-the-mill Russian literature, is far too heavy to make light screen fare. The picture is drama all the way with an occasional relief touch interjected but at too rare intervals to lift the production out of its morbid tempo.

The story has been made several times as a silent, but this represents its first venture in the field of talkers. Based on the stage play, "Redemption" is in turn, culled from "The Living Dead" by Tolstoi. Dorothy Farnum did the script and Edwin Justus Mayer, the dialogue. Both did a fine job, Mayer's dialogue, in particular, doing much to give the picture impressiveness and tone.

John Gilbert, as the lead, comes through with a generally creditable performance. What the microphone does to his voice is unfortunate for him, however, in that it gives him a thin voice out of consonance with the character he is given to portray. Whether Fred Niblo's direction is responsible, or whether Gilbert insisted upon cloaking the part of Fedya with too much of his own interpretation is something which the reviewer can only guess. But it is a fact that the screen shows Gilbert often indulging in eye-rolling and heavings which occasioned one of the dear public next to the writer to remark, "I wish he would act more like the two-fisted, hard-drinking he-man he is supposed to be."

The performance, taken by and large, is, however, very good indeed. As the Russian waster who wrecks his wife's life as he falls lower into the muck, Gilbert gets over an intelligent interpretation of a man going to the dogs, via the vodka and woman route.

You see him ousting Conrad Nagel for Eleanor Boardman's love, their marriage, the birth of the baby and the return of the restlessness which carries Gilbert to the roulette wheel and estrangement from his wife. He falls to the level of gypsy dives, makes up with Masha, a part played without distinction by Renee Adoree until, in his cups, he tells a drinking partner how his wife married Nagel in the belief he had been drowned. Then the three principals meet in the court where investigations of the second marriage on the grounds of bigamy are under way. In the corridor, Gilbert, finally realizing that he is again imperilling the lives of his wife and his best friend, shoots himself.

Miss Boardman's voice records splendidly and she contributes to the whole a nicely balanced and judiciously restrained performance. Nagel proves himself decorative and little beyond that. Much of the photography is grainy and lacking in lustre. The photographic job is generally average.

Needs bright shorts to relieve heavy story.

Produced and distributed by M-G-M. Based on stage play, "Redemption." Directed by Fred Niblo. Adapted by Dorothy Farnum. Dialogue by Edwin Justus Mayer. Edited by Margaret Booth. Photographed by Percy Hilburn. Length, 6,019 feet. Running time, 67 mins. Release date, April 5, 1930.

THE CAST

Fedya	John Gilbert

Marie ..... Marie Dressler
Polly ..... Polly Moran
Connie ..... Anita Page
Jean ..... Marion Shilling
Mrs. Fitzjones ..... Clara Blandick
Priscilla ..... Nanci Price
Attorney ..... Cameron Prudhomme
Magician ..... Mary Gayle

Caught Short

(M-G-M—Talker)

Roaring Comedy

(Reviewed at Loew Midtown)

WHEN M-G-M saw the tremendous box office receipts scored by the comedy team of Marie Dressler and Polly Moran in various pictures, decision was made to co-star the pair in their own comedy. "Caught Short" is the result.

It's good old rollicking, broad-belted, abdominal-shaking comedy that produces a continuous roar from the most blase audiences. As a comedy it's immense—due to hit big business in the key week stands and following program bookings. Although not made as a special, it has profit-making qualities for any theatre.

In "Caught Short," farce is staged as only Polly and Marie can stage it with appropriate facial contortions and gestures. Willard Mack's original story, with the title of Eddie Cantor's booklet tagged on to it, is taken for a ride by the two veteran troupers. And what a loop-the-loop they give it!

The stock market adventures of two boarding house keepers form the slight story background for the picture. First, Polly plunges on a rising market and collects plenty. She and Marie spend a major portion of the picture arguing and tearfully making up. Most of the arguments are over Marie's refusal to risk her savings of $3,800 on American Cheese or Brazilian Bananas.

Marie even withdraws the money from the bank because she fears the cashier might abscond with her savings. The trials she has with the poke-full of change furnish background for much of the hilarious slapstick throughout the picture.

Marie has a daughter, played by Anita Page, who manages to wear a gorgeous assortment of clothes for the daughter of a boarding-house keeper. Polly has a son—Charles Morton—who tries to sing at various times. He is also the one responsible for all the stock market excitement, as he started things. Of course, young romance is necessary and Anita and Morton supply this element.

After a split, the boy and girl are finally brought together for a real family marriage. Polly and Marie are back to the boarding house game after a brief flyer in the market and high society. Fade out is a topper for roars when a baby in the background begins to cry. Polly and Marie make a wild dash for the cry—both proudly saying "Grandma's coming."

Throughout the picture—light on story, but strong on laugh situations and sequences—everything points to build-up of comedy values. Result is one of the funniest feature comedies from standpoint of laughs that has been produced in talker form. Charles Reisner, past-master in direction of slapstick comedy, got just about everything possible out of every gag and situation.

Necessary and short musicals can be slotted here.

Produced by Cosmopolitan. Distributed by M-G-M. Story by Willard Mack. Dialogue and continuity by Willard Mack and Robert Hopkins. Directed by Charles Reisner. Photographed by Leonard Smith. Length, 6,873 feet. Running time, 75 minutes. Release date, May 10, 1930.

THE CAST

Marie Jones ..... Marie Dressler
Polly Smith ..... Polly Moran
Constance Jones ..... Anita Page
William Smith ..... Charles Morton
Frankie ..... Thomas Conlin
Jessie ..... Dorothy Hall
Priscilla ..... Nanci Price
Mr. Frisby ..... Herbert Prior
Mr. Kidd ..... T. Roy Barnes
Sophy ..... Greta Mann
Mr. Thutt ..... Edward Dillon
Miss Ambrose ..... Alice Moe
Manicurist ..... Gwen Lee
Pauline ..... Ina Kaminska
Fanny Lee ..... Greta Grandstedt

"Unguarded Girls"

The NEWS caught this production as a matter of routine. It is so crude and smutty that to review it in the regular manner would dignify a picture of morons and for morons. Its appeal is directed solely at the putrid-minded and the lobby of the Earl Carroll Theatre in New York, rented for its showing, is filled with salacious stills that lure in the yokels and the feeble-minded. The cast is composed of the rankest of amateurs; the direction is so feeble that it creaks and it probably required all of three days to shoot it.

Preceding the showing, a man devotes twenty minutes to plugging seven pamphlets on "sex education," promising, by innuendo, revelations of a highly spicy nature. But the most offensive feature of the program is a "lecturer" on sex topics who, after analyzing for the ignoramuses in the audience the sex characteristics of five unattractive girls in bathing suits who appear on the stage, gives a lantern slide talk on venereal diseases, accompanying it with a line of obscenity, rarely, if ever, before heard on a public platform.

Return of Dr. Fu Manchu

(Paramount—All Talker)

Exciting Meller

(Reviewed by Charles T. Hynes)

A SEQUEL to "The Insidious Dr. Fu Manchu," and more thrilling than its predecessor, although more gruesome. These Sax Rohmer stories have had a wide vogue, and for that reason this should prove a business-getter. Its gruesomeness may lessen the enjoyment for women, but it is so well done that this is counterbalanced to great extent.

If you played the first of the two pictures, you'll surely want this, stressing the fact that it is a continuation of the first. If you haven't played them, you'll want to, but be sure to play them in order.

The splendid cast is the same as in the initial picture, with Warner Oland as the maniacal Oriental. The first picture ended when he took poison, and this one opens with the funeral. Only, the insidious doctor is not dead, the poison having been only of a temporary nature. In deference to the Chinese religion, no autopsy is performed, so the doctor makes good his escape and resumes his work of vengeance. There remains but one more person for him to slay, Dr. Pietrie, who is about to wed the girl over whom the doctor wields such a powerful and sinister influence. The wedding ceremony is halted, through the murder of the girl's servant. The doctor then prepares to attack in force and captures the girl, through whom he hopes to lure Pietrie. The Scotland Yard inspector substitutes for the intended victim, and in re-

drug which will paralyze his mind and for [illegible] arrival of rescuing police prevents this, but the Chinese escapes with the girl. Wounded, he lures Pietrie to him and forces the latter [illegible] lyzed with the drug. When police surround him, the Chinese, a grenade in hand, seeks to force Dr. Pietrie to commit suicide under threat of hurling the grenade and killing the entire group. A flying tackle by the inspector throws the Chinese into the river and to his death.

[illegible] zeth this.

Produced and distributed by Paramount-Publix. [illegible] Florence Ryerson and Lloyd Corrigan. Directed by [illegible] Length, 6,100 feet. Running time, 70 minutes. Release date, May 3, 1930.

THE CAST

Dr. Fu Manchu ..... Warner Oland
Dr. Petrie ..... Neil Hamilton
Lea Lenore ..... Jean Arthur
Nayland Smith ..... O. P. Heggie
Sylvester Wadsworth ..... William Austin
Lady Agatha Bartley ..... Evelyn Hall
Sir Lionel Barton ..... Bramwell Fletcher
Fai Lu ..... Evelyn Selbie
Inspector Hanley ..... Charles Gerrard
Lascar ..... Craig Reynolds

He Wows 'Em

Talker fans are going to go for Noah Beery in a big way. The veteran character actor, who in silent days was recognized as one of the screen's outstanding villains, possesses a fine speaking voice and in addition is a basso of the first magnitude. He sings a song in "The Song of the Flame" in which he strikes some remarkably low notes and the rendition practically steals a picture, whose chief appeal is its music. ***Hynes***

Old and New

(Sovkino—Talker)

Soviet Propaganda

(Reviewed by Robert Herr)

A SCORE of pictures and statues of Nicolai Lenin, spotted throughout the production, and editorial subtitles praising the Communist system, mark this as purely a vehicle for advancing the propaganda of the Soviet Republic. Subtly injected into it is a slam at the Russian priesthood.

As entertainment the picture is a total loss, the story being a simple narrative of peasant life in Russia. The heroine, if she can be called such, is so repulsive physically that the director's efforts to evoke sympathy in her behalf are fruitless. The others in the cast, none of whom is named, are striking character types, but not easy to look at.

The direction and scenario are credited to Sergei Eisenstein and Gregory V. Alexandrov. The former, it is understood, is being sought by Paramount to direct one picture and Douglas Fairbanks has announced his intention of conferring with Eisenstein on his European trip for the purpose of luring him to Hollywood.

In "Old and New" Eisenstein reveals touches of directional talent especially in depicting the stark tragedy of peasant life in Russia, but his trick of choppy sequences and subtitles are a terrific strain on the eyes. Sentences are split into one-word subtitles, with a brief flash of action between, and split-second close-ups of bearded faces prove irritating. A vast variety of camera angles are employed, but they show little originality. Eisenstein had a free hand in depicting the depths of squalor in which the peasants live, and the hardihood of their struggles for existence, and in these he excels in dramatic power.

Martha, the peasant woman, unable to eke a living out of the soil because she does not possess a horse, is responsible for the creation of a cooperative farm. It prospers rapidly, due, we are told, to the Soviet principles, but the farmers who have amassed more worldly goods than Martha and her ilk combine to defeat the venture. There is little clash or conflict in the tale, which moves slowly throughout.

Shown in an "art" theatre in New York, it evoked applause from scattered sections of the audience, but there is little appeal in it for typical American audiences.

Needs all the good support it can get in short subjects.

Produced in U. S. S. R. by Sovkino. Distributed in U. S. by Amkino. Scenario and direction by Sergei M. Eisenstein and Gregory V. Alexandrov. Photography by Edward Tisse. No cast given. Length, 6,800 feet. Running time, 76 minutes. Release date, May 2, 1930.

Short Subject Reviews

Keeping Company

(Vitaphone Varieties No. 963-64—2 Reels)

Has a Kick

THEY'VE climaxed this with a whippet race which carries a real punch. Eddie Buzzell is the broke proprietor of an animal shop, and is persuaded to enter his dog in the race. He wins the big purse, a 10 to 1 bet from his rival and the girl, after the rival's unsuccessful effort to frame the race. This has good story interest, some laughs and a good song number by Eddie. A pleasing subject. Running time, 19 minutes.

Good for any bill.

On the Plantation

(Tiffany Talker—2 Reels)

Too Long

SO LONG it gets tiresome. The chief fault with this short is its footage. In one reel, O.K. In two, boresome despite the general excellence of the Forbes Randolph singers. The spirituals are extremely well done, but the subject wanders and wanders. Guaranteed to weary most audiences in its present footage. Trimmed, it would make a nice short. Running time, 20 mins.

Acceptable with almost any type of feature.

She's a He

(Universal-Talker—2 Reels)

Mildly Amusing

SUNNY JIM, nee Snookums, and his little pals are great actors, but the adult support is woefully weak. The story is padded out and lacking in comedy situations, resulting in a paucity of laughs. Sunny Jim must impersonate a girl because his wealthy aunt is going to visit them and, as she was partial to that sex and had never been informed that "she was a he," the parents resorted to the masquerade. The boy rebels, but goes through with it to the point where the aunt reveals that she prefers boys. It will get by, but they won't cheer.

Will fit into any type of bill.

Pick 'Em Young

(Pathe—Talker—2 Reels)

Hash

A CONGLOMERATION of burlesque humor, ancient plot and ham acting. Director Monte Carter has tried to mix the story of the man who had to marry before midnight to inherit a fortune, with some revue stuff, and the concoction is pretty sad. He has spotted in four songs that are just as dreary, and production values are lacking. It's pretty painful watching Robert Agnew trying to be funny and the beefy chorus attempting to dance. Carmelita Geraghty as a Spanish vamp is the best player in the cast, but she overacts. Weak in every department. Running time, 20 minutes.

Run it with a strong supporting program.

Men of War

(M-G-M—Roach—2 Reels)

Not Their Best

LAUREL and Hardy get a fair quota of laughs, but the material isn't there this time. Sequences are strung out to unusual lengths and pall at times. The comedians are a pair of tars on shore leave who pick up a couple of girls and take them for a row. They mess things up, knock over a flock of other boats and canoes, stage a pillow fight and in general put on a slapstick performance that lacks variety. The laughs center in the spilling of the boats. Running time, 20 minutes.

Okay on any bill.

The Fight

(Vitaphone Varieties No. 1006—1 Reel)

Amusing

A BURLESQUE on the squared ring and pretty good entertainment. Norman Breckenridge, radio announcer, gives a word picture over the air and, he describes the various tidbits of the slugging match, you see the two fighter-comedians giving a literal pictorial interpretation of the description. For instance, Breckenridge talks about a haymaker and into the ring comes a farmer with a rake, etc.

Use as relief for heavy feature.

Jazz Rehearsal

(Vitaphone Varieties No. 3760—1 Reel)

Fair Entertainment

AN all-Technicolor back-stage number that hits neither the high nor the low spots. Merely another short that will get by with average satisfaction. The various numbers are tied in with a rehearsal gag which gives the picture its excuse. The vocal and dance numbers never lift themselves above the routine. Eddie Kane and Neely Edwards are featured. Directed by Roy Mack. Running time, 8 mins.

Good for fill-in spot. Nothing else.

Obituaries

"Where have they gone? What are they doing?" asks Julia Shawell, New York columnist, in discussing the screen careers terminated on that microphonic slaughter block when sound went on a rampage.

"It is an amazing thing to glance over the list of the younger Hollywood element in the season preceding the talkie revolution, and realize how many of them are among the missing or finding the jobs few and far between," states Miss Shawell. "Pretty young things with flat Middle West voices or monotonous tones which were never flaunted on the silent screen, shout an unhappy finish to a lot of California hopes. Decorations this year are in the hands of set designers and not left to the casting director.

"Even to such seasoned players as Vilma Banky, Renee Adoree, Greta Nissen, Helene Costello and their contemporaries, the upheaval has been devastating.

"Where are Barbara Bedford, Lina Basquette, Betty Bronson, Louise Brooks, Virginia Lee Corbin, Marjorie Daw, Josephine Dunn, Dorothy Dwan, Elinor Fair, Dorothy Gulliver, Georgia Hale, Thelma Hill, Dorothy Janis, Natalie Kingston, Jacqueline Logan, May McAvoy, Kathryn McGuire, Gertrude Olmsted, Mary Philbin, Sally Phipps, Sally Rand, Vera Reynolds, Alberta Vaughn, Joy Auburn, Marjorne Beebe, Virginia Bradford, Doris Dawson, Nancy Drexel, Doris Hill, Nina Quartara, Ann Rork, Laska Winter, Barbara Worth and all the rest?"

Thought for Mother's Day

(FitzPatrick—Synchronized—1 Reel)

Fine Sentiment

TIMELY subject for Mother's Day program. It's a series of quotations upon mothers by a number of great men, whose portraits are presented. It winds up with an old mother joyfully receiving a gift of flowers from her absent son. Running time, 4 minutes.

For Mother's Day programs.

Audio Review, No. 20

(Pathe—Sound—1 Reel)

Fine

THE punch of this issue is the singing by 1,500 midshipmen, grouped in a solid phalanx in front of historic Bancroft Hall at the U. S. Naval Academy, of the spirited "Anchors Aweigh," the famous Annapolis song, ending with a rousing football cheer. The Academy band accompanies them, and the result is thrillingly impressive. During the singing flashes are shown of Uncle Sam's warships, most of them exceptional close-ups in heavy seas. Every man, woman and kid in every audience will eat this up. It's great. The direction is credited to Tom Hogan.

A tour of Havana, depicting especially the drinking places of the Cuban capital, is entertaining, but aggravating to the thirsty.

Spot this in with a weak feature. They'll remember the "Anchors Aweigh" number.

Songs of Mother

(Pathe—Talker—½ Reel)

Passable

A VAN BEUREN Song Sketch built around mother songs, with a father, sitting at a piano with his two children, playing the songs his mother taught him, with flashbacks to his boyhood days. Director Oscar Lund has missed a fine opportunity to produce a short of wholesome sentiment by using adult players whose voices rasp on the ear and by giving century-old settings to the flashbacks. They didn't dress and live like that when father was a boy. The children were excellent. Running time, 6 minutes.

Will get by satisfactorily if run with a melodrama.

Poor Aubrey

(Vitaphone Varieties No. 3674-75—2 Reels)

Some Laughs

FRANKLIN PANGORN gets off a few laughs in this comedy playlet by George Kelly. He's a poor clerk, trying to sell the idea that he has money. When wifey's girl friend calls, he puts on plenty of dog, but his act is ruined by mother-in-law, who rides him plenty. Just fair. Running time, 18 minutes.

With musical or heavy feature.

South Sea Pearl

(Vitaphone Varieties No. 3829—2 Reels)

Good Subject

DONE in Technicolor, this musical skit of romance in the South Seas, registers as a good subject, but it seems that with the story material and lavish production values much more could have been done. The music, however, is fine. The scene is a South Sea Island cafe, where the crooked proprietor and his

Short Features Give Your Bill Perfect Balance

pretty wife try to rob a young Frenchman of his pearls. A dancing girl saves the jewels. Gaston Glass is just fair in the leading role. Running time, 21 minutes.

Where light musical is needed.

A Battery of Songs

(*Vitaphone Varieties No. 972—2 Reels*)

Not So Good

AS he explains in this, Waite Hoyt, Yankee pitcher, is a ballplayer. His name probably is good for some draw at the box office, but the subject doesn't register. Fred Coots, song writer, is featured with him in this, but the only thing that holds it up is the "Do Something" number, and that's been done so much better before that this doesn't rate much by comparison. Running time, 12 minutes.

Where musical turn is suited.

Taking Ways

(*Vitaphone Varieties No. 983—2 Reels*)

Funny

ANN CODEE and Frank Orth in a fast-moving skit, which has some good comedy bits and a laugh finish. It's about two yeggs who come to rob a house where the husband is German and the woman French. When the husband tries to give the robbers a statuette of Bismarck, as "the greatest soldier who ever lived," the wife starts a real argument championing Napoleon. It's novel and funny. Running time, 17 minutes.

For any bill.

Prison Panic

(*Universal-Sound—1 Reel*)

Good

THE adventures of Oswald as a warden with a convict mouse. Not as funny as many of the previous Oswald cartoons, but it contains a sufficient number of original gags to keep the chuckles going. Will please generally. Running time, 6 minutes.

Use it to leaven a heavy program.

The Wolf's Fangs

(*Universal-Silent—2 Reels*)

Horses, Horses, Horses

THE old formula. Royal mounted cop, the villain, the girl and—what a lot of footage devoted to the chase of the bad egg before he's captured! If they had been headed due north they would have bumped into the North Pole. Ted Carson is the hero of this abbreviated Western, but he looks more like a soda jerker. Your audiences have seen this plot several thousand times. Director, J. Levigard. Running time, 16 min.

Run it with a feature comedy if you must.

Sinking in the Bathtub

(*Vitaphone Variety—1 Reel*)

Hit Cartoon Comedy with Music

LAUNCHING a new series of Vitaphone Varieties which will be extremely popular if the pace is maintained, "Sinking In The Bathtub" is decidedly clever and original; resulting in plenty of laughs.

Idea incorporates cartoon action in rhythm to musical accompaniment of popular tunes in Warner and First National features. In this case, "Singing In the Bathtub" and "Tip Toe Through The Tulips" were used.

Action opens with lady love in bathtub when boy friend calls, to the strains of the first-named number. It's a laugh riot. Then they swing into the second melody with the orchestra, and comedy action is built around the tune for more laughs. Finale brings the characters into the open for a fast-tempo chase.

For laughs and originality, this one ranks with the best of cartoon comedies.

Good subject for any bill anywhere, especially where positive laughs in large numbers are required.

Brass

An ambitious young earthquake got the surprise of its life when it tried to shock Hollywood.—*N. Y. Journal.*

Get a Load of This!

"Theatre Fan" forwards the following squawk to the open-forum column of the N. Y. *Telegram:*

Notwithstanding the death of the legitimate theatre, due to high prices and "standing in" with speculators, I note with dismay that the movie magnates of Broadway have gradually raised their prices from 25 and 50 cents to 65 and 85 cents.

This in face of the fact that they have dispensed with their orchestras.

How long can they get away with it? Not long, say I. There are thousands of fans who believe as I do, that 50 cents is plenty for the best movie ever presented, and until the latter price is put into effect again we will remain away.

Audio Review, No. 19

(*Pathe Sound—1 Reel*)

Hits Par

IMPRESSIVELY beautiful shots of Soledad Canyon, near La Jolla, Cal., highlight three units in this new "Audio Review." They're really worth while, far above the usual type of outdoor shots. Supporting this appears Marguerite Agniel, authority on exercises, who performs pet calisthenics in a manner most graceful. The opening unit reveals the inside workings of France's dear old champagne industry—we're sure it will make the drys here green with envy. Running time, 10 minutes.

Fine material to offset a comedy with music.

Peace and Harmony

(*Educational-Talker—2 Reels*)

Low Slapstick

WHOEVER picked slam-bang flour-throwing slapstick for Eddie Lambert rates a severe reprimand. It's pathetic to watch Eddie dodging doors and kitchen contrivances, when he has, in such short time, built up a nice following because of intelligent vehicles which give him the opportunity to create belly-laughs solely via his humorous Jewish dialect.

As a slapsticker, it's just ordinary, hitting the midway line between good and bad. Running time, 19 minutes.

Don't count on this too much for comedy support. Use it with a good cartoon and a feature with music.

Getting a Raise

(*Vitaphone Varieties No. 3800-1—2 Reels*)

Tame

A SUBTITLE announces this as the first of a series based on J. P. McEvoy's syndicated feature, "The Potters," but the director has muffed the possibilities. It starts off promisingly enough, with flashes of the home life of the Potters, expertly cast in character, but it drags from then on and winds up with old man Potter staring blankly at the camera and waiting for the fade-out. Needs a punch ending. The first episode is about Potter's attempt, at his wife's instigation, to get a raise. The boss talks him out of the idea with a lot of bologney about loyalty. Too much long-winded dialogue in it. Director, Bryan Foy. Running time, 13 minutes.

Run it with a society picture for contrast.

Audiences Shop For These Great Laugh-Getters

Sound Effects

(*Vitaphone Varieties No. 984—1 Reel*)

Diverting

"BUDDY TRAPS," a juvenile billed as "the marvel drummer," wields the sticks in a notion store, marching from counter to counter, up ladders and down, drumming to orchestral accompaniment on dishes, pans, vases and other bric-a-brac, ending with a clog dance and a song in a shrieky voice. It's a novelty that is fairly entertaining owing to the youth of the drummer, who has a good stage presence. Running time, 7 minutes.

Spot it in with any kind of feature.

The Collegiate Model

(*Vitaphone Varieties No. 1007-08—2 Reels*)

Fair Short

ONA MUNSON, musical comedy lead, is featured in this mildly amusing skit on college life but has little to do. Ona is the campus belle with all the boys at her feet. She favors one of the gang—the boy who works in Einstein's clothing store to help defray expenses through school. Only boy friend isn't doing so well. Ona thereupon hits upon the idea of selling the rest of the crew the famous Einstein three button collegiate model and does. Harry Rosenthal, lead in the successful stage play "June Moon," is on for only a few minutes, but in that short space of time steals whatever there is to steal in the picture. And that isn't much. Directed by Murray Roth. Running time, 14 mins.

Need strong support.

Schulberg Confers on Product

B. P. Schulberg, general manager of West Coast production for Paramount, and Harold Hurley, assistant to David O. Selznick, are in New York. Schulberg will confer with home office executives of Paramount Publix concerning next year's product, remaining here long enough to attend the annual convention of the sales department to be held at Atlantic City May 16, 17 and 18.

Rogers on Way East

Charles (Buddy) Rogers is en route to New York to start work in "Heads Up," under direction of Victor Schertzinger. Helen Kane and Victor Moore head the supporting cast.

Check

What this country needs is more Amoses and fewer Andys.

—*The Pathfinder.*



Warners Form Club; New Home Dedicated May 12

The Chicago Warner Club has been officially organized here with about 200 charter members composed of officers and employees of the local Warner exchange and affiliated companies. The following officers of the club have been elected: H. F. Neil, president; T. R. Gilliam, vice-president; W. B. Lyman, secretary; Ralph White, treasurer; Ethel McCarthy, recording secretary. Permanent club quarters, it is planned, will be established in the new Warner building at 1307 South Wabash avenue, the dedication of which, on May 12, will be the club's first function.

Membership is drawn from the personnel of the following companies: Warners, Vitagraph, First National, Vitaphone, Brunswick, Witmark, Harms, Remick, and De Sylva, Brown & Henderson, all of which are to have quarters in the new building.

Sam E. Morris will officiate at the dedicatory program arranged for the new building. Other Warner officials who will take part in the program are: C. C. Ezell, general sales manager; Max Milder, Vitagraph central division sales manager; Ned E. Depinet, general sales manager, First National; Gradwell Sears, First National western sales manager, and Paul J. Swift, general manager Vitaphone.

Theatre Changes and Closings In Midwest

The Film Board of Trade here reports only three changes in ownership of Chicago theatres during April. Two suburban houses are also listed. The balance of the changes are in outlying towns. Chicago: Mrs. C. E. Rice's Hamlin to Adam Schumacher, Sr.; B. Nathan's Ideal to Ideal Plaza Theatre Corp.; Alexander & Geoarmy's Willard to M. O. Wells. Suburban: Gregory & Bernasek's Palace, Cicero, to Piccadilly Theatre Corp., and E. W. Retzer's New Maywood, Maywood, to Karl Rau.

Changes are reported at the Globe, Atwood, Ill.; Rose at Byron, Ill.; Palace at Crown Point; Ritz at Gary; Photoplay at Lovington; Tivoli at Mishawaka, and the Capitol at Rockford. The following closings are noted: Community, Ashley, Ind. (fire); Ladd, Ladd, Ill. (indefinitely); Lincoln, New Berlin, Ill. (permanently); Colonial, Oglesby, Ill. (for summer); Dreamland, Rockford, Ill. (permanently); Family, Sheffield; and Lyric, Tuscola, Ill. (indefinitely).

He-Man Stuff

Gene Couer, Pathe News manager here, is decidedly not a "joiner," but look what happens, regardless:

Over on Clark Street, above the old Cozy Theatre, there are some rooms filled with dusty trophies of nondescript wars and outlandish expeditions—rusty muskets and dusty sabres, moth-eaten animals' heads and blood-stained loin cloths once worn by proud head-hunters in the vicinity of the Antipodes. Around the dining and card tables here daily and far into the night gather groups of inconspicuous men, freed for the time being from unimpressive office jobs, who smoke and lie to each other in the gloom of the trophy rooms. Once, they were high-spirited, hot-blooded, reckless youths who roamed the world poking into its neglected and sinister corners. For men who have known such spring-times there must be a memento of those carefree, ruddy days, that is also an escape from the humdrum of office routine imposed by the later years. So they organized the Adventurers' Club. They are greedy for tales—not to be listened to so much as to be matched; not to be awed by so much as to be "reminded" by. Gene Couer's duties, they decided, implied "adventure." He was one of them. He should belong. Two ambassadors, conferring with him, asked, "What have been your greatest adventures?"

"In the winter-time," Gene replied after proper reflection, "it has been reading a good book at home with my feet propped up on a warm radiator. In the summer-time, it has been dozing under an apple tree in the country."

His visitors were somewhat taken aback, but seven days later in the morning's mail, his membership card arrived.

Wabash Ave.—South

LOUIS BRACKA is replacing the sound equipment in his Standard theatre with W. E. apparatus. . . . Irving Mack has contributed something distinctive in press books in turning out a 20-page volume on Willis Kent's "The Primrose Path." . . . John Boles here for personal appearance with "Captain of the Guard" (U.) at the Woods for about two weeks. . . . Bob Lucas reporting the sale of his Egyptian at DeKalb to M. Katzman, a brother-in-law of Sam Katz. . . . Byron, at Byron, Ill., sold to the operators of the Morris (Ill.) theatre. . . . Ben Berve, well known Rochelle, Ill., exhibitor and a deputy U. S. Marshal, defeated for nomination as sheriff of Lee county.

* * *

"Party Girl" (Tiff.) business: Lou Rorer's Dixon, 4 days at capacity; Grand (Gary) broke all records for four-day run; Alex Manta, Indiana Harbor, 4 days at capacity and brought back for a Saturday midnite show. . . . H. E. Harris, formerly Minneapolis manager for Sono Art-World Wide, here on his way to his new post as Des Moines manager for the same company. . . . Nate Blumberg to the central northwest with members of his sales staff on business. . . . "King of Jazz" (U.) into the Alhambra, Milwaukee, May 2nd. . . . Publix-B. & K. pursuing the home office policy of getting the most out of the lobbies, staging a motor boat show on the mezzanine at the Chicago, and running golf supply and radio displays at McVickers.

* * *

"All Quiet on the Western Front" (U.) slated to replace "The Rogue Song" (M-G-M) at McVickers when the latter sags. . . . Frank Schaeffer, a former exhibitor, now agent for the Filmograph electric advertising apparatus, the machine that runs a continuous illuminated "reader" on 70 mm. film, all in a compact little case. . . . Correction Dep't.: "Journey's End" (Tiff.) at $1.50 top instead of $2 at the Garrick, as announced last week, Harry, not Barney Balaban, taking on Gene Sarazen, Johnny Farrell and Art Sweet in a match at Idlewild. According to Sweet, golf editor of the Chi Dailynoose, Harry was not at all out of his class, playing a remarkably fine game in all departments.

KANE.

B. & K. Stage Previews for Audience Slant

Each Thursday Publix-B. & K. stages an extra "pre-view" performance at the Oriental at which new stage acts are tried out and the incoming feature screened. The object of the innovation is to get the audience reaction to both acts and picture. The reception given each will assist the management in programming the acts at their outlying houses later, as well as giving them an idea of what to expect in the way of drawing power. The same information will be obtained from the picture's reception, and the house is thus assisted in making its preparations in advance. Better programming of short subjects to fit in with both picture and stage show later on is also afforded by the "preview."

The extra performance will follow the last regular Thursday night showing. No attempt will be made to make it pay, as the object is purely utilitarian. Those attending the last regular performance will be permitted to remain for the "preview," but the box office will remain open to catch the drift-ins, regardless.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Passing The Buck"

THE oldest alibi in the show business is "passing the buck" when something goes wrong; but if you've got the guts to forge ahead in this, or any other business, you should be big enough to recognize the responsibilities that are placed upon your shoulders when you take charge of a theatre.

The fact that your porter is no good is a direct reflection on you if the theatre happens to be dirty. If your cashier develops that "forgetful complex" when a patron gives her a five-dollar bill, it's just because she feels she can get away with it. You are to blame. Ditto for any and every part of your theatre or staff.

We have yet to meet up with the "perfect" manager; not that he doesn't exist, but his duties are so widespread and numerous he must be a miracle man to get by without slipping up once in a while. But if a manager is alert, keeps his eyes and ears open for comment or criticism, he will instil into every man on his staff the importance of proper service, cleanliness of the theatre, good sound and projection. He can take each angle separately and perfect them to that point of efficiency where his supervision and watchful eye should be his most important task.

It can't be done over night, by any means; but going slowly and carefully about each and every angle will gradually lessen the danger of friction and poor management and he can then turn his attention to the selling of his shows. Most theatre owners and chains prefer their managers to spend a portion of their time during the afternoons, outside the theatre—meeting and serving on the Chambers of Commerce, the merchants, co-operating with the school authorities, arranging tie-ups, and the other hundred and one business-building slants that can only be accomplished by getting out and around the community.

A jump to your neighboring towns and theatres to see what is going on will never get you into trouble and you might pick up some interesting and profitable pointers from your brother showmen. It also gives you an insight as to the way they are running their theatres and selling their shows.

It is all part of your education, and since there is always something new in the show business, you can well afford to put your mind in a receptive mood for anything and everything helpful to your theatre.

But to get out and see other places and to know how things are being done you must first get your own house in perfect working order and not let the place run on your staff's idea of theatre management. Their ideas and suggestions may be fine, but you are the "goat" if anything goes wrong, so see that they post you on everything before they act.

"Passing the buck" may sound all right to you, but it does leave a rotten impression on your superiors; so shoulder the blame and try and eliminate as much of it as you possibly can.

"Chick"

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MANAGERS' ROUND TABLE CLUB

B. V. Sturdivant Sold Indianapolis On 'Vagabond King'

And now for an account of how Indianapolis, Ind., became "Vagabond King" conscious. We guess we've covered nearly every opening possible on this picture but we find that there is bound to be one or two new angles used by various managers and publicists throughout the country that will make interesting reading. So here goes for the way B. V. Sturdivant, Director of Advertising and Publicity for the district put it over.

Since we have space only for the highlights we will have to skip over the newspaper ad campaign and the teasers used and go to work on another angle. The Mayor of Indianapolis was requested to invite the Mayors and their wives of the fifty leading cities in Indiana to be his guests. The local Chamber of Commerce joined in, providing a noon luncheon for them at headquarters, and furnishing automobiles to drive them about the city, with dinner the night of opening at one of the biggest clubs of the city.



As the theatre had been closed all day in preparation for the event, at seven-thirty in the evening, several thousand people were thronging the front of the house. A battery of camermen greeted the distinguished party, with the newsreel men, specially detailed to the event talking pictures to be shown later on in the local house. A "mike" was installed on the sidewalk, with the celebrities hello-ing into it as they entered the theatre.

The front of the house was gaily decorated with flags, special lights, cut-outs, etc., while the inside of the theatre and the lobby was transformed into an attractive flower garden by one of the local florists. To effect what might be called showmaking history, a special transportation rate was introduced for the opening by the Traction company. The new low fare created a great deal of comment and did a lot to bring in hundreds of extra patrons. The company also detailed four of their men to cover every advantageous spot along the line, and post up special paper and cards to the effect that new rates were being instituted.

Through a tie-up with the manufacturer of a well-known toilet soap, four men were sent out to fix up window displays, tying in the soap with the picture. The men, in three weeks, covered over eleven hundred windows and a good many of them were located in the city itself. From the photos we are reproducing you can get a general idea of what sort of an effect the tie-up made. Incidentally, the upper photo shows the Governor and the Mayor of the State just before entering the theatre.

Every book store and music dealer in the city tied up the music and the book over a week in advance of the picture, with some knockout displays being achieved. Through a tie-up with the local radio station the theme songs were played at least twelve times a day for four weeks prior to the opening and the station also plugged the celebrities who were to appear, and the reduced transportation rates.

The newspapers came through with a special rotogravure section devoted almost entirely to the "Vagabond King," with two full pages of advertising being bought by the Power and Electric Light Company, plugging in the premiere. Every street car entering the city carried some sort of a plug on the picture. The national tie-up with Philco radio enabled the house to get in a lot more extra publicity.

The entire campaign was timed to begin hitting the public's eye about ten days before the opening and so well was it done that two hours before the box office opened, lines two blocks long had gathered. And after all, when you can get them there that early, why worry about a picture clicking?

Edw. Landsborough Is An Active Showman From Canada

Another Canadian showman, who though his hands have been filled what with building a new theatre and one thing or another, has been quite busy, but still finds time to send us in a little account of his activities is Eddie Landsborough, manager of the Regent Theatre in Galt, Ont., Canada.

On his showing recently, of "Welcome Danger," he used the Season Pass gag that we have reproduced on these pages many times. A dodger in the form and size of a pass was made up and bore copy which from first glance seemed to read: "Regent Theatre—Season Pass," but on closer inspection was found to carry copy to the effect that the reader was not to let the season pass without seeing Harold Lloyd in "Welcome Danger."

Since this was the first time the gag had been used in Galt, it was certainly very effective and it did a lot towards putting the picture across. Okay, Eddie, since you're so busy at present why we'll just have to excuse you. But we warn you, it will all have to be made up when you get that new house finished and just as a tip we want you to know that we expect to be in receipt of a great campaign for the opening.

NEXT WEEK . . . !

Second Anniversary Edition

of the

Managers' Round Table Club

Watch for it, Boys! It will be chock-full of material and articles that should be greeted with open arms by every wide-awake showman in the business.

IT IS SOMETHING WE WILL ALL BE PROUD OF.

NEXT WEEK . . . !

MANAGERS' ROUND TABLE CLUB

What's Wrong With Theatre Managers?

Here is how the head of one of the largest chains in the business views the manager. If any of his observations fit your case, it would pay you to give the strictest attention to what he says. It will help you.

We're not telling who this executive is. For all you know it may be the head of your own circuit delivering a message directly to you.

Here are the questions we put to this executive:

(1) DO YOU CONSIDER THE AVERAGE HOUSE MANAGER NEGLECTFUL?

ANSWER: Not so much neglectful as careless. Their intentions may be perfect, but the majority of them are inclined to let things slide by until they assume serious proportions.

(2) DO THEY IGNORE HOME OFFICE ORDERS AND REGULATIONS?

ANSWER: Unfortunately, the first mistake a house manager makes is that he does not take these orders seriously enough and his attitude becomes indifferent. This later changes to laziness, with results that are both distasteful to the home office as well as the offender.

(3) DO YOU FIND THAT THEY ATTEND TO INSTRUCTIONS PROMPTLY?

ANSWER: Direct instructions generally receive immediate attention and in most respects we experience no difficulty when orders are issued calling for immediate action.

(4) WHAT CONSTITUTES THEIR MOST SERIOUS OR CONTINUAL OFFENSE?

ANSWER: The same answer that applied to Question 1 applies to this question, because it is not a deliberate offense they are committing, but merely an unfortunate careless attitude.

(5) WHAT TYPE OF MANAGER DO YOU PREFER ON YOUR CIRCUIT?

ANSWER: A good house manager, exploiteer and theatre operator with the ability to first perfect a well organized and clean theatre and then turn his attention and time to selling his shows.

(6) DO YOU PREFER YOUNG, MIDDLE AGE OR ELDERLY MEN AS HOUSE MANAGERS?

ANSWER: Age does not count at all on this circuit. Ability, enthusiasm, willingness and energy are the most important factors and a man is only as old as he makes himself by reason of how he tackles the problems he encounters in the operation of his theatre.

(7) SHOULD EXPLOITATION AND PUBLICITY WORK DOMINATE OVER HOUSE MANAGEMENT?

ANSWER: An efficient manager first organizes his theatre and perfects the operation of it to the point where he can turn over the supervision to his assistant. After that, he should turn his attention to the exploitation, publicity and selling of his shows, with his organization so lined up that he need only keep an eye on all of the departments.

(8) WHAT CONSTITUTES THE MAJOR CASES FOR DISMISSAL?

ANSWER: Insubordination, lying down on the job and getting no results.

(9) WHAT IS YOUR IDEA OF THE IDEAL TYPE OF THEATRE MANAGER?

Answer: A man makes the best manager who possesses enthusiasm and imagination, doesn't cry over bad business, but goes out determined to better conditions and devotes every ounce of energy and ability to see that his theatre is managed properly both on the inside and outside.

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

P.'s Problem:

He received no co-operation from the Chamber of Commerce. Likewise the newspapers. To his propositions, the local merchants turned a deaf ear. And no sympathy was received from the various civic fraternities. So what was a new man in a strange town going to do? Being a showman, he set out to do something about it, and in the paragraphs below you learn in his own words:

P.'s Solution:

Good managership of a theatre business is simply good salesmanship so far as outside contacts are concerned. And a good salesman must always get the other fellow's viewpoint. I believe one primary cause of difficulty with the newspaper editor is untruthful advertising. When I have a good picture, I advertise it in proportion to its merits. Naturally, no manager would advise the public that he was exhibiting a poor picture. But the editor doesn't expect him to do so! He does want him to observe in his ads and "readers" a sense of proportion, which will preserve the confidence of the public in the newspaper. Be considerate of his hopes for the public's confidence, and you will gain his.

The Chamber of Commerce is always interested in boosting its own community. Moral: Co-operate! When something of real importance is going to take place in my city, I work with the local C. of C. to have motion pictures taken of it, getting nationally known cameramen to come, and showing the pictures in my own theatre as soon as I can secure them. A theatre must put something into its community if it expects to get anything out of it, and the Chamber of Commerce is usually insistent upon that basic principle.

Then there's the problem of religious and civic opposition. We give benefits for various religious, fraternal and charitable organizations without demanding guarantees. Occasionally our friendly newspaper editors act as our "ambassadors incognito" to invite the ministers of the city to performances of worthwhile pictures having special religious significance or background, as for instance "Ben Hur," "King of Kings," "Noah's Ark," etc. I have found that it is also of more than immediate box-office consequence to emphasize, through advertising and by special performances, the educational element in pictures like "Evangeline" and similar attractions which link the theatre to the schools.

The merchants' primary interest in a tie-up is its advertising value for his business, not your show. We put trailers on acknowledging the advertisers' co-operation, give them slides, and similar inducements and good space on heralds and other literature. Get the other fellow's viewpoint, and he'll be more likely to get yours. At least that's my philosophy! ***F. P.***

Fred Dollinger Hooks Up With Fox Met. At Blenheim

His many friends will be glad to know that Fred Dollinger, former manager of the Grove and Freeport Theatres, in Freeport, Long Island, for the A. H. Schwartz Century Circuit, has hooked up with the Fox Met. Chain as manager of the Blenheim Theatre in New York City.

Fred is a showman of many years experience and in the past has owned and operated some fine movie houses. He has spent a good many years as company manager and advance agent with some of the largest music comedy and vaudeville productions. One of the real pioneers in the movie industry, his name is known to many showmen, and we feel sure that at the Blenheim he will display more of that selling work which characterized his showmanship of former years. ....

Congratulations Fred, and now that you're located around the city we look forward to seeing some signs of showmanlike activity proceeding from your section because we know that you are more than capable in putting over any attraction you are handling.

Lobby Display For "Cohens and Kellys" Aided Meyer's Biz.

A very attractive atmospheric lobby display, featuring a novel touch, was created recently by Fred Meyer, managing director of the Alhambra Theatre in Milwaukee, Wis., for his showing of "Cohens and Kellys in Scotland."

The accompanying photo will make clear the point we are endeavoring to stress in the matter of the traffic signal that greeted patrons and passersby from the lobby of the theatre. The tower would alternately flash on a red and green light. The red light would show a stop sign while the green light would immediately follow it up with a "Go See Cohens and Kellys" plug. This little stunt created a great deal of comment from everyone in the vicinity and was a valuable exploitation plug. We want to mention at this stage of the story that should you decide to use this gag it will fit in with almost any picture.



The lobby too, as you will note from the photo, is colorfully dressed in Scotch atmosphere. The box-office was made to appear as a huge golf bag of colorful plaids, which, featured against a background of three sixty by forty panels, a shadow box, and cut-outs, all stood out strikingly. A plaid background was used on all the displays. To sell the picture about town Meyer also arranged to display a telegram which was sent from Hollywood by the stars of the film. Through a tie-up with the local Western Union twenty-two window displays were secured for reproductions of it and this with a number of other stunts sold the town on the picture.

If time and space would permit we would like to elaborate on the many other angles he used but with such showmanlike activity going on around Milwaukee, we know that he will supply us with some more accounts in the near future. How about it, Fred?

MANAGERS' ROUND TABLE CLUB

His Many Tie-Ups Are A Big Help To HowardWaugh'sBiz

Some showmanlike angles were put over by Howard Waugh, manager of the Pal ace Theatre in Meriden, Conn. in selling "The Case of Sergeant Grischa" to the town.

He tied up the local library to the extent of inducing them to purchase a number of copies of the book. The library featured a display of stills and the books in a prominent place and in addition distributed a large number of bookmarks which plugged the theatre and the library, so with over five hundred of these bookmarks going out a day the attraction certainly was nosed around.

Besides distributing the book-marks in the library, Howard also secured permission from the schools superintendent to distribute a couple of thousand to the children, to good results. Post cards were sent to all of the prominent residents and church goers of the town, informing them that the picture was on the "high class" scale similar to "Disraeli." Through the co-operation of the heads of the local ministeries, Howard was enabled to effect this very valuable angle.



Another important tie-up, since he was bucking almost direct opposition, was a display he arranged in the auditorium of a school. The local newspaper had been conducting a cooking class for women and a large number of the feminine populace of Meriden were attending. This was knocking business to pieces but had to be tolerated, so when the opportunity presented itself Howard siezed upon it and got in a plug for the house that was noticed by over twelve thousand women.

By using these few mighty good angles he was enabled to sell the picture to the town, and though we haven't an official record on hand to show just how well it clicked, we figure that it was oke because the smile that broadens Howard's classic countenance in the above photo is anything but disheartening.

Al. F. Weiss Jr. Had A Novel Stunt As Street Ballyhoo

Al F. Weiss, Jr., employed a man to act as a sleuth in running down clues in behalf of "The Bishop Murder Case," playing at the Florida Theatre, Jacksonville, Fla.

The sleuth carried a magnifying glass in one hand and an enlarged book under his other arm which was lettered, "Van Dine's THE BISHOP MURDER CASE—Florida Now." The man also wore a sign on his back, "Looking for a Clue to THE BISHOP MURDER CASE—Florida Now."



At the weekly bridge party held on the Florida's mezanine, Weiss gave as a prize for each table, the novel of the same name as picture—Bishop Murder Case. This affair took place in advance of picture and helped to popularize by the many favorable comments.

Okay Al, we are glad to see that you are continuing the live-wire showmanship that has characterized your work for so long. Incidentally, it seems to us that we don't see your name in front of us as much as we'd like to, so what do you say about remedying this condition? Let's have some more, much more frequently. Oke.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MAY

May 18th	Peace Day (1899).
May 20th	Mecklenberg Declaration of Independence — N. Carolina.
May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.
May 24th	Brooklyn Bridge Opened.
May 24th	Empire Day (Canada).
May 29th	Ascension Day.
May 30th	Memorial Day.

JUNE

June 3rd	Confederate Memorial Day—Tennessee.
June 3rd	Jefferson Davis' Birthday (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Texas and Virginia).
June 3rd	King's Birthday (Canada).
June 6th	Nathan Hale's Birthday.
June 11th	Kamehameha Day in Hawaii.
June 14th	Flag Day.
June 14th	Harriet Beecher Stowe's Birthday.
June 15th	Pioneer Day (Idaho).
June 15th	St. Swithin's Day.
June 17th	Father's Day.
June 2nd to 7th	National Swimming Week.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

EXPLOITATION REVIEWS!

"THE NEW ADVENTURES OF DR. FU MANCHU"

(PARAMOUNT)

If you've played "The Mysterious Dr. Fu Manchu," you'll know how to handle this new one. It's more or less up to you whether you think the picture's reception will merit any plugging. From the standpoint of this reviewer, the film contains so many melodramatic spots that it will be well worth your while to play it up as a "thrill picture." It will appeal to young, old, middle age and any other age that you can fit in. But let them know in advance that they are going to be thrilled.

To play it up in your ads, providing you have played the first "Fu" picture, it is advisable that the word NEW be used in big type and occupy a prominent part of your newspaper and other advertising lay-outs. Harp back to the diabolical exploits of Dr. Fu in his first picture. Run lines like: "He Thrilled You and Chilled You in 'The Mysterious Dr. Fu Manchu.' Now he'll grip you as never before!"

Here's your cast and from them you can pick out the favorites of your town. Warner Oland as Dr. Fu; Neil Hamilton as Dr. Jack Petrie; Jean Arthur as Lia Eltham; O. P. Heggie as Nayland Smith and William Austin as Sylvester Wadsworth. In your newspaper, providing they liked the first, you could introduce them as though they were personal friends of your audience such as, "Thrill to the further adventures of Jean Arthur and Neil Hamilton," etc. For teaser-effect copy something on this style: "Fu Returns!" "Danger! Fu Is Coming!" "Watch Out for Fu!" "Help! Danger! Police! It's Fu!" Work these teasers up so that you can get in the full title a couple of days before playdate and then shoot with your regular layouts.

On your front displays bear in mind that the picture presents the elements of mystery, melodrama, tension and thrills. Look up the adjectives we have been running and pick out a load of Diabolicals, Sinisters, Startling, Mysterious, etc., and sell it with effective copy. In your art work have Warner Oland looking at Jean Arthur and Neil Hamilton. As much as possible keep interest keyed up by showing scenes of action, such as Fu leering at O. P. Heggie, whom he holds captive, also Fu and his sinister smile, and as well, the two lovers (in order to get in the romantic plug).

The picture has no theme songs, so play your book stores heavy. If the dealer hasn't copies of the New Fu story on hand, use the old one and work your copy around them, such as: These books thrilled you, the picture thrilled you, and now with the New Adventures of Dr. Fu Manchu You'll Be Astounded at Fu's Daring! On the rest of your local tie-ups your stills will fit Jewelry stores, Ladies' wearing apparel, Men's stores (Hamilton and Arthur are garbed in wedding attire and this shot can be put to many uses). Automobile agencies, travel agencies, scenes are laid in England. You should be able to tie up almost any store in your town, since it is the judicious way of using copy that counts and nothing else but. So long as your copy will help you and the dealer, you'll get tie-ups.

For advance heralds, if possible secure a lot of laundry checks. This will cost hardly anything as your ushers can paint loads of them. Use red paint, not black. On the back of the herald reprint whatever copy you care to use to sell the picture, using little or more as local conditions warrant. For other advance plugs, mount a couple of wax mannequins, dressed in Chinese costume, on a truck and use as a street ballyhoo. Use another dummy in your lobby or use a good cut-out. If you have a portable phonograph, secrete it behind the display and play an effect record of shrieks, groans and cries. Put cut-outs about your house, in the men's room, foyer, staircases, etc., and play green spots on them. The ghoulish effect will do a lot towards selling the picture from the thrill angle and, as we stated before, that seems, to us, to be the best way to sell it. And, also, on your trailer shoot a deep green background into the opening and closing of it. When you play the picture you will probably dope out many novel ways of putting a thrill into the opening and closing of the picture.

"SONG OF THE WEST"

(WARNER)

Here's a funny situation. The picture is adapted from the musical comedy, "Rainbow," which did a Brodie in New York. So that leaves it up to you. If having a "Broadway Musical Comedy" appeal means anything in your town, take advantage of it. If not, let it alone. The stars of the film are really names. John Boles, Vivienne Segal, and Joe E. Brown, the last named two musical comedy favorites. The picture is done entirely in technicolor.

A little difficulty may present itself to you, inasmuch as the picture is a period or costume play and it will probably be hard for you to secure models of the clothes worn by the Forty-Niners, but this need not hold you from plugging the picture. Plant a bunch of straight still of Boles with your local dealer and use copy like this: Hear Handsome John Boles Sing in "Song of the West." The same goes for Vivienne Segal. Since Joe E. Brown is a comedian and his "pan" can be worked on local tie-ups, especially soda-fountains.

The theme songs are well worth plugging. "Come Back to Me," "The One Girl" and "West Wind" constitute the Vincent Youman's score. Plug 'The One Girl," as it seems to be the outstanding number of the trio. If you've played "Hit the Deck" and your patrons went out humming the Youman's tunes, plug him in your ads as the composer of "Hit the Deck's lilting song hits." In a couple of shots Joe E. Brown is seen strumming a guitar. These scenes will help your music store tie-ups. Since the story is of "Gold Rush Days" and features the United States Cavalary, there's an opportunity for a very advantageous tie-up if you are located near a barracks or army base.

As a street ballyhoo, you could use a couple of men, dressed as prospectors and seated on back of a burro or donkey. For floats, cut-outs are the best thing advisable. Streets stunt should prove easy as they do not require that a great deal of attention be devoted to securing special costumes, or backgrounds. For this picture, the simpler the better.

In your newspaper ads plug the story as "A Glorious Romance of the Early West." Plug Boles and Segal as "Two Thrilling Voices Blended in Song Rendering "The One Girl," etc. Plug Joe E. Brown as the funny man of musical comedy fame. On teaser campaigns we suggest the lines "Looking for Pay Dirt?" "Headin' for the Rainbow Trail!" You'll have to figure out your local audience for this one. History dates would also be appropriate to use for teasers. Run them in the form of a contest of perhaps six dates. Tie-up your local newspaper on this. Don't have the answers submitted until the day before the picture plays. On the opening day, through the newspapers, announce the winners.

A funny teaser line would be "Hasty to You, Ma'am," an expression used by Brown, who plays Hasty, a mule skinner, throughout the picture. Incidentally, Marion Byram is Joe's love interest, but though she makes a hit in the picture, we would not advise plugging her in this one. If she clicks with your audience give her a big play in her next picture. The kid is cute and clever and she'll work in a lot more.

On your front display use your regular stuff and try to sell it with the "Glorious Romance of the Early West" angle. For an advance plug in your lobby "stake out a claim" (the prospector equivalent to a discovery of gold. The land is staked off and the spot entered in the recorder's office by placing a pile of dirt and rocks on the floor. Sprinkle with gold flitter. Place pick and shovel alongside and if you have a good cut-out use it as well. Place a card alongside with copy reading: "Men, Women and Children Traveled 3,000 Miles Cross Country to Strike This 'Pay Dirt.'" See "Song of the West"—Glorious Romance in Technicolor (playdate).

Schools tie-ups can be engineered by offering free tickets for the best water color drawings depicting scenes of the early west. Appeal to the kids, in your newspaper ads, by plugging Joe E. Brown. For the sweethearts and women use Boles and the next day Boles and Segal. There's plenty of fine catchlines you can use in connection with your newspaper advertising and by giving a little more attention to them than usual you'll find that this angle will be a great help towards selling the picture.

G. P. S.

MANAGERS' ROUND TABLE CLUB

Irwin R. Waite Of Austin, Texas Enrolls In Club

Here's a little autobiography of one of our latest Club members. Irwin R. Waite, manager of the Majestic Theatre in Austin, Texas.

He has been associated with the Publix Circuit for quite some time now and as he has been in the show game for a good many years we believe this dope will prove mighty interesting. He has worked at the Bijou Theatre in Springfield, Mass., and also at the Poli Palace and Strand Theatres, where in those houses, he received the training for the position he now holds. In 1923 he accepted an assignment with the Publix outfit and left for Miami Beach where he handled the Community Theatre until 1929, moving then to the Rialto, Arcade and Stanley in West Palm Beach.



In addition to working in the show game, he has also had experience in other lines, having served for a time as a show card writer, newspaperman, park concessionaire and piano salesman, but all these endeavors merely served to make him a better theatre manager, and we know from the work he is turning out down there in Austin, that he sure can handle a show house.

The photo we are showing above will give you a line on the prominent place his membership certificate holds down in his office, and also, that magazine he is holding in his hand is our own "one and only," the Motion Picture News, or as Irwin calls it, "The Showman's Bible," and if you'll pardon our saying so, we remark that the office certainly looks dressed up. Thanks, Irwin for shooting your photo along to us so promptly, and we also want to thank you for that little clipping about ourselves that the Austin Statesman printed. Keep us posted now on whatever you are doing down there to sell your shows so that we can pass along your ideas to the rest of the Club.

Lewis & Silverman Sold Town "Sally" By Using Fine Gag

When it comes to turning out a couple of ideas that sell you can depend on Lewis and Silverman of the Avon Theatre, in Watertown, N. Y., to pull them if they have a special message to get across to the patrons of that mighty fine house.

On their recent showing of "Sally" they made a tie-up with the Postal Telegraph where for a small amount they send out a number of telegrams. The messages were given to all of the prominent persons in town by a uniformed messenger and were sealed in a regulation envelope. They were presented to the Mayor, Chief of Police, Fire Chief, City Council and almost every other person of prominence in the town. As this was the first time it had been done the gag clicked wonderfully and the message that the letter bore concerning the picture was conveyed to them in a personal manner.

The copy on the telegram, in case you might care to make the tie-up on some other picture, read, "We are using the Postal Telegraph because it is the best and fastest method we can use to tell you that, etc. (Picture, playdate, star, technicolor). In addition to this stunt they also promoted one on "The Virginian" that clicked. They tied up with the Jefferson Historical Society and secured a display of over ten thousand dollars worth of old-time guns. The display was placed in one of the most prominent windows in town and attracted almost endless comment.

Well, boys, with the way you are going up there it is no wonder that G. W. Lampe calls you two a couple of go-getters and if he hadn't already named you so appropriately we would have tacked it onto this little story. And now to prove your right to that name you'll have to keep us supplied with some good stunts for the Club pages.

"LOBBY LAFFS"

By Dick Kirschbaum



"Reprinted By Dick's Request"

Tie-Up With Local Drug Stores Was Aid to E. F. Coppack

One of the first popularity contests of the spring season was engineered recently by E. F. Coppack, manager of the Royal Theatre in Kansas City, Mo.

Through a tie-up with a chain of local drug stores and a nationally known cosmetic manufacturer a plan was conceived whereby the most popular girl in Kansas City would be presented with a trip to Hollywood as a reward for her popularity.

The chain drug stores furnished windows to plug the contest and also advertised it in their stores. A special full page ad was run weekly by the company and the announcement of the contest was prominently carried in the center of the page. To boost business at both the store and the theatre the contest was arranged so that ten votes would be allowed for every fifty cent purchase at the store and the same number for every ticket at the theatre.

Coppack tied in the local newspaper and they printed coupons daily which entitled the reader to five votes for the contestants. In addition to this the paper also gave the contest a lot of publicity in the form of stories and pictures. Almost every possible angle was covered by Coppack in putting it across and the increased box office revenue derived from the stunt proved the strength of his showmanship.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

{Send Us the Blank — We'll Do the Rest for You!}

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

N. T. Prager Hit City Broadside On "Hit the Deck" Gags

A campaign that would do credit to a world premiere opening in a key city was engineered and executed recently by N. T. Prager, manager of the Missouri Theatre in St. Joseph, Missouri, for his engagement of "Hit the Deck."

As the opening gun in the campaign, teaser ads were shot in the daily newspapers, ten days in advance, with the space being increased daily. Readers were mailed to twenty-five country newspapers within a fifty mile radius of the city, while over a thousand half sheet cards were staked on highways at one hundred foot intervals for over four miles out of town.

Due to the fact that the stars in the picture were born in Missouri, three advance stories were secured in the local newspapers. On the screen, special teaser copy was used for a ten day advance plug on the picture. By tying up with the local drug stores they featured a "Hit the Deck" sandwich, which the clerks sold on percentage, with passes being given to the ones totalling the highest amount of special sales. Two department stores with soda fountains also entered the tie-up.

An animated shadow box, with the animation consisting of battleships riding the waves behind a row of dancing girls and gobs, was erected in the main lobby and created a fine flash. Special invitations were mailed to all "Smiths" who had served in the Navy to attend the performance as the theatre's guests. The front of the house was decorated with eight hundred muslin pennants in blue and white, which were made up by the house employees, the only cost involved being the purchasing of the muslin.

One hundred one sheet banners were placed on street car fronts, the local traction company furnishing the space gratis. As you will note from the photos the tie-ups secured were very valuable. One photo shows the theme song tie-up in the window of a prominent department store and the other will give you an idea of how the "special" sandwich gag was handled. The theme songs were also plugged over two radio stations in the city and a special broadcast of the picture itself was arranged on the last three days of the playdates.

Prager covered many more angles in his campaign which included among them the placing of tire covers on the back of taxicabs, banners strung alongside busses, gummed stickers pasted about the city and the rubber stamping of fan movie magazines sold on the news stands. He also used a little stunt that we feel sure you will want to use on one of your future attractions since it will fit in almost any spot.



Twenty-five linoleum mats, of the type sold by department stores at about a quarter each, painted in oil with the attraction, theatre and dates were left on the Saturday night before the opening within store vestibules. With the result that fifteen of them were permitted to remain there and the theatre for a small amount received some excellent publicity.

The entire campaign met with great success and the picture hit a new high in business. And just before we sign off on this one we'd like to state again that there is a number of valuable points in it that will probably fit in with some picture you contemplate showing at a future date, so it will pay you to look over the angles carefully. We want to thank Prager for passing this along to us and we hope to record more of his work at a future date. Incidentally, Norman, we haven't a photo of you in our files. Why not shoot us in one together with a little "personal" dope about yourself?

They Request Them And Buddy Webber Says It With Music

This is just a little announcement to let his friends know that Buddy Webber, organist of the Capitol Theatre, Harold Kopplin's house, in Miami, Fla., is still going along like a house afire.

A short while ago we showed you how he sold the patrons on "Singin' in the Bathtub," and published a photo of the stunt. The gag was typical of the work he does whenever novelty is permissible. However when he gets a straight song to play he works it into the form of a request. At the conclusion of a new number he is introducing he will state that it was requested by a certain person in town and announce that anyone else desiring late numbers or past numbers played, send him a note.

The next week, when he plays a request program he has the names of the parties requesting the numbers projected on the screen. This serves to stimulate interest in his music and helps towards bringing in more request numbers, as the people seem to like having their names presented along with the songs. In addition to this Buddy also features a twenty minute organ recital every morning before the picture and this is a great aid towards filling the seats for the "early bird" show.

We expect in the future to pass along some very fine novelties from this section of Florida and since the Capitol boasts a corking showman in the person of Harold A. Kopplin and a cracker jack organist in Buddy, it looks as though our hope will be fulfilled.

MANAGERS' ROUND TABLE CLUB

Frank S. Mickley Sells Them Plenty In Allentown Pa.

It's been some time since we've had Allentown, Pa., represented on our pages and we were thinking of taking drastic measures to rouse that town since we know there's some mighty good showmen there, and, to make us hot under the collar, they are usually active. So we were beginning to wonder, and just as we started to get set to take those measures we spoke about, Frank S. Mickley came to the rescue.

Mickley is the manager of the Capitol Theatre in Allentown and is one of our very active members. It seems that he has been pretty busy cooking things up for his house and now that his campaigns have all clicked, we have a few things to tell you about. On "The Mississippi Gambler" he procured a number of playing cards and imprinted them with copy on the picture. The cards were then distributed in every mailbox throughout the city, and to stimulate interest he printed a little notice, on the bottom of them to the effect that any one holding the ace of hearts was entitled to a free admission. This stunt made a decided hit with the town and was the means of securing plenty of business on the picture and good will for the house.



Another stunt Mickley used, this time on "Cohens and Kellys in Scotland," was effected through a tie-up with a local confectioner. The confectioner furnished him with a quantity of butter skotch kisses, which were placed in pay envelopes and bore copy relating to the picture, and also a credit line for the confectioner, and distributed about town by a girl dressed in a Highland costume. The value of this little bit of exploitation was seen in the extra days that the picture was held over at the house.

So that you can see what Frank looks like we are reproducing above a picture of him seated at his desk, and if you'll look closely at it you will be able to discern the emblem that adorns the wall of a manager's office in almost every part of the showman world, the certificate of membership in the Managers' Round Table Club. Oak, Frank, we're certainly glad to know that you're stepping right along out there in Allentown and the only other thing we want to say now is that we hope you'll prod the rest of those showmen out around your district and tell them not to be keeping us in the dark. And incidentally, Frank, let's have some more of those hand drawn ads so that we can include one or two in a future lay-out.

Car License Stunt Gave Roy Slentz A Newspaper Break

One is more often criticized than praised for his deeds is an old saying, so in Pueblo, Colo., Roy Slentz tried to bring the average up a bit by handing out a few compliments in the form of tickets to see "Burning Up" at the Colorado Theatre.

A most effective tie-up was arranged with the Evening Journal in the form of a careful driving contest. The newspaper placed men on the streets in the business district to jot down the car license numbers of all drivers showing particular care in the guidance of their cars.

Each day, ten license numbers were scattered through the want ads—and any person finding his license number on this page was entitled to a guest ticket to see "Burning Up." This tie-up appeared on the want-ad section for one week in advance of picture's engagement and aroused all sorts of interest for the picture as well as somewhat curbing the reckless driving on the part of several.

An eight-column streamer across the top of the want-ad page was secured each day along with a two-column space containing copy about the picture and explanation about the contest, how the car owner was to get his guest ticket, etc.

"LAFF-O'-THE-WEEK"

With the publishing of "The Battle Rages," last week, we really started a battle. We have received no less than a dozen different jokes concerning showmen and their famed "wise-cracks." Some of these we will incorporate into "Lobby Laffs" and thus save a few hairs from turning gray on the classic cranium of Dick Kirschbaum. Others we are going to use weekly as a special box. So if you have a good joke, send it in to us and see whether you will be represented in the "Joke of the Week Box."

To-day's wheeze concerns the flip crack coming from M. M. of New London, Conn., who upon being informed that a certain showman in the West has a habit of arraying himself in the best atmospheric costume procurable to plug his picture, such as a Highland costume for "The Campbells Are Coming," etc., blandly inquired of your chairman, "What's that guy gonna do if he books in "The Naked Truth"?

And that's the humorous side of the showman. We want to show that side, too. So shoot us in your best concerning an experience that befell you. Or perhaps you know of a humorous experience encountered by a fellow showman. At any rate, we want to pass along a "Joke-of-the-Week" and we know you and you and you all want to win a special place on the page.

Nice work, Roy, and this dope on "Burning Up" arrived pretty near at the same time as the happy thought that we ought to be getting after you for some more of your activities. Suppose you stick a note on your diary to send us one each week, so that your brother members and showmen can see what you are doing and possibly benefit by your long experience running a theatre.

Henry Roemer Is Now An Editor But He's Still Active

One of our members who sort of strayed away from the show business to take over the editorship of a newspaper in Anacostia, District of Columbia, but who still maintains the active interest he has always showed in the CLUB is Henry Conrad Roemer.

Though he is not actively engaged in the show business any more, Roemer still applies his showman knowledge to all of the theatre advertising the paper receives. So when the new Fairlawn Theatre under the managership of Lloyd Wineland opened in town he set to work to help him turn out a co-operative double truck ad that was well made up. A number of firms who participated in the construction of the theatre were represented on the pages as well as the local merchants.

An excellent campaign was put across for the opening of the theatre and the house came in for a lot of good breaks in the newspapers. The president of the local bank made the dedicatory address and a large number of men prominent in the affairs of the town were also introduced. The Chamber of Commerce and local business organizations gave it a big send-off also.

We notice that in his newspaper Roemer thinks enough of a movie star cross word puzzle to run it as a regular feature which again proves the worth of showmanship in almost any sort of a racket. We want to thank him for the continued interest he has shown ever since he became a member of the Round Table Club and we [illegible] like to hear more about the Fairlawn, for now that it has been formerly opened it will of course be necessary to exhibit showmanship t okeep them coming in.

MANAGERS' ROUND TABLE CLUB

Better Late Than Never!

Being just a week late don't help matters very much, but knowing Al Unger as we do leads us to believe that he will understand that the omission was not our fault. Right Al?



But we must tell you that Al is the wide-awake manager of the Fulton Theatre in Jersey City for the Fox Metropolitan chain. His name and picture are by no means new to the Club pages, as any one of our regular followers will tell you; but since we formally introduced his entire group of brother managers last week, we hasten to add his. And whats' more, we'll be telling you something else about him in an early issue of the Club pages.

Then we must add the following, which will make the count 100%:



MEYER COHEN is the manager of the Strand Theatre in Jersey City. As a hustling hard worker you must go some to equal or beat him. Perhaps one of his best qualifications is that sunny smile of his.



MAURICE BROSKI keeps himself busy managing the Franklin Theatre out in Nutley, N. J., and chalks up another exceptional showman for this fine circuit division. Maurice gained his present knowledge of showmanship in the school of experience.

WILLIAM BURKE, manager of the Rockland Theatre up at Nyack, N. Y., is one of the two newcomers to the Met. Chain, but we predict a long and successful stay if he keeps up the fine start. We're rootin' for you, Bill!

ARTHUR BERGOFFEN manages the Palace Theatre in Bergenfield, N. J., and is the other new manager to join the Kutinsky-Sheridan group on the other side of the river. We ought to promote some good material from this wide-awake showman.

John S. MacNeill And "Scotch Giant" Set Utica Laughing

Up in Utica, N. Y., the patrons of the Fox Met. Theatres, Upstate Playhouse division, were treated to a hearty laugh recently when John S. MacNeill, City Manager of the division exploited "Cohens and Kellys in Scotland."

MacNeill secured the services of a midget who he dressed in a Scotch highlander's costume. The midget walked about the street and handed out novelty heralds which read "I Am A Scotch Giant." The rest of the herald, which was made up in the form of a folder, carried sales copy on the picture.



By looking closely at the photo you can obtain some idea of how effective this ballyhoo must have been. The gentleman towering over "The Scotch Giant" is Mr. MacNeill himself, who is responsible for the creation and execution of the very showmanlike stunt and we guess we don't need to say that the gag clicked wonderfully, as the reaction at the box office proved it.

Since Mr. MacNeil has shown us what he can do in the way of show merchandising we're going to keep hot on his trail from now on, not only because he represents the live-wire showmen who comprise the Utica part, Upstate Division, but because we know he takes a very active interest in the exploiting of his attractions. So listen, John, we want to hear some more from you in the very near future in order that we may pass these ideas of yours along to the rest of the Round Table bunch.

Street Ballyhoo Sold The Picture For Marsline Moore

Here's a very effective ballyhoo that was used by M. K. Moore, manager of the Worth Theatre in Fort Worth, Tex.

The photo shows a truck, with a trailer attached, that cruised about the principal streets of the town, letting the residents know of the attraction at the theatre. The display was constructed of beaverboard and painted in striking colors.

You will notice the plug that Moore gets in for his short subjects in the banner he has strung alongside the truck. We are also showing you in the photo on the other side, the "flash" he creates on his marquee and front of the house by using a flag and a valance to plug the star and the picture. If you look closely you can also notice that he has devoted space on his marquee to his shorts.



As we declared recently in our special short subject section, there's a lot of dough to be grabbed by properly plugging your shorts and so whenever you come across anything that your patrons especially like, then give it a plug along with your regular feature, because it will more than make up for it.

MANAGERS' ROUND TABLE CLUB

Gaston's Cookie Gag Proved Sweet Plug For "Honey"

Anybody looking for novelty in a truck ballyhoo should apply at the door of the Casino Theatre in Marshalltown, Iowa, and ask for Dick Gaston, the manager.

A glance at the photo we are showing with this little story will give you an idea as to the effectiveness of his ballyhoo for "Honey." He procured a new truck and complete kitchen outfit from local dealers. The kitchen outfit included a cabinet, table, range and stools. The truck was used on Main Street, the opening day, with the four girls making heart shaped cookies.

The cookies, as they came out of the oven, were inserted in oil paper sacks, which bore the theatre imprint and ad on the picture. A phonograph on the truck played the theme songs from the film and helped to attract attention to the ballyhoo. The truck was also parked in front of the most patronized stores in town and larger distribution was made.



The cost of a gag of this sort was very small, the only money expended being the cost of the baking material. This was the first time the town had ever seen so high powered a stunt and you can bet it attracted plenty of attention. Another stunt he used on the picture was a full page ad he promoted from the local merchants, in which he tied-up bakeries and furniture stores, as well as other merchants. As a theme song plug he arranged for the local furniture store to give out free copies of one of the theme songs, especially fitted towards the store's product, to the first fifty women asking for them. In this manner he secured some good-will for the house, as well as the dealer. Incidentally we'd like to point out in this photo, since so many showmen seem to be taking advantage of it, the use Dick makes of his marquee, by erecting cut-out letter signs. These signs have been proven to be very good for flashes and attention getters and may be constructed at small cost.

We want to hand Dick a little compliment for the showmanlike way he handled this campaign and we'd like him to know that we want to head more of his work in the near future.

Leonard Gordon Says:

". . . the Club pages are a gold mine of valuable information. When reading the Club pages I get relaxation while I am getting good 'dope.' The Managers' Round Table Club is Motion Picture News' correspondence school of theatre advertising."

Manager,
Palace Theatre,
Newport News, Va.

NEWSPAPER ADVERTISING!

Long ago we stressed the importance of your newspaper advertising and called to your attention many angles that should have guided you out of the pitfalls to bad copy. This advice was aimed, especially, at the men who had to make up their own newspaper copy, in addition to their many other duties.

We are not going to play "teacher," for the simple reason that YOU know your own conditions better than anybody who happens to be hundreds or thousands of miles from your town and theatre. But regardless of where you are located, there are a few common-sense angles worthy of more than passing consideration.

First: Your preparation of copy. Remember, no newspaper composing room man can read your mind. Even though you may not have a thorough knowledge of type faces or sizes, you can show, by reason of the way you lay out your ad-copy, just what portion is to be played up. The best way to do this is to draw a box of the exact size of the ad you are making up. Then pencil in your copy, mats, etc., in proportion to the size you want it set.

Second: Mats. Can be broken up so that any part of them can be worked into the ad. Have a talk with your composing room man if this is not clear to both of you. Don't drop an effective mat because it won't fit your allotted space. Try to work out some way to use the most important parts of it.

Third: Proofs. Of course, the question of proofs is not so easy to discuss, since every paper and theatre work the angle out themselves; but on all important advertisements, such as the advance announcements or opening-day ads, you should try to arrange your copy several days in advance so that the paper can show you a proof before it is run. You at least get a chance to alter or correct your advertising in this way.

We have published many newspaper ad layouts to show you what the other fellow is doing. We shall continue to do so as fast as our limited time permits us to make up such layouts. It's a great idea watching how others make up effective newspaper ads and should guide you to many new ideas and angles along these lines.

"Chick"

A. H. Vincent Was Wide-awake and He Cashed In On This

A. H. Vincent got up a special program for the Firemen's Ball that gave a two weeks' line-up of pictures at both the Publix-Rex and Publix-Sterling theatres in Greeley, Colo.

Inasmuch as the Firemen's Ball took place on March 17th, the programs were in the shape of an Irishman's high hat and of course followed green.

Underneath the line of the space allotted for the name of the dancing partner appeared, "'The Girl Said No.'—Sterling, Mar. 17-19." And in this manner was given the titles of coming pictures at both theatres and the playdates for the last two weeks of the current month of March.

The programs in themselves were decidedly novel and made an instant hit with the huge throng present at the Ball. And it also proved an excellent medium of giving out the list of coming pictures at both theatres.

MANAGERS' ROUND TABLE CLUB

Burr Cline Woke Up Mankato With Spring Trade Week

Heeding the call of spring and deciding that Mankato, Minn. needed something to keep spring fever away, Burr Cline, manager of the State Theatre went to work and displayed some corking showmanship in his initial spring business building campaign.

With the co-operation of the local merchants, he planned a Spring Trade Week. The Merchants' Association got solidly behind it, and in this manner he was enabled to secure plenty of window space, etc. By examining closely the cut we are showing, you can see the attractive ad he ran in one of the local papers announcing the special week. On top of the page you will notice the slogan slug which was carried in all advertising, both of the theatre and merchants, during the campaign.



Special cards, announcing the week, were put in convenient and prominent locations throughout the town. By having a number of auto banners made up, Cline let the week in for more publicity. The muslin banners were placed on the backs of autos and on the trucks belonging to the merchants. The banners were paid for by the tradesmen, as were the cards.



On the Saturday before the week officially opened, a parade of new cars, trucks, and farm machinery was staged. The procession, stretching about three blocks, proceeded through the town and attracted plenty of comment.

Just to give you some idea of how this parade was received by the residents of Mankato, we'd like you to know that the newspaper devoted space on the front page to an announcement regarding the celebration, and also carried a proclamation from the Mayor which requested that every one join in. Another parade on the closing of the week was run with the local high school band being featured.

In the theatres the slogan slug was used in all trailers, and this aided in keeping the week before the eyes of the residents of the town. Over five thousand programs, announcing the Trade Week and the theatre's attractions were mailed to rural residents. We are reproducing a number of photos with this article which will serve to give you an idea of how well the campaign was executed. We want especially to call your attention to the picture showing the twenty-four sheet used as a plug. It would pay you to study its copy carefully in the event that you care to use this stunt at any time in the season.



The upper left hand photo in the lay-out will give you some idea of the way Cline sells his shows. He has strung a banner alongside of a street car and there's no getting away from the fact that he sold the picture plenty by this medium. To get back to our subject again, if you will look at the lower photo on the left you can discern, somewhat dimly, a band that paraded about town preceded by a motorcycle in which sat a boy bearing aloft a banner. This was also an excellent means of exciting interest. And with every one in the city pulling for the week, you can bet the results were wonderful.

We want to thank Cline for passing along this contribution and we want him to know we deem it a pleasure to show such fine work. We hope that he will continue the interest he has shown in the past, and if he does we are sure that the future will hold many mighty nice things for his fellow-members in the Managers' Round Table Club.

NAT SUCHMAN Says:

"I look upon your organization as a . . . . school, which educates the members in the various methods employed in securing ideas for improving the attendance and increasing the receipts of their respective theatres."

Manager, Fox Highway Theatre, Brooklyn, N. Y.

Street Ballyhoo Proved An Aid To Arthur W. Pinkham

Arthur W. Pinkham was doing such good business with "Sunnyside Up" playing at the Strand Theatre, Dover, N. H., that he asked that it be held over another day.

In order to let the people know about the extra day's showing of the picture, Pinkham used an excellent stunt that was the talk of the town.

Pinkham had a man wearing blue glasses and carrying a cane to give the impression he was an aged man. This man stopped buses leading in directions away from the theatre. And when the bus door was opened, he would inquire in a loud voice to that all the occupants of the bus could clearly hear, "Does this bus go to the Strand? I hear they are playing "Sunnyside Up" another day—Thursday, but I want to go there now and avoid the crowd."

After the man's story was told, the bus driver would advise him to take the bus going in the opposite direction.

Pinkham received many comments from the bus drivers; they telling him that the sales talk at the door of the buses carrying the factory and mill people home, caused a lot of discussion on the trip. It is plain that this must have refreshed the memory of many regarding the holding over of the picture.

Pinkham squared himself with the bus drivers with passes as they stopped the buses with full knowledge of the stunt, which is good work in any man's land, right?

MANAGERS' ROUND TABLE CLUB

"Clancy In Wall Street" Hit High In Providence, R. I.

Providence, R. I., was treated to a taste of high powered showmanship recently when "Clancy in Wall Street," world premiered in that city.

A week before the opening of the RKO Albee, the local telephone company, co-operating with Foster Lardner, manager of the house, installed a switchboard in the lobby, with a regular exchange operator in charge. As the patrons passed the board, on their way in and out of the theatre, they would stop to look at it. Taking her cue from this, the girl sitting at the line, displaying signs of unusual activity, would answer into the mouthpiece: "Yes, this is the RKO Albee. Yes, "Clancy in Wall Street?" Next week, starting Saturday. Yes, a very fine comedy. Oh, yes, Charlies Murray is in it. I'm anxious to see it too." The girl would then plug in on another supposedly incoming call and repeat the same line of chatter. This certainly got a rise out of the patrons and they were sold on the picture.

In addition to this stunt the telephone company also installed a phone-typewriter in the lobby. Reams of paper issued from this machine all day long, carrying messages about "Clancy," motion picture news direct from Hollywood, announcments about the News Tribune contest and local news items. The messages were prepared by Richard Farrell and Lardner and transmitted from the office of the local phone company. Both these very important services were secured from the phone company at no cost to the theatre.

On Saturday, the day of the opening, since the papers had been featuring a story about it, a plane, supposed to have come from Hollywood, circled about the city at the noon hour, with the pilot putting the ship through a series of stunts, and dropped off a parachute jumper, to whose back was strapped the can of film. The jump was made directly over the What Cheer airport, and as the aviator hit the ground, a waiting car transported him and the film to the theatre. The papers gave this a big play, with pictures and stories and the house came in for some valuable publicity. The gag was followed through on Monday and Tuesday with the distribution, from the air, of thousands of heralds.

Through a tie-up made with the Postal Telegraph Company, Lardner and Foster were enabled to procure an automatic transmitter which was installed in the spacious lobby of the Albee. A card over the display announced that anyone wishing to send a message over the machine to Charlie Murray in Hollywood, expressing their liking for the picture, might do so free of charge. This stunt made a big hit with them and a lot of good-will was secured when each person was given a copy of the message on Teletype tape

The entire campaign was well planned and executed, and, as we remarked before, Providence received a thrill. Of course, many more angles than we have set forth here were covered, but since they were of the regular showman routine variety, and are a necessary part of every campaign, we have tried to enumerate only the highlights of the campaign so that the Club might witness to what great heights the modern showman is rising.

"HOW'DY, BOYS"

Recent visitors in Club headquarters during the past week or two included, among others:

"Ducky" Myers of the Majestic Theatre in Chillicothe, Ohio, and one of our fondest recollections of the Gus Sun party on Lake Erie in 1928.

Frank Ambruster, formerly of Steubenville and East Liverpool, Ohio, and now trying to get set around the New York sector.

F. W. Tierney, from Watertown, N. Y., and all full of "pep and ginger." Watch this chap; before very long he should be doing great things.

Larry Jacobs, ace publicity man now engaged in putting over Columbia's specials—and what a job he's making of it, too. Lots of high-powered stuff in Larry.

Eddie Hitchcock, publicity director for the N. Y. Paramount Theatre, and making a bigger rep. for himself here in New York than he had out on the Coast.

There were lots of others, but we don't always remember their names when we sit ourselves down to write about these visits.

But the "latch-string" is on the outside and there's a hearty welcome on the mat; so make the Club an important stop when you hit the Big Town.



SMART DISPLAY!

Credit Max Shagrin, general manager of the Hollywood Warner houses, with one of the most effective displays ever conceived or executed. Close inspection of this reproduction will reveal the "inside" dope on how he arranged this marvelous piece of workmanship. Over 20,000 pennants were utilized for the largest sign of its kind ever constructed in Southern California. It covered the entire front of the Warner Theatre Building in Hollywood, with the letters "Second Anniversary" fifty feet in height. Special street decorations carrying out the same color scheme and special banners with standards set in the sidewalk, helped the idea out considerably.

We might add, that other tie-ups for this Anniversary Celebration were a prominent feminine star serving coffee to lady patrons every matinee during the week. Also personal appearances of a famous director every night. Special editions of the local newspapers were gotten out, also emphasizing the great event.

The picture reproduced above, in itself, is the greatest compliment we can possibly pay Mr. Shagrin; it would be a pleasure to tell you all lots more about himself and his activities.

MANAGERS' ROUND TABLE CLUB

"PROF." BILLY STILLMAN!

We took a trip over to Jersey City the other night and dropped in on Billy Stillman at the Ritz. It is indeed a pleasure to report that Billy is pepping that house up wonderfully. On this especial night he had been plugging "The Low-Down on the Dempsey-Tunney Fight at Chicago."

He distributed a few thousand heralds about the town and signed them "By One Who Knows." We came in while the film was going on and there was Billy standing alongside the sheet lecturing while the picture was being unreeled. To those who are not in on the know, we'd like to inform you that Billy was connected in the capacity of personnel manager to the late "Tex" Rickard and had served with the boxing promoter ever since the Dempsey-Carpentier fracas; so he was ably qualified to lecture.

The stunt clicked for a million with the patrons of the Ritz and Billy let the house in for a lot of favorable publicity. Since he has been at the theatre, he has been turning out some great stuff and we know, in fact he told us, that some more showmanlike stunts are on the way.

Meet Bert Leighton Of Union City, N. J. New Club Member

Over on the Jersey shore we have a good many up-to-the-minute showmen who are members of the Round Table Club and now we want to introduce at this time, another live-wire in the person of Bert Leighton, a representative showman.

Leighton is the manager of the Fabian Theatre in Union City, N. J., and while we haven't any very complete dope on his career proper we do know that he is far from being inactive as some very good stunts have been engineered around his division. He turned out a campaign not so long ago on a production that would sell in any town.



With competition pretty hot in Union City, he must be on his toes all the time for the showmen in the vicinity are certainly "early risers," as our pages have many times shown. In fact, the most recent account we ran was one showing a corking tie-up that G. P. Josephson promoted with a local auto dealer.

We want to welcome Bert into the Club and we feel that he more than expects to keep in line with his "competitors" over there in Union City. So what do you say about it Bert. Being from Missouri, we have to be shown and we think you can show us.

Joe Goetz Burned Up Everything To Sell "Burning Up"

According to this account, which we are printing for the reason of showing you that Joe Goetz, hustling manager of the State Theatre in Dayton, Ohio, is still burning up the town, you'll get the low-down on his work with "Burning Up."

Since the picture featured an automobile racing background, Joe went to work and tied-up the local Cord automobile dealer and the Firestone Tire agency. Through these tie-ups he managed to secure a full page of publicity and ads in the Sunday edition of the Dayton Journal. And since this was run in the automobile section the theatre got a plug in twice, as the regular theatre ad was run on the amusement page. The house occupied a prominent spot on the full page spread and looked like a million bucks.

The photos we are reproducing will give you a line on a couple of other stunts that were pulled by Joe. On "Forward Pass" he dressed his ushers up in the uniforms you see in the picture. These suits, brand new, were obtained free of charge from the local sporting goods dealer, who received a credit card in the lobby. On the opening day of the picture he invited the local boys' patrol (an organization of youngsters who patrol the streets surrounding the schools, to safeguard the younger kiddies), to witness the show. The boys paraded to the theatre and lined up in front of the regular kiddie business. The ushers, in football uniforms were stationed every ten feet and kept order in the ranks. This formation caused lots of office workers to lean out the window to see what was going on and thus their attention was drawn to the picture.



The other photo shows a bunch of trophies that were promoted by Joe from local sporting dealers. Every school in Dayton was awarded two of the cups. The display was placed in the lobby in front of an attractive cut-out plugging the picture. The cup angle let the theatre in for a lot of publicity and plenty of good-will and before we close this all too brief article we would like to say that this is typical of Joe's showman ability and is certainly a credit to him. Good work, Joe, and don't forget we're always glad to hear from a real live member like yourself because we know that you have something that will be of benefit to your brother members in the Club.

Eugene J. Lang Is Now In Line For Congratulations

We had been wondering what had happened to Eugene J. Lang, manager of the Ward Theatre in New York City, when we received word from some of our scouts concerning him.

It seems that Eugene has been very busy lately, not only at his theatre but also at home. For now he is the proud papa of a charming little baby girl, born on St. Patrick's day. So you see he's plenty busy now. What with attending to his daily duties at the theatre and rushing home between jumps to see the Lang heiress, he's had his hands full.

With such a great event befalling you Eugene, you can bet that you're excused from active participation in the Club's activities for a little while because we know that when you begin to step out things will be going along "bigger and better" than ever. We want to extend our congratulations and wish the young lady and yourself and wife all the happiness in the world.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

William Evans Is Now Located In So. Norwalk, Conn.

Well, here's news. Bill Evans, former manager of the New Capitol Theatre in Danbury, Conn., is now knocking them over for the Warner outfit out in South Norwalk, Conn., at the Rialto Theatre.

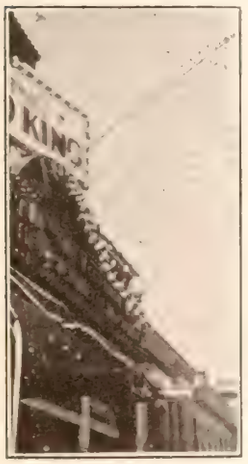
While he was at the New Capitol we passed along some good accounts of Bill's work, especially the radio gag he pulled in connection with Rudy Vallee's picture, so we know that he is wised up on the show selling game. We are unable to state whether Bill's house is ideally located for good exploitation at this time but we don't feel that it's necessary to find out, as we have discovered when a showman wants to sell his shows he can sell them no matter where he is located or what kind of a local situation confronts him. In fact, we are proving it with the "Problems" we are running.

So listen, Bill, knowing that you are capable of turning out some good stuff we are looking forward to the things you and your assistant are planning at your new house because there should be some stuff in them that will prove of interest to your fellow members and will no doubt be of the sort that can be put to good use by them. We want to wish you lots of luck at the Rialto and also want you to know that if you continue the good work you did at the New Capitol you'll more than put the house across.

Montague Salmon Sold This Picture In Showman Style

What probably caused more comment than any other one thing in Montague Salmon's campaign on "The Vagabond King" playing at the Rialto Theatre, Macon, Ga., was the displaying of an all-electric flag, which sure was a great gag.

The idea of the electric flag was to help emphasize the all-color angle of the picture. One of the local electric companies furnished the flag gratis—using 450 lamps and making a splendid replica of the American flag.



The flag was the talk of the town—and before the week was over, it is doubtful if there was anyone who hadn't seen it.

Among many other stunts in exploiting the picture, Salmon especially got excellent results on a telephone gag that hadn't been used in this particular manner in Macon before: Two girls called nearly every telephone subscriber in town. And if a man answered the phone, the girls would start off, "Hello Bob, don't make any plans for next Monday night. I want you to take me to see The Vagabond King at the Rialto Theatre." And if a girl answered, the conversation would be, "Hello Sue, let's plan to see The Vagabond King next Monday night at the Rialto Theatre. I wouldn't miss it for the world."

And of course when people on the other end of the line began to feel that they were the wrong party, the girls would excuse themselves. But, the message about the picture was gotten over in a nice way and no doubt helped to publicize it greatly.

Capitol Theatre In Wheeling W. Va. Plugged By Odlum

Another showman whose name deserves to be listed along with the "honorables" of publicity fame is G. B. Odlum, who handles the publicity for the Capitol Theatre in Wheeling, W. Va., or, since the Capitol is a million dollar or so house his title is director of public relations.

One of his recent stunts to boost good-will for the house consisted of starting a "Family Night" in which the entire family, ma, pa and the kids, were entitled to view the show for one price. And special prizes were offered for the largest families present. The first night a family of eighteen won the award. The stunt was put on as a regular weekly feature at the house and certainly boosted good-will. Another good-will stunt was engineered with the local high schools. Special rebate tickets were printed and sold there. The tickets entitled the students to listen to a special lecture on showmanship and also participate in an inspection tour at the Capitol, as well as seeing the show. They were taken around the various parts of the theatre and shown the workings of the organ, the stage contrivances, the heating plant, the cooling plant, the sound equipment, projection machines and almost everything else. When they left they were presented with pieces of film showing the sound track and every student left the house feeling that the Capitol couldn't be beat.

To bring in trade from the rural regions a special ticket was included on the regular mailing list program which entitled the holder to two tickets for the price of one. The gag did a lot towards making new friends for the house and also jacked up business a little. Another good one used by Odlum is his Capitol bulletin which is issued weekly to the various dealers in town informing them of the coming attractions and showing them how they can benefit by book tie-ups, shoe tie-ups, and anything else that would be of value to both the theatre and the merchant. This angle met with immediate favor with the merchants of Wheeling and they had windows booked up ahead for special displays.

On the picture "Sarah and Son," a special circular letter was made up and sent to all the prominent women's clubs in the town. The letter was printed in typewriter type on good quality paper and plugged the show from the woman angle. With the box-office receipts showing the success of the idea

Thanks "G. B." for giving us this dope on your activity, and we hope that in the future we will have a lot more accounts to pass along to your fellow members because they too like to be kept posted on what the other fellow is doing to sell his shows.

"THE HAPPY MEDIUM"

Here we are back on the usher question. But, honestly, boys, don't you think a little more care and judgment should be exercised?

There seems to be a mania with lots of managers to either overtrain or undertrain their service staffs (better known as ushers). Why not seek the happy medium? Pay more attention to their dress and appearance. Are they clean or shabby looking when they go on duty? Are they badly in need of a haircut? Are their shoes shined every day?

The idea of making West Pointers out of them has proven bad dope (except in New York where the "de luxers" still herd the customers like cattle for no good reason). It is far better to make them put on a sunny, smiling appearance than snappy and short-tempered. They should be liked and respected by the patrons. If they are, those standing-room-only nights won't be nightmares to you.

And as for your assistant: Have you ever adopted the idea of putting him into a tuxedo? It's good dope and makes a decided impression on the people coming into the house, besides dressing up the whole theatre by reason of his floating around looking after the aisle ushers and things in general.

Every one on your staff, from front doorman and cashier right through to the doorman and ushers, should radiate a cheery, pleasant atmosphere. It will hold more good-will than all the overtrained army type could ever hope for.

"Chick"

MANAGERS' ROUND TABLE CLUB

Patrons Checked In At Crane's B. O. With This Stunt

To act as a daily reminder to persons eating in various restaurants and cafes, Ed. A. Crane devised his own meal checks for use in these establishments; the checks carrying copy about "The Vagabond King" playing at the Florida Theatre, Daytona Beach, Fla.

The checks were headed at the top "Things to do today" and then followed nine blank lines for the insertion of figures, etc., and the 10th line had copy reading, "Plan Now to See and Hear Dennis King in The Vagabond King—Paramount's supreme achievement in technicolor."

The checks were used every day during the run of the picture and proved an excellent reminder to those who hadn't seen th picture.

Crane also stepped out with plenty of decorations on the theatre front, marquee and lobby as well as flying a banner across the street in front of the theatre. Several excellent cooperative window displays were also secured to help publicize the picture.

And Now For Some Low-Downs on Roy Drachman's Career

We are going to present now a little dope on Roy Drachmann's career in the show business because we feel that his brother members in the Club are as interested as we in knowing something about him.

His father, Manny Drachmann, was one of the first exhibitors in the United States, having started over twenty nine years ago in Tucson with a large amusement park that contained all kinds of entertainment devices and featured all types of attractions from cock fights up. He also owned two of the first theatres in town.



Growing up in such a theatrical atmosphere it was a cinch that Roy would never work in any other kind of business. So after breaking in about the age of six by handing out programs, he rose in later years, to the position of usher, and in the intervening years mixed this up by working as doorman. Of course, all this was done while he attended high school and the University of Arizona. He left school in 1926 and took over the management of his father's two theatres, the Opera House and the Rialto, doing all the buying and booking, which position he held until the house sold out to its present owners and Roy was retained as manager.

We have shown you many interesting accounts of his work in the past and most everyone knows that he is a very active showman. Just to give you a couple of more lines on him we are reproducing a group of photos which show some of his work. The little "No Parking" card in the upper left photo was used in conjunction with "Song of the West" but as you will notice it can be used on any picture. The card was placed near all hydrants or any other place where traffic was ruled off. The rest of the photos show some of the excellent art work his artist Wm. Van Dycke turns out. And in the lower right is a photo of an electrically lighted beaverboard "flash."



And now that we've given you all we know concerning Roy we'll have to let his future work speak for itself. So, let's start shouting Roy and we'll record the echoes on these pages.

David Silverman Made A Valuable Tie-Up With Band

You'll find a lot of real active showmen on the Fox Met. Chain of theatres and one of these live-wires is David Silverman, manager of the Belmont Theatre in the Bronx, N. Y. C.

In connection with his recent showing of "General Crack" Silverman promoted a tie-up that proved of value to the theatre. He invited the Bronx County American Legion Drum and Bugle Corps to the theatre as his guests. The entire band turned out, uniformed, in full force and paraded to the theatre under the directions of Drum Major Arthur Roane. And they made such a ballyhoo that the police reserves had to be called to keep the crowds in front of the theatre orderly.

The band, after parading through the streets, stopped in front of the theatre and played several numbers to the delight of the crowd. They then went into the house to witness the show and before leaving played a number as a prologue to the last feature. In addition to the band, various legion officials were also present as guests.

The newspapers gave the story a big play in their pages and Silverman secured some very valuable publicity from the Bronx Section of the Evening Journal as well as the local Bronx papers. It is almost unnecessary for us to say that this stunt did a lot towards selling the picture for it speaks for itself. With such showmanship being displayed up around the Bronx we hope that Silverman will keep us in touch with the rest of his activities in the future. What say Dave?

THE "ALL FOR ONE AND ONE FOR ALL" SPIRIT!

HAROLD KOPPLIN Says:

". . . You know, after all, one man can only have an idea—but it takes a heck of a lot of heads and hands and work to put it over. . . . Don't you think that in the Round Table Club pages, instead of saying what a great guy Harold Kopplin or John Jones is, you could say, "Gee! He must have a great gang." . . . ?

Manager,
Capitol Theatre,
Miami, Fla.

Ed. Note:
The Managers' Round Table Club was founded, not to boost showmen to the skies, but to boost their work whenever it merits it. As the theatre manager is the brains behind the organization, it is only fitting and proper that his name be mentioned in connection with his "ideas." The interchanging of such "ideas" has become the by-word of showmen today. When they want something new, they trade in the "old idea" and reach for a MPNews instead of a wheeze. "We are not here, boys, to praise Caesar, nor are we here to bury him." We are here to laud Caesar's work, the one thing really deserving of praise, for "actions speak louder than words." So, please fellers, don't develop the impression that we are painting pictures of him. We're not. It's the work done by Caesar that is truly deserving of praise. DO WE ALL AGREE?

MANAGERS' ROUND TABLE CLUB

Another Exploiteer To Enroll In Club Is Emanuel Weisner

So many ace showmen all over the world have been turning in single and double truck ads that we wondered whether any limit would ever be reached in their originality. It seems that whenever a picture calls for a big spread some hustler steps out and grabs off a couple of pages of space in a newspaper.

This double truck we are showing you is the work of Emanuel P. Weisner, exploitation man for the Circuit Theatres Inc. in Milwaukee, Wisconsin and is certainly worthy of any showman. In order to insure the ad being thoroughly read, Weisner injected a little novelty into it in the form of a license number contest. All of the ads carry the car number of some resident of the town. A note on top of the page announces the stunt and informs the patrons that free tickets will be awarded.



Nearly every prominent merchant in the neighborhood of the theatre was represented in the ad and it is a safe thing to say that it sold because, if we may swipe a line from some place "Such showmanship must be deserved." We want to thank Weisner for shooting this double truck along to us, and at this time we'd like to announce that if you have used a single page co-operative ad or perhaps a double page, and you've injected some novelty angles into it, then shoot it in to us so that we can pass it along to the rest of the Club. With summer on the way, we believe the showmen in the Club will be turning out some very novel ads of this sort and we want to look them over.



Now that you've been represented on our pages Emanuel, don't remain a stranger to us, but keep us posted on what you are doing to put the Circuit Theatre's houses over the top, and just as a tip, we'd like you to know that we've got some crackerjack exploitation men on our rolls and it will take some fast stepping to keep up with them but we've got an idea you can do it. What do you say? Are we right?

M. Meriweather Is Securing Lots Of Good-Will In Town

Every once in a while we look over our fast growing file of members and sort of check up on their activity. So when we came across Miller Meriweather's name we started to wonder what had happened to him, but, fortunately, the very next day we secured some dope on him.

He has been very busily engaged handling the Concord and Roxie Theatres in Concord, N. C., and his activity had prevented him, up to the time of our news, from letting us know what he was doing. Since we were aware of the fine work he had done when he handled the Lexington Theatre in Lexington, N. C., we could hardly understand the delay.

Meriweather gives us a little hint that he is lining something up that will be of value to his brother members and in the very near future will shoot us something on it. One of his activities now is the special benefit shows he puts on for all civic organizations in the town, and we understand, the little novelties he injects into the programs have gotten him a lot of good-will.

"MORE BLESSED TO GIVE——"

Summertime. . . . . People sweltering on the streets in the oppressive heat. . . . . You stand in the cool of your lobby and watch. . . . . "Twenty Degrees Cooler Inside," your display proclaims. . . . . You're happy. . . . . You're Cool. . . . . And even though business is a little cool, too, you're not bothered. . . . . The seats are empty but you don't care. . . . . It's not your fault if the patrons want to go down to the beach. . . . . That's to be expected. . . . . It's the breaks of the business. . . . . Even you're kid trade has fallen off. . . . . The kids are at the "ol' swimmin' hole." . . . . Or perhaps they are out in the country, enjoying the cool green of the shaded meadows. . . . . Lucky kids, those youngsters. . . . . But how about the less fortunate ones?

You never thought of that, did you? . . . . No need to apologize. . . . . It's human. . . . . You'll generally find that when a person feels contented he never gives a thought to anyone else. . . . . As we said, it's human. . . . . Listen. . . . . Why don't you give a thought towards the other bunch of kids in your community, town or city? . . . . The kids who live in those squalid, paint blistered, "nine-families-in-one" shacks down by the railroad tracks, or along the river front. . . . . They've never been to the country. . . . . Summer to them is the time when they suffer. . . . . But then, so is winter. . . . . Poor kids—they're always suffering. . . . . Christmas means Santy Claus to them. . . . . But Santa is only a name. . . . . And summer means heat. . . . . Heat that tortures their little bodies as they roll around on a straw-filled mattress, trying to sleep at night. . . . . It's not so bad in the day. . . . . They can find a little relief in the alley someplace. . . . . A smelly, filthy alley—but still cool. . . . . Not a beautiful picture, is it? . . . . But it's the truth! . . . . YOU wouldn't like to go through it. . . . . Maybe you think of this once in a while. . . . . You stand in a cool theatre and say, "Boy, it's hot—pity anybody on the streets today." . . . . Don't pity them! . . . . Do Something About It!!

The grown-ups don't need your help, but those kids do. . . . . Make a few inquiries. . . . . Investigate. . . . . You'll find that you can help a whole lot. . . . . Instead of letting those empty seats in your house go to waste, invite those kids in. . . . . Run a free show for them. . . . . Many of them have, perhaps, rarely seen a movie. . . . . Give them a break. . . . . If somebody were to tell you that you were responsible for the future welfare of those kids you'd say he was crazy. . . . . But you're wrong. . . . . By letting them see your shows you're educating them. . . . . Keeping them up on the times. . . . . Helping them along to grow up good citizens and a credit to the greatest and most human nation in the world. . . . . When you know business is not going to be so could in the summertime, why let the seats go to waste. . . . . Proposition your local dealers to get together and supply you with some ice cream, candy novelties, anything you can get your hands on. . . . . And when you invite a thousand or so kids to your house, give them the treat of their lives. . . . . Let them see that there really is something worth living for. . . . . Don't wait until Christmas to open your heart. . . . . Do it now!! . . . . And do it every time you can!! . . . . It's one of the great things you will really do in your showman career. . . . . A person with money, able to pay your admission price, is paying for happiness. . . . . But the poor kids can't do that. . . . . You've got to give it to them. . . . . Let them visit that movie house they've walked by so often and looked at so longingly, with its glittering, shining front, and with awe-filled eyes surveyed the imposing looking doorman with his brass buttons. . . . . Open your heart! . . . . You'll never regret it. . . . . And when you listen to that chorus of laughs, and Aahhs and OO's and Gees coming from the happy, contented youngsters, whose experience here is going to help them through the heat-filled nights of summer, then if your eyes don't fill with tears you should go see a doctor.

MANAGERS' ROUND TABLE CLUB

Shindler & Weaver Secured Loads Of Publicity On This

Nearly every theatre comes in for a good publicity break on a house opening by asking that the name for it be selected by residents of the town or city wherein the house is located, but it remained for a couple of showmen in Dover, Del., to make a state-wide affair out of it.

Twelve newspapers were used to carry the announcement to the public that the one submitting a name for the new theatre which would meet with the approval of the contest judges would be awarded a cash prize. As was anticipated a large number of "Capitals" and "Capitols" was received but "Capital" was the name chosen. In order to avoid any dissension on the part of any of the contestants a plan was put into effect whereby whenever a "Capital" was submitted it was numbered in the order of its receipt. The lowest number won.

The award was made on the stage of the theatre by the local Mayor, with the management inviting as guests all the contestants who had submitted the "Capital" name. The contest lasted six weeks and many names were sent in. The schools were tied in on the contest and special blanks were given to the children. To secure good-will for the house, a board of judges was recruited which was composed of three representative business men and a representative of the theatre.

A good follow-up on the publicity was obtained by a discussion that started concerning the proper spelling of the word, since most theatres used "Capitol." After a couple of days of newspaper stories, it was finally decided upon that "Capital" would remain that way because of the fact that the dictionary defined it as "of first rank or importance" and because a couple of showmen handled the campaign and the house they felt that the name fit perfectly.

Another good-will stunt that netted the house some profitable publicity was a special demonstration and inspection of the sound equipment which was given to the heads of all the civic organizations, the local teachers, school principals, superintendents of public schools, pastors and city officials with a radius of thirty miles.

The sound equipment company cooperated by furnishing several reels showing the recording and reproduction of sound, together with a representative of the company who lectured on the film, and explained the equipment. After the showing the guests were divided into two groups, in charge of guides, and taken backstage to inspect the screen and horns. From there they went up to the booth and watched film being run through the machines so that they could see clearly the actual workings of the equipment.

They were all very enthusiastic about the show and probably went back and told everybody they came in contact with about the tour and in that manner gave the house some very valuable publicity that ultimated up at the ticket window with the listener laying down his dough. We want to thank Benjamin Shindler, the manager, and G. Park Weaver, his assistant, for passing this along to us and also reveal that they are the men instrumental in putting the stunts across. Let's hear more concerning what you showmen are doing to sell your shows down there Mr. Shindler, so that we can pass it along.



NOVELTY SOUVENIRS

Make friends with your patrons

New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . . inexpensive attractive novelties serve as real business getters always.

Write for our Free Booklet, Showing 1,001 Kinds.

BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

O. G. Finley Used A Stunt That Was Good Biz. Builder

O. G. Finley got the co-operation of eight merchants on a stunt that greatly publicized "Happy Days" playing at the Victory Theatre, Tampa, Fla.

A three-quarter co-operative page of the merchants and theatre announced details of the contest in a streamer across the top of this section.

In the windows of the merchants listed on the co-operative page were pictures of some of the most popular motion picture stars of the day. A ballot was furnished by the Victory theatre or any one of the eight merchants to be filled out by the contestants.

The rules further stated that opposite the merchant's name on the ballot, fill in the name of the star whose picture you find on display in that merchant's window and deposit the ballot completely filled out in the "Happy Day" contest ballot box in the lobby of the Victory Theatre.

Four prizes ranging from a month's pass to a week's pass for two people were awarded to the winners.

The stunt created an unusual amount of interest as was evidenced by the number of answers submitted. And the stunt also caused plenty of talk for the picture's box office success, too.

This was nice work on Finley's part, and it seems to be more than a coincidence that each succeeding report of the Publix managers in Florida adds to our already high estimation of their ability. Incidentally, "O. G.," you might tell Wally Allen we are still waiting for that photo of himself in a bathing suit and we promise not to use it as a "Lobby Laff."

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

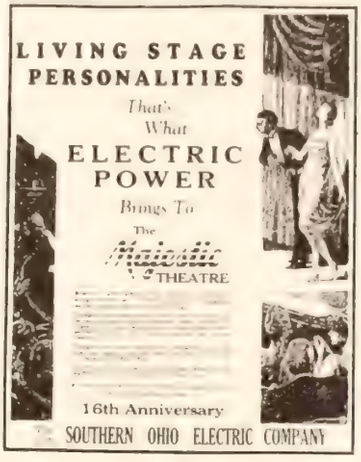
MANAGERS' ROUND TABLE CLUB

Meet The Famous Three Musketeers Of Chillicothe, O.

A sixteenth anniversary is certainly something to be proud of. Or at least that's the impression we gather from the corking way the famous "Three Musketeers" of the Majestic Theatre in Chillicothe, Ohio, sold the gala event.

Ducky, Mike and Greenie, the Lemons trio in reality the Myers Brothers and Greenbaum, set to work and what they did was nobody's business. They secured a special sixteen page section of one of the leading dailies, the "Scioto Gazette," which was devoted entirely to the theatre and contained messages of congratulations from every dealer in the town. And to give you an idea of what these pages looked like we are reproducing a couple of them.





In the ones we are showing you can see the special "dedication" page, also the page run by the theatre. One of the other pages will give you an idea of the ad paid for by one of the largest representative electric companies in the southern part of the state. This page is typical of the congratulatory ones run by some of the largest organizations, while the other pages will give you an idea of how everybody engaged in business in the town was anxious to hand the "Three Musketeers" a compliment. So complete a campaign it had never been the town's pleasure to witness before and they certainly sat up and took notice when this special edition came off the press.





The paper, though, was only one phase of the activities of this showmanlike trio. The entire street leading to the theatre was arrayed with pennants and flooded with electric lights. Anyone turning the corner and coming onto the scene would think that a mardi gras was in session. Thousands of electric lights were called into play and at night the street was as brilliantly lighted as the noon day hour.

Souvenirs, bearing the inscription "16th Anniversary, Majestic Theatre, 'See Em' Where You Hear 'Em Best'," were distributed throughout the town in the form of pencils for the men, vanities for the ladies and balloons for the children. And to top off the campaign some of the finest pictures of the year were shown at the house.

Of course, the trio covered almost every other possible angle but if we were to set them down here in detail we are afraid that we'd be devoting a "special edition" to them too. So, we've tried to give you a general idea of the highlights of their work and endeavored to show you what a bunch of real showmen can do when they set out to put anything across.

Just as a personal answer to Duckie's query as to whether Gus Sun is going to resume his Cedar Point outings this year, we want to tell him at this time that we're totally in the dark because from the gang of vaudevillians hanging around the Palace in New York here, waiting for time, it looks as though for a "time" the outing is "out." Incidentally, Ducky, somebody told us that you once played the vaude hoofer who became famous by applying at the radio station for the "Eastern Standard Time," at forty per.

SHOWMANSHIP—PLUS!

By [illegible]
Vancouver, B. C., Canada

Did you ever have the feeling that something was left out of your broadcasting, excellent though it is and not to be improved yet somehow asked for human quality which to us you feel does not contain the right note of appeal? Have you ever read a play, and then seen it acted on the stage by human actors. What a difference! The players bring the whole dead script to life and surround it with life and warmth, with pathos and tears, with laughter and humor.

Well, that was the way I felt about advertising! I felt it needed the human touch, and even if I myself had to be that human touch, it would be better than nothing. So I made a start on radio announcements. I made a few tentative try-outs, and then started in seriously when I booked Warner Bros. "Gold Diggers of Broadway."

I first of all tied up with four music dealers, and procured from them various records, vocal and instrumental, of the songs and music of the play. Then from 12 to 12.30 each day I gave a personal broadcast. I told, in interesting style, something about the play and the players, the fact that it was an all-color production, and other little items which were calculated to interest my listeners, and arouse their curiosity about the picture. This talk was suitably interspersed with music, and naturally there was more music than talk. What I did say I carefully rehearsed, so as to pack the greatest possible amount of information into short snappy sentences.

I did this for the whole week preceding the running of the picture, and in addition to my own talk at noon, also arranged for talks to be made during the day from three other stations in Vancouver. This was continued during the week the picture was being shown at the Dominion theatre.

The results soon started to show. I had a number of letters from my audience of unseen and unknown listeners, many of them congratulating me on the new form of theatre advertising, and telling of their enjoyment of the music. Many of them intimated they would now have to come and see the picture. The week at the box office also showed results, and I had more than a high percentage week, and I largely attribute the results to my radio advertising, and I may say the cost was almost ridiculously small.

I have also used the radio, and am continuing to do so, for a whoopee hour every Saturday night from 12 to 1. For this I use local talent, and with an occasional announcement about the Dominion theatre regarding current and coming attractions, that whoopee hour has become quite popular, considering the competition. I have received far more letters regarding it than ever I expected to do, and all of them have been kind enough in their expressions to encourage me to continue my efforts in this direction.

I use a slogan, "If it's at the Dominion, it must be good." This is used constantly, so that listeners soon begin to associate the whoopee hour with the Dominion theatre, and I feel sure it is helping the business of the house, no doubt helping to tighten up the slack in the box office returns, which might otherwise remain slack and perhaps get slacker.

I hope my ideas for this sort of thing may be of use for other managers, and of course, the idea can always be varied and used in various forms.

MANAGERS' ROUND TABLE CLUB

EVERY-BODY'S DOING IT—!

WHY NOT YOU—?

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name.....

Theatre.....

Address.....

City.....

State.....

Position.....

Wm. A. Johnston, Honorary Chairman — Chick Lewis, Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

BEN B. FRIEDMAN is the manager of the Fortway Theatre in Brooklyn, N. Y., and if we remember arightly Ben was presented a number of times on our Met Activities pages and it seems to us that he did some corking work in connection with a recent Promotion Month. And for that reason Ben, how about promoting a couple of stamps and some paper and letting us in on your work, because we know that your brother managers on the circuit would like to hear about you too.

———*Wear Your Club Pin! ! !*———

RUDOLPH STRAVITZ manager the Empire Theatre in Rahway, N. J. We have many fine showmen located right across the river from us and it's safe to say that Stravitz is right in line with the very active ones. So listen Rudolph, why don't you shoot us in a photo of yourself and also a line or two setting forth your work and your career in show business to date.

———*Wear Your Club Pin! ! !*———

AL UNGER hardly needs an introduction of this sort since he has already appeared on our pages. But to those new members who are unacquainted with Al we'd like them to know that he is the manager of the Fulton Theatre in Jersey City, N. J. Since everybody must sooner or later crash the Club by going through these portals we felt that it was about time for Al to be represented here. So now let's have some more of your showmanlike work Al, because we're always interested in hearing from you.

———*Wear Your Club Pin! ! !*———

RICHARD REDING is the ass't manager of the Robin Theatre in Warren, Ohio, and comes to the Club nominated by Chuck Copperman. We are a little late in presenting Richard on these pages but we are sure that in view of the many applications we receive daily he will excuse us and send in a photo of himself and a little dope concerning himself so that we can present him more properly.

———*Wear Your Club Pin! ! !*———

JOSEPH LUNTZ is one of our very active contributors. Joe handles the Valley Stream Theatre in Valley Stream, L. I., and since he has been at that house, the Club pages have carried a number of accounts of his work. In fact, so many that he is already known to a large number of his fellow showmen. This little paragraph is really not necessary to introduce him, but then Joe, you know we can't break an iron clad ruling. So here you are.

———*Wear Your Club Pin! ! !*———

R. C. GLASMANN manages the Orpheum Theatre in Ogden, Utah, for the Publix outfit and since we know a good many showmen in Utah and especially around Salt Lake City and Ogden we feel that Glasmann should turn out some nice work. So what do you say "R. C.," how about letting us in on what you are doing to sell your shows at the Orpheum.

———*Wear Your Club Pin! ! !*———

W. F. BROCK is the manager of the Tennessee Theatre in Nashville, Tenn. He has been represented on our pages before and though we are a bit late in presenting this little informal "intro" we know that considering the press of affairs at headquarters he will pardon our oversight. We want to thank "W. F." for the interest he is taking in the Club and also state that we are very glad to pass along the fine stunts he engineers.

JOSEPH L. CAUDELL is the manager of the Richmond Theatre in Rockingham, N. C. The Richmond is a pretty little four hundred and fifty seat house and it is our guess that Caudell thinks a lot of it and does many things to boost it up in the town. Are we right, Joseph? If we are, why not give us a little dope on yourself and your work.

———*Wear Your Club Pin! ! !*———

RAY M. HENDRY manages the Capitol Theatre in Salt Lake City, Utah, and with such a big quota of showmen out there in Utah it appears to us as though we are going to pass along some treats to the rest of the Club. For no doubt Ray wants to keep right in line with the rest of the showmen out there. Isn't it so Ray? And when you send in your contribution don't forget your photo.

———*Wear Your Club Pin! ! !*———

J. C. CARPENTER is the manager of the Park Theatre in Cobleskill, N. Y. Carpenter has been in the show game for some time now and we know that he is certainly working hard to put the house across up in his neck of the woods. And lister "J. C.," the rest of your fellow members would like to know how you are progressing. So don't keep us in the dark concerning your activities but sit down and drop us a couple of pages once in a while.

———*Wear Your Club Pin! ! !*———

M. T. VARNELLE is the manager of the Capitol Theatre in Brooklyn, N. Y., and is another showman to be added to our rapidly swelling roll of live-wires from this district. With so many of your brother managers on the Fox Met chain lining up in the Club "M. T." we've got an idea that competition is going to be pretty strong and we hope to find you right out in front.

———*Wear Your Club Pin! ! !*———

CLEMENT PERRY manages the Marcy Theatre in Brooklyn, N. Y., for the Fox Met chain of houses. There's been some good examples of work displayed around the Marcy in the past and from what we have been hearing at Club headquarters it is continuing to be displayed. Keep us posted on what you are doing Clement so that we can let the rest of the world in on any new stunt that is pulled at your house.

———*Wear Your Club Pin! ! !*———

IRVING LEFF is the manager of the Ambassador Theatre in Brooklyn, N. Y., and comes to the Club proposerd by Lou Smith. Seeing that Lou is sponser for Leff that is about all the recommendation we need concerning his ability. However, Irving, we would like to pass along your picture and a little dope concerning yourself. So when you give us news of your show merchandising don't forget our request.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800		May 10

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Call of the West (A. T.)	Revier-Matt Moore				
*†§For the Love of Lil					
*†§Hell's Island	Holt-Graves				
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last of the Lone Wolf (A. T.)	Bert Lytell				
*†§Paris Nights					
*†§Prince of Diamond	Ian Keith-Pringle				
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Royal Romance, A (A. T.)	Collier-Starke				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Soldiers and Women (A. T.)					
*†§Squealer, The					
*†§Sweethearts on Parade	Wilson-Gray-Percy				
*†§Temptation					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
†Caviar	Terry-Toons	Feb. 23	1 reel	7	Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	Apr. 26
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
†Hot Turkey	Terry-Toon	May 4	1 reel		
*†Indian Pudding	Terry-Toon	Apr. 11	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	22	Feb. 22
*†Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb.
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18			May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1960	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb.
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	
*†§Furies (A.T.)	Warner Wilson	Mar. 16	6006	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6000	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	63	Dec. 2
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	68	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6458	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	6400	69	Apr. 5
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	111	Dec. 29
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7211	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	May 9	6344	72	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 4	6000	72	May 3
*†§Spring Is Here (A.T.)	Claire Gray	Apr. 18	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5612	63	May 3

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Captain Blood (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Fortune Teller, The (A.T.)				
*†§Girl of Golden West (A.T.)	Harding-Bronnie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall	May 25		
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June 15	7003	78
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			
*†§Widow from Chicago (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7400	82	May 10
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
§†*Camee Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 2
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of "Mask of Love" in Feb. 1 issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 13	5200	58	
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length		Reviewed
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
*†§By the Way, Bill (A.T.)	Will Rogers				
*†§Common Clay (A.T.)					
*†§Connecticut Yankee In King Arthur's Court (A.T.)					
*†§Fatal Wedding, The (A.T.)	Foxe-Churchill				
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Girl Downstairs (F & D)	O'Brien-Moran				
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler				
*†§Good Intentions (A.T.)	Lowe-Churchill				
*†§If I was Alone With You (A.T.)	Gaynor-Farrell				
*†§Liliom (A.T.)	Janet Gaynor				
*†§Mad Singer, The (A.T.)					
*†§One Mad Kiss (A.T.)	Don Jose Mojica				
*†§Oregon Trail, The (A.T.)					
*†§Playmates (A.T.)	Gaynor-Farrell				
*†§Sea Wolf, The					
*†§Solid Gold Article, The (A.T.)					
*†§Song O' My Heart (A.T.)	John McCormack		5243	58	May 10
*†§So This Is London (A.T.)	Will Rogers				
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington				
*†§White Flame, The (A.T.)	Paul Page				
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard				

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel. Date	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan. 1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	87	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Accu-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	
*†Allez-Oo	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Feed the Brute (A.T.)	Animal Novelty			1	8	
*†§Hoak (A.T.)	Frawley & Smith			1	9	
*†§Justice (A.T.)	Special Cast			2	17	
*†§Little Journeys In Songland	Song Series			1	9	
*†§Miser, The (A.T.)	Bransby Williams			1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott			2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins			2	15	
*†§Nora Blaney No. 1	Song Program			1	9	
*†§Nora Blaney No. 2	Song Program			1	9	
*†Operatic	Marionettes			1	9	
*†§Radio Franks & 4 Bachelors	Song Program			1	8	
*†§Teddy Brown & His Band	Jazz Program			1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch			2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Chasing Rainbows (A. T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
†§Divorce, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A. T.) Reviewed under title of "Dulcy" in Nov. 2, 1929 issue	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Alison Shipworth	May 3			Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Caught Short (A.T.)	Dressler-Moran-Page			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
*†§High Road, The (A.T.)	Chatterton-Forbes-Rathbone	May 31		
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque		70	May 3
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10		Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73 May 3
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Sins of the Children (A.T.)	Mann-Nugent	June 14		
*†Trader Horn	Harry Carey			
*†§Unholy 3, The	Chaney-Lee-Linow			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 29
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*Clyde Doerr		Jan. 18	572	
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A. T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§His Lucky Day (A. T.)	Lean & Mayfield		2 reels	Nov. 2
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Kelly, Walter C.		Jan. 4	803	
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*Song Writer's Revue			2 reels	Dec. 14
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*Van & Schenck		Jan. 11	799	
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Wray	Apr. 12	5794	65	Apr. 19
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 26	6312	70	
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Feb. 15	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26	9125	90	Apr. 5
*†§Roadhouse Nights (A.T.) Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb. 15	6700	74	
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar. 22	6868	77	Mar 22
*†§Seven Days' Leave (A. T.) Reviewed under the title of "Medal" in Nov. 23, 1929, issue	Gary Cooper	Jan. 25	8100	68	Nov. 23
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Mar. 15	9412	105	Jan. 11
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May 17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May 3	6984	78 May 10
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dangerous Nan McGraw (A.T.)	Helen Kane			
*†§Devil's Holiday, The (A. T.)	Nancy Carroll			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Follow Thru (A.T.)	Rogers-Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft			
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Merton of the Talkies (A.T.)	Jack Oakie	May 17	6586	73 May 10
*†§Return of Fu Manchu (A.T.)	Oland-Arthur			
*†§Safety in Numbers (A. T.)	Charles Rogers			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper			
*†§True to the Navy (A.T.)	Clara Bow			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*§§Youth (A. T.)	Hershott-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Firebugs	Talkartoon		1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A. T.) (F)	Wm. Boyd	June 8			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	May 11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†§Swing High (A.T.)	Twelvetrees-Scott			75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Beyond Victory (A.T.)	Boyd-Harding	July 13		
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Greenwich Village Follies, The (A. T.) (F)		Aug. 17		
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†§Treasure Girl (A. T.) (F)		Aug. 3		
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan 26	1 reel	Jan. 25
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Live and Learn			2 reels	
*†§Mandalay (A.T.)	Song Sketch	Jan. 5	1 reel	Dec. 14
*†§Night in Dormitery (A.T.)	Ginger Rogers	Jan. 5	2 reels	Dec. 28
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Rich Uncles (A.T.)	Richard Carle		1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reels	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables		1 reel	Feb 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

RKO

FEATURES

Title	Star		Length Feet	Mins	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr.
*†§Beau Bandit (A.D.)	Nagel-Kerrigan	Mar. 2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Herbolt	Feb. 23	8191	92	Mar.
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Framed (A.T.)	Bruce-Lyons	Mar. 16	6136	68	Feb. 1
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hawk Island (A.T.)	Compson-Sherman	May 11			
*†§He Knew Women (A.T.)	Sherman-Jewell	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lane-Carroll				
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A.T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Off to Peoria (A.T.)	Nick & Tony		2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†§Dude Ranger, The (A.T.)	Duryea-Basquette	Apr. 15			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8160	98	Jan.
Asphalt	Froelich-Amann	Allied Film. Mar. 15	8 reels	85	May 10
At the South Pole		Pole Pictures			
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians	Amer. Gen. Film Jan. 24	9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aft. European	6200	69	
Black Hills	Special Cast	Big Three	5000	55	
*†§Blue Angel, The (A.T.) (F & D)	Emil Jannings	Ufa Films			
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6	100	Apr. 19
Captain Cowboy	Yakima Canutt	Bell Pict.	4800	53	
*†§Call of Circus (A.T.) (D.F.)	Bushman-Clayton	Burr	Jan. 15 5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat			Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Danger Man, The	Chas. Hutchinson	Cosmos			
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11 7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4 6845	76	Jan. 18
Figaro		Franco-American	Not Set 6360	71	Dec.
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Pardo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10 7609	85	Jan. 18
Holy Sinner, The	Special Cast	Worldart Pict.			
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film			
*†Ingagi	African Hunt		7200	80	Apr. 26
Jade Casket, The	French Cast	Cosmos	5800	64	
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield			May 3
*†§Last Company, The (A.T.) (F & D)	Veidt-Evans				
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8 5825	65	Mar. 29
Lost Patrol		Pro Patria	Not Set 5100	57	Dec. 28
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15 6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film			
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil	6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15 5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1 4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent	5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield	5400	60	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15 5743	64	Jan. 4
Sea Fury	Mildred Harris-Tom White		Not Set 5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	[illegible]	[illegible]			70	
[illegible]	[illegible]	[illegible]	Apr. 26	7540	80	May 3
[illegible]	[illegible]	[illegible]				Mar. 22
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15		81	Jan.
Tiger Rose, The	[illegible]	[illegible]	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	[illegible]				
White Heat	[illegible]	Syndicate	Mar.		50	May 19
*†§West of Hudson (A.T.) (D.)	Art Mix	[illegible]	Jan. 15	6100	68	Jan.
*†§White Cargo (A.T.)	Special Cast	Harold Austen				Mar. 1
*†§White Devil (P.T.) (F & D)	[illegible]	[illegible]				
Why Cry at Parting	[illegible]	UFA Films International			78	Feb. 22
*†§Woman Who was Forgotten (A.D.)	Belle Bennett	State Cinema Jan. 1	30		84	Jan. 25
*†§Yiddish Mama, The (A.T.)	Mae Simon	[illegible]		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aft. European	7 reels	
*†§Clown, The (F)		Continental		
Duty to be Silent	Maria Albana	Aft. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aft. European	7 reels	
German Underworld	Special Cast	Aft. European	7 reels	
Great Unknown, The	John Loder	Aft. European	6 reels	
Her Viennese Lover	Asther-Nolan	Aft. European	6 reels	
*†§Life For Sale, A (F)		Continental		
*†§Lost Souls	[illegible]	Tiffany Prod. Epics		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aft. European	7 reels	
*†§Second Honeymoon, The (F)		Continental		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aft. European		
When Duty Calls	Special Cast	Allied		
Wild Men of Kalahari	Denver African Exp	Tiffany Prod. Epics		6014 feet
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod. Feb. 11	reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	[illegible]	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12	350 feet	
*†Liszt, Franz	Music Master Series	Fitz Patrick.	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films		
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films		
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†Steamboat Willie	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee, Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Washington's Birthday		Fitz Patrick Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
World Tours of Prince of Wales				Feb. 8

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins	Reviewed
*†High Treason (A.T.)	Hume-Gill	Mar. 20	6123	69	
*†Mamba (A.T.)	Hershott-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6360	87	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cheat the Boys	Alice Montague			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11456	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
Love Waltz, The	Mae Murray			
*†§Luxury Girl				
*†§Mareea-Marla				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Resurrection (A.T.)	Wm. Collier, Jr.			
*†§Satin Straps				
*†§Senor Manana	Leo Carrillo			
*†§Sunny Skies	Benny Rubin			
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Statlen S-T-A-R Series		1 reel	Jan. 4

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hershoit	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lowe	Apr. 12	6570	73	Mar. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nisson				
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
†§Tannhauser	Novelty Reel			
†§Tintypes				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5948	63	Mar. 29
*†§Cohens and the Kellys in Scotland, The	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*†Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27			
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	May 25			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 8			
*†§Undertow	Nolan-Eller-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 1			
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	May 18			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
Ace Rider	Hoot Gibson	July 2		
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Barbary Coast	Mary Nolan			
*†§Czar of Broadway (A.T.)				Apr. 26
Flirt, The	Glenn Tryon			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97 Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Little Accident (A.T.)	Glenn Tryon			
*†§Scrub Oak (A.T.)	Hoot Gibson			
*†§Serenade (A.T)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				
*†§Week-End Girl	Laura La Plante			
*†White Hell of Pitz Palu	Special Cast	June 1	7227	80 May 10

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Robbie Nelson	May 17	2 reels	Apr. 19
Anthony and Cleopatra (Reissue)	Hysterical History	June 2	1 reel	
Bound to Bravery	Ted Carson	Feb 8	2 reels	Jan. 11
Best Man, The (Reissue)	Josie Sedgwick	June 7	2 reels	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Dynamite's Daughter (Re-Issue)	Josie Sedgwick	Mar. 29	2 reels	
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Fighting Schoolmarm, The (Re-issue)	Josie Sedgwick	Apr. 26	2 reels	
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Greenhorn, The (Re-Issue)	Charlie Puffy	May 5	1 reel	
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Loser Wins, The (Re-Issue)	Billy Sullivan			
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Marry When Young (Reissue)	Roach-Edwards	Apr. 21	1 reel	
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pest of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 19	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Chinese Blues	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
*†§Footlight Follies	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	May 26	1 reel	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 12	1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dumbells In Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	5200		
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	4914	54	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7533	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6156	68	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Apr. 26	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5380	60	May 10
*†§She Couldn't Say No	Lightner-Morris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	May 5	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Courage (A.T.)	Bennett-Nixon		6630	
*†§Fame (A. T.)	Belle Bennett			
*†§Golden Dawn (A. T.)	Walter Woolf			
*†§Man Hunter (A. T.)	Rin-Tin-Tin		4383	73 Apr. 12
*†§Rough Waters (A. T.)	Rin-Tin-Tin		4280	
*†§See Naples and Die (A.T.)	Del Roy-King			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	1 reel	Apr. 12
Alda, Frances	Songs	1 reel	Feb. 8
And Wife	Elliott-Davis	1 reel	Apr. 12
At Home	The Potters	2 reels	Mar. 15
At Your Service	Landis-Halligan-Blackwood		
Battery of Songs, A	Hoyt-Coots-Quintelle	2 reels	May 10
Big Money	The Potters		
Bubble Party, The			
Bubbles	Vitaphone Kiddies		
Benefit, The	Joe Frisco		Feb. 8
Bernie, Ben	Orchestra	½ reel	Apr. 19
Broadway's Like That	Ruth Etting	1 reel	Mar. 8
Cave Club, The	Leach-Merman-Pierlot		
Cheer Leader, The	Tom Douglas	1 reel	
Christmas Knight	Washburn-Eddy-Middleton		
Contrary Mary	Bobby Watson		
Danger	Litel-Campeau-Merriam		
Desert Thrills	Edwin Bartlett		
Devil's Parade, The	Special Cast		
Done in Oil	The Potters		
Ducking Duty	Conklin-Morgan		
Evolution of the Dance		2 reels	Feb 22
Family Ford, The	Jim and Marion Harkins		
Faust	Duet 1st Act	About 2 reels	Nov. 30
Feminine Types	Jean Barrios		
Find the Woman	Hugh O'Connell		
Footnotes	Page Sisters & Oscar Grogan	1 reel	Apr. 19
Fore	Ford-Lane		
Frame, The	Boyd-Middleton		
Getting a Raise	The Potters		May 10
Glee Quartette, The	Jack Buchanan	1 reel	Feb. 15
Good Mixer	Foy, Jr.-Shea		
Grand Uproar	Jim McWilliams		
Gym Jams	Lew Mayer	1 reel	Apr. 19
Head Man, The	O'Connell-Kelly	1 reel	Apr. 19
Holand			
Holiday in Storyland, A	Vitaphone Kiddies		
Idle Chatter	Lou Holtz	1 reel	Apr. 19
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The			
Keeping Company	Eddie Buzzell	2 reels	May 10
Letters	Pauline Garon		
Let's Elope	Betty & Jerry Browne		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
Lone Dog of Dogs	Lobo	1 reel	Mar. 8
Lonely Giglo	Litti Loder		
Love Boat, The	Herman Timberg		Mar 1
Matter of Ethics, A	Earle-Oakland		
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Money, Money, Money	Mason Keeler		
Nagger, The	Mr. & Mrs. Jack Norworth		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford		
No-Account, The	Special Cast	1 reel	
Office Steps			
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Operation, The	Edgar Bergen	1 reel	Feb. 8
Only the Girl	Wattles-Marsh		
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Paquita & Chiquita			
People Versus, The	Campeau-O'Malley	1 reel	Apr. 12
Perfect Understanding	May-Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Reno or Bust	Pangborn-Elliott		
Round One	Norman Brokenshire		
Russian Rhapsody, A	Kutzetgoff & Nicolina		
Suspicion	Lyons-Earle-Morne		
Sound Effects	Buddy Traps	1 reel	May 10
Stand Up, The			
Sunrise	Dugan-Leonard		
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Websterian Students	Ryan-Lee	1 reel	Apr. 19
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Window Cleaners	Brice-Edwards	1 reel	Apr. 19
Yamekraw		1 reel	Apr. 26

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

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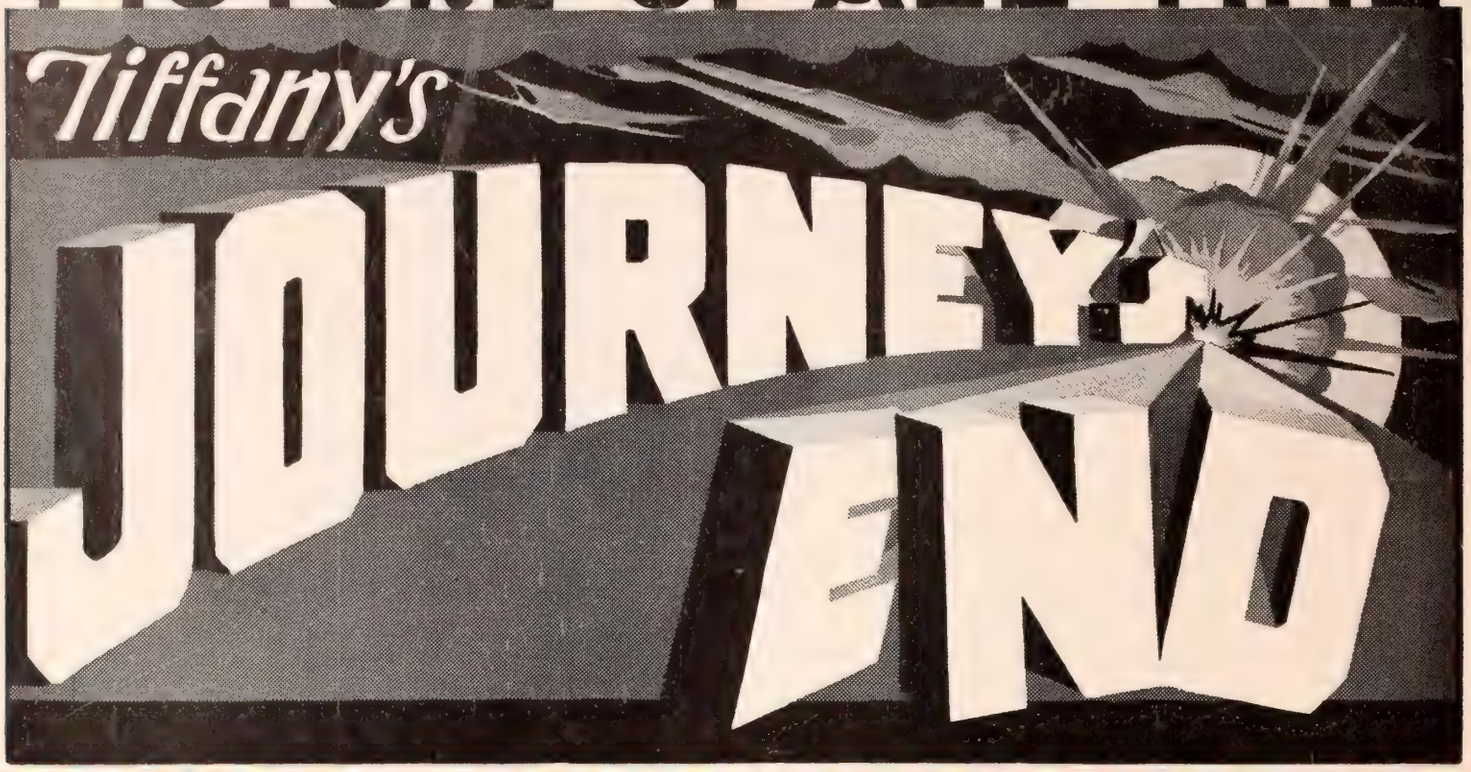
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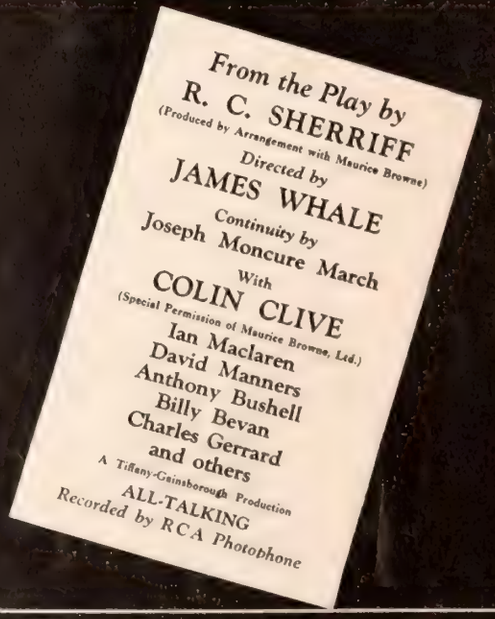
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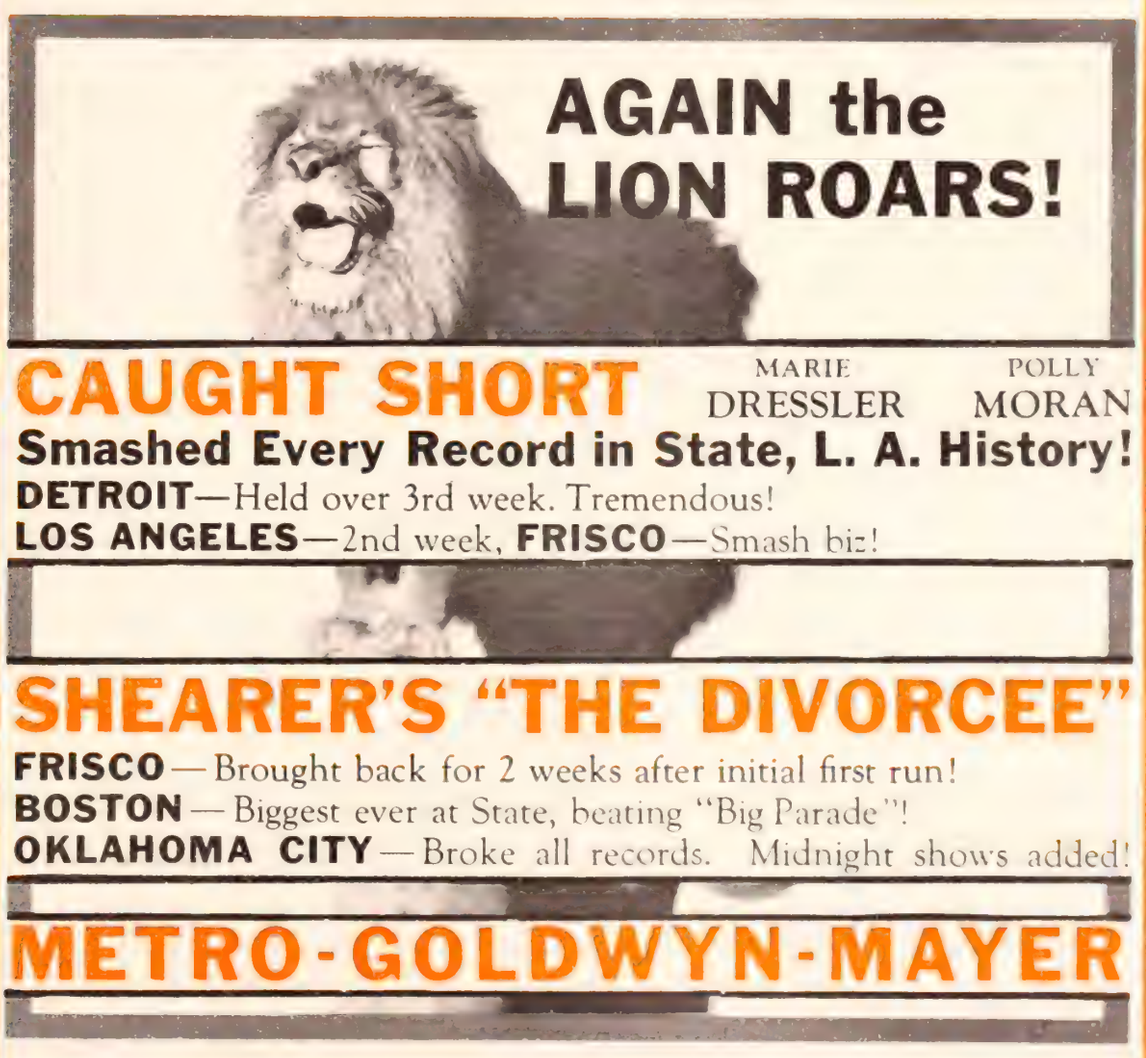
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In This Issue: SECOND ANNIVERSARY SECTION
MANAGERS' ROUND TABLE CLUB

Motion Picture News

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VOLUME XLI
NUMBER 20

Los Angeles — New York — Chicago



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George Fawcett · Little Billy
Bryant Washburn and
William Langan

Directed by Joseph Santley
Produced by E. B. Derr

DAILY REVIEW
MOTION PICTURES
TODAY

Swing High is a Whiz Bang!

By

Arthur James

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"MOVIE-OF-YOU" cranks out 360 *pictures* in one hour. (The action is almost entirely automatic.) At a quarter each, the machine's earning power is $90 *for every hour* you have it in operation.

In six minutes you have a finished moving picture of yourself, developed, completed, in a frame 2⅜ x 4 inches to take home with you. Unquestionably, this is the greatest money-maker of all time. For amusement parks, for fairs and dance palaces, steamships, for summer resorts, for all-year-around business in any community, the **"MOVIE-OF-U"** machine will prove a gold mine.

And what an opportunity for enterprising proprietors of motion picture houses! At last, your lobby can earn money—big money—through the use of one of these cabinet camera machines. Your lobby will take on new interest, new life. The **"MOVIE-OF-U" will be as big an attraction as the Feature Picture you are playing.**

All you need is the machine and an attendant, then get ready for the profit deluge.

Our demonstration studio in operation is located in the Eltinge Theatre Building. Territorial rights for exclusive sales agencies are now available. Act fast and reap the reward. It will be the best business move you have ever made!

A prominent screen star but it could be you.

TERRITORIAL RIGHTS NOW AVAILABLE!

Patents Applied for

WRITE OR WIRE FOR FULL PARTICULARS!

A prominent screen star but it could be you.



The American public is motion picture mad. There are 120,000,000 people in this country and 70% of them believe that they could make good on the screen if they were given a chance. You are going to make it possible for them to give themselves screen tests the same as they would get at any one of the gigantic studios in Hollywood. They won't want just one — they'll repeat again and again. Each one will mean a quarter to you and as the quarters pile up they turn into dollars and the dollars into hundreds.



MOVIE-OF-U CORP.

A. H. WOODS — President

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[Eltinge Theatre Building]


The Greatest Screen Drama Of All Time
Amazing
BOX-OFFICE
Sensation
TIFFANY
presents
JOURNEY'S END
Women are deeply moved by its romance and tenderness—men by its soul strife of world war fighters.
The humor of life in the trenches.
100,000,000
PEOPLE ARE
WAITING FOR IT
WHY?
READ WHAT THE NEWSPAPER CRITICS AND THE NATIONAL MAGAZINES SAY—
A Tiffany-Gainsborough Production
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TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

THESE MAGAZINES, READ BY OVER 6,0

The Literary Digest

CIRCULATION OVER 2,000,000

LETTERS - AND - ART

LITERATURE DRAMA MUSIC FINE-ARTS EDUCATION CULTURE

"JOURNEY'S END" WITHOUT BENEFIT OF HOLLYWOOD

THE CRITICS GIVE THANKS that "Journey's End" is not Hollywood.

It is by Hollywood, but not of Hollywood.

"It would have been so easy," says Richard Watts, Jr., in the New York *Herald Tribune*, for the cinema business men to toss aside some of the austerities of the original text and substitute their quota of the shoddy qualities that are supposed to come under the head of box-office."

But the screen version of the Great War play emerges almost without flaws, and leaves only the fundamental question of whether you prefer your voices straight or screened. Martin Dickstein of the Brooklyn *Eagle* finds the film version the better exhibition. "In this case the audible screen convincingly demonstrates that as a dramatic medium it is superior to the stage." The reason:

"For the major part the talking film interpretation of 'Journey's End' does follow the original production faithfully enough, it is true, but it is in those passages which could not be depicted within the limits of a stage that the film achieves its most satisfying moments.

"Thus in the climactic scenes, which picture the raiding party stealthily making its way across No Man's Land (the episode which was left to the imagination in the stage production), 'Journey's End' offers you one of the most dramatic bits of action that the theater has ever provided."

The original "Journey's End" has celebrated a full season run on the New York stage, and over that in



(David Manners) (Colin Clive) (Ian MacLaren)

THE UNWELCOME SCHOOL-FELLOW

has been written about it, in these pages and elsewhere, here is its story in brief:

"'Journey's End' tells about that chapter in the war which concerned a group of British officers who made their headquarters in a dugout up near the front line in 1918.

"Perhaps you needn't be told again about the battle-hardened company commander, *Captain Stanhope*, who was content to go on fighting so long as he had plenty of whisky to keep up his courage.

"And then, you may remember, a new second lieutenant came up to the line to join *Stanhope's* company, and this *Lieutenant Raleigh* was the brother of the captain's sweetheart back in England. *Stanhope's* one consuming fear was that *Raleigh* would write home and tell his sister that the man she loved was not the clean-living fellow she had known before the war, but a swearing, nerves-shattered drunkard.

"And so *Captain Stanhope* developed a keen resentment toward his junior officer, an attitude which was never quite overcome until young *Raleigh* was fatally wounded on the morning of the big attack."

The screen version was directed by James Whale, who was also responsible for the New York and London productions. Mordaunt Hall gives in the New York *Times* the story of the hurry to Hollywood of London's leading man:

"A good idea of the pains taken to make 'Journey's End' a distinguished work is to be gained from the fact that when everything was ready for the film, Mr. Whale, after looking at many players, insisted on having Colin Clive, who was playing *Captain Stanhope* in the London stage production, impersonate the leading character in the film.

Maurice Browne, the London stage producer, granted permission for Mr. Clive to go to Hollywood to act in the talking picture.

"Mr. Clive took the first steamship for New York and [illegible] train out of New York for California. He is one [illegible] actors who have traveled more than twelve [illegible] plays a single role in a picture.

"The mere fact that he was needed as possible evidently did much [illegible] film, and this haste did not [illegible] result. Mr. Clive was [illegible] film took a matter

The chance [illegible] fillip to the play [illegible] *Herald Tribune*:

"Any one who [illegible] not

The Literary Digest for May 3, 1930

NATURAL HISTOR

YOU KNOW THE "Maine [illegible] Nahant with a radio has m [illegible] But whence it came, and [illegible] the outsiders to much clear by the [illegible] mysterious thing about it has been [illegible]

"It seemed to me, however, that he possesses a certain stolidity that [illegible] the tragic touch of neurotic sentimental weakness that [illegible] so poignant and touching in the part [illegible] better. There is perhaps no estimation [illegible] has missed in the part [illegible] Ian MacLaren [illegible] Quartermaster [illegible] Hewlett [illegible] Osbaldistone [illegible] Mr. Clive [illegible] Stanhope on the [illegible] the picture, in [illegible] and do [illegible] a [illegible] [illegible] [illegible]

...000, LAUD TIFFANY'S "JOURNEY'S END"

Life

CIRCULATION OVER 144,700

Movies

• by Harry Evans

Journey's End"

THE film version of "Journey's End" is a meticulously faithful reproduction of the successful stage play, for which Heaven and Dr rector James Whale (who directed the stage production) be praised. Frankly, this reviewer expected that some stupid motion picture official would step in and insist that the war angle of the story be given the attention that could not be afforded on the stage. Such a thing would have been disastrous. The story is primarily a study of the re tions of a gal- lant group of Englishmen stationed in a front line dug- out and the valiant efforts of these men to behave like hu man beings un der the trying conditions o war, create at atmosphere o stark dram that

The splendid cast includes Colin Clive, who created the leading role of Captain Stanhope in the original Eng lish stage version in Jim Mackaten is an actually an Londoner, O'Isaac, David Manners, a handsome Ralph, and Anthony Bushell who recently laser in Dorothy Sayers' the Wimsey Lord Peter Wimsey, and Billy Bevan, an old time comedian of the Mack Sennett lot. Bevan, incidentally, was the Lance Corporal of the have formerly known as a slapstick smeared on the dancing room type of silent pictures, displays a fine flair for comedy in his character study of Mason, the amusingly resourceful cook.

Whether you are the play or not, you will enjoy "Journey's End." It is

DO YOU

OUTLOOK and Independent

CIRCULATION OVER 88,000

The Movies

By CREIGHTON PEET

"Journey's End"

SO FAITHFUL and effective a reproduction of the British war play is Tiffany's talking picture that it leaves nothing to be desired either as to direction, acting or dramatic effect. If you live beyond the reach of legitimate road shows you can take your- self to see the film of the play which is still enjoying considerable success in both L and New York without hat you are getting only substitute performance. second rate about the 's End.

THE NEW YORKER

CIRCULATION OVER 100,000

THE NEW YORKER

THE screen version follows the book of the play closely. The only added scenes are those provided by the scope of the movies and they, too, and justified both by their own artistic success. These are scenes of the trenches outside the dugout, interpo- lated views of the front, of lines of sand- bags and hideous mud-drenched pas- sages, as effective and realistic as any shown anywhere on the screen. No English rose gardens are presented, though skeptics had expected them. The girl and the somewhat perfunctory romance of the play are omitted, of course, and the

TIME

The Weekly Newsmagazine

CIRCULATION OVER 300,000

TIME

----*Journey's End*

as a talking picture is a sensitive, faithful and brilliant photograph of a great War play. The story is a pattern loosely and skillfully woven around the lives and char- acters of certain British officers in a front line sector—their amusements, memories, meals, relations to each other—all unified by the abstract presence of a power bent on destroying them, and which does in the end destroy them. These soldiers are heroic, but with a kind of heroism never before depicted on the screen—a makeshift heroism, concocted in despair as the best way to behave in circumstances which are absurd, insane, horrible. Captain Stan- hope is played by Colin Clive, who has the part in the stage *Journey's End* in London; the rest of the excellent cast was recruited in Hollywood. Last shot: the scene darker, the shelling outside harder, the only sign of life in the dugout a guttering candle which slowly goes out.

An ALL-STAR Cast for Tiffany's "Journey's nd," headed by Colin Clive, originator of the stage ole of Captain Stanhope. Brought here from the rince of Wales Theatre, London, to play Stanhope or the film version.

Directed by James Whale, director of the original ondon, New York and Chicago stage productions. om world famed play by R. C. Sherriff.

Newspapers everywhere are asking what theatre their particular cities will show the film version. Millions of people are not WAITING — they are LAMORING to see "Journey's End."

A Tiffany-Stahlberg Production

AISED A PICTURE AS THEY HAVE "JOURNEY'S END"

NEWSPAPERS WITH OVER 93,000,000 READERS ACCLAIM "JOURNEY'S END" AS WORLDS MIGHTIEST

NEW YORK

A masterful production.—*Daily News*, which gives it a **** rating.

One of the most impressive film dramas of this or any other year.—*American.*

One of the most impressive war pictures ever filmed.—*Telegram.*

An absorbing piece of work.—*Times.*

A vital contribution to this year's film lineup.—*Graphic.*

A motion picture of the first order and must have success.—*World.*

It bears the stamp of all-around perfection.—*Evening Post.*

A tremendous picture; unforgettable. "Journey's End" is an example of what the talking screen can really mean.—*Evening Journal.*

The climaxes of "Journey's End" are marvellous, each one topping the other . . . one of the best efforts of the talking films.—*Evening Sun.*

"Great" is a word which we seldom employ. . . . But we invoke it here eagerly. And even at that we feel that we haven't done the picture justice.—*Evening World.*

It is a gallant and understanding achievement.—*Morning Telegraph.*

One picture you should surely see.—*Brooklyn Standard Union.*

Most impressive of all war plays.—*Brooklyn Times.*

Best of the season's war plays.—*Brooklyn Eagle.*

Thoroughly noteworthy.—*Robert E. Sherwood.*

The Supreme Drama of the Motion Picture Industry.—*Exhibitors Daily Review.*

I have never seen more pointed proof of the greatness of motion pictures than the film made by Tiffany of "Journey's End." . . . A great achievement.—*Exhibitors Herald World.*

A noteworthy accomplishment, a credit to the producers, the director, the cast and the industry.—*Motion Picture News.*

Inspiring and notable.—*Film Daily.*

A powerful picture.—*Harrison's Reports.*

"Journey's End" in smash class.—*Variety.*

Tiffany, the picture's producers, has done a grand job.—*Burns Mantle*, ace of dramatic critics, in syndicated article used by almost 100 newspapers.

Powerful.—*Billboard.*

BOSTON

Best of all war pictures.—*American.*

A splendid picture in every way.—*Herald.*

Perfect in its artistry, in its characterization and in its audience appeal.—*Globe.*

Audience was held taut.—*Transcript.*

The finest war picture ever filmed.—*Post.*

Tiffany has a superlatively fine production in this film.—*Traveler.*

LOS ANGELES

Altogether exceptional as a picture drama.—*Express.*

"Journey's End" is a picture to see.—*Record.*

Gorgeously done.—*News.*

Should draw a wide attention, even among those who know the stage play.—*Times.*

We pause for adjectives sufficiently strong to express our appreciation.—*Louella Parsons, Examiner.* This criticism used in Hearst newspapers all over the U. S.

DETROIT

An amazingly simple story. . . . One of the most impressive narratives to reach the screen.—*News.*

A fine production.—*Times.*

"Journey's End" is the finest play I have yet seen come to the talking screen.—*Detroit Daily.*

Marks a distinct advance in the film art.—*Free Press.*

An absorbing piece of work.—*Border Cities Star.*

CHICAGO

Don't, I beg of you, miss this picture, for there never was such another war cinema as "Journey's End."—*Mae Tinee, in Chicago Tribune*, who gave picture FOUR STARS, highest rating.

It is a great picture and one which exercises absolute hypnosis both upon the mind and the emotions.—*Bob Reel in The Evening American.*

"Journey's End" is the best movie I ever saw.—*Chicago Journal of Commerce.*

A faultlessly made picture version of a great play.—*Herald & Examiner.*

Terribly real and grimly beautiful is "Journey's End."—*Daily News.*

The universal appeal of this unusual play is that it is a study in courage—the courage which is as necessary in facing the business of life as in facing war.—*Evening Post.*

I saw it two days ago in a plain projection room; yet my face is wet with tears even while I write my piece for the paper. Everybody ought to see this.—*Doris Arden in Daily Times*, who gives it Four Diamonds, highest rating.

CINCINNATI

Tiffany has done a good job of the screen version.—*Enquirer.*

One of the best adaptations of a stage play shown here thus far.—*Times-Star.*

Far and away the greatest of all war films to date and one of the finest talking pictures ever shown here.—*Commerical Tribune.*

Talkies never have made anything like "Journey's End." It is far too stirring to miss.—*Post.*

LONDON

The most moving thing I have ever seen or heard.—*Daily Mail.*

DAILY EXPRESS—The film left me with the feeling that the whole nation should be paraded and marched off to the cinemas to see it.

DAILY CHRONICLE—To the inevitable question "How does the talkie compare with the stage play?" I must unhesitatingly answer that in my opinion the film is far and away the more effective presentation.

DAILY MIRROR—The finest thing the cinema has given us since the introduction of talking pictures.

DAILY NEWS—"Journey's End" is a triumph for all concerned in its making.

DAILY SKETCH—Had this film preceded the play it would have startled the world into realization about the truth of the great war.

MORNING POST—Actually better than the play.

DAILY HERALD—A brilliantly successful piece of work which should pack the Tivoli for many weeks.

FILM DAILY—Absolutely perfect.

Statistics prepared by Tiffany Productions show that 95 per cent of the newspapers in the United States have commented favorably on the film version of "Journey's End." These papers represent a circulation of more than 93,000,000.

A TREMENDOUS PLAY, WITH TREMENDOUS AUDIENCES WAITING FOR IT.

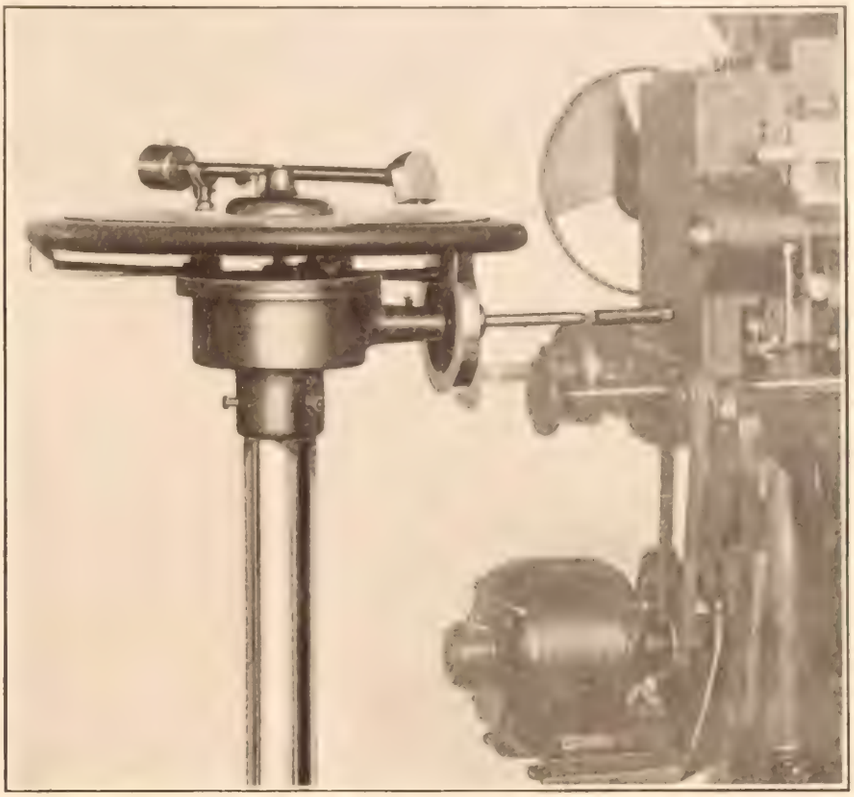
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Now EVERY THEATRE OWNER CAN HAVE TALKIES!

Your choice of Audak or Erla pick-ups. Actually 2 Syncrodisk Junior Turntables, complete with pick-ups and fader, for only $150.00 anywhere in the U. S. A.

For every small house in the land—including the Saturday night and Sunday movie hall—here is the new and wonderful "lifesaver" by Weber. *Every movie can now be made a "talkie."*

Think of it, for $150.00 per pair, including pick-ups and change-over fader, you can have two Syncrodisk Junior Turntables, built absolutely with the world-famous Weber precision, accuracy, care and quality. Faultless, synchronized talkies for $150.00.

Smooth, dependable, steady, tone-true performance—backed by the same unchallenged Weber guarantee that has always been part of every Syncrodisk sale, "Complete Satisfaction or Money Back."

Weber quality built sales leadership for Syncrodisk. Now that leadership makes possible quality in quantity production of Syncrodisk Junior. You reap the advantage.

Don't waste time. Send in your order, now, direct to us or to your dealer. Orders filled in order of receipt, only

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SENSATIONAL



HERE is an inspired production destined to make box-office history. It combines all the box-office elements of "Stella Dallas" and "Over the Hill."

Belle Bennett plays a widow who struggles to keep her family together. Her wealthy sister-in-law tries to turn her children against her. Then it's woman against woman.

You can no more keep women away from this picture than you can keep children away from the circus. The human being who can see this picture without getting a tremendous thrill —just isn't human.

OPENING — Winter Garden — MAY 23

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OURAGE

BELLE BENNETT
MARIAN NIXON
Rex Bell, Richard Tucker, Leon Janney, CarterDeHaven, Jr., Blanche Frederici.

From the play "Courage" by Tom Barry. Screen play and dialogue by Walter Anthony. Directed by Archie Mayo



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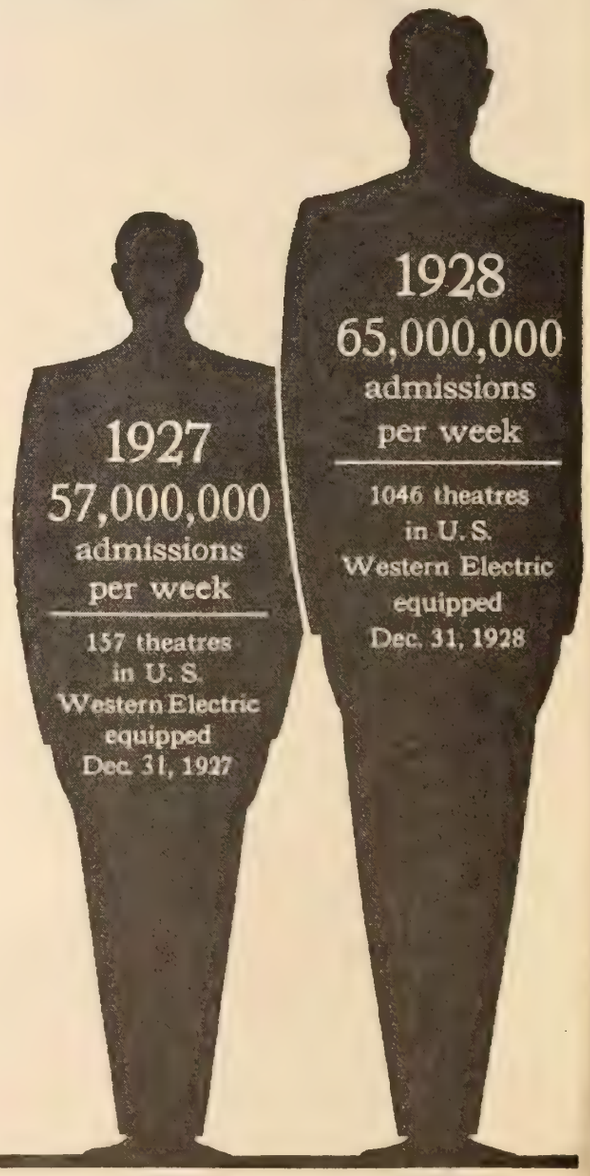
115,000,000 admissions weekly in 1930

. . . 58,000,000 more than in 1927

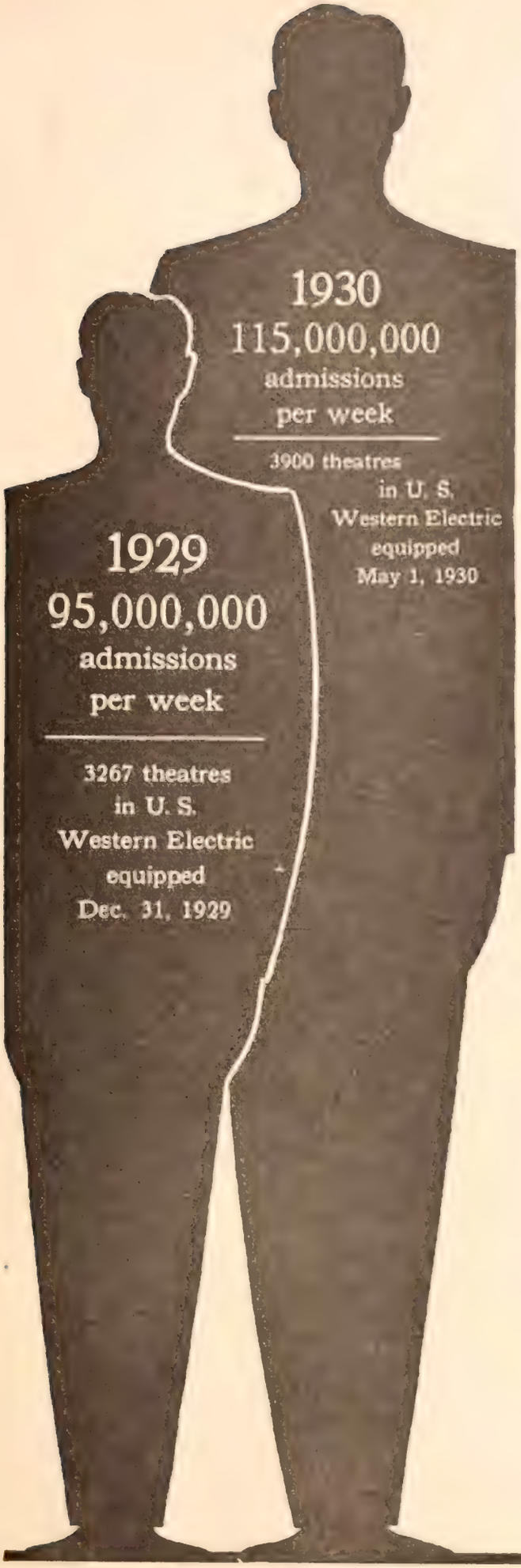
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The new Western Electric equipment at $2950 net—

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WILL BE HEARD 'ROUND THE WORLD

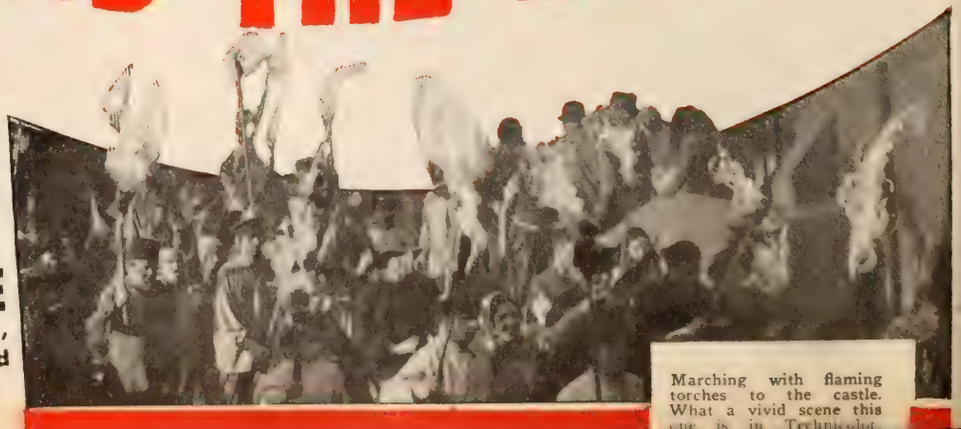
First National Pictures

with

ALEXANDER GRAY
BERNICE CLAIRE
NOAH BEERY
ALICE GENTLE

Adapted from the Operetta by Otto Harbach, Oscar Hammerstein II, George Gershwin and Herbert Stothart

ALL TECHNICOLOR



Marching with flaming torches to the castle. What a vivid scene this one is in Technicolor.

Already the Talk of the West!

(Sensation Of All Sensations In Warner Bros. Hollywood Theatre)

Now the Talk of the East!

(Drawing Record Crowds to Warner Bros. Theatre, Broadway)

Soon the Talk of the World!

"Far more gorgeous spectacle than it was upon the stage. As fine as any to reach the singing cinema."

American

"Magnificent. Well handled. Cannot fail to appeal. Won applause and well deserved it."

Times

"Of a higher standard than we usually get."

Sun

"Feast for the ears and eyes. An amazing example of the talking screen."

Los Angeles Herald

"A thing of beauty."

Evening World

"Finely directed, well sung and beautifully composed."

Telegram

"Excellent entertainment. One of the best to be turned out."

Los Angeles Express

"Finest singing the talking pictures have offered."

Los Angeles Times

"Well may First National be proud of their milestone film."

Los Angeles Illustrated Daily News

A FIRST NATIONAL

and

VITAPHONE Picture

REG. TRADE MARK

"VITAPHONE" IS THE REGISTERED TRADE MARK OF THE VITAPHONE CORP. DESIGNATING ITS PRODUCTS.



Noah Beery sings "One Little Drink" in a voice two notes lower than any ever recorded. One of the many big surprises.



Bernice Claire and Alexander Gray, the screen's best-singing love team in their first dramatic romance.

coMING

in June

The Star Production in Trade Publishing for the Theatre Builder . . .

In Other Words and Briefly . . .

MOTION PICTURE NEWS

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ARCHITECTS

At last the book is on the screen!



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ALL QUIET ON THE WESTERN FRONT

KULZ



Twenty Million People—

read "ALL QUIET ON THE WESTERN FRONT" —and gloried in the courage and bravery of youth gone to war!

Twenty million people thrilled to the mental picture of a nation of rosy cheeked boys playing around with the business of war.

Twenty million people laughed with them . . . cried with them . . . fought with them . . .

Twenty million people gave them their love . . . and now the book is on the screen . . . in all its glory of youth and love and life gone mad in the frenzy and glamour of war!

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A CARL LAEMMLE, Jr., Production directed by LEWIS MILESTONE. With Louis Wolheim, Lewis Ayres, John Wray. Adaptation and dialogue by Maxwell Anderson and George Abbott.

UNIVERSAL FIRST!











Motion Picture News

Vol. XLI NEW YORK CITY, MAY 17, 1930 No. 20

Salesmen To Be Retained But Study of Minimum Account Problem to Continue

He's Good, Too

Mark Hellinger sat with "Bugs" Baer the other night in a cabaret. And, to hear Mark tell it, they watched "the master of ceremonies summon different celebrities to the floor. He finally chose one actor, clapped his hands vigorously and announced him as 'the new Al Jolson.'

"The actor began to sing. He was suffering from a cold and his voice sounded badly. 'Bugs' nudged me.

"'Who is that guy?' he asked.

"'That,' I replied, 'is a gentleman who was announced as the new Al Jolson.'

"'Bugs' nodded wearily.

"'For my money,' he murmured 'let's have the old one half soled and heeled.'"

RKO May Go It Alone in England And Continent

Final decision is in the offing, but indications point strongly to opening of RKO's own exchanges in Great Britain and the Continent. For a number of years, the company has been releasing in England via Ideal Films, Ltd., a subsidiary company of Gaumont British.

Earl Kramer, formerly with Universal and for some months in the RKO sales department, will represent the organization abroad if the move is finally determined upon. RKO, it is understood, is being influenced by the belief that the company has now reached the status where it must operate its own organization throughout the world.

Rowson, Wilcox Sail

Simon Rowson, managing director of Ideal Films, Ltd., of England sailed for London on the Majestic Thursday.

Charles Wilcox, of British and Dominions Films, Ltd., was another passenger.

Publix Shakeup Expected To See Wobber Out

Hollywood—Drastic shake-up of Paramount Publix forces in this territory is reported under way. This will result in resignation of Herman Wobber as head of the Pacific Coast division and of Charles Kurtzman as division manager. Ralph Crabill is reported slated to leave the company in a short time.

Plan to Drop Sales Forces, Broached Last Year, Is Abandoned

While study of the sales problem presented by "minimum" accounts is being continued, advent of the convention season this year finds plans for dropping salesmen abandoned by distributors. Although the problem is by no means solved, the plan to substitute sales forces with a mail order system of operation is definitely out.

Last year, a number of meetings were held to discuss the problem. Several companies, it is stated, were ready to go to bat in the matter of discontinuing service to unprofitable accounts. There was no desire to shut off service to the little fellow, but rather an attempt to circumvent an unsound economic situation.

Sales heads at the time are understood to have contended that the $7.50 and $10 accounts could not be served at a profit and to have made the point that only through development of a mail order business, could a remedy for the situation be found.

"U" Executives Blocked Plan

Circuits, it was contended, furnish the bulk of the revenue for pictures to a degree that makes retention of salesmen unfeasible, so the discussion went, and accordingly the mail order idea was advanced as a way out of the present situation.

R. H. Cochrane, vice president, and Lou B. Metzger, general manager, of Universal, took the lead in opposing any cutting down of sales forces in favor of the mail order proposition.

With 60 to 80 per cent the range in grosses obtained by distributors via chain bookings closed in New York, several distributors today are minimizing more and more the revenue rolled up from small town accounts. Circuit buying has trimmed distributors' sales overhead considerably and, while the percentage in practically all instances is lower than ever before, it is believed in some circles that this item of expense could be trimmed further were it not for the fact that serving small towns is invariably more expensive than the rental taken from them.

After Record Bookings

One of the purposes in making a determined play for small towners is the distributor's desire to roll up as many accounts as possible. In financing, experience has proven that it carries weight with the underwriters to be able to make the statement that some pictures have played to 10,000 accounts, regardless of the fact that some distributors generally deny the economics of small town selling.

The Big Cat

An extra gal called up a Mrs. Rose, head of a casting department, and the repartee went something like this, to hear Walter Winchell tell it:

"Oh, Mrs. Rose, have you anything for me today?"

"NO!" was the reply.

"But, Mrs. Rose, do you think you will have anything for me this week?"

"NO!"

"But, Mrs. Rose, you never have anything for me!"

"Oh, don't bother me! ! ! "

"Very well. Goodbye, Mrs. Rosenberg."

Bancroft in Tilt With Paramount Over Do-Re-Mi

Hollywood—Has George Bancroft decided to abandon film work for the stage, or is his present move a strategic plan intended to influence Paramount-Publix to renew his starring contract at a higher figure than called for under his present agreement? In-

(Continued on page 34)

Norma to Star in One a Year; Coast Wondering

Hollywood—Norma Talmadge, long one of the bulwarks of the United Artists program, will make only one picture a year with the star taking lengthy vacations between productions, according to an inside report which is creating plenty of gossip among those who have heard it. Her present talker, a version of "Du Barry," is nearly completed.

With Miss Talmadge going to the one-a-year schedule, United Artists will probably replace her missing releases with three starring productions with Joan Bennett, who has just signed a new long term star contract with U. A. The first production under this agreement will be "Smilin' Through," originally made in silent form by Norma Talmadge six years ago.

New Contract for Shearer

Hollywood—M-G-M is planning to sign Norma Shearer on a contract calling for two starring pictures yearly. These would be designed as specials with no more of the program variety to be made by the star. Miss Shearer would get $150,000 per picture, it is stated.

Motion Picture News

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UP FRONT AND ON THE FIRING LINE

IT was twenty degrees below zero. Dog weather, snow swirling, wind screeching on high. Up country there was work to be done. Pictures had to be sold. Accounts had to be called upon. Old Mother Nature was doing her best to slow down the machinery, but the wheels of business had to go on. T'was up to the salesman to do his stuff.

So out came the car. The ice was knocked off the tank, the gas dumped in and the brakes tested. The windshield was frozen so completely it was opaque. But the job was calling and delays were costly. Chilly fingers dug into a pocket, fished out a dime and picked a spot over the wheel. Then the hunt for a knife to whittle out as much glass as that thin dime covered. That accomplished and a line of vision established, the salesman was off.

* * *

Through the Line

How he got through, nobody has been able to figure to this day. Yet the incident happened some time ago. But he did. Through snow banks, that protesting car groaned and the groans of the machine were matched one for one by the fellow who did the driving. Tough lines, you bet. But the job went through to its finish.

This is just the yarn—one of many—of a nameless film salesman. Day by day, or rather night by night, these men on the firing line stand at their posts. Sleeping in jerkwater town hotels, traveling over terrible road beds on rattling trains, giving up many of the comforts of ordinary existence, they are writing a romantic and brilliant, but always unsung, chapter in the history of this business.

* * *

Mergers and the Future

You hear nothing of these knights of the road. Yet it is from their ranks that many of the leaders of the industry have sprung. The Kents, the Graingers, the Feists, the Schnitzers, the Reismans clear through the executive line-up have served the apprenticeship. It's all behind them now, but the grief and the hardships were theirs to fight against. They know.

Today the chamelon-like drift of the business has precipitated a series of mergers, one more gigantic than the other. In the wake of these amalgamations—some arrived, others on the way—has come speculation over the status of the salesman. Circuit after circuit is linked up in ever-growing chains. Sales executives, comfortably ensconced behind their desks in New York, are now writing bulk business covering theatres all over the nation without leaving the city to do so. It may be sixty percent of the domestic gross. Some estimates reach as high as eighty. Accept the high figures, if you are so inclined.

* * *

That Vital Twenty Per Cent

That remaining twenty percent, piled up in $7.50 or $15 or $75 bookings week by week throughout the year is, nevertheless, vital to the economic survival of every distributor in the business for it represents the profit on the balance sheet.

Sales managers know it. They know, too, who is bringing in the money that makes dividend checks possible. You can't get away from the facts.

The man on the firing line is doing the work. Hustled, bustled and shoved by his sales manager in New York, but indubitably and beyond all argument the one factor that rates the credit.

* * *

The Outpost of the Business

The salesman is indispensable. His field may be curtailed by consolidations, but his spot, as an industry factor, is unshakeable.

He is the industry's outpost, the man on the front line contacting with the public via the exhibitor. He can't be replaced, because he delivers a service in dollars and cents that no other known force in the industry can supply.

KANN

New Protection Schedules on Coast As Date of Conspiracy Trial Nears

Tough Break

Lilyan Tashman, in New York for a pleasure trip, is sporting a black eye, sustained when she fainted after hearing some bad news. That puts a crimp into her vacation trip, for about the time the shiner disappears she'll have to return to the Coast to resume work.

Speculate Over Disposition of Comerford Allies

With the 71 theatres completely owned by the Comerford chain now part of the Paramount Publix holdings, speculation is rife over what will happen to an approximately equal number of houses in which Mike Comerford has a partnership interest.

Total holdings of the chain embrace 157 theatres about half of which have gone over to Publix. Disposition of the others depends largely on the decisions reached by partners themselves.

For instance, in Binghamton, N. Y., Dave Cohen and Ned Kornblite are jointly interested with Comerford in local exhibition. Bernstein Bros. are the Comerford allies in Elmira; W. H. Benton in Saratoga Springs; Bill Dillon in Ithaca and Rome, and Julius Friedman in Forest City, Pa.

William Roberts and Andrew Hourigan have considerable holdings in towns adjacent to Wilkes-Barre, and in these Comerford has an interest. In and around Sunbury, Pa., Jesse Blanchard runs a number of houses in association with the Comerford interests. F. Dean Rundell, operating in Waverly and six Pennsylvania towns, is another of the major Comerford partners.

Publix Providence Plans Being Awaited After Deal

Providence—With the Strand almost ready to open after six weeks of darkness, theatre men are wondering just what Publix intends to do here. Following the sale of the Comerford-owned houses in Pennsylvania, rumor spread that the Fay chain would be annexed by Paramount Publix, which recently bought the Strand.

Edward M. Fay, who controls six theatres in Providence, told the newspapers that he had heard the stories of negotiations, but knew nothing definite of the plans, if any.

Syracuse Speculates on Effect of Comerford Deal

Syracuse—Local effect of the Comerford-Paramount Publix deal is being awaited with interest here. The Kallet chain, a subsidiary of the Comerford circuit, operates the Regent and Avon here. Closing of the deal means that Paramount has gotten the jump on Radio-Keith-Orpheum in plans for invasion of the subsequent run field.

Independents Get Better Break Under Clearance Agreement Drafted

Los Angeles—With trial scheduled for June 17 of the government's criminal conspiracy case against West Coast Theatres, its officials and several distributors, growing out of alleged "freeze-out" of independent exhibitors, through excessive protection, steps are being taken to adjust the situation.

In line with this plan, new zoning and clearance schedule for southern California is practically set, C. C. Pettijohn of the Hays office having made a special trip here for the purpose. The new schedules were drafted by Fox West Coast Theatres, the Film Board, the M. P. T. O. of southern California and individual independent exhibitors.

A permanent zoning committee is being established, representing the conferees to rearrange future zonings due to new theatres, closings and other changes, so that the schedule will be flexible for a long time.

Independents receive a better deal under the new schedules than they ever had before. The conference now is working on zoning the balance of the territory.

Free from Politics

The meetings here were free from politics and neither the national exhibitor organization situation or the 5-5-5 conferences were brought into the discussions.

There is considerable interest throughout the industry in the forthcoming conspiracy trial. Jail terms loom for defendants if convicted.

The action is based in part on alleged agreement of distributors to refuse to serve theatres charging ten cents admission. Harold B. Franklin, Fox West Coast chief, has stated that he welcomes the government action in order to settle the legality of protection.

Jack White, Out In Educ'l Row, To Join "U"

Hollywood—Jack White, producer, who has been associated with Educational for a number of years, will be absent from the company's roster next year, it is understood. White, about three months ago, went to New York to negotiate a settlement of his contract with Educational, it is said, threatening suit unless the company bought up his contract which had then but a few months to run. He received a cash settlement, it is said. The row started over production policy, so the story goes, Educational wanting White to make a certain type of comedy, and the producer insisting that he do things his way. White now is in Europe and, it is said, will join Universal upon his return.

Effective July 1

Hollywood—Production code of ethics, drafted under auspices of Will H. Hays, became effective March 31. The first pictures under the plan will be released around July 1.

Fox-Paramount To Battle for Hold in N. W.

Seattle—The stage is set for a keen building race this year between Fox West Coast and Paramount Publix, which have been waging a keen fight in key cities along the Coast.

Fox West Coast is planning an undetermined number of Washington theatres and plans to build or acquire ten in Oregon alone. Montana, Idaho and California also are to get new theatres in the circuit's big expansion.

Paramount intends to build 12 theatres during the next year in the Pacific Northwest, according to Robert Blair, Northwest division manager of the circuit. He made this announcement in hitting the report that Jensen & Von Herberg of this city are to take over operation of the company's theatres in Washington, Oregon and Idaho. J. & V. were the dominant exhibitors in this territory, until sale of their holding to North American Theatres, which subsequently sold them to West Coast.

25 W.C. Houses Called For This Year by Warners

Hollywood—Building or purchase of six new theatres, with 25 more to be added to the Coast chain before the end of the year, are called for in expansion plan of Warners, states M. A. Silver, general manager of the Coast circuit. The program, he says, will involve $10,000,000.

Six sites are under consideration at present, with a number of others to be sought by company scouts.

Three More Bought

Warners has acquired the Siskind chain at Lawrence, Mass. This circuit is composed of three large houses, the Empire, seating 2,400, the Broadway, seating 2,000, and the Palace, seating 1,700. Renovations, involving an expenditure of $250,000, will be made.

British Merger Seen as Blocked by Filmcraft

London—British Filmcraft probably will prove the hitch in proposed merger with British Screen Prod. and International Talking Prod., as underwriters of the firm object to the deal.

The Insiders' Outlook

THE struggle is still on. Suggested—or ordered, more properly—by the Hays association, the committee handling the proposed code on advertising is still manfully on the job of attempting to evolve the "do's and don'ts" which will control the future direction in which advertising copy is destined to travel.

To date, there has been some talk, most of it in generalities. There are those who maintain the first precepts under the new order have been set down in paper. There are others who aren't so sanguine over progress made to date. But nobody is doing any talking, the order not to do so being that strict.

The boys will develop a code. No question about that, since all choice has been removed from the matter. In the meantime, the spot on the flywheel seems to be growing.

In Milwaukee, some smart egg turned out copy for "Ladies of Leisure" that induced more than a flurry of excitement. The picture ran afoul of the censors in Chicago so this unknown thought it clever to play up the fact that Milwaukeeans would see it intact. And so advertised. The kick-back carried was as gentle as a mule's.

Anyway, to get back to the code. The text is a dark secret. There's no text yet as a matter of fact, but when it is written, approved and put into actual practice, you might look for some evasively worded clauses that will give the gang all the latitude it thinks it needs.

Headaches

Heap big trouble is these days. Those important overseas markets are responsible for large-sized headaches in executive offices, East and West. Never knew so many expert production and foreign managers ready to admit they didn't know on whose toes they were treading.

The course of American-made foreign language talkers hasn't been at all encouraging. As a result, the plan to make 'em in Hollywood has been socked midships or thereabouts. The popular impression prevailing today is that producers will have to manufacture in the country of distribution, but a number believe there isn't enough money in the venture to make the effort worthwhile.

On the other hand one of the ironies of an ironic situation is the danger confronting the well-advertised, highly popularized American star who faces a complete and perfect wash-up abroad. Just what American damage that will do to American grosses on the other side is problematical, but the worry over the situation is very much present.

If foreign countries want talkers—and they seem to be veering in that direction rapidly—American "names" are out of the running except in sporadic cases. It follows that German, French, Italian, Spanish and other players will have to be developed to suit the tastes of those nationalities. During the development period, what's going to happen to foreign box-offices and American rentals? The answer is: plenty.

C. C. P. Silent

Hollywood — C. C. Pettijohn has no comment to make on the controversy growing out of printed reports concerning leaders of Allied States Ass'n, who are threatening to terminate the 5-5-5 conferences. "The tempest in a teapot" caused by the publication of comment credited to "a Haysite," that Al Steffes wants Publix to give him a theatre, and that H. M. Richey is connected with an "audacious" stock selling scheme, is being regarded by the Allied heads as inspired by the Hays organization, who have called upon the association for repudiation of the statement, or proof of the charges.



C. C. Pettijohn

Funny Twists

Some weeks ago, a certain executive—nameless for this narrative—tried, by dint of much persuasion and clever ground work, to inject himself into a company picture where he wasn't wanted. It didn't make much difference to him. He insisted and finally thought he pulled the trick by planting a fake yarn through a third party who broadcast it in spots where he figured it would do the most good. The selection, it is admitted in due modesty that becomes youth, was Empeenews.

The yarn was published, but it didn't take The Insiders long to discover that the truth had been stretched beyond recognition. Thereupon, this executive—he's had loads of headline space since the day he walked into the industry—caught plenty in this very column. He rated—and got—plenty of raking over live coals.

Now here's the laugh:

The original story so suited his purpose that he secured twenty-five copies, planted them in banking circles that counted and waited for the invitation he was seeking, but which didn't come. But the bankers, it is a matter of record, found The News so interesting that they subscribed. You see, they wanted to keep in touch with the picture business and with us, they agreed that reading M. P. N. was a swell way to do it.

Later when The News began to expose some of the inside transactions for which this smart executive was responsible, these self-same bankers began to investigate, discovered a few choice tidbits they couldn't countenance and handed our executive friend his walking papers.

72 Hours Straight

Winnie Sheehan's seemingly permanent New York residence has been broken up and the new generalissimo at Fox is en route to the coast. At the minute, he is vacationing in the Mid-West and has just discovered how much he needed sleep. It seems Winnie dozed a few days ago and before he knew what had happened something like 72 hours had slipped by.

Sheehan's battle during the last five months or more has been terrific. No sleep, unending conferences and, until recently, the spectre of years of lost effort dangling before him. That, however, is behind him and the future holds much.

The Clarke Slant

While this chatter concerns the revamped Fox outfit, it is well to add to the record how Harley L. Clarke feels about motion pictures. The Fox president is a utilities man by background and experience. He regards motion pictures in the same light. That, plus the fact that he is extremely partial to mergers. Tuck these bits of information away in your mental encyclopedia. They may help to explain what is to come.

THE INSIDERS.

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Universal, Once Bidder for Theatre Power, Out of Exhibition by Fall

War vs. Chain Stores

"A new battle on evolution is raging in the South," states *The Nation*. "This time, however, the issue is not religious but economic; it has to do with the theory of the economics of distribution," declares this publication.

"The battle, which is being waged on many fronts, is between the small retailer, taking the fundamentalist position, against the chain store, an exponent of modernism in distribution. Within the past few months the immediate fight has been crystallized by one crusader, W. K. Henderson of Shreveport, Louisiana, who has sallied forth through his radio station KWKH to give battle to the chain-store devil and to the 'evil hosts in Wall Street.' The thing, however, has been a long time in coming and can be traced back to the vast economic revolution that began in this country ten or fifteen years ago."

Tiffany to Make Only 26-30; Sales Meet Postponed

Tiffany is to have between 26 and 30 pictures on its new year's program. The definite number has not been decided, nor has any date been selected for the company's sales convention.

Under terms of its five-year franchise, Tiffany must deliver a minimum of 26 pictures and a maximum of 52. However, it is understood there is little likelihood of more than 30 pictures being produced.

The company's sales convention probably will be postponed several weeks, due to decide to concentrate on sales of "Journey's End."

Tiffany Making Talkers Abroad; Buys Paris Firm

Tiffany has completed plans for production of multi-lingual talkers in Europe in French, German and Spanish. The company is buying the Wilton-Tiffany-Brockliss firm at Paris and will either buy or build a studio in France. The firm also plans to produce in Germany, and already has made German versions of "The Lost Zeppelin" and "Mamba." French and Spanish versions of "Mid-Stream" are to be made. The Wilton-Tiffany-Brockliss deal will give Tiffany the Capucines theatre as a Paris first run outlet.

M-G-M—Joan Crawford Jam Denied on Coast

Hollywood—There is no trouble between Joan Crawford and M-G-M as reported, with relations declared very amicable. A reported temperamental outburst by the star some time ago was settled speedily.

Major Interests Sold, Next Come Partnership Houses 150-160 Strong

With its major theatre operations disposed of to other interests principally Paramount and Warners, Universal's partnership interests in the 150 to 160 houses now tied in with the company will be cleaned up by October. At that time, Universal will have withdrawn completely from the exhibition field.

Chief among the remaining holdings are an approximately fifty per cent interest in the Griffith Bros. chain, which operates principally in Oklahoma, and about a twenty-five per cent interest in the Schine chain, now known as the Upper New York State division of Fox Metropolitan Playhouses, Inc.

It was several years ago that Universal Chain Theatres, Inc., was organized. From the inception of the company, acquisition in the theatre field moved along at a rapid gait. When the race for theatre dominance became more acute, the inside story has it, Universal figured it a better business policy to turn back its holdings to realize financial returns on realty values and leaseholds.

Golf Ducats, Tea, Fortune Tellers, New B. O. Lures

Seattle—Local downtown film houses are "pulling plenty of stunts" to get business, particularly at matinees. Jensen & Von Herberg at the Liberty is employing a fortune teller to tell patrons' "past-present-future" without cost during the day, and serving free tea and cakes to ladies between 3 P. M. and 5 P. M. daily, all for the admission price of 25 cents. At the Seattle Paramount, another fortune teller is giving patrons the lowdown on themselves and others, and the theatre also gives golf tickets that are good on a local miniature course. John Danz, at his Columbia, is content merely to employ a fortune teller. His patrons must look elsewhere for golf instruction or refreshments.

Wide Film on New Warner Lineup; Won't Make Many

Hollywood—The Warners are figuring on a limited number of pictures on the 1930-1931 schedule on wide film. Decision will probably be made shortly after Jack Warner has an opportunity to discuss the matter with Harry M. Warner in New York. Jack leaves in a few days.

Yes, Mr. Brown

Hiram S. Brown, by defeating James H. Turner in the final round in the first flight of the R-K-O golf tournament, was awarded the company championship trophy. Forty contestants divided into five flights in the tourney.

The New Blah-Blah Racket

SOUND TRAILER

"The George Spitzmore production, 'The Trial of Minnie Schmaltz,' a Blox Goofytone Monotone picture, presents Mamie Snooks in the finest role of her entire career. Miss Snooks in the part of Minnie Schmaltz, the girl who murdered the millionaire, Anton Sugarpoppa, because she didn't know the gun was loaded, will bring tears to your eyes as she tells the sad story of her life of degradation. And now I present Miss Snooks—

"Hello, folks! Say, Jimmy, it was awfully nice of you to say that about me. And say, folks, this is what I think about Jimmy—he plays opposite me in this picture, you know—I think he's the best actor ever. And, honest, I know you'll like 'The Trial of Minnie Schmaltz'—it's one hundred per cent talking all-star Blox Goofytone Monotone production—"

Hell Pops and K. C. "Pan" Goes Back to 4 Bits

Kansas City—After three weeks at 25 cents top, the Pantages here has hiked its admission to 50 cents again. The exact reason for restoring the 50 cents scale is problematical, although Louis Charninsky, manager, declares it is because future bookings are too big to warrant the smaller prices.

However, there seems to be three sides to the story. With the Pan showing first run pictures at 25 cents and the same features bought for the suburbans to be shown at 40 cents, neighborhood operators began to protest to the exchanges. M. B. Shanberg, who heads 'The Friendly Theatres," a group of de luxe neighborhood houses, was one of the principals who objected to the Pantages policy. Whether or not Shanberg brought any pressure to bear on the matter is not known but something caused Charninsky to revert to 50 cents top rather suddenly. When asked if the Midland circuit (Shanberg) had anything to do with the Pantages shifting policy, the Midland office said: "We don't know a thing about it."

Deny Service Refused

It had been reported that several exchanges refused to sell Charninsky pictures at the low price scale. But in each instance the exchange manager, when asked about it, gave the same answer: "I don't know a thing about it."

But Charninsky admits the 25-cent cut in scale caused plenty of "hell to pop" among exchanges and suburban managements. The Pan went back to 50 cents top last Thursday with no complaints from the regular patrons. In fact, the first few days of the old scale has given the house capacity business. Feature is "The Arizona Kid."

U. S. in "Biggest Anti-Trust Move," Hits at Sound Licensing Agreements

Alleges in Suit That Patent Pool Is Monopoly of Radio Industry

Washington—Cross-licensing agreements on sound film patents and equipment between RCA, General Electric, Westinghouse Electric & Manufacturing Co., RCA-Photophone, RCA-Victor, RCA-Radiotron, American Telephone & Telegraph, Western Electric, General Motors and General Motors Radiola will be tested for their legality in the anti-trust action brought against these firms by the Department of Justice.

The action, it is declared by opponents of the alleged monopoly, is "the biggest anti-trust proceeding ever begun by the Government." It is the direct outgrowth of the deal recently announced by which General Electric and Westinghouse are to acquire control of RCA in exchange for patent rights.

This patent pool, it is alleged in the suit filed at Wilmington, Del., gives the defendant firms joint control over the radio industry and its developments, killing outside competition.

The proposed reorganization of General Electric, Westinghouse and RCA, it is alleged, is a set-up that "would have the effect of perpetuating the control already obtained by the defendants."

"The patent arrangements originally made between several of the defendants have been steadily increased in number and enlarged in scope until the defendants now practically have control of radio business and its development. This control has been brought about by a novel method of cross-licensing patents.

Legality Questioned

"The suit is concerned chiefly with the legality of these patent arrangements. The petition filed alleges that the defendants, most of whom are competitors, by issuing patent licenses to one another, have created a patent combination or pool through which they exercise joint control over the radio industry and that competition among them has ceased, and that no outsider can obtain a license except on terms jointly prescribed by the chief defendants.

"The petition also alleges that the proposed reorganization recently submitted to stockholders of Radio Corporation would have the effect of perpetuating the control already obtained by the defendants.

"The defendants, on the other hand, have earnestly contended that they are doing nothing more than they are authorized to do under the patent laws.

"The situation is an intricate one, and it is desirable that these vexed questions be settled in the courts."

Flothow Joins Rogell

Rudolph Flothow, for five years with Tiffany Prod. in an executive capacity, has become vice-president of Al Rogell Prod.

Climaxes Lengthy Probe

Washington—Institution of anti-trust proceedings against General Electric, American Telephone & Telegraph, Westinghouse and others, climaxes years of investigation by the Dept. of Justice, the Federal Trade Commission and by Congress. Filing of the suit has been pending for some time, but the matter was precipitated by action of RCA stockholders in approving proposed exchange of control of RCA for patent rights owned by General Electric and Westinghouse. Even before this action, there was considerable likelihood that RCA's activities were due for litigation.

Young Welcomes Suit; Wants to Shun Politics

Anti-trust suit brought by the government against RCA, General Electric, Westinghouse Electric & Manufacturing Co. and other firms is welcomed, according to Owen D. Young, chairman of the executive committee of RCA, because the companies prefer to have the questions involved settled "out of politics."

"The Radio Corporation of America welcomes the suit of the Government of the United States to test the validity of its organization, which has now existed for more than ten years, and in every step of which the Government has been advised," he declared.

"In 1919, when the company was organized, no one concern in the country had the necessary patents to enable it to develop the radio art and create a business. Each of several had some, and each could block the other. The purpose of the organization of the Radio Corporation was to release the art by grouping patents enough in one place so as to enable sending stations to be created and receiving sets to be built. That this was accomplished is shown by the rapid development of the radio business.

"In order to promote competition in the art and in the business, and to avoid patent litigation which would have prevented development, licenses have been issued to 34

(*Continued on page 21*)

Decisive Victory

Washington—"A decisive victory for the independent industry" is the description given the government's anti-trust action against the alleged radio monopoly by Oswald F. Schuette, executive secretary of the Radio Protective Ass'n. He says the action follows three years of activity by the association.

"This suit should mark the end of the reign of terror by which the Radio corporation and its affiliated companies have sought to monopolize the radio," he said.

Fox, Nathanson To Buck Para. In Secret Deal?

Toronto—Battle for control of Famous Players Canadian Corp. was increasing in intensity this week following reports that a "mysterious syndicate" is making bids for sites in various cities of the Dominion. The proposals are believed being made by representatives of Fox and N. L. Nathanson, former managing director of the Canadian firm, who resigned when the trustees blocked his proposal to sell the circuit to Gaumont British. One of the bids is for the Church St. site on St. Catherine St., Montreal, in connection with a project asserted to involve $4,000,000.

Halsey, Stuart has offered a large block of Fox Film gold notes on the Canadian exchange, the first time any Fox securities have been offered to Canadian investors.

Strong sentiment, pro and con, on the Paramount Publix offer to trade four shares for every five of Famous has been stirred throughout the Dominion, in preparation for the special stockholders' meeting, slated to be held on Thursday. During the week, the Famous Players Canadian Shareholders' Protection Ass'n, formed to block the Paramount deal, reported considerable progress.

Wife, "Out-teethed" by D'Arcy, Seeks Divorce

Hollywood—"Impatient, overbearing, egotistical, quarrelsome and temperamental," are some of the choice adjectives used to describe Roy D'Arcy in a divorce action filed by his wife. The pair, whose legal name is Guisti, previously were divorced, but remarried a few days after Lita Grey Chaplin had stated she was to wed the former actor. D'Arcy now is operating a night club in New York.

$6,076,322 Net by M-G-M For 26 Weeks to Mar. 14

M-G-M reports net of $6,076,322 before taxes for the 28 weeks ended March 14. Gross profit was $9,163,203 and operating expenses $3,654,031.

Big Anti-Trust Suit Against Electrics To Bring Showdown on All Patent Rights

Supreme Court To Get Patent Suits

Anti-trust suit filed by the government against the big electrics and other parties to the cross-licensing agreements covering radio and kindred patents is headed straight for the Supreme Court.

There is little doubt that the government will stop short of either victory or a Supreme Court decision, which, it is hoped, would clarify the patent situation, so far as monopoly is concerned. The companies, too, may be expected to carry the fight to the last ditch to settle once and for all the issues involved in the case. Their positions in the sound picture and radio fields would dictate such a course, it is believed.

Dissolution and Injunction Asked By Government

Washington—Dissolution of RCA Photophone, RCA-Victor, RCA-Radiotron and General Motors Radio Corp. and an injunction restraining them from engaging in interstate commerce is asked by the Government in its anti-trust action against RCA and other members of the so-called patents pool.

The Government wants to restrain the defendants "from continuing to carry out, directly or indirectly, expressly or impliedly, the said combination and conspiracy, attempting to monopolize and monopolization, and from entering into or carrying out directly or indirectly any similar combination and conspiracy and monopolization of interstate trade or commerce."

Other demands of the Government included:

1. That the combination, conspiracy and monopolization complained of be held in violation of the Sherman anti-trust law.

2. That the defendants be perpetually enjoined from performing or continuing to perform any and all other acts described in the petition "as means of creating, maintaining or effectuating said combination and conspiracy."

3. That the contracts and agreements between and among the defendants be declared unlawful and void and that the defendants be perpetually enjoined "from entering into similar contracts or carrying out the terms of said agreements or understandings."

Stock Deal Ban Asked

4. That the defendants be perpetually enjoined from agreeing with other defendants not to compete "with such other defendants in any line of interstate trade or commerce."

5. That the defendants, other than the Radio Corporation of America, be perpetually enjoined and restrained from purchasing or otherwise acquiring capital stock in the Radio Corporation of America, any of its subsidiaries or operating companies.

6. That the General Electric Company and Westinghouse Electric and Manufacturing Company be ordered to divest themselves of all stock in the Radio Corporation and that the Radio Corporation be ordered to divest itself of any property, facilities or assets acquired from General Electric or Westinghouse under the recent merger.

7. That jurisdiction of this cause be retained for the purpose of enforcing such degree as may be entered and enabling petitioner to apply for the modification or enlargement of any of the provisions on the ground that the same is inadequate, and for the purpose of enabling the defendants to apply to this court for a modification of the provisions on the ground that it has become inappropriate or unnecessary.

General's Suit Against Stanley Starts Monday

Involving patent rights of far-reaching proportion in sound recording and reproducing, General Talking Pictures' infringement suit against the Stanley Co. of America gets under way on Monday at Wilmington, Del. The action is a test case to determine if Western Electric and users of its equipment are infringing on patents of the General company, covering De Forest Phonofilm equipment.

Buddy Rogers' Brother To Get Paramount Trial

Hollywood—Paramount Publix will give a screen trial to B. H. Rogers, younger brother of Buddy Rogers. Buddy is entirely satisfied with the arrangement, but had nothing to do with it, it is said. The younger Rogers is to get about $100 weekly on a regular stock company contract.

Paramount 2d Quarter Earnings to Beat Records

Paramount Publix earnings for three months ending June 30, 1930, are expected to show a substantial increase over the same period last year, when net of $2,550,000, after all charges, established a new high for any second quarter's return.

U. S. Decides Time Is Ripe to Get Court Test of Monopolies

Washington—[illegible] patent manipulations can be carried by patentees in maintaining the monopoly conferred in effect upon the holder of a patent monopoly by the patent laws, is involved in the Government's anti-trust action against the electrics and allied firms in the so-called patent pool.

The companies concerned have consistently claimed that they have done nothing more than they are entitled to do under the patent laws.

Patent monopolies have been the most intricate of all phases of anti-trust proceedings, and while several cases involving patents have been brought by the Government, they have never stood the test of the courts.

The situation, it is commented at the Department of Justice, is so involved that it is believed the time has come when the courts should finally indicate the limit to which patent manipulations may be carried.

Young Welcomes Suit; Wants to Shun Politics

(Continued from page 20)

concerns to make radio receiving sets and to 14 concerns to make radio tubes. Between them, as the public knows, competition is severe. These licenses provide a royalty payment, which was intended to represent the fair contribution of the licensees to the expenses of the research and the cost of the original patents. It was intended to be less than the royalty payment would have been had the patents remained in scattered hands. All these licensees are licensed under all new inventions and have the benefits of all existing research of the radio corporation and its associated companies in the field which the licenses cover.

Says Arrangement Wise

"This arrangement seemed wise. As a result, an industry was born, thousands of people were employed and millions were enabled to listen, without charge for programs. There can be no question of benefit to the public. There is apparently now, looking backward and because of a recent court decision in another industry, some question in the mind of the Department of Justice of a technical violation of the law. Certainly, if there be anything illegal in the set-up of the Radio Corporation, its officers, directors and stockholders are more deeply interested in that question than either the Government or any other group can possibly be. It is very glad, therefore, that a test case has been brought. It prefers very much to have such a question out of politics."

Sills-MacKenna Teamed Again

Hollywood—Fox has cast Milton Sills and Kenneth MacKenna in 'The Sea Wolf." Al Santell will direct. Sills and MacKenna were teamed in "Living for Love."

Big Fox Theatre Move on the Wing; Houses in East Swung Into One Unit

To Produce Abroad

London—Fox is completing plans for production of pictures in England, according to W. J. Hutchinson, managing director of the firm here.

Mayer, Thalberg, Rubin Get M-G-M Contracts to 1937

Clearing of the smoke of battle in the Fox controversy resulted in extension of contracts for Louis B. Mayer and Irving Thalberg, M-G-M production chiefs, and J. Robert Rubin, vice-president and general counsel. The new expiration date is April 1, 1937, indicating Fox's intention of operating M-G-M as a separate company until that time, or retaining their services in case of a merger. Some weeks ago, MOTION PICTURE NEWS exclusively stated that, regardless of the outcome of the Fox squabble, Mayer and Thalberg were to be retained.

Negotiations on the contracts were begun last fall, but the Fox controversy held up final ratification by directors.

Johnson, Sheehan 'Buddy' To Be a Fox Executive

Verifying the report current at the time he was host to Winfield Sheehan at a New York dinner late last winter, Joseph Johnson, commissioner of public works of the city of New York, has resigned that post to join Fox in an executive capacity.



Joseph Johnson

Johnson's duties have not been defined beyond the cryptic statement from Sheehan that the ex-commissioner's abilities "as an analyst will be of great value in the conduct of a business which, to succeed, must feel the pulse of the public."

Johnson and Sheehan were newspaper men together and were in the N. Y. Fire Department during the Gaynor administration in 1911, and have been politically sympathetic for many years.

Movietone News Force to Hold Own Sales Confab

Fox Movietone News sales department will hold a convention of its own at the Park Central, New York on May 22. Truman H. Talley, general manager of the reel, and George A. Roberts, of the sales force, will preside.

Move on for New Holdings— Arthur, Oldknow and Zanft Co-Advisers

Fox Metropolitan Playhouses Inc., Fox Midwesco and Fox New England Theatres are to lose their identities in favor of Fox Theatres Corporation. Plans are under way to expand the holdings of the company in the Eastern part of the country in consonance with the theatre activity of Publix, RKO and Warners.

The theatres will be operated by Harry C. Arthur who, with Oscar Oldknow and John Zanft will function as a nadvisory board. The Fox office is reticent about expansion moves, but it is held to be inevitable that the company will have to dig in to protect its holdings against aggressions of other nationally-operated chains. Consummation of the Midland deal in Kansas City, as noted last week, is the first step.

Arthur held a two-day meeting of his division in New York this week with another slated for Monday. Joe Leo's withdrawal as Fox Metropolitan president was followed immediately by resignation of William Brandt, general manager under the Leo regime. So far Fox Metropolitan is undisturbed, but there are reports of impending changes in several directions. Gabriel Yorke, who has been handling the New York run of "Song O' My Heart" was placed in charge of advertising and publicity for that circuit and James Keefe in a similar post with Midwesco.

Headquarters for the Eastern division will be maintained at 1600 Broadway. This move divides the Fox theatre holdings into two divisions.

71 Players Under Contract at Fox, Wurtzel States

Hollywood—Fox now has 71 players under contract, according to Sol M. Wurtzel, general superintendent of the studio. In addition, there are seven associate producers, 19 directors, one stage director, 27 writers, 16 composers, five dance and ensemble directors, 34 dancers, 24 singers, two fashion creators, a test director, a music teacher and other officials and technicians.

The actors include John McCormack, Warner Baxter, William Collier, Charles Farrell, Edmund Lowe, Victor McLaglen, Will Rogers, Don Jose Mojica, Milton Sills, Frank Albertson, Robert Ames, Edwin Bartlett, Rex Bell, Humphrey Bogart, El Brendel, Robert Burns, Walter Catlett, Thomas Clifford, John Garrick, George Grossmith, William Harrigan, Mitchell Harris, Ted Healy, Gus Howard, Warren Hymer, Richard Keene, J. M. Kerrigan,

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Franklin C. of C. Officer

Hollywood — Harold B. Franklin, president and general manager of Fox West Coast Theatres, who came here two years ago to direct activities of the chain, has been elected a director of the state Chamber of Commerce.

Leo Gets 90 Day "Vacation" With Future in Doubt

Joe Leo, relieved from his duties as president and general manager of Fox Metropolitan Playhouses, Inc., a few days ago, has been given a ninety days' leave of absence after which, according to official advices from the Fox home office, he is "to report for other duties."

What those duties are to be is not defined. Leo declares he holds a three year contract given him together with nine other Fox officials as part of the deal whereby William Fox sold his control to Harley L. Clarke. Fox officials are reticent on this angle and have no comment to make on the Leo situation.

In the interim, the former theatre operator is planning a trip to Europe with his brother, Jack, former vice-president.

Oldknow, New Fox Exec., Old Hand at Exhibition

Atlanta—"Home town boy makes good" was the newspaper reaction locally to appointment of Oscar Oldknow as executive vice-president of Fox Theatres by Harley L. Clarke. While the trade at large may look upon this 31-year-old executive as an equipment man by virtue of his post with National Theatre Supply Co., as a matter of fact Oldknow is an exhibitor.



Oscar Oldknow

He owns several theatres in the Southeast, one the Carroll at Carrollton, Ga., reputed to be the second house in the state specially built for sound.

Ralph Block Appointed Fox Associate Producer

Hollywood—After three months on the Fox payroll as a writer, Ralph Block has been elevated to the post of associate producer at the Fox plant. Block's first assignment will be supervision of two features—"Scotland Yard," to be directed by William K. Howard with Edmund Lowe starred; and "Time Out," from original story by Owen Davis with Sidney Lanfield assigned to direct.

Paramount to Make Talkers for Kids; 60 on 1930-1931 List; Coogan Signed

Paramounteers to Hear Big Chiefs at Convention



SIDNEY R. KENT
Vice-President in Charge of Distribution



ADOLPH ZUKOR, President



JESSE L. LASKY
First Vice-President in Charge of Production



EMIL E. SHAUER
General Manager of the Foreign Department



SAM KATZ
Vice-President in Charge of Theatre Operation



B. P. SCHULBERG
General Manager
West Coast Production



JOHN D. CLARK
Western Division
Sales Manager



EMANUEL COHEN
Editor, Paramount News And Shorts Dep't



WALTER WANGER
General Manager of Production Department



RALPH KOHN
Treasurer of Paramount-Publix

Films, Minus Sophistication, One of Highlights of Annual Convention

Atlantic City.—A series of talkers geared directly for kiddie entertainment will be Paramount's answer to the increasingly important problem of too much sophistication in pictures for minors.

Jackie Coogan has been signed to star in "Tom Sawyer," Junior Durkin will appear in "Huckleberry Finn" and one of the much-to-be-touted pictures on the 1930-1931 schedule will be "Skippy," based on the nationally-circulated cartoon strip.

The designation of a number of pictures for children is considered a highly significant step by Paramount and, when S. R. Kent outlines the new product to the assembled delegates at the annual sales conven on Saturday afternoon, he will duly stress the point.

9 Starring Series

Paramount will release 60 features next season, 110 single reelers, 26 two-reelers and two issues weekly of Paramount Sound News.

Clara Bow, Gary Cooper, Ruth Chatterton, Maurice Chevalier, William Powell, Jack Oakie, Nancy Carroll, Buddy Rogers and Richard Arlen will be represented in the stellar line-up and, as usual, the company will combine stars and leads for special productions.

The convention delegates gathered here on Thursday. The initial business meeting starts Friday with the foreign contingent playing principal role. On Saturday, Charles E. McCarthy will head discussions on advertising and publicity. In the afternoon, Kent will outline product for next year. Sam Katz, operating head of the theatre department, and Ralph Kohn, treasurer of the corporation, are slated to talk as well.

The convention will then break down into

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Paramount Set To Film Sixty Talkers Abroad

Sixty talkers in French, Spanish, German, Swedish, Italian and Hungarian are to be made in France by Paramount-Publix, Jesse L. Lasky, company production chief, declared on his return to New York from abroad. The company, he said, has secured services of Serge Eisenstein, Russian director. He has been released by the Soviet government to make four pictures in as many years. Most of the foreign pictures planned by Paramount will be "carbon copies" of American successes, Lasky said. Some of the technicians slated to make the pictures will be sent from Hollywood, he asserted.

M-G-M Holds Features to 50 Average But Increases Shorts 25 Per Cent

Company to Have 60 One and Two Reelers and 104 News Issues

Fifty features, 60 shorts and 104 issues of Hearst Metrotone News will comprise M-G-M's lineup for 1930-31, the sales force will hear at the company's convention which opens Monday at Chicago. The entire sales organization and a number of home office and production executives are slated to attend.

The feature program hits the company average maintained for the last few years, but the short subject program is an increase of 25 per cent. Last year, 48 shorts were scheduled.

Among the group additions to the short feature program for next season are 12 Burton Holmes travel subjects and eight Hal Roach "Boy Friends" comedies. The 12 subjects will be diversified in locale and will be titled "Around the World with Burton Holmes."

The Hal Roach "Boy Friends" series is an idea Roach has had in mind for several years. The average age of the "Boy Friends" players is from 15 to 19 years. Members of the "Boy Friends" troupe are Dorothy Granger, Mary Kornman, Gertie Messinger, Grady Sutton, David Sharpe and Mickey Daniels.

Six Laurel and Hardys

The other new season M-G-M short feature release groups comprise six Laurel and Hardy comedies; eight Charley Chase comedies; eight "Our Gang" comedies; eight "colortone revues"; six dog comedies; and four two reel novelty subjects, in addition to the semi-weekly issues of the Hearst Metrotone News.

In the novelty group of new season shorts are two features with music: "The Song Writers' Revue" and "Gems of M-G-M," together with two sketches, "The Rounder," a comedy with George K. Arthur and Dorothy Sebastian, and "Copy," a short newspaper drama.

Feist to Be Chairman

Felix F. Feist, general manager of sales and distribution, will serve as chairman at the "Chi" confab. The five vice-chairmen are William F. Rodgers, eastern sales manager; Edward M. Saunders, western sales manager; Thomas J. Connors, southern sales manager; Frederick C. Quimby, manager, short feature department; and Howard Dietz, director of publicity, advertising and exploitation.

Other convention officers comprise J. S. MacLeod, manager of the exchange maintenance department, who will serve as business manager; Ernest Morrell, of the M-G-M transportation department, who will act as assistant business manager; and Selwyn Levinson, sound technician supervisor, who will also serve as assistant business manager.

Jay A. Cove, M-G-M sales development manager, will be chairman of the general convention committee and will be assisted by F. C. Quimby, reception and house committee; Alan F. Cummings, program and sessions committee; Edward W. Aaron, theatre party committee; William D. Kelly, screening committee; Si. Seadler, publicity committee; William R. Ferguson, exploitation and decoration committee; Ernest Morrell, transportation committee; Jack Flynn, entertainment committee.

Schedule Summarized

The program of activities for the four days of the convention has been summarized as follows:

Sunday, May 18—Meetings of group committees. The entire convention body will attend "The Little Show" in the evening.

Monday, May 19—Analysis of the exhibitors' problems of last year in relation to the future. This includes a study of how best to develop and expand the service work inaugurated by M-G-M last year, also consideration of the problems of the small exhibitor, and discussion of the problems confronting the exhibitors whose houses are not yet equipped for the showing of sound pictures.

Tuesday, May 19—All-day screening of new season pictures. This preview begins in the morning and continues throughout the afternoon and evening.

Wednesday, May 20—Presentation of next year's line-up of feature productions and short subjects, with a discussion of marketing policies. This will be followed, in the evening, by a banquet and entertainment, terminating the convention.

Never before, according to one company executive, has M-G-M devoted as much time to study of exhibitor problems as will be the case at the 1930 convention. Last season the company inaugurated a sound advisory service to acquaint exchanges and theatre owners with the latest developments in sound technique and application of newest service methods to local houses. After a period of study at the Coast under expert engineers and instructors 14 sound technicians were sent throughout the country visiting exchange centers and theatres to in-

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M-G-M "Execs" in "Chi" for Convention



FELIX F. FEIST
General Manager of Sales



THOMAS J. CONNORS
Southern Sales Manager



EDWARD M. SAUNDERS
Western Sales Manager



WILLIAM F. RODGERS
Eastern Sales Manager



FRED C. QUIMBY
Short Subject Sales Manager



HOWARD DIETZ
Director, Advertising, Publicity

Pathe Out to Top $18,000,000 Record Gross in '30-31; Sales Meet Monday

More Truth Than Poetry

Marilyn Miller's new quip which is going the Main Stem rounds concerns a visit by Marilyn to Reuben's New York delicatessen, where the sandwiches bear the names of well-knowns of stage and screen.

She inspected the cryptic menu, which offered "Jack Oakie Special," "Justine Johnson Surprise," "Winnie Lightner Delight," etc., etc.

"Oh, I say," said Marilyn to the waiter, "is that all you've got to eat here?"

"Oh, no, we have dozens of other selections."

"That's funny," cracked Marilyn, "all I see here is ham."

New York, Scene of First of Four Conventions—20 On New Schedule

Pathe's sales force will be called upon to better this year's record gross of more than $18,000,000 in the series of four sales conventions scheduled by Phil Reisman, general sales manager. The new production policy, which calls for the making of specials only, should assure increased returns this year, Reisman is expected to tell his sales force.



Phil Reisman

With a new line-up in executive management and in production, Pathe this year will present 20 features, with "Seven Keys to High" heading the list. This film, Reisman will say, is expected to stimulate the interest of children in picture entertainment and children's attendance at picture theatres, although it is designed for all audiences.

Pathe's short subjects will consist of 52 two-reel comedies, 52 animated cartoon comedies; 26 adventure pictures made by Tom Terris; six song sketches; 104 issues of Pathe Sound News and 52 issues Pathe News; 26 Grantland Rice Sportlights; 52 issues of Pathe Audio Review and Pathe Review; 26 issues of Topics of the Day.

Reisman and his assistant, J. F. McAloon, and Ed Ballantine, manager of exchange operations, will address all meetings. All salesmen and head bookers will attend the sessions.

The eastern division sales convention will be held in New York at the Moderne theatre on the 50th floor of the new Chanin Building on Monday and Tuesday. Edward McEvoy, division manager, will be in charge. All home office executives will be in attendance.

The mid-western division sales convention will be held at Chicago, May 21 and 22. Harry Lorch, division manager, will be in charge.

The central and southern division will hold a joint convention in St. Louis, May 23 and 24. Harry Graham and W. E. Callaway, central and southern division managers, respectively, will be in charge.

The western division sales convention will be held at San Francisco, May 28 and 29. J. H. McIntyre, division manager, will be in charge.

Those who will be present at Pathe's New York convention include:

Phil Reisman, general sales manager; J. F. McAloon, asst. general sales manager; C. J. Scollard, treasurer; Edward W. Ballentine, manager of exchange operations; Terry Ramsaye, editor in chief; Ray Hall, editor Pathe News; T. S. Delehanty, vice-president and general manager of Pathe International Corp.; Reginald Smith, managing director of PDC, Ltd., London; H. E. J. Spearman, general European manager of Pathe International Corp. on the continent; G. R. O'Neill, director of advertising and publicity; Rutgers Neilson, publicity; Joe O'Sullivan, advertising; Manfred B. Lee, advertising; Joe Rivkin, exploitation; L. H. Miller, sales control; Emmett Cashman, sales control; A. Schubart, asst. to J. F. McAloon; Beverly Jones, asst. editor Pathe Audio Review; Thomas Gorman; William McShea; Edward Helouis, Branch auditor; Arthur Poole.

Branch managers include:

Ed McEvoy, Eastern division manager; S. R. Wolff, New York; L. Garvey, Albany; R. C. Cropper, Boston; H. Gibbs, New Haven; Robert Mochrie, Philadelphia; S. Lefko, Pittsburgh; and C. W. Stombaugh, Washington.

The salesmen contingent:

Boston—M. M. Ames, J. J. Jennings, F. G. Ross, E. H. Warren, C. D. Wilson, J. A. Curran.

New York—E. Carroll, J. J. Dacey, J. J. Felder.

Philadelphia—O. B. Derr, E. Ginzburg, D. F. Heenan, W. J. Madison, A. Goldsmith.

Pittsburgh—G. Collins, N. Ehrlich, H. Price, M. Steinberg, C. Bell.

Professor Warner

"We're going to have to send a new man down to take over our branch office in Mexico. Who'll it be?"

"Send McYittz."

"Is he familiar with the customs of the country?"

"Oh, sure!"

"Can he talk the lingo?"

"He thinks he can."

"Does he know conditions there?"

"The way he talks, there isn't anything about Mexico he doesn't know."

"I didn't know McYittz even had been in Mexico."

"He hasn't. But he's seen every feature that Warner Bros. have made in the last year." —*Judge.*

M-G-M Pictures To Be Listed at Chicago Meeting

Hollywood—M-G-M is well along on production of the pictures which will be announced at the Chicago sales convention. Plans also are well advanced for production here of foreign-language films.

Among the pictures which, it is understood, will be announced are:

"Trader Horn"; Oscar Hammerstein's "New Moon," co-starring Lawrence Tibbett and Grace Moore; Grace Moore in a story based on the life of Jenny Lind; "Remote Control," two Norma Shearers, Greta Garbo in "Romance" which Clarence Brown is directing with Lewis Stone, Gavin Gordon; John Gilbert in "Dark Star" and "The Way of a Sailor"; "Red Dust" which Fred Niblo will direct; Joan Crawford in "Our Blushing Brides" which Harry Beaumont will direct and "The Great Day" which Harry Pollard will direct.

Marion Davies will appear in two or three pictures including "Rosalie" to be directed by Robert Z. Leonard. Cosmopolitan will supply four pictures including "Never The Twain Shall Meet" which Lionel Barrymore will direct; "Humoresque" and two others. The list also embraces "Passion Flower" by Kathleen Norris which William de Mille will direct; "Tampico" starring Charles Bickford; "Mme. Satan" musical operetta to be produced by Cecil De Mille; "The Singer of Seville" starring Ramon Novarro; "Remote Control" starring William Haines under direction of Malcolm St. Clair; "The March of Time Review"; "Monsieur le Fox" which Hal Roach is directing in several languages; "Billy the Kid" with John Mack Brown, Wallace Berry and Karl Dane which is being directed by King Vidor; Ruth Chatterton in "The High Road"; two starring the Duncan Sisters; "Naughty Marietta"; "Spring Fever" with Robert Montgomery and Dorothy McNulty; "Charmaine", Diane and Madelon.

In addition M-G-M will handle "Rookery Nook" produced by Charles and Herbert Wilcox brothers in England and to be released in America as "One Embarrassing Night."

Foreign Executives Arriving

T. S. Delehanty, vice-president and general manager of Pathe International Corp., is en route to New York and will arrive Monday in time for the Pathe convention. Accompanying him are Reginald Smith and H. E. J. Spearman, who are in charge of Pathe affairs in the United Kingdom and the Continent, respectively.

Majestic Plans Eight Features For New Season

Majestic Pictures Co., Ltd. will produce for the season 1930-31 eight feature all-talking motion pictures. Present plans call for production at the Tec-Art Studios in Hollywood.

The eight have already been definitely set and the stories are: "Today," by Abraham Schomer; "The Divorce Question," by William Anthony McGuire; "Hail the Woman," by C. Gardner Sullivan; "The Trap," by Norman Springer; "The Price Mark," by John Ritchie and John Lynch; "Smart Women," by Harrison Jacobs; "Sentimental Satan," by Abraham Schomer; and "The Comeback," by L. DeWitt Rose.

The first picture, "Today," cast for which will be announced shortly, is scheduled for delivery on August 15, with the balance of the program to follow at intervals of six weeks.

Harry Sherman, president of Majestic, will personally supervise all production, while sales and distribution will be in charge of J. D. Trop, vice-president.

The company has already arranged for distribution with many leading state right exchanges in the United States and has closed with a leading distributor for foreign release.

"Life" Cartoons Reissued

A series of "Life" cartoons, produced by "Life," the magazine and first released four years ago by Educational, have been acquired by Merle Johnson and James H. Harper who will add sound effects and music and distribute through Majestic Pictures. Fred Hall and Arthur Fields will handle the musical end.

Sherman Off For Coast

Harry Sherman has left for Hollywood to start "Today," first in a sereis of eight to be state righted by Majestic Pictures at the Tec-Art studio. It is planned to have the picture completed and available for franchise holders about August 15.

Educational-Christie Deal Is Set, Convention Expected To Be Told

64 Comedies, Kinograms to Comprise 1930-1931 Line-up, Is Report

With indications that the deal for a merging of production interests with Christie will be completed by the end of the week, Educational will have 64 comedies and 104 issues of Kinograms on its 1930-31 program, it is understood. Mack Sennett will furnish 26 two-reelers, and possibly 12 single reelers, according to word from the Coast.

Announcement of the closing of the Christie deal is expected to be made Monday by President Earle W. Hammons, when the company opens the first of three sales conventions. The meetings continue Tuesday. Home office executives and branch managers of the eastern division will attend.

Educational's and the Metropolitan studio would be pooled under the merger plan, it is declared. Educational's studio chief, Jack White, resigned some time ago, it is stated. The deal with Christie has been under way for some time between Hammons and Charles Christie, who is in New York.

Following the meeting the home office executives will then go on to Chicago to confer with the branch managers of the Central, Mid-West and southern states, May 22, 23 and 24.

The third meeting will take place at Denver, May 26 and 27. Here the managers of Educational's exchanges in the Far West and Pacific Coast will meet the home office executives for their sales meeting.

Those who will attend the New York meetings are: E. W. Hammons, president; Bruno Weyers, vice-president; A. S. Kirkpatrick, asst. general manager; S. W. Hatch, general sales manager; D. L. Faralla, treasurer; J. R. Wilson, sales promotion dept.; H. B. Day, field representative; F. X. Carroll, contract dept.; C. F. Catlin, counsel; G. S. White, director of publicity and advertising; R. W. Doidge, production dept.; R. L. Hoadley, west coast publicity representative; B. J. Kearney, purchasing agent; J. F. O'Donnell, traveling auditor; and the following managers: J. A. Bachman, Philadelphia; J. H. Beaver, Washington; H. F. Brink, Buffalo; A. X. Greenblatt, New York; J. Y. Kaliski, Pittsburgh; L. J. Klar, Cincinnati; J. H. Morgan, Albany; H. D. Noble, New Haven; H. R. Skirboll, Cleveland; F. G. Sliter, Boston; J. Oravis, Canadian general manager; J. R. Skirboll, Ohio dist. manager.

In addition to home office officials, the following will attend the Chicago sessions:

Arthur Lucas, Southern district manager; L. K. Blank, Omaha; R. C. Borg, Kansas City; J. H. Butner, Atlanta; W. J. Cammer, Oklahoma City; H. C Dressendorfer, Indianapolis; N. P. Eberley, New Orleans; W. O. Galloway, Des Moines; L. L. Goldberg, Louisville; H. B. Johnson, Minneapolis; J. A. Reynolds, Charlotte; Max Stahl, Chicago; M. H. Starr, Detroit; F. A. Tomes, Dallas; E. J. Weisman, Milwaukee; J. L. Winn, St. Louis.

At Denver the following managers will be present in addition to home office officials:

A. P. Archer, Denver; G. C. Blumenthal, San Francisco; C. H. Messenger, Salt Lake City; J. C. Nelson, Los Angeles, B. W. Rucker, Seattle.

W. E. Wages Advance

Wages of Western Electric employes are advancing even though prices are decreasing, C. G. Stoll, vice-president in charge of operations, told members of the American Management Ass'n. in New York.

Solve World's Problems

Seattle—Proper safeguards against poor films, censorship of objectionable themes or dialogue, and observance and enforcement of all laws and world peace were among the things urged by the annual convention of the State of Washington Parent-Teacher Associations, gathered here this week.

The group passed a resolution protesting against the use of the *Literary Digest* in school classrooms because the publication used advertisements showing "beautiful women and young girls smoking cigarettes."

1930-31 Lineup Of M-G-M Shorts Increased 25%

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crease sound projection efficiency. This service will reach even more exhibitors during the coming year, according to present plans, and the entire convention body will devote at least a full day to study of information brought in by sound service men and consideration of exhibitor problems, in order that the latter's interests may be more completely safeguarded than ever before.

Announcement has been made by F. Feist that the names of new additions to M-G-M's sales "Legion of Honor" will be made public during the convention. Eighty-nine salesmen already have become Legionnaires as a result of notable work in the field, and a number of new selections will be made this year.

Hal Roach will come on from the Coast for the convention, while Burton Holmes will be a guest of honor, and the following persons are definitely listed as going to the Chicago meeting from M-G-M's New York home office:

Felix F. Feist, Edward M. Saunders, William F. Rodgers, Thomas J. Connors, Jay A. Gove, Frederick C. Quimby, Howard Dietz, Silas F. Seadler, Alan F. Cummings, Morris Alin, Frank E. McRoy, Edward W. Aaron, J. S. MacLeod, William R. Ferguson, Arthur M. Loew, Sam Eckman, Jr., Morton A. Spring, Ernest Morrell, William Marsh, Selwyn Levinson, William D. Kelly, and E. B. Hatrick, vice-president and general manager of Cosmopolitan Productions.

Field representatives attending are listed by districts below:

Albany: R. Pielow, manager; J. Goldberg, W. Sherry, J. J. Ash. Atlanta: C. E. Kessnich, district manager; J. W. Henlon, manager; L. B. Butler, Jack Elwell, C. F. McGuire, Sam MacIntyre. Boston: M. Wolf, district manager; E. Cohen, H. Worden, B. Abrams, T. Donaldson, R. Curran, E. Rosenblatt. Buffalo: E. K. O'Shea, manager; R. W. Maw, I. Harris, M. Whitham. Charlotte: I. Furman, manager; C. W. Cheek, B. Bishop, Jr. Chicago: S. A. Shirley, district manager; F. Mendelssohn, manager; D. E. Ross, F. P. Ishmael, M. Schwartz, J. E. Armgardt, H. D. Cherness, T. L. Mendelssohn. Cincinnati: E. M. Booth, manager; J. S. Allen, C. H. Gehlen, L. J. Bugie, J. Stickler, J. M. Jacobs, Cleveland: F. D. Drew, manager; J. Soglovitz, Eugene Vogel, H. L. Booth, E. H. Brauer. Dallas: L. Bickel, manager; C. D. Lyne, C. Houston, A. J. Benedic. Denver: J. S. Hommel, manager; C. H. Watson, S. D. Weisbaum, J. A. Hughes. Des Moines: W. E. Banford, manager; L. Levy, D. C. Kennedy, L. L. Wells. Detroit: J. E. Flynn, district manager; F. J. Downey, manager; J. F. Morgan, J. L. Kelley, G. W. Davidson, F. W. Chrysler. Indianapolis: W. W. Willman, manager; H. A. Wagner, T. G. Baker, R. D. McRaven, H. A. Gorman, S. W. Kidd. Kansas City: F. C. Hensler, manager; J. B. King, E. W. Green, C. M. Baumeister, W. Haynes, S. Stoll. Los Angeles: G. A. Hickey, district manager; J. J. Milstein, manager; W. Calihan, G. R. Giroux, I. Carlin. Memphis: J. F. Willingham, manager; J. Reville, W. G. McCorvey. Milwaukee: S. Shurman, manager; A. J. Shumow, R. Winnig, E. Lipson. Minneapolis: W. H. Workman, manager; G. W. Turner, B. H. Cohan, A. S. Clatworthy, R. D. Stewart, F. B. Benno, W. W. Adams, E. J. Devlin. New Haven: J. R. Smith, manager; M. H. Rabanus. New Orleans: C. J. Briant, manager; V. H. Bridges, F. C. Coleman. New York: S. N. Burger, district manager. New Jersey: J. Bowen, manager—N. Y.; W. A. Scully, manager—N. J.; H. Miller, D. Levy, J. Byrne, J. McManus, B. Abner, J. A. Shea. Oklahoma City: W. B. Zoellner, manager; J. N. Byrd, W. Dolin. Omaha: H. J. Shumow, manager; F. C. Thortsen, C. H. Macke, C. Nedley. Philadelphia: R. Lynch, general manager; S. Applegate, manager; J. Morrow, W. Devonshire, C. Pippin, G. Schwartz. Pittsburgh: J. J. Maloney, manager; A. Eskin, J. Lapidus, B. H. Rosenwald, L. Padolf, Sam Lubell, R. B. G. Haughton. Portland: L. Amacher, manager; M. Rubenfeld. St. Louis: H. Wolfberg, district manager; C. T. Lynch, manager; G. C. Gregory, G. F. Reilly, J. Quinn, C. Burtt. Salt Lake City: M. Seffle, manager; C. J. Severson, E. C. Mix, E. M. Gibson. San Francisco: G. C. Parsons, manager; J. C. O'Connor, C. M. Van Horn. Seattle: L. C. Wingham, manager; F. M. Higgins, A. W. Hartford Washington: R. Berger, manager; H. Levy, P. Rosian, H. Cohen, P. Bobys. Canada: W. Hayner, executive, Toronto; A. J. Laurie, G. Lightstone, B. Kaufman, A. E. Smith, manager; St. John; G. Simmons, manager, Vancouver; H. Cass, manager, Calgary; T. J. Gould, manager, Winnipeg.

Exploiteers: E. Carrier, New York, D. Gould, New York; C. C. Deardourff, Cleveland; W. G. Bishop, Detroit; F. Bertow, Chicago; Morris Abrams, Minneapolis; C. Glickauf, St. Louis; H. Elias, Seattle; E. L. Fullerton, San Francisco.

Educational's Chief



Earle W. Hammons

Reported Columbia Buy Enables RKO To Trim '30-'31 Production to 34



JOSEPH I. SCHNITZER
President, Radio Pictures

Big Moguls of Radio Group To Address Sales Confab



HIRAM S. BROWN
President, R-K-O Corp.



DAVID SARNOFF
Chairman of Board, R-K-O



WILLIAM LE BARON
Vice-President in Charge Production, Radio Pictures



CHARLES ROSENZWEIG
General Sales Manager Radio Pictures



LEE MARCUS
Executive Vice-President Radio Pictures

Original Plan Called For 60, But 20 From Columbia Will Meet Theatre Needs

Radio Pictures has shaved its production schedule to 34 features and 30 shorts. Previously, it had been planned to produce in the neighborhood of 60 pictures, which amount was declared necessary to meet the requirements of the company's theatres. However, closing of its reported acquisition of Columbia, which gives RKO theatres that firm's output of 20, enabled the cutting down on the number of Radio pictures.

The company's product, which is divided into seven feature groups and short subjects, will be outlined to the sales force at the annual convention, which gets under way on the Coast May 19. The sessions will continue for five days. Twenty-four of the 34 features planned are to be large scale productions, the remaining ten not so lavish. The company's feature program calls for an outlay of $20,000,000, the company states.

Heading the list will be the Amos 'n' Andy features, temporarily titled "Check and Double Check." Cast and permanent title are to be announced.

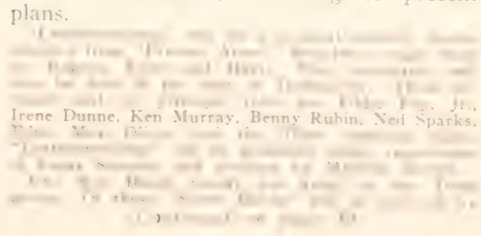
Other groups on the schedule are: 12 Titans, three Basil Dean productions, four styled super specials, three Richard Dix productions, two Betty Compson productions and the Victory Nine.

First of Titans Finished

One of the 12 Titans, "Dixiana," which heads the list, is already in the cutting room. Many of the sequences are in technicolor. In the cast are Bebe Daniels, Everett Marshall, Metropolitan opera baritone, Robert Woolsey and Bert Wheeler, Jobyna Howland, Joseph Cawthorne, Dorothy Lee, Ralf Harolds, Edward Chandler, George Herman, Bill Robinson, Bruce Covington, Eugene Jackson, Sam Baker, Pearl Eaton's chorus girls and other. Luther Reed directed. Ann Caldwell, stage librettist and lyricist, wrote the book and lyrics.

"Cimarron," Edna Ferber's novel, is to star Richard Dix. Wesley Ruggles will direct. Howard Eastabrook is doing the screen adaptation. William Sistrom is supervisor.

Victor Herbert's "Babes in Toyland" has been assigned to direction of Luther Reed, under personal supervision of William Le Baron. Everett Marshall, Bert Wheeler, Robert Woolsey, Joseph Cawthorne, Irene Dunne, Margaret Padula, Edna May Oliver, Ned Sparks, Dorothy Lee and the Tiller Sunshine Girls have already been cast. Fifty percent of "Babes in Toyland" is to be in Technicolor, according to present plans.



Irene Dunne, Ken Murray, Benny Rubin, Ned Sparks,

25 Cartoon Subjects Set

Launching of a new patented method of resynchronizing will be undertaken on the Coast by Charles B. Mintz, independent producer, who is en route to Hollywood. Mintz, who is head of Winkler Pictures, intends to produce next year 12 Toby the Pup cartoons for RKO release and 13 Krazy Kat cartoons for Columbia.

Distribute Chesterfields

Chesterfield has just completed negotiations with Henry R. Arias, president of the Classplay Pictures Corp., by which the latter will make and distribute synchronized musical versions of Chesterfield's first two all-talking productions, "Love At First Sight" and "Ladies In Love." This is especially being prepared for all non English speaking countries.

Milwaukee Theatre Shoots the Works On Hot Copy for "Ladies of Leisure"

What! No "I"?

Hollywood — Althea Heinly, young stage player who recently arrived at Movietone City to fulfill a long-term contract, has changed the spelling of her last name. It is now Henly.

$2,000,000 in Lab Patents to New Company

Rights, title and interest in all United States and foreign patents covering film processing machines known as Erbograph, Gaumont and Spoor-Thompson have been merged into Cinema Patents Co., Inc., by Consolidated Film Industries, which, it is claimed, has amassed $2,000,000 in patent rights for the new company.

The patents are considered basic, and are said to cover all film processing machines in the industry. Motion Picture News, several weeks ago, told of acquisition by H. J. Yates of Spoor-Thompson patents. Yates heads Consolidated.

Processing machines covered by the patents are already in use, under license agreements, by Paramount-Publix, Fox, Universal, Bell Lab, Eastman Kodak, Consolidated, Bennett Lab, Spoor-Thompson Machine Co., and H. E. R. Lab.

Fairbanks Film to Be Added to U. A.'s 20

Pending negotiations with S. M. Eisenstein, no announcement was made as to the picture Douglas Fairbanks is to deliver to United Artists for release this fall. Fairbank's production, however, will be added to the 20 announced.

U. S. Files Tax Liens Against Five Players

Hollywood—Five tax liens have been filed by the government against screen luminaries. May McAvoy heads the list with a claim against her by the government for $13,778 in connection with her 1924 tax return. Others are: Carmel Myers, $4,829 for 1924; Norman Kerry, $9,995 for 1926-27; Harry Langdon, $31,367 for 1924 to 1927; Bert Lytell, $21,639 for 1924 to 1927.

Goldberg in Narrow Escape

Utica, N. Y.—Harry D. Goldberg, general manager of the Upper New York division of Fox theatres, is recovering from bruises received when his car was sideswiped by a Ford early Sunday morning. Goldberg is carrying his right arm in a cast, although no bones were broken. His wife's injuries, likewise minor, included a badly cut knee which necessitated a number of stitches at a local hospital.

Newspaper Readers Squawk On Lurid Advertising Use for Film

Milwaukee—Page the Hays office and the new code of ethics it is drafting for advertising men. Plenty of comment, adverse and otherwise, was aroused by the copy used for "Ladies of Leisure" at RKO's Palace Orpheum. The sex angle of the picture was played to the limit for the local showing.

The first newspaper advertisement carried the copy: "Censored in the city of Chicago! You'll see it all here. NOT recommended for children!" Illustrations accompanying the advertisements were of a similar type, while the posters in the front of the theatre emphasized the sex angle by suggestive figures, the type of which are not even seen in the picture.

The reference to its being censored in Chicago appeared to be particularly uncalled for and aroused considerable discussion, not entirely favorable, among the general public. A letter was sent to one of the



newspapers which was printed in "What Our Readers Think" department of the paper referring to this particular feature of the advertisement and condemning it.

Hot Copy, and How

"All her life she had sinned for money and now she wanted true, clean love!—Jerry reached into the muck of the city and picked her up as he might any defiled object and within her soiled soul his artist

(*Continued on page 29*)

A Tough Man

Harry Evans, moom pitcher analysist for *Life*, sums up his review of "Hell's Angels" with two simple words: "HELL, NO."

Studios Steal Beauties, Cries Earl Carroll

Hollywood—That Hollywood has dug deeply into the chorus girl resources of New York, once the capital of feminine pulchritude, seems to be indicated by a wire which prompted Leroy Jerome Prinz, dance director, to desert the coast temporarily in order to supervise dance numbers for Earl Carroll's new "Vanities."

The wire read: "Hurry back. Rehearsals for new 'Vanities' start in ten days. Not satisfied with present supply of girls here. Bring as many of those California beauties as you can. Tell girls you pick they need not be afraid of coming to New York. This is no speculation, as they most definitely will be in the show. It seems that all the beauty in the world has gone talkie. Earl Carroll."

Prinz has just completed a contract as dance director for "Madame Satan," Cecil B. De Mille's new M-G-M comedy with music. De Mille has released him to Earl Carroll, with a proviso for his return. The dance director had been with the New York "eye and ear" producer through a large number of productions, before coming to De Mille six months ago.

Cruze to Produce "The Straw," O'Neil Drama

"The Straw," a play by Eugene O'Neil, America's premier dramatist, has been acquired by James Cruze, who will produce it for Sono Art-World Wide. Although prepartion for actual production will not take place for a while, Cruze has already selected Glenn Hunter to play the lead. A pretentious production is planned, concerning which, Cruze says, all the essentials of plot and characterization will be strictly adhered to in accordance with a promise made with the playwright.

Johnson and Affiliated Sound Recordings Merge

Arnold Johnson, Inc., and Affiliated Sound Recordings, Inc., will operate as a single unit, following acquisition by Johnson of an interest in Affiliated.

The deal gives Affiliated, which is headed by M. J. Mintz, fifty stage, screen and vocal personalities in addition to Johnson's string of orchestras, for recording and radio work, under supervision of Edgar A. Benson.

Publix Keeping Close Check on Ads Following Sam Katz Ban on Hot Copy

Loew's Bans Hot Copy

General order to employes to keep advertising copy clean has been broadcast by the Loew circuit. The business, it is stressed in orders to the staff, has progressed "far beyond the point where we need to stoop to questionable advertising."

Thousands of persons, the company stresses, do not attend theatres regularly, but judge the industry by its advertising. These usually are among the leaders in censorship movements, it is asserted. Resort to such copy fools only the ad writer, not the ticket buying public, it is declared.

Ad. Men Duel in Copy; Gate for Newspaper Man

Chicago—Two Chicago chains, both of them heavy users of advertising space in the dailies, had progressed from the normal stage of competition to that of personal and unconcealed animosity. Evidence of it was finding its way into the advertising copy of both chains in the form of box headings in upper case type warning the public not to be misled by the advertised attractions of the other.

These questionable innovations in advertising were confined to one paper which, because of its competition and its anxiety to build up advertising revenue, made it more prone to overlook irregularities. The situation, however, was a constant worry to one of the more conscientious of the paper's theatrical advertising managers. He found that the copy for both concerns would be received in good order, but before the final editions were off the press, somehow or other changes would have been made in it or objectionable copy added.

Discrimination Was Deduced

He made every effort to circumvent both concerns in utilizing his paper's space as a weapon in the personal duel, but in spite of his watchfulness the irregular copy of one, apparently craftier than the other, found its way into print with greater frequency than its rival's. The deduction of the thwarted advertising manager was that his concern was being discriminated against by the paper's ad man whom he believed to be in sympathy with, if not in the pay of, his rival.

The climax came when the chain whose irregular ad copy had been spotted and held out the oftenest, acquired control of its rival's theatres. With the acquisition of the theatres there came control also of the bulk of the paper's movie advertising. The supposed connection between the newspaperman and the erstwhile rival chain continued to rankle in the mind of the ad manager of the successful chain and, with his increased power, he decided to see what could be done about it. The result is that the newspaperman is looking for a job.

Milwaukee House Shoots the Works On Red Hot Copy

(Continued from page 28)

eyes saw beauty and in her wanton mind the light of finer things. . . On his canvas she became an angle . . . while her lure unleashed the hunger of his arms and heart." This is the type of copy which was featured in connection with the newspaper ads for the picture.

The picture remained for two weeks, but the advertising copy during the second week was toned down considerably. Through its early advertising it is argued here the theatre could very easily have given the local censorship board a bad impression, when the picture itself was not as salacious as painted.

Copy Pulled at Seattle For Newspaper Razzing

Seattle—Because Harry Mills, dramatic critic and film reviewer of the Seattle Star, Scripps daily publication in this city, chose to give a gentle "raspberry" to one of its recent screen attractions, the New Orpheum Theatre has been "out" of the Star's advertising columns for several days. At least, that is the interpretation put on the incident by the theatre and film men of the territory.

Hot Stuff, and How!

Page the advertising and publicity committee named at the Hays office meeting to put a damper on hot copy. Those ads being used by Michael L. Simmons, advertising and publicity director for Sono Art-World Wide, surely have plenty of warmth. If you've lamped the "Change Your Luck" ads he's been using, with a dark-skinned gal as the come-on, you get what we mean. And his catchline for "The Dude Wrangler," which is an "Oh, Dear" and "The Story of a Pansy Cowboy" striking an absolutely new note. Meanwhile, the proposed code of ethics for advertising still is very much in the embryonic stage, 'tis said.

No Leniency To Be Shown Offenders Is Warning To Theatremen

Paramount-Publix is keeping [illegible] in advertising, following the hot copy ban Sam Katz made. He even followed one of an advertisement on "The Girl Said No" in a Buffalo newspaper, in which Polly Moran and Marie Dressler were referred to as "drunken hussies."

"Because of the enormous importance attached to the policy of clean, truthful, decent advertising, as against the other kind, the circuit intends to enforce rigidly its ban on hot copy," Katz states. His warning includes "every kind of advertising—trailers, radio, posters, newspaper ads, news stories, circular letters, tie-ups or even word-of-mouth advertising."

No Quarter for Offenders

"Show business in the last few years," says Katz, "has elevated itself beyond the reach of those critics who found ample cause for destructive activity through the vulgarity, indecency and untruthfulness which formerly abounded in the industry."

No leniency will be shown for violation of his order, Katz warns, pointing out the responsibility of the individual in protecting the industry's name.

Anyone within the industry, "whose harmful activity" endangers its goodwill, is "a traitor to his source of livelihood and a traitor to his associates in the industry, no matter if innocently or intentionally," Katz asserts.

Dirty Advertising Hit by Wisconsin "U" Prof.

Madison, Wis.—Suggestive advertising of talkies in Wisconsin's daily newspapers was one of the subjects discussed at a meeting here of approximately 40 members of the Wisconsin Daily Newspaper Advertising League.

It was made the subject of a paper by Prof. Helen M. Patterson of the University of Wisconsin school of journalism. Miss Patterson presented excerpts from the advertisements for "Party Girl," "Street of Chance," "Lilies of the Field," "Mexicali Rose," "Slightly Scarlet," "My Ladies' Past," "The Black Watch," and "The Single Standard" as examples of the suggestive advertisement based on sex appeal.

Exaggeration in advertisements of talking pictures cited by her were the numbers of pictures advertised as the "greatest ever made," which was the boast of "Gold Diggers of Broadway," "On with the Show," "Fast Life" and "The Unholy Night."

Columbia Gets "Tol'able David" Screen Rights

Columbia has acquired talking picture rights to "Tol'able David," which as a silent was awarded the Photoplay medal of honor as the best picture made during the year it was released. Richard Barthelmess starred in the silent version, directed by Henry King.

Zukor Busy Clearing Up German Tangle; May Result in Tobis Victory Over W. E.

Theatre Earnings Up

While companies in other lines were reporting decreases in net approximating 19 per cent, six theatre firms reported net increase of 86.4 per cent, according to the Standard Statistics Co.

At Sea on Plans To Hold Foreign Market Business

Sharp differences of opinion on how to handle the foreign language situation prevail in producing ranks. M-G-M and Warners, for instance, are to concentrate activities on the coast. Paramount Publix promises to make 60 next year in six languages, using a studio in Paris as headquarters.

Fox is perhaps exercising the greatest caution of all major companies. Officials of that company take the stand that foreign production designed for distribution in markets where profits are never formidable is not yet economically sound. Therefore, synchronized prints with the usual foreign titles will be used. An exception is "One Mad Kiss," starring Mojica, which is being made in Spanish as well as in English.

One expert in foreign distribution this week asked how talkers made in Hungarian can return a profit in view of the indifferent possibilities of that market. He levelled the same query concerning Italian, French and Swedish talkers. Others are speculating as well.

National Board to Bridge

Annual bridge party of the National Board of Review is set for Saturday at the Hotel Pennsylvania, New York, where Sidney Lenz and Wilbur Whitehead will supervise play. More than 1,000 are expected. Ray Bolton, publisher of "Cinema," fan publication, and advisory secretary of the Board, is in complete charge of arrangements.

Roman Joins Kooler-Aire

Ben Roman, "vet" New York exchange man, who returned recently from a vacation in Florida, has joined Kooler-Aire Engineer Corp., as local sales representative. Roman sold for M-G-M, in local territory, for many years.

Arnaud Editing Silent

Pierre Arnaud is editing "The Last Rendezvous," silent film to be released on the state right market.

Using Original Title

Montreal—"Captain of the Guard" is being shown in Canada under its original title of "La Marseillaise."

All Companies, But Warners, Would Enter That Field If Deal Is Closed

Berlin—Payment of a moderate license fee by American producers to Tobis Klangfilm and withdrawal from the German field by Western Electric constitute the terms of a settlement which Adolph Zukor is endeavoring to work out as a solution to the German sound situation. Motion Picture News learns this on excellent authority and not from a source which might be construed as leaning toward the German patent combine.

Zukor is in Europe as chairman of a committee of two, the other being Nicholas M. Schenck, which is representing all members of the Hays association with the exception of Warners in an effort to remove the kinks from the patent difficulties which beset those companies in a number of European countries.

Germany the Key

Germany has been the hardest situation to crack. There, Western Electric has been kept out by injunctive proceedings filed by Tobis Klankfilm. But Warners, at odds for some time with Western Electric, made an individual deal with the Germans, secured a license and have been cleaning up in Germany with its talkers. The other American companies, compelled to secure permission from "Erpi" to function in Germany, have been kept out pending legal settlement of the differences between that organization and Tobis Klangfilm.

The original claims of patent priority and exclusiveness claimed by the Germans for Germany have gradually been extended to embrace practically all of the Continent. While Western Electric insists that the facts fail to back up Tobis Klangfilm and while W. E. is operating in a number of countries on this side of the water, the general situation is muddled and of considerable concern to American companies.

This is the tangle which Zukor is attempting to unravel not only on his own behalf in view of Paramount Publix's plan to produce talkers in Paris in six languages, but on behalf of the other companies, pooled for the purpose, which he is representing.

In view of their deal with Tobis, Warners will be in a position to issue German operating licenses to its competitors. Strategically and financially, this factor is regarded as highly important.

On Its Own

Foreign production of Paramount Publix which call for 60 pictures in six languages next year, all to be made in Paris, is an individual venture on the part of the company and has no bearing on the pool of producers, formed to iron out the patent tangle in Germany and other Continental countries.

Otterson Mum

John E. Otterson, president of Electrical Research, declares the facts concerning the German settlement of the sound situation are incorrect, and beyond that had nothing to say.

Reported Buy of Columbia Results In Cut by RKO

(*Continued from Page 27*)

Melville Brown and supervised by William Sistrom. Evelyn Brent, Joel McCrea, Louis Wolheim and Raymond Hatton are already cast. "The Iron Trail" cast yet to be announced. William Sistrom is assigned supervision.

"Heart of the Rockies" is to be a Canadian Northwest musical with Everett Marshall and Bebe Daniels heading the cast. It is an original by Harry Tierney and Anne Cardwell, with direction entrusted to Luther Reed under supervision of William Le Baron.

"Half Shot at Sunrise" will have Bert Wheeler, Robert Woolsey, Hugh Trevor, Dorothy Lee and the Tiller Sunshine Girls in its cast. The story is by James A. Creelman, with music by Harry Tierney. Paul Sloane will direct. Screen adaptation is by Cyrus Wood. Henry Hobard will supervise.

Two Herbert Brenon and two Wheeler and Woolsey productions conclude the lineup of 12 Titans. Titles are yet to be announced.

Dean to Make "Escape"

The three Basil Dean productions to be made in England will include "Escape" from the stage play by John Galsworthy; "The Perfect Alibi," stage play produced by Charles Hopkins, and a third yet to be announced.

The three Dean productions are known as Associated Radio Pictures, the result of an international pooling of British-American facilities.

Among the four styled super-specials are listed "The Stalwart," an original railroad drama written by James Ashmore Creelman with Louis Wolheim, Robert Armstrong and Jean Arthur in the cast; "The Old Accordian Man" from an original by Samson Raphaelson, with Joseph Cawthorne heading the cast; "High River" and a fourth to be announced.

Three Richard Dix and two Betty Compson productions are included in the lineup, with "She's My Weakness" and "Bunker Bean," Harry Leon Wilson tale, included in "The Victory Nine," the remaining seven of which are yet to be announced. One of the Compsons will be "Lawful Larceny."

Seven Series of Shorts

Short subjects will consist of: six "Headliners" and six Nick and Tonys, to be made in the East by Louis Brock; six Karl Dane and George Arthurs, six Louise Fazendas and eight Mickey McGuires to be made by Larry Darmour; 12 Humanettes, novelties, to be produced by Frank Newman, and 12 Toby, the Pup, cartoons, to be made by Charles B. Mintz. All of the series, save the cartoons, are in two reels.

Brock has signed W. C. Fields and Clark and McCullough have been signed for the Headliners, with negotiation under way with four other Broadway stars or teams. Mark Sandrich and Monty Brice will direct the series. Nick and Tony comprise a vaudeville team, and this series is to be made with Italian dialect.

Lewis R. Foster is to direct the first Dane and Arthur comedy which will be "Bobbed Wire." Albert Herman continues as director of the Mickey McGuires, with E. V. Durling writing story and dialogue.

Special Train From Seattle For F. N. Meet

Starting from Seattle, a special train is to pick up Warner and First National delegates to the conventions of the two companies to be held May 27, 28 and 29 at Atlantic City.

Executives and sales officials associated with the following companies will take part in the convention: Warner Bros., First National Pictures, Vitaphone, Brunswick, Remick, Witmark, Harms; DeSylva, Brown & Henderson; Warners Bros. Theatre Dept., Warner Bros. Studio Department, Continental Lithograph Co. and Continental Theatre Accessories.

More R-K-O Stock Listed To Care for Expansion

Continued expansion of Radio-Keith-Orpheum in Greater New York and other territories, plus options held on company stock by Bancamerica-Blair Corp., Lehman Brothers and Joseph P. Kennedy, has resulted in listing of an additional 134,000 shares of Class A stock on the New York Stock Exchange. Bancamerica-Blair and the Lehmans have exercised option on 50,000 shares of 100,000 on which option is held; Joseph P. Kennedy on 50,000 shares. Of the remaining, 44,000 will be used for conversion of bonds of Radio-Keith-Orpheum Western Corp., and 25,000 for new acquisitions. The firm now is dickering for a number of Greater New York houses.

W. E. Wins Round in Fight Over Patents in Austria

Vienna courts have nullified the Tri-Ergon Austrian patent, involving sound pictures in which incidental music not present in the taking of a picture and recorded on films for reproduction, Western Electric has been advised. Tri-Ergon had sued the company for alleged infringement of this and other patents, and W. E. replied by asking nullification of these patents.

Drinkwater, Not Bader To Write Laemmle Biog

John Drinkwater, member of the English literati, will write and by-line the biography of Carl Laemmle for which Dave Bader has been gathering data for many months. The producer has invited Drinkwater to his Beverly Hills home this summer to whip Bader's information into shape and to supply the author with other necessary details.

Bader, former head of Universal's accessory department, was taken off all other duties some time back to work on the Laemmle biography. His new assignment is exploitation of "All Quiet" in England. He sailed this week to get the new job under way.

Dipson After Houses

Nikitas Dipson, who has sold his New York theatres to Warners, is out after more houses in the upper part of the state. Warners are planning a division in that section.

Endorsers Elect

Indianapolis—Mrs. David Ross was re-elected chairman of the board of managers of the Indianapolis Endorsers of Photoplays at the annual business session of the organization here. Other officers were: Mrs. Thomas Demmerly, first vice-chairman; Mrs. Carl Day, second vice-chairman; Mrs. James E. Sproule, third vice-chairman; Mrs. Wolf Sussman, fourth vice-chairman; Mrs. Fred H. Knodel, recording secretary; Mrs. J. H. Orndorff, treasurer, and Mrs. E. L. Burnett, membership secretary.

The nominating committee recommended an advisory board to consist of Charles R. Metzger, C. E. Penrod and H. D. Graham, all of whom are in the motion picture business.

Mrs. Sproule, who is chairman of the picture committee, reported that twenty-nine of the thirty-one pictures seen by the committee during April were endorsed. A discussion of various pictures to be shown in the next six weeks closed the session.

Colleen Moore Awarded Quick Divorce Decree

Los Angeles—Cruelty charges won a quick divorce for Colleen Moore from her husband and former business manager, John McCormick. It was uncontested. Miss Moore cited "ugly moods," last-minute breaking of social engagements and repeated insulting of her guests. The star gave her legal name as Kathleen Morrison McCormick. Her mother, Mrs. Adeline Morrison, was in court to corroborate Colleen's charges.



Colleen Moore

Radio Advertising Service Latest Warner Acquisition

Warners' deal for National Radio Advertising, Inc., gives the company a formidable hold in the field of electrical transcription for broadcasting purposes. By "electrical transcription" is meant recording and eventual reproduction of radio entertainment via records or discs.

National Radio handles radio advertising for Squibbs and other national advertisers, including it is understood Camel cigarettes. The Warners plan to extend the service and to use their own talent in future programs arranged for national advertisers using the radio for exploitation. The plan is expected to swell Warner revenue and also to offer an opportunity to boost talent under company contract.

Mrs. Ivers Dies

Hollywood—Mrs. Julia Crawford Ivers, declared to be the second woman to become a director, died here this week. She had been a production supervisor and scenario writer also, retiring eight years ago.

Tiffany on Hunt For Successor To Goldstone

Hollywood—A. Tiffany and Grace L. Cook are [illegible] an expected hegira from New York shortly to whip the studio into shape and line up productions [illegible] season.

An important piece of business now [illegible] ing the [illegible] successor to Phil Goldstone, who leaves the Tiffany ranks on what is described as a three months' vacation.

N. J. Unit Seeks Counsel For Defense of Members

Julian Charner, Leon Rosenblatt and Jacob Unger are members of a committee formed to engage counsel for members of the New Jersey exhibitor unit, against whom suits are filed by distributors. The move follows launching of a central legal bureau by the New York Film Board. Joseph M. Seider, veteran president of the Jersey unit, intends again to attempt to resign at the annual convention July 20 at Atlantic City.

Stars Testify in Mystic's Trial on Coast Charges

Hollywood—A number of screen stars who consulted Battap Raw, "Hindu love seer," who is being prosecuted on charges of grand theft and moral offenses, are being called to testify in the case. Mary Pickford and Gloria Swanson already have testified.

Joe May in Hollywood; Has System on Dubbing

Hollywood—Joe May, associated with UFA for many years as a producer and as director of Emil Jannings and other German stars, has arrived in Hollywood for a quick survey of Hollywood talker production. It is reported that May brings with him a practical dubbing system for dialogue, whereby it will be possible to duplicate English dialogue with German or any other language without having to make separate foreign versions.

McLaglen in "Sez You"

Hollywood—Fox has again switched productions for Victor McLaglen. "Dad and Son" was originally slated for his next, but decision has brought in "Sez You," with "Dad and Son" [illegible] to follow.

W. E. Up to 5,705

Western Electric installations to date total 5,705. Of this number, 3,972 are in the United States and 1,733 abroad. The company has equipped two houses in Palestine, the first reproducers to reach that land.

Bruce Johnson Here

E. Bruce Johnson, associated with J. D. Williams in England, is in New York for a month's stay. He has been abroad for almost a year.

They say Quaint



A FAMOUS MALE STAR whose first talkie was anything but a great success, has found that when the Hollywood folk think you're slipping, some of them will certainly grease the way down for you. Among other things which were overlooked in the seasons past, but which seem to have been brought up against him recently, is his treatment of his father. He deserves some explanation on this one.

When he was a little boy his father deserted him and he spent his growing years in an orphanage, a childhood which wasn't conducive to sunshiny thoughts about home and family. He had long stretches of bad luck and rough going before he finally arrived and the struggling years left their indelible impression on his social attitude. He often found consolation in imbibing too freely.

But one day his father turned up in Hollywood. You see his son was in the big money and he was famous. The son, remembering the desertion and the lonely years of a charity existence it had meant for him, refused to recognize the father. And some of the sappy sentimentalists, without knowing the facts, started berating the young sheik who turned his back on his humble father, and all that. Which is quite a lot of applesauce because the boy felt he owed no allegiance to his suddenly repentent parent and he saw no reason why he should be a hypocrite for the sake of some gossips who would talk, anyhow.—*N. Y. Graphic.*

* * *

So long as Frank Fay refuses to take himself seriously he will be an entertaining motion picture actor.—*Life.*

* * *

Traditions Go Smash!

Innocence, genius, or perennial girlishness is no longer a trade-mark cultivated by stars, for experience has taught them the pitfalls of being catalogued * * * they shun all labels now.

Lillian Gish is tired of being a lily-white maiden.

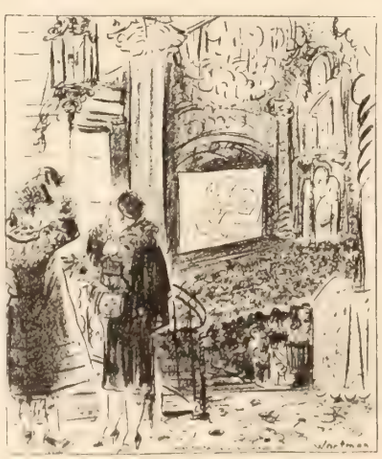
Clara Bow has the flapper tradition to live down.

Mary Pickford discarded a fifteen-year-old label of adolescence.—*Picture Play*

* * *

Ingenuity will scarcely bring May winds into a motion picture theatre, though a thousand ushers play mah-jong with sprays.—*N. Y. Herald-Tribune.*

Or Perhaps a Big Horse-Laugh



"I adore a good cry at the movies, don't you?"

"Yes, but I was only able to get a sniffle out of this one."

—"N. Y. World."

"Hello!"

Hollywood—New dial telephone system has been installed at M-G-M studios with 500 stations in the studio. Company's 'phone bill for outside calls is reported to average $11,000 monthly, exclusive of executive conversations to New York.

THE newsreel is no longer a newsreel. In place of the "newsy" shots of the silent regime, a valuable part of the movie bill, we now have a collection of crying babies, tooting steamboat whistles, foghorns, hog-callers and shrieking trains.

Despite claims of its adversaries, the sound newsreel has not progressed. As reviews they would be acceptable. In their present form, however, no audience can receive them as true newsreels.—*National Exhibitor, Washington.*

* * *

Fairbanks Lay-Off Called Marital by the Gossips. . . . Rumors Are That After Ten Years, Romance Is Cooling. —Headline in *N. Y. Eve. World.*

* * *

Most movie careers pay no profits for five years.

The money goes back into the business, the furtherance of each career by the embellishment of beauty, the maintenance of an essential front and the training of talents now allied to movie acting.

With the present terrific competition, a young player needs expert management to be noticed at all, and in most instances that adage about an appearance of prosperity attracting prosperity still holds good.—*Picture Play.*

* * *

So far, Aimee Semple McPherson hasn't advanced a nickel to producers for her projected movies on religious subjects. And the boys are holding off until she does. . . . The really, truly, flesh and blood Prince Danilo who sued M-G-M for misrepresentation in "The Merry Widow" got $4,000. *Not so much, but better than a push in the face. . . . The ex-Kaiser said no, and he said it emphatically, when Fox offered him a tidy sum for a monologue such as Musolino and Bernard Shaw recently made. Wilhelm just doesn't approve of the talkies. . . . M-G-M wants to make a single from Herbert's "Naughty Marietta," but Warners-Whitmark hold the music publishing rights.*—Film Fun.

* * *

With both George Bancroft and Miss Carroll on the payroll, wonder why Paramount-Publix doesn't get insurance against the chance of a star's getting hard to handle.

The funny part of it is that those who are entitled to temperament are so likely not to indulge in it! After all, there are very few people in the motion picture business who couldn't be replaced.—*N. Y. World.*

IT pays to be panned.

The bitterer the attack, the better for the subject.

And the movie stars are just beginning to realize, the pretty little dears, that it isn't such a frightful thing to be put on the pan as they've been thinking it was.

In fact, it's beginning to penetrate into their three-ply pates that on the pan is a thoroughly healthy place to be.

Barnum, of course, remarked frequently that he didn't care what they said about him as long as they said something. The truth implicit in this dictum is absurdly obvious, but hardly any of the movie crowd, whose very life-blood is publicity, have had brains sufficiently advanced from the amoeba stage to see it. Only recently has a report come to my attention that one very famous star offered an Irish writer one thousand dollars if he would write a good roasting of her. If this is true, I doff my hat to the lady. She knows more about publicity than ninety-five per cent of Hollywood's professional press-agents will ever learn.—*Cedric Belfrage in Motion Picture Magazine.*

* * *

Tax refunds may be on the square, but why are the big fellows the only ones dumb enough to make such mistakes in their tax returns?—Publishers' Syndicate.

* * *

One movie actress is said to have lost her job because she wouldn't work for less than $12,500 a week. We may now have to add a cake line to the bread line.—*Dallas News.*

* * *

The critics give thanks that "Journey's End" is not Hollywood.

It is by Hollywood, but not of Hollywood.

—Literary Digest.

* * *

As an effort to make the movies wholesome, Mr. Hay's code is commendable enough. But, as Jack Bunsby said, "The bearins' of this observation lies in the application of it." The root of the problem is not reached yet.—*Philadelphia Inquirer.*

* * *

BULL-ETIN

(Interview)

"The motion picture industry is proud to bear in mind, while it fulfills its necessary and self-justifying purpose of entertainment, the corollary duty of assuring character-building qualities in that entertainment."—Carl E. Milliken, aide to Will Havs. (Not only proud, but a little vain.)—*Ted Cook in N. Y. American.*

Swollen

A Hollywood dispatch says high heels have caused the feet of film stars to grow wider. The high hat seems to have had the same effect on their heads. *—The Pathfinder.*

that — Quips Lifted and Sifted



BIG business, watching its scientists in the research laboratories, foresees an early solution of puzzling television problems. With the solution, it is predicted, will come the television theatre.

Television is not to be permitted to leap out of hand by the big interests as did radio.

Television will be made to pay its way, competing when perfected with the present legitimate stage and the talking pictures as leading entertainment purveyor to the masses.

It is recognized that television cannot be withheld for long, and if television were to be unleashed as was radio, thrown on the air for him who possesses a rented, borrowed or owned radio set to receive, the theatre industry must inevitably suffer.—*Inside Facts, Los Angeles*

* * *

Clara Bow is being a very good girl. Apparently all the dizzy stories that broke out on the Coast before her coming east, about her suicide attempts and other lurid tales, all without foundation in fact, showed Clara that a girl just can't be too careful, especially when she's in the public eye. She evidently thinks the world of Harry (Richman), and, although she says that they will be married "sometime," betting is even that the ceremony will never come off.—*Screen Play.*

* * *

UH HUH DEPARTMENT:

Chester Beecroft, of Beecroft Films, Inc., has just issued a statement about the aims of the new firm: "Our aim is to make fine dramatic entertainment based always on ideas. We hope that the success of this experiment in specialization will benefit the artistic side of the motion picture industry in that it may induce other showmen to come in and pit their brains against the fearsome force of money." —*Boston Herald*

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It's GREAT to be great but its greater to be human. Will Rogers in "Now"

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If there is anything in the lexicon of underworld language that we don't understand, it won't be the fault of the producers. The gangsters certainly have been "glorified" in the recent underworld pictures. Wonder why some of these companies do not engage Al Capone as supervisor? Al could give them a few pointers on gang wars.—*N. Y. American.*

The Crack Terrible

A housewife postcards that "The Singing Fool" might be described as the world's best talkie, but that to her it's just her husband taking a bath.—*N. Y. Daily Mirror.*

"Welcome"

Hollywood—A local statistician figures there are 3,000 waiting in line for the arrival of Winfield Sheehan. Many want to tell him how to reorganize; others are just looking for soft jobs for themselves.

PRUDERY and self-righteousness are riding high again. As on Capitol Hill in Washington, so in the capitals of the American movie, Hollywood and New York, the Puritans are firmly in the saddle, their hands are tight on the reins, and that patient, long suffering mare, The Public, must wear blinders.—*Motion Picture Classic*

* * *

No one need to be worried lest Mr. Hays may make the "movies" so moral that nobody will want to go to them. —*N. Y. Herald-Tribune.*

* * *

It is everlastingly to the credit of the motion picture industry that, voluntarily, it has held its medium fairly free from propagandizing influence.

It is because of the careful guidance that has been given the movies of recent years that they have made such strides, and that they have been able to turn aside the censorship movements. Self-censored, the motion picture promises to rise in artistic heights.—*Washington, D. C., Post.*

* * *

Much has been written of the wit and adventures of Wilson Mizner, a Hollywood brilliant. The one-time pride of Broadway was one of the first white men to invade the Klondike. Another was Tex Rickard. When they reached Nome with the other gold rushers, Mizner immediately opened a saloon and gambling emporium. Over the bar was this typical Mizner ethic: "Boost a booster. Knock a knocker and cheat a chump!"—N. Y. Mirror.

* * *

The Title's the Thing:

The novelist, seeing great possibilities in the story of Adam and Eve's eviction from the Garden of Eden, wrote a book about it. After deep meditation he named it: "Mrs. Adam of Eden." It had a tremendous sale.

The dramatist, observing the dramatic potentialities of the book, adapted it to the theatre. After deep meditation he named his play "Outcasts from Paradise." It had a record run.

The moving picture producer, noting the success of the play, adapted it for the screen. After deep meditation he named his film "Sinning Wives." It played to packed houses everywhere.—*London Opinion.*

* * *

The King Vidors (Eleanor Boardman) are looking for their blessed event some time next month.—*N. Y. Daily News.*

THE critics would have you believe that hokum is taboo. But they are wrong. There are white haired mothers who sit by the windows, watching for their wandering sons to come home to them. There are wandering sons whose hearts are softened by memories of their childhood. There are little children who reunite their parents. There are men who die in order that the woman they love may be happy. There are prostitutes who reform, and rough men with hearts of gold; and firesides, and cradles, and homes, and mothers' workworn hands. Are these things not as real and true as lust and drug addicts, and child-beaters and shameless courtesans? I will go further. Are these things not realer and truer? We do not exaggerate life in motion pictures. No director would dare to show human beings as Dumas or the writers of moved by such violent emotions, as they are in real life. No director would dare to show such strange happenings, such coincidences as are told every day in the newspapers. No movie director would dare to use as much hokum in his picture as there is in life itself."—*Cecil B. DeMille in Motion Picture Classic.*

* * *

Mary Miles Minter, famous star of other days, has succeeded in getting down to a normal figure again and is reported to be planning a screen come-back.—*Film Fun.*

* * *

The achievements of Eastman and ERPI are incalculable, but whatever rewards they have reaped have only come as the result of long and involved preliminary experimental work. What they have done, however, has reacted to the general good in a wonderful manner, and quite apart from material results—and who can put a limit to them?—an example has been set which we cannot but admire, and which at least we recognize we must emulate.—*Kinematograph Weekly, London.*

* * *

Harry Hershfield says God made man first because he didn't want a whatever present when he was doing an important job. —N. Y. American

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The Sam (Publix) Katz's (Eleanore Ambrose) are not having it Paris'd but Renovated. . . . In its next issue, Vanity Fair will

(Continued on page 34)

The Old Soandso



Crank: "What I want to know is, have you got silent films here?"

—"Life."

They Say That—

(Continued from page 33)

nominate for oblivion, among others, R. Vallee. . . . All portraits of William Fox have been removed from the home and exchange offices. . . . Raymond Guest, the polo player, is Lily Damitaing it. . . . Who is the vaude actress widow, whose new heart is wearing her late husband's clothes? . . . Russell Colt is trying to woo E. Barrymore. . . . Incidentally, her Movietone short with John Anderson, the Evejournal critic, is very good. . . . The critic, however, is prettier, but of course, he is younger. . . . Quinn Martin, John S. Cohen, Jr., and other moom pitcher critics praised John Gilbert's phlicker, "Redemption," as being a marked improvement over his earlier "His Glorious Night" film. . . . "Redemption" was made months before "His Glorious Night." . . . Ronald Colman is learning to warble. . . . Warners offered 5 G's to Gene Dennis, the psychic marvel, to jilt Loew's. . . . She was broke in 1924 and now dwells at the Savoy-plazah. . . . Fiddler Fred Fradkin, another H'wood egg-layer, is en route here with his new bride. . . . June Laurie says most of these chin-ema actresses let their success go to their torsos.—*Winchell in N. Y. Mirror*

* * *

There is only one thing the matter with George Gershwin—he has not learned to cry. I only hope he meets a woman who will turn him down.—Otto Kahn in N. Y. Telegram.

* * *

Spring Song! (or an interview with Joan Crawford):

"I find it grand to play an ordinary human being. Oh, these dancing daughters were all real enough, but their world was filled with artificialities. They had to be somewhat exaggerated, too, as is always necessary for story value. Some day, I want to do something strong, gripping."—*N. Y. American.*

* * *

According to the public's idea, there are two kinds of chorus girls, and the other kind aren't working.—Skolsky in N. Y. News.

* * *

If wives only knew what stenographers think of their husbands, they would quit worrying.—*New Goblin.*

* * *

If you saw the picture "Roadhouse Nights" you will remember the terrified look on the face of Charles Ruggles as he is racing away in an auto from the gangster who is chasing him. That terrified expression was credited by picture critics to Mr. Ruggles' acting ability.

The truth of the matter is that Helen Morgan, who was driving the auto, can't drive well. In fact, she employs a chauffeur to drive her about in her roadster. The picture was filmed in Long Island and Miss Morgan was driving on a road that led into Long Island Sound and Charles Ruggles was afraid he was going into that Sound.—*N. Y. News.*

* * *

The wide film will be ushered in by a drive on projectors. The wise exhibitor will refuse to be stampeded into a hurried purchase of anything. He will select carefully projector heads which will give him the widest choice of standard makes and the best possible projection. The foolish showman will again be beguiled by the high-pressure salesman, on the grounds of cheapness and speedy installation into taking something which will eventually compel him to [illegible] second purchase of standard machines, losing not only the cost of the initial installation, but the business poor projection has driven from his house to opposition theatres better equipped.

When the wide screen rush comes, as it surely will, it would be well to buy intelligently. Gimmicks have cost the small exhibitors thousands of dollars in equipment and lost business. It is to be hoped that they will have learned from their experiences.—*The Exhibitor, Philadelphia.*

* * *

Gloria Swanson's ex-husband, Herbert Somborn, is being very attentive to attractive Lola Lane of the Fox lineup. Lola had been devoting herself exclusively to Mervyn Williams for several months. But Mervyn went to New York, and so . . . —Motion Picture Classic.

* * *

Thrift!—They'll tell you all sorts of yarns about Carl Laemmle, the potentate of Universal Pictures, but the one that tosses the widest illumination on his many-sided character is that describing his experience at Monte Carlo last year. The flicker magnate had lost steadily at the Casino, and when he was finally dragged away he was approximately $20,000 loser. "Ach, well," he said, shrugging his shoulders, "so at least I had a good time. Let's go and eat somewheres." His friend pointed to one of the better restaurants. "That's a very nice place. Let's try it," he urged.

Laemmle shook his head. "Don't be a fool," he muttered. "They're robbing you there with their prices!"—*Sobol in N. Y. Graphic.*

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If other nations gather their impressions of this country and its peoples from our talking films they must have by this time arrived at the conclusion that we are all a lot of mammy singers or boop-boopa-doopers.—Motion Picture Record, Seattle.

* * *

"Green Pastures" was produced by a Wall Street broker. The Wall Street influence may soon lead to an announcement that Marc Connolly is to be split up three for one.—*New York Sun.*

* * *

(Ad in Capitol Theatre, N. Y., Programme): "Singing by Texas Guinan. This theatre can be emptied in three minutes—John J. Dorman, Fire Commissioner."—*N. Y. Journal.*

* * *

If the exhibitor organizations are forced to go into competition with local independent equipment dealers, it is, indeed, a mighty sad state of affairs. If exhibitors are not supporting their organization by dues, then it would seem they don't want an organization.—*Ohio Showman, Cleveland.*

* * *

The code and its adoption are momentous events, having a vital bearing on the youth of the nation. That it has been put over by Mr. Hays reflects great credit on his sound business sense, his sense of right, and his industrious efforts to put the motion-picture business on a basis that will enable it to endure and add greatly to its profits.—Journal of Commerce, Chicago.

Maybe You, Too

Some time back the Fox studio gave Will Rogers a script to read.

After five days without word from him, they called the Rogers home.

Had he read the script? Yes, he'd read it.

"Well, what are you waiting for?" they asked.

"The laugh," replied Rogers.—Harrison Carroll in *Los Angeles Herald.*

Press Agent Puffs

"LENA MALENA, the little Bucharest dancer, now playing the half-breed in the German version of "Monsieur Le Fox," at the M-G-M studios, says that she has 'gone to Hollywood.' 'I was engaged to a man,' she asserts, 'but when I haf see how in thees Hollywood that men a nothing—I do the same and smash the engagement—so I be like Hollywood girls!'"

* * *

"Add notes for students of psychology: Harry Richman, sitting in his car after a personal appearance at the Jersey City premiere of 'Puttin' on the Ritz,' had to stop smoking a cigaret, to give it to an importunate woman fan in the crowd that milled around the car. She knocked the ashes off it and put it away carefully in her purse, her face beaming a triumphant smile. 'I don't get it,' Richman whispered to the man next to him. He's new to the film fan racket."

* * *

"John Miljan, who plays the prosecuting attorney in the trial scenes in Lon Chaney's first talking film, "The Unholy Three," ought to play it well. His cousin is a noted Federal prosecutor in Illinois."

* * *

"Buster Keaton acted with Laurel and Hardy the other day—though by accident. He was driving home from the studios and noticed the comedy team making a street scene. He slowed down to watch—then discovered that he was right in the camera range. They took the scene over, however, after Buster had pulled out. 'Professional jealously, I calls it!' he commented."

* * *

"Mary Lewis may be a grand opera singer, but she is not 'Grand Opera.' So declares Fred Scott, himself a singer of note and now a featured film player for Pathe, in voicing his assurance that Hollywood's latest synonym for 'high hat' does not apply to this beautiful grand opera star."

* * *

"Douglas Fairbanks didn't fly to New York, en route to London last week, because his horoscope said flying for him would be dangerous in April. But May is all right, so he'll fly back to the coast when he returns from London, the golf matches, and his conference with Serge Eisenstein, Russian film director."

* * *

"Gloria Swanson can imitate other stars amazingly well. She can even imitate them imitating her."

* * *

"William Haines, playing a cowboy in 'Easy Going,' his new M-G-M Western, says that he ranged three big ranches on location and never saw a cow. 'I called a steer Mary by mistake,' he asserted, 'and just escaped in time.'"

* * *

"Charlie Chaplin is composing his own music for 'City Lights,' his next film, almost completed now. He plays the piano, violin and organ. There is an organ in the projection room at his studio."

* * *

"Lon Chaney sings 'Sweet Rosie O'Grady' in his first talkie, 'The Unholy Three,' and Harry Earles, the midget, sings 'The Prisoner's Song' in this M-G-M picture, which Jack Conway is directing. 'Tibbett and all us boys,' Chaney informed Conway, 'never seem to find orchestras that fit our voices.'"

Para. to Make Talkers for Kids; 60 in 1930-31

(Continued from page 23)

sectional meetings. Every day, screenings of new product will be held. One of the stimulants to be injected into the sales force will take the form of an 8,000 foot trailer in sound containing scenes from many of the new pictures. On Sunday, the home office staff which is not slated to attend the follow-up meeting in San Francisco will return to New York, as will delegates from exchanges in the eastern half of the country. The executive group will head west that night to be on hand for the second meeting which will be launched in 'Frisco on Friday.

Following is the list of Paramounteers who will attend the Atlantic City convention:

Home office: S. R. Kent, Eugene Zukor, Ralph Kohn, Dr. E. Stern, L. J. Lustgig, G. J. Schaefer, J. D. Clark, John Hammell, C. E. McCarthy, Russel Holman, F. Meyer, G. B. J. Frawley, J. A. Clark, I. J. Bamberger, L. J. Cushing, L. Finn, A. O. Dillenbeck, W. Sussman, G. K. Hardow, H. Forbes, J. McKeon, L. Phillips, T. Faulkner, J. Carlile, A. J. Dunne.

Production: Jesse L. Lasky, Walter Wanger, B. P. Schulberg, A. A. Kaufman, Mel Shauer, Henry Salsbury, H. M. Goetz, J. R. Cowan, E. E. Gelsey, H. Innes, J. W. Fingerlin, J. Colligan, R. E. Rogers, H. Hurley.

Foreign: G. Weltner, J. Nathan, O. R. Geyer, A. Deane, S. Cohen, E. Ugast, John W. Hicks, Jr., J. Kennebeck, I. Collins, D. Gilpin, A. Ullman, C. Margon, O. Cohen, N. Wilde.

Paramount News: Emanuel Cohen, Stanley Waite, Miles Gibbons, Lou Diamond, W. Vandeveer, Joe Rucker.

Publicity: Earl Wingart, Arch Reeve, Al Wilkie, Frank Vreeland, Barney Hutchison, M. West, F. Wylie.

Advertising: Cliff Lewis, A. Adams, R. Moriarity, L. Daly, Vincent Trotta.

Ad sales: P. Allison, W. Waters, D. Velde, W. W. Caldwell, J. Novat. Hanff-Metzger: R. Gillham, P. J. Baietti, E. DeCossy, L. Reiss.

Representatives of producers: C. Neeper, Les Whelan, F. Harris, Fred Wynne-Jones, W. B. Frank, William Fraser.

Publix: Sam Katz, Sam Dembow, Jr., L. Furman, Dave Chatkin, John Balaban, L. E. Schneider, A. L. Mayer, J. J. Friedl, J. J. Fitzgibbons, M. H. Feld, J. A. Koerpel, G. C. Walsh, Eddie Ruben, Harry Katz, M. J. Mullin, J. J. Rubens, William Saal, B. Kelly, Leon Netter, G. Duryea, A. Halperin, S. Bragon, E. E. Hinchy, T. Barnham, L. Miller, V. Campbell, N. Wolf, H. Sachs, M. E. Wiman, L. Notarius, P. Seletsky, M. Friedman, Max Balaban, Floyd Brockwell, J. Dromey, A. Kaufman, L. O. Daniels, J. Deitch, A. M. Botsford, Lem Stewart, E. Roberts, Ben Serkowich, J. A. Hirsch, L. A. Edwards, Vivian M. Moses, Sam Palmer, L. Goldburg, R. Forman, E. Long, G. Planck, R. Busch, G. Brown, C. Winchell, D. Hoobler, J. E. McInerny, D. Chambers, T. Ferro, J. Chalman, A. S. Grist, K. Long, J. Murray, D. Wellington, Eddie Hitchcock, V. Gray, A. Gottlieb, M. Bergman, L. Kaufman, Ralph Stitt, H. Speigel, A. Jeffrey, C. B. Taylor, Jack Barry.

From the sales force:

Boston: T. H. Bailey, district manager; W. H. Erbb, manager; E. Ruff, sales manager; A. Kane, J. Howard, C. Mekelburg, J. H. Murray, salesmen; J. Moore, booking manager; T. Duane, ad sales manager.

New Haven: J. D. Powers, manager; E. Callahan and A. Poulton, salesmen; H. Germaine, booking manager; H. Deikhan, ad sales manager.

Maine exchange: J. H. Stevens, manager; E. C. Bradley, salesman; W. L. Hughes, booking manager; D. J. Sweeney, ad sales manager.

New York: J. J. Unger, district manager; M. S. Kusell, manager; I. Lesser, M. Broad, M. E. Sattler, salesmen; T. J. Bennett, special representative; M. Gluck, ad sales manager; K. Flynn, booking manager.

Brooklyn: H. Randel, manager; E. H. Bell, B. C. Kranze, salesmen; I. Burgess, booking manager.

New Jersey: E. W. Seigert, manager; M. Kurtz, A. Gebhart, salesmen; J. Farley, booking manager; P. Goldman, non-theatrical representative.

Albany: K. G. Robinson, manager; R. D. Hayes, C. G. Eastman, H. R. Bassett, salesmen; G. T. Beattie, ad sales manager.

Buffalo: M. W. Kempner, manager; W. Lamb, E. M. Kempner, M. Rose, salesmen; F. J. Young, booking manager; G. Westergren, ad sales manager.

Philadelphia: W. E. Smith, district manager; P. A. Bloch, manager; J. F. Kirby, W. U. Bethell, H. Rubin, R. J. O'Rourke, V. Goldberg, salesmen; U. Smith, booking manager; L. Lang, ad sales manager.

Washington: H. Hunter, manager; J. Crellan, C. Wergrick, H. Hoover, E. Gould, H. Dennison, R. Greer, salesmen; R. Ellington, booking manager; ad sales manager.

Cleveland: J. E. Fontaine, district manager; M. Silver, manager; H. Lee, J. Hershman, salesmen; Grunwald, G. A. Robb, salesmen; H. Roth, booking manager; A. Valentour, ad sales manager; W. Williams, special representative.

Columbus: M. R. Clark, manager; M. S. Cummins, E. R. Custer, G. H. Peterson, H. J. Eberts, salesmen; T. L. Irwin, booking manager; H. C. Stevens, ad sales manager.

Pittsburgh: H. H. Goldstein, manager; E. M. Stuve, D. Kimelman, F. Meyers, Jr., R. E. Caskey, salesmen; G. Fabian, booking manager.

Cincinnati: G. A. Smith, manager; T. Saunders, N. Kaplan, H. E. Rollins, J. B. Gardner, R. Williams, salesmen; J. C. Rodman, booking manager; J. Christian, ad sales manager.

Atlanta: H. G. Ballance, district manager; D. Prince, manager; J. D. Campbell, C. J. Raley, E. B. Price, L. C. Lowe, salesmen; C. Goodson, booking manager; O. L. Freeman, ad sales manager.

Memphis: P. S. Wilson, manager; W. F. Bugie, H. Owen, salesmen; G. Wray, booking manager; D. Reed, ad sales manager.

Charlotte: P. Longdon, manager; E. H. Crowell, E. M. Adams, salesmen; R. E. Parsons, booking manager; J. C. Duane, ad sales manager.

Jacksonville: S. E. Chessnut, manager; M. L. Stevens, W. A. Klements, salesmen; P. C. Vaughan, Jr., booking manager; J. H. Wheatley, ad sales manager.

New Orleans: H. F. Wilkes, manager; F. P. Murphy, W. Shiell, salesmen; E. E. Shinn, booking manager; M. Kay, ad sales manager.

Dallas: J. B. Dugger, manager; C. E. House, S. R. Simpson, F. Nelson, H. L. Dean, E. G. DeHart, salesmen; H. Simmons, booking manager; R. Kay, ad sales manager.

San Antonio: H. E. Pickett, manager; F. Larned, L. W. McClintock, salesmen; M. E. Williamson, booking manager; H. Chalman, ad sales manager.

Toronto: M. Milligan, general manager; J. Hunter, manager; H. Q. Burns, L. D. Hatfield, H. E. Stuckey, salesmen; W. J. O'Neill, auditor.

Montreal: Eddie English, manager; T. Dowbiggan, salesman.

St. John: P. J. Hogan, manager.

Winnipeg: D. M. Brickman, manager.

Calgary: W. O. Kelly, manager.

Vancouver: W. Hansher, western district manager.

Going Up

Net of $6,000,000 for the quarter to end June 1 is being predicted for Warners, which would be a new high. The previous top was $5,629,108, for the three months ended Nov. 30 last.

Publix Brings Duryea to N. Y. as "Bill" Saul Aide

Gaston J. Duryea, brought to New York from New Orleans, now is assistant director in the purchasing and booking department and will supervise his departmental detail throughout the Publix Saenger circuit and other territory yet to be assigned. Duryea formerly was director of the old Saenger circuit in charge of booking. William Saal is director general of the purchasing and booking department.

Kent and Katz Elected to Vice Presidencies

S. R. Kent and Sam Katz have been elected vice-presidents of Paramount Publix in the realignment which follows consolidation of the two companies. Other officers are the same as of the former Paramount Famous-Lasky Corp. Titles of officers of Publix Theatres are being dropped.

Seidelman Goes Abroad

J. H. Seidelman is en route to Europe to discuss with Paramount-Publix representatives at a meeting to be held in Paris, the company's 65 pictures for the coming year. Adolph Zukor, now in Europe, is slated to attend.

Comerford Licks Daylight Saving In N. E. Penn.

Scranton, Pa.—In the face of heavy odds and by dint of an exhaustively conceived campaign, M. J. Comerford has been successful in warding off daylight saving in Northeastern Pennsylvania. The mayor's committee, in whose hands the decision rested, late this week voted against adoption of summer time.

The ruling will have an effect on a territory 100 miles in all directions of this city which is the key of the territory, it is estimated, and affects 75 picture theatres.

The fight was a difficult one and, it is considered by those familiar with its details, to be sufficient proof of the importance of the enterprising exhibitor in his community. At the outset, Comerford was faced by opposition fostered by the Rotary, Kiwanis and Lions' Clubs, as well as chambers of commerce, various merchants' associations, clearing houses, golf clubs and automobile associations all of whom favored daylight time as a booster for their interests.

Arranges Counter Hours

To offset this line-up, Comerford got busy with the International Correspondence Schools, headed by Ralph E. Weeks, who registered opposition on the grounds that the confusion created by summer time was bad for general business. He also enlisted John Boylan, representing 27,000 members of the United Mine Workers; Steve McDonald, representing 23,000 members of Building Trade Councils; Ed McCrome, representing 16,000 members of the Central Labor Union and persuaded the Medical Society, formerly advocates of summer time, to reverse their stand. The prestige of dairymen's leagues, grange associations and farmers was also tied into the comprehensive campaign, as was H. T. Paine, representing veterans of the Civil War.

Trailers were shown in various Comerford theatres, speeches made, radio broadcasting arranged and newspaper articles moved into line. By the time the final meeting was held in the city hall, Comerford felt his organization was complete.

Events proved him to be correct, for when the mayor's committee finally cast its vote, opponets of daylight saving recorded a complete victory.

Navy to Get Talkers

Washington—Uncle Sam intends to see to it that his "gobs" enjoy sound pictures, for $332,000 was speedily appropriated by Congress for equipping battleships with reproducing apparatus, after President Hoover had requested such action.

Burroughs Honored

Flint, Mich.—E. C. Burroughs, manager of the Garden, a Butterfield house, has been elected vice-president and director of the local Rotary Club.

Arrives for Picture

Nancy Carroll is in New York to star in "Laughter," which Harry D'Arrast will direct from his own original. Frederic March will appear opposite.

Equity Hopeful

Actors' Equity Ass'n has not given up hope of unionizing the studios, it is indicated in statement of Frank A. Gillmore, president, that "something about Hollywood may be said at our next meeting," which is scheduled for May 26 in New York. He added, however, that any announcement of the association's future plans, as respects pictures, would be premature at present. When Equity dropped the Hollywood fight last year, announcement was made that the move was an armistice.

Fox Budgets $1,300,000 For "Big Trail" Super

Hollywood—Planned as the super-epic on next season's Fox schedule, "The Big Trail" is in production at Yuma, Ariz., under direction of Raoul Walsh. Production staff, technicians, players, extras and others carried by the company to the first location taxed the hotel capacities of the town. Overflow accommodations were secured in auto camps and private homes, while a caterer and his organization were brought up intact from Los Angeles to provide meals for the troupe.

Fox has budgeted "The Big Trail" at a minimum cost of $1,300,000, with final sheets likely to see an increase over that figure. Walsh is carrying a production staff of over 100, including carpenters, painters, chauffeurs, a doctor and nurses. No less than 32 stock men are engaged to look after the 437 horses and 1,500 head of cattle which are being used in the production.

The story itself carries a total of 93 dialogue parts, and players for these roles are on one week minimum contracts. In addition, a large number of extras used as pioneers in the wagon train are carried on contracts for duration of the picture.

Three Grandeur cameras are being used for the wide screen negative, besides a large number of regulation cameras for the standard negative. Walsh is planning on using 250 covered wagons in single shots for his train, even though history claims that the largest wagon train that journeyed west had only a total of 200.

Following completion of scenes on the Yuma location, Walsh will move his scene of operations to various locations in Utah, Wyoming, Idaho and California. Shooting schedule provides for nearly six months' work.

26 of Fox's 48 To Be Ready by September 15

Hollywood—Twenty-six pictures of the 48 which are to comprise the 1930-31 Fox program will be completed and in New York by Sept. 15, according to the schedule being maintained by Sol Wurtzel, general superintendent of the Fox studios. Eight pictures now are in the cutting room, five are in production and six others are ready to start.

Hill and Schwartz in New Non Theat Posts at Fox

Clarence A. Hill has been promoted to post of manager of the non-theatrical department and mail order department at Fox by James R. Grainger. Theodore Schwartz [illegible] general booker.

71 Players Under Contract at Fox, Wurtzel States

(Continued from page 22)

Kenneth MacKenna, Paul Muni, J. Harold Murray, George O'Brien, Tom Patricola, Nat Pendleton, Frank Richardson, David Rollins, John Swor, Lee Tracy, Henry Victor, John Wayne and Charles Winninger.

The actresses include Janet Gaynor, Lois Moran, Beatrice Lillie, Luana Alcaniz, Lucille Brown, Ika Chase, Marguerite Churchill, Mae Clark, Joyce Compton, Irene Day, Fifi Dorsay, Noel Francis, Althea Heinly, Rose Hobart, Louise Huntington, Roxanne Curtis, Elizabeth Keating, Helen Keating, Dixie Lee, Claire Luce, Sharon Lynn, Leslie May, Mona Maris, Frances McCoy, Goodie Montgomery, Maureen O'Sullivan, Lillian Sand, Marie Saxon, Marjorie White and Ruth Warren.

Few Haven't Stage Training

The only male players who did not come to pictures with stage experience are Farrell, Albertson, Bell, Clifford, O'Brien, Rollins and Wayne. Miss Compton and Miss O'Sullivan are the only feminine players on the list who have not had stage training.

Contract writers include Tom Barry, Samuel H. Behrman, Andrew Bennison, Edwin Burke, Homer Croy, Earl Crooker, Owen Davis, Jr., Hal G. Evarts, Jules Furthman, Frank Gay, Tom Geraghty, Rube Goldberg, Howard Green, Norman Hall, Llewellyn Hughes, Harry Johnson, Sonya Levien, Russell Medcraft, Dudley Nichols, Marion Orth, Ernest Pascal, General Aylesworth Perry, Willard Robertson, Lynn Starling, Hayden Talbot, Harlan Thompson and Maureen Watkins.

Burke Only Stage Director

The directors are John G. Blystone, Frank Borzage, David Butler, Irving Cummings, A. F. Erickson, Victor Fleming, John Ford, William K. Howard, Alexander Korda, Sidney Lanfield, Hamilton MacFadden, Leo McCarey, Guthrie McClintic, Alfred Santell, Chandler Sprague, Benjamin Stoloff, Berthold Viertel, Raoul Walsh and Alfred Werker.

Melville Burke is the only stage director.

The associate producers are Ralph Block, E. W. Butcher, Harold Lipsitz, Ned Marin, J. K. McGuinness, George Middleton and Al Rockett.

The list of composers numbers Buddy DeSylva, Lew Brown, Ray Henderson, Joseph McCarthy, James Hanley, James Monaco, William Kernell, Albert H. Malotte, Richard Fall, Grace Henry, Morris Hamilton, Cliff Friend, George Gershwin, Ire Gershwin, Jean Schwartz and Troy Sanders.

Joseph Urban is creator of settings, while Sophie Wachner is fashions creator, assisted by Dolly Tree.

John Stone is editor of the silent pictures department; Jack Gardner is casting director; Joseph W. Reilly is director of safety; Ben Jackson is manager of the music department; Rolla Flora has charge of the Movietone effects department; Barney Wolf heads the cutting department, with Charles Dudley as chief cosmetician, and Ben Wurtzel in charge of the maintenance department.

Ferri Goes to L. A. to Edit 3 "Dynamos" Weekly

Roger Ferri, editor of the "Fox Dynamo" will headquarters at the coast studio and from that point will issue three editions of the Fox house organ. One will be geared for the domestic and Canadian sales forces; one for the foreign organization and, the third for the co-ordinated Fox Theatre departments.

Establishes K. C. Division

Kansas City—Fox West Coast is establishing a special division here, following acquisition of the Midland circuit of 60 theatres in Missouri, Kansas and Iowa. M. B. Shanberg, formerly of Midland, will be chief division executive.

Zukor Swamped

Budapest—Adolph Zukor was "run out of town" when he visited his native Resize, but he was run out by demands for money or other assistance. The Paramount-Publix chieftain was beset by 1,400 applicants for charity out of his "fabulous wealth." Before leaving, Zukor aided some 400 needy and established a fund to provide dowries for poor Jewish brides and a free school for children. For years Zukor has been a benefactor of his "home town" people.

Managers Switched in Fox Topeka Shake-Up

Topeka, Kas.—Several changes in the personnel of Fox Midwest Theatres in Topeka have been announced by Elmer Rhoden, division manager.

Earl Hayes, formerly exploiteer for the National and Jayhawk, has been named assistant manager of the Fox Topeka houses under Harry McClure, city manager. Other changes are as follows:

Don Farquharson, former exploiteer for Midwest Film Distributors, Kansas City, has been appointed house manager of the Jayhawk. Sherman McVenn, who has been doorman at the Jayhawk, has been named manager of the Best. Clifford Sandiffer, former house manager at the Novelty, will be a member of the general exploitation department, while Eldridge Shriver, doorman at the Novelty, becomes house manager. Ray McLain, doorman at the Grand, has been elevated to manager. William Hess has been appointed manager of the Gem.

When the Gem opens with Western Electric equipment on June 15, the Best will be the only Fox house in town showing silent pictures. Improvements are planned for all Fox houses in Topeka.

Fox Convention Plans Set; Clarke to Attend Sessions

The Fox sales convention to be held in Hollywood the end of next week is all set. Harley L. Clarke, new president of the company, will travel on the special train to the coast, thereby taking advantage of the opportunity to visit the studios which he owns but has never seen. The train leaves New York on May 26, picks up Mid-Western members in Chicago and then goes right through to the coast for a week of business.

Walsh-Fairbanks Report Gets Little Credence

Hollywood—Raoul Walsh still has about six months to go on his new picture, "The Big Trial," and there is no chance of his leaving Fox before that time, if he plans to do so then. In view of this, coupled with Douglas Fairbanks' plan to seek services of the Russian director, Eisenstein, little credence is given to report Walsh is planning to join Fairbanks.

Meet Sheehan, Banker

Winfield R. Sheehan, vice-president and general manager of Fox, has been named a director of the Harriman National Bank & Trust Co.

Canadian Music License Royalty Proposal Out

Ottawa—Proposal to amend the Canadian Copyright Act to enable the Performing Rights Society and other organizations to collect musical royalties from Canadian exhibitors has been dropped, it has been intimated, because of decision to hold general elections in July. Many measures, likely to offend voters, have been thrown into the discard. The copyright bill, sponsored by Secretary of State Fernand Rinfret, had aroused wide opposition. It had received only first reading in the Canadian House of Commons.

Similar copyright proposals have been sidetracked year after year in the Dominion for various reasons.

Pay Tax or Close, Paine Warns Exhibs

Warning to exhibitors and independent producers that they must pay the music license fee demanded by the American Society of Composers, Authors and Publishers, has been sounded by John G. Paine, chairman of the Music Publishers' Protective Ass'n. Exhibitors may be forced to close unless they pay the ten per cent seat tax, Paine warns, pointing out that its contracts with the electrics stipulate that the sound films be leased only to wired houses. Prosecution of independent producers who do not pay the license fee is threatened.

Filmfone Abroad

Salt Lake City—Negotiations for increasing the placement of Utah-made reproduction machines of the National Filmfone Corp. of this city in foreign countries were opened recently, it was announced here by E. W. Kelly, president. Shipments have already been made to Genoa, Italy, and Buenos Aires, it is announced.

City Council to Aid Musicians Ousted by Sound

Vancouver—With theatres here and throughout Canada and the United States replacing musicians at a rapid rate, the council and musicians' union are making a stand against mechanical music.

The councilmen declare the remedy is in the hands of ticket buyers, who can express their views through the box office.

Musicians Win

San Francisco — Victory again went to the Musicians' Union in its legal battle against the talkers when the State District Court of Appeals denied a rehearing on its previous ruling that 66 San Francisco theatres, now devoted to sound pictures, must abide by contracts to employ a minimum number of musicians.

Dedicate New Exchange



Warner sales executives who attended opening ceremonies held in Chicago for the company's new branch office. Reading left to right: N. H. Moray, Chicago manager; Sam Morris, C. C. Ezell, Max Milder.

New Warner Exchange Dedicated in Chicago

Chicago — About 300 employees and guests of Warner Bros. and subsidiaries attended the dedication of the new Warner exchange building here. The dedication program was presided over by Sam E. Morris, vice-president, who also formally instituted the Chicago Warner Club, which sponsored the dedicatory program. Also in attendance were C. C. Ezell, general sales manager; Gradwell Sears, First National western sales manager; Max Milder, Warner central division sales manager, and H. E. Rosenquest, Vitaphone central division sales manager.

Music Chiefs on Hand

The dedicatory program included addresses by the following: Carl Lesserman, First National; Clarence Parrish, M. Witmark & Sons; Frank Trostler, Brunswick Recording Co.; Walter Donovan, Famous Music Pub. Co.; Harry Rosenquest, Vitaphone; Ward Perry, Remick Music Corp.; C. C. Ezell, Warner; Joe Stool, De Sylva, Brown & Henderson Music Co.; Earle Silverman, Warner; Max Milder, Warner; Gradwell Sears, First National; William Iyman, Vitagraph; S. C. Schultz, Brunswick Recording Co.; Tom Gilliam, First National.

Morris Elected

Sam E. Morris was elected honorary president of the Chicago Warner Club, and Ned E. Depinet of First National, honorary vice-president. Al Blocker was elected sergeant-at-arms of the club.

The new six-story Warner exchange building was opened for the inspection of guests. The local offices of Warner Bros., First National, Vitaphone and Vitagraph were opened during the day.

Coast Film Folk Leave for the East

Hollywood—Jack Warner, Lewis Warner and Robert Crawford go East next week for conferences with Harry Warner on production.

Ramon Novarro goes East for vocal lessons and possible trip abroad.

William Powell leaves soon on vacation trip to Europe.

Joseph M. Schenck leaving within ten days for long stay in New York on United Artists business.

Lillian Roth, Frederic March, and Nancy Carroll to Paramount's eastern studio.

Cut Price Racket At Portland 1st Runs Continues

Portland—Bargain sale [illegible] sions in this man's town. John Hamrick's Blue Mouse is scaled at 5ns at 15 cents top, giving rise to fear that first run pictures will be showing here within 60 days at a five cents top. The Blue Mouse gets 15 cents from 9 A. M. to 1:00, 25 cents up to 6 o'clock and 35 cents thereafter. Children's admission is ten cents anytime.

Vest Pocket Film Device Sponsored by Al Woods

A. H. Woods [illegible] driven him from the stage to the new venture, is to market a pocket film device, called Movie-of-U. For 25 cents the machine produces an animated photo, in which a person may distort his face three ways. The picture is made in six minutes. Sixteen of the machines are to be placed at Coney Island, it is said.

Lonsdale Not Under Long Term Goldwyn Contract

Hollywood—Frederick Lonsdale holds a contract to write one original story for Samuel Goldwyn, and is not under long term contract to that producer, as reported in some quarters. Lonsdale will write Ronald Colman's next, and Goldwyn holds an option on the author's services for two additional stories after completion of the first assignment.

Goetz Supervises

Hollywood—William Goetz has joined Fox as a production supervisor and will handle Don Jose Mojica's next production as his first assignment. Goetz was formerly at First National studios and is a son-in-law of Louis B. Mayer of M-G-M.

Publix Chain in N. E. Up to 147, Katz Announces

Boston—Paramount Publix has 147 theatres in New England, contrasted with 65 a year ago, Sam Katz announced at a regional meeting here. Managers were addressed by A. M. Botsford, director of publicity; Dave Chatkin, George Schaeffer, J. J. Fitzgibbons and M. J. Mullin.

Fire Benefits

Boston — Benefit performances are to be held in Publix theatres in principal New England cities for sufferers in the Nashua fire, Sam Katz wired Gov. Charles F. Tobey of New Hampshire, during the Paramount Publix convention of theatre personnel here. The time and place of the benefits now are being arranged.

Daylight Saving In 11 Cities of Northern Indiana

Indianapolis—Residents of northern Indiana for the most part are retiring an hour earlier than usual, for 11 of the most prominent cities in that section have adopted daylight saving time. South Bend, while not going on the schedule at the time of the others, has signified its intention of doing so immediately.

Popularity of fast time in the state is confined principally to the northern tier of counties, probably because of their proximity to Chicago, which annually begins its days ahead of standard time during the five summer months. In several other cities and towns the adoption of daylight saving was considered, hotly contested by enemies of fast time and as forcibly supported by its proponents.

Industry nearly was unanimous in favor of fast time, although the business and professional men of Plymouth opposed it. At Anderson, the largest industry there, employing more than 7,000 persons, adopted fast time, but the remainder of the city refused to follow.

Elkhart, Plymouth and Mishawaka voted down fast time proposals in their cities by means of the city councils. To the tourist, South Bend and Mishawaka appear to be a single city, because one meets the other, but the clocks in one are an hour ahead of the other.

Prohibited at Indianapolis

Indianapolis is prohibited from operating under a daylight saving plan by an act of the legislature which makes fast time illegal in cities of more than 300,000 population. Valparaiso was preparing a fast time ordinance for this year when it was discovered that an ordinance of last year provided automatic change to fast time each summer. Standard time in most cities will be resumed on Sept. 28. Those cities adopting daylight saving time for the next five months are: South Bend, Michigan City, Valparaiso, Gary, Hammond, Indiana Harbor, Whiting, East Chicago, Crown Point, Kendallville, Fort Wayne and Laporte.

An ordinance now is before the city council at Huntington providing for fast time. The petition was signed by hundreds of names. Last year the city council there voted down the proposition. Despite the fact that Laporte and Michigan City compose four-fifths of the population of that county and both are operating on daylight saving time, the court house clock at Laport continues to operate on standard time "for the benefit of the farmer."

Daylight Saving Gets Trial in Milwaukee

Despite protests on the part of local theatre organization, daylight saving will probably be given a trial here in an unofficial manner. Local newspapers have made daylight saving an issue for the past number of weeks and the general public is apparently in favor of the movement. It will probably go into effect during July and August and a definite schedule is promised within the next two weeks.

Blue Stuff

Topeka, Kan.—Plan of Attorney General William A. Smith for drastic enforcement of "blue" laws throughout the state is regarded as a step in the direction which ultimately will mean repeal of the laws. It is the attorney general's plan to force observance of Sunday closing in all towns of the state, regardless of local sentiment.

Finish of Blue Laws in Indiana Seen in Decision

Indianapolis—Spread of Sunday shows throughout the state is anticipated following decision of the state Supreme Court holding invalid an ordinance attempting to specify an offense against the Sunday closing law. This law will preclude "blue" ordinances, throwing jurisdiction to the state law. The case grew out of the ordinance banning Sunday shows at Crawfordsville. M. Jackson, Strand owner, attacked validity of the ordinance after arrest for alleged violation of it.

Under the state Sunday blue laws, it is rather difficult to secure convictions in this day and age, for the laws are so severe the ordinary jury will not countenance them. They were passed before the Civil War. It has been the custom of cities where Sundays shows were attacked to conveniently pass an ordinance and get convictions.

Daylight Saving Wallops Grosses At Albany Houses

Albany—Daylight saving is causing a drop in attendance here variously estimated at from 20 to 30 per cent. The first show of the evening is taking it on the chin due to fast time and this, coupled with the weather, is making inroads into grosses.

Business is good at the majority of first runs, however, although last week's warm weather nicked grosses by about ten per cent.

Sunday Shows Voted

Brookfield, Mo.—By vote of 5 to 3, Sunday shows have won out here.

4 Towns Vote Sunday Shows

St. Louis—Rushville, Mason City, Vandalia and Prophetsville have voted for Sunday shows.

Fined for Sunday Show

McKinney, Tex.—Fines of $50 each have been levied against H. E. Fulgham and Laney Sexton for operating their theatre on Sunday. They have appealed the decision.

Talkers Licking "Sour Sabbath" In Northwest

Minneapolis—Return of the liberal Sabbath throughout the Northwest is seen as a result of the talker development. Merchants are backing Sunday shows convinced they must have them in order to keep people at home on Sunday. The course is good business, and exhibitors are finding the time ripe to move against "blue" laws.

Throughout Iowa this year there has been a sharp swing to Sunday shows, with many instances of repeal of "Sour Sabbath" measures. Minnesota, too, is feeling the effect of this changed sentiment.

Even in the Dakotas, traditionally "blue," there is strong sentiment for a change, and it is likely that real progress will be made during the year in liberalizing sentiment in those states.

Sunday Shows Voted to Get Films Other Days

Paxton, Ill.—Without a picture house for the last several months this town has voted in favor of Sunday shows. The town's only theatre was closed in February after unsuccessful attempts to make it pay on a six-day week. The theatre will be reopened when and if the village board passes a new ordinance legalizing the Sunday performances. The vote was 710 to 593.

Florida Liberals Win Another Sunday Town

Kissimmee, Fla.—This city staged a hotly contested election, in which the churches fought to kill the movement for Sunday shows, but which resulted in a decided victory for the progressives with 336 votes cast in favor of the proposition and only 182 against it. With this victory there is hardly a city of any size in the state where the Sunday shows are now prohibited.

Demand Referendum on Anti-Sunday Ordinance

Dover, O.—Petitions bearing signatures of 612 leading citizens of this city, asking for a referendum on the anti-Sunday shows ordinance enacted by city council on April 9, has been filed with City Auditor O. L. Youngen. The State, which has been closed for past several months, has been acquired by Marty G. Manthos.

Granville Sunday Shows May Go to Attorney Gen'l

Granville, N. Y.—Whether the board of trustees can get away with its refusal to submit to voters the question of Sunday shows and daylight saving may be tested in appeal of the matter to the attorney general. The board turned thumbs down on Sunday show petition of S. E. Severance, who operates the Pastime.

2 More Sunday Show Towns

Des Moines—Sunday shows have won out in two more Iowa towns at Fontanelle and at Humeston.



In Africa Mamba means Poisonous Snake

In America MAMBA means BOX-OFFICE

Four $2-weeks on Broadway — then booked for the Roxy! So much for the B. O. wallop packed by this new Tiffany masterstroke. And still they come! Eager. *Enthusiastic!*

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Chevalier's coming ... in Technicolor

SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HEADS UP,** all-star cast (Paramount); **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.), Technicolor Sequences; **KING OF JAZZ,** starring Paul Whiteman (Universal); **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.), Technicolor Sequences; **PARAMOUNT ON PARADE,** all-star cast (Paramount), Technicolor Sequences; **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists), Technicolor Sequences; **SALLY,** starring Marilyn Miller (First National); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); **THE FLORADORA GIRL,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE MELODY MAN,** with Alice Day and William Collier, Jr. (Columbia); **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.).

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Color Far from Technical Perfection; "Much to be Desired," Engineers Hold

S. M. P. E. Committee Working on 70 mm. Standardization for Wide Films

Color has not yet reached a point in technical development where full benefits may be realized, despite the wholesale swing in that direction announced by producers for 1930-1931. This is the opinion outlined in the report of the Progress Committee of the Society of M. P. Engineers which further holds "there is still much to be desired" to improve color processes now in the market.

Discussing technical advances in various branches of the industry, the report states the improvement in sound quality has been marked. It points out that, in the opinion of the committee, production on film wider than 35 mm. has not gone ahead as rapidly as at first predicted, chiefly because of the lack of an agreement on a definite standard for wide frames. Pending an agreement, majority of producers are marking time. As exclusively outlined in Motion Picture News last week, 70 mm. will be accepted as standard by the society's committee now at work with representatives of producers on standardization. The committee has not yet made its report, which is expected within a few days.

Highlights of the report made by the Progress Committee, headed by Glenn E. Matthews, follow:

Increased interest was noted in the past six months in the subject of wide films. Several different widths were proposed, and of these, 70 mm. and 65 appear to have been most favored. A sub-committee of the Standards Committee of this Society held several meetings to encourage the adoption of one width as standard. The personnel of the sub-committee consisted of the leading engineer of the producing organization interested in this problem. A feature picture, "Happy Days," and a newsreel on 70 mm. film, were shown as a regular program, opening March 14 at the Roxy Theatre on a screen 41½ feet by 22 feet. Several other theatres were also equipped to handle this type of film, and at least four feature pictures were known to be in progress.

Definite advances in optical systems, processing methods, and the experience that follows production problems on a large scale, all contributed to a substantial improvement in the quality of color pictures.

Studio, Production Improvements

Two huge sound stages have been completed in Hollywood recently by two producers. One of these comprises a theatre auditorium capable of seating 1500 persons and a section which is also designed as a theatre stage in size, 75 feet deep, 80 feet wide, and 120 feet high. This stage has been designed particularly for the production of lavish spectacles. It is equipped with a steel curtain weighing 65 tons, and each of its 12 floor sections is fitted with a hydraulic lift. A vertical steel track, 65 feet high, permits camera shots in synchronism with the rising stage and curtain.

The increased use made of incandescent lights has necessitated the installation of refrigeration plants in studios in connection with ventilation systems.

A novel feature of the sound studio at Wembly, England, is a tank fitted with a camera booth permitting under water photography. The four new German studios at Newbabelsberg are built as the arms of a cross; all recording and monitoring being done at the center.

A novel lens device for securing wider pictures without the use of wide film is of interest. It consists of two lenses held in a mount which screws onto the front of the camera. A lateral compression of the image is produced so that nearly three times as much image is included in the normal frame. The picture is then expanded to three times normal width on projection.

The added weight of sound-proof housings resulted in the design of stronger tripods. One of these called a "camera dolly," was constructed of telescoping steel parts attached to a triangular, rubber-tired traveling support.

Portable dimmers were devised for use in the Hollywood studio. They were used individually or in connected units of 2 or 3, for sunrise or sunset effects. Each unit handled 20 kilowatts.

A joint committee of the producers' and technicians' branches of the Academy of Motion Picture Arts and Sciences reported on an investigation of arc lighting in 15 Hollywood studios. Three types of filters were found in use; (a) individual choke coils for each lamp unit; (b) choke coils for each group of lamps; and, (c) the use of large electrolytic capacity across the generator windings. The investigation is being continued with plans for making oscillograph records of the commutator ripple at each studio.

Abadie reported before the cinematographic section of the French Photographic Society on some interesting experiments with gaseous illuminants. Mercury and neon cannot be used effectively in the same tube to give a white light, but when their combined light is supplemented with that from vaporized antimony and arsenic, a good white light is produced for the photography of colored objects. A lamp has been produced which contains neon gas and a cadmium-bismuth alloy at the cathode. After heating, the cadmium is vaporized and its arc given a light of desirable spectral distribution.

Several French studios have commenced sound productions on a large scale, a number of them by the variable area process. Societé Gaumont which until quite recently recorded on the full width of a separate film by the Danish Peterson-Poulson method have adopted fixed density recording in the margin of a separate film. This record is printed subsequently on the border of the film bearing the positive image.

Great interest has been shown in the sound school sponsored by the Academy of M. P. Arts and Sciences and with the completion of the fifth and sixth sections, more than 900 studio workers will have taken the course. The lectures presented by various authorities before this school have been assembled and published as a Technical Digest.

The Debrie camera has been fitted with a sound-proof housing consisting of a box, containing the motor drive encased under the camera, and a cover on a vertical track which may be lowered or raised quickly by the movement of a hand lever. All controls are accessible from outside the case when it is closed. The merits of 16 different types of camera silencing housings used in Hollywood studios were tested by a joint committee representing the producers and technicians.

Booms for holding the microphone over the actors have undergone material development and several ingenious devices are now available for handling microphones on the set.

Advances in Sound

A modification of the Poulson magnetized wire recording method uses film base impregnated with colloidal particles of an alloy of nickel, cobalt and iron as the magnetically susceptible recording material. The film possesses a slight lavender tint when so treated.

Another novel recording process is that suggested by Madelar which records a groove on the film support by means of a diamond stylus.

Printing machinery was being redesigned rapidly for better quality and more rapid production of sound-on-film prints. One manufacturer of printing equipment brought out a single operation printer and another manufacturer was reported to be working on a new model.

One of several problems connected with the reproduction of sound has been the proper control of sound level in the theatre. Much use and some abuse of fader control has resulted from efforts to correct for volume variations resulting from recording sound at different levels and which were not entirely smoothed out by re-recording. One studio has devised a "squeeze track" for the purpose of adjusting these differences in level. This consists in blocking out part of the sound track by exposing it before development to a negative consisting of a black line of varying width from zero to the full track with. The positive sound track becomes a record of varying width contained between two black lines filling up the remaining space of the track on each side of the track itself, which is in the center of the space.

Equipment for cutting has been developed on a basis of the needs experienced for sound pictures and many of the make-shift devices are giving way to commercial products embodying the necessary features for handling sound films. Three designs of one type of equipment were available for sound film editing: (a) a sound picture synchroniser for use with records on separate films; (b) a disc reproducer; and, (c) an apparatus for use when sound and picture are on the same film.

As a result of a serious studio fire in the east and a laboratory fire on the west coast during 1929, a great deal of pressure was brought to bear on all laboratories to increase their safeguards for fire prevention. Even before the two fires, however, a committee of representatives from all laboratories were appointed by Mr. Will Hays to work with the National Board of Fire Underwriters to re-

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The New Age

Motion pictures of living cells of body tissues, made by Dr. Rosenberger at the Rockefeller Institute and shown at the 13th International Physiology Congress, revealed to medical students in one hour, studies which formerly took many days of observation.

Medical pictures can now be taken with objects magnified at least 1,200 times, whereas, 120 times was the highest magnification obtainable two or three years ago.

Advances in Optical Systems Seen as Aid to Solution of Color Problems

Studio Fires Hasten New Lab Methods

(Continued from page 35)

vise the code of recommended practice for laboratory requirements.

Impending adoption of wide film introduces problems for the film exchanges, since the larger reels will require larger shipping cans, and will cost more to ship because of their increased weight. An average reel of 70 mm. film weighs 34 pounds and rewinding is a man-sized job, requiring care to prevent cinching or tearing of the film.

A new model projector, as well as a new assembly for older models was announced in 1929 which incorporates as a special feature a rear shutter between the lamp house and the gate. Other features of the new model as claimed are: easy and rapid change-over from disc to sound-on-film, and means for maintaining accurate focus and centering of the picture.

The problem of equipping many thousands of theatres for sound reproduction during the comparatively short period of a year and a half has been a serious and gigantic task both from the engineering as well as the economic standpoint.

Films in New Fields

Sound picture projection apparatus is now in active use on trans-Atlantic liners, in a Chicago hotel dining room, and even in railway cars. A successful showing on a Union Pacific trans-continental train was arranged during the fall of 1929. A Delaware corporation has been formed to promote a fleet of specially designed railway coaches as the first unit of a projected nation-wide system of mobile sound theatres to present pictures in small villages. The first theatre for the exclusive showing of sound newsreels opened early in November, 1929, running a continuous show from 10:00 A. M. to midnight.

An audible frequency selector has been designed for use of the projectionist to accentuate, attenuate, or eliminate certain frequencies delivered to the amplifier.

Details have been published on the technical characteristics of all the sound reproducing equipment on the French market. The only French process which is complete from the talking to the production end is that of Gaumont.

A unique generator is being marketed by an Austrian firm located in Vienna. It is known as the Rosenberg crossfield generator. An arc, such as that, in a projector, may be connected directly to the generator and the voltage and current are self regulating. Two of the four commutator brushes are short circuited. When the outer circuit is closed, a magnetic field and an armature field results in the same direction but opposed; the former increasing slowly, the latter rapidly.

A new sound-on-film portable projector equipment by RCA was announced in October, 1929. The projector and sound reproducer is housed in a metal cabinet, 24 inches square and 12 inches wide, mounted on four telescopic legs. Film magazines are located on the art side of the case.

Further details have been made available on the portable sound equipment supplied by Western Electric. The delivery and take-up reels are included on the same shaft inside the projector case. A 60-foot throw is possible giving a picture 7 feet by 8 feet in size.

A continuous projector designed by a Frenchman, M. R. Huc, has several novel aspects to recommend its consideration. Film is passed on a curved track in the form of a part cylinder before a light aperture somewhat higher than that of a single frame. An image is projected onto a mirror in the center of the cylinder and set at an angle of 45 degrees to the light path. The mirror turns at a speed one-half that of the moving film through a slight arc and then returns to the original position, while a shutter cuts off the light momentarily. A stationery image is projected on a screen placed at right angles to the original light source.

Those Clever Japs

Can you imagine a camera capable of shooting 40,000 pictures every second? Japanese inventors have perfected a device which catches that many shots, operating by means of a drive having 180 mirrors, revolving 225 times per second. The camera was designed by the Institute for Physical Research of the University of Tokyo and was first shown at a scientific congress in Tokyo.

The apparatus is said to be invaluable in the medical and engineering fields, where laboratory work necessitates quick lens action.

Square Auditoriums an Advantage

Considerable attention has been given the theatre acoustics problem during the past year. One firm has made an acoustical analysis of over 1,500 theatres and made recommendations for treatment of the auditorium. A lowering of the accepted optimum reverberation time as a function of volume was reported. Theatres with square auditoriums were found in general to have better acoustic properties than long narrow theatres.

Sound motion pictures began to be used for non-theatrical purposes during 1929. The Hotchkiss School in Lakeville, Conn., was reported to be the first school to have sound reproduction facilities installed.

An application of the use of a sound recorded address was made in January, 1930, when a corporation president spoke in eleven different cities on the same evening at the annual President's dinner, through the medium of the sound picture.

Confessions of the defendants in burglary and murder trials were recorded in Philadelphia as a part of an experimental investigation on the value of the sound motion picture in criminal court practice. It is reported that a bureau is to be established for making sound pictures of prisoners so as to have records of their voices, gestures, and mannerisms.

Included in a group of motion pictures shown at the 1929 fall convention of the American College of Surgeons were four sound pictures, three of which were recorded addresses accompanying diagrammatic pictures while the fourth represented an obstetrical operation accompanied by dialogue. The operation was performed by Dr. DeLee, well known Chicago obstetrician and the dialogue was synchronized with the film by a crew of Fox camermen. Dr. DeLee has an elaborate laboratory for motion picture photography in the Lying-In Hospital in Chicago. It is also equipped with an animation department.

Motion pictures of living cells of body tissues were made by Rosenberger working with Carrel at the Rockefeller Institute and shown at the Thirteenth International Physiologists Congress in 1929. Studies requiring days of observation were shown to an audience in half an hour. Fifteen medical films have been prepared in a program under the auspices of the American College of Surgeons, the Motion Picture Producers and Distributors of America and the Eastman Kodak Company. Subjects made recently deal with acute appendicitis, obstetrics, vestibular function and development of the rabbit's ovum.

Starch of Vienna has made ultra-rapid motion analysis studies of micro-organisms using an Askania High frequency camera. To reduce vibration effect, the camera is attached horizontally to the wall but the microscope may be used either in a horizontal or vertical position. Exposures mostly over 100 per second were used, focussing was done with a green filter interposed, and the arc current reduced to a 5 amperes so as to minimize heating effects on the delicate organisms.

"Industry Alive To Possibilities Of Television"

Preparing for Television

The industry is alive to the possibilities of television and further progress has been made which, although rather slow, is encouraging. Three producers are including reservation of television rights in their contracts. According to estimates by Jenkin about 20,000 amateurs are receiving radio movies which are broadcast from station W3XK, Washington. Other new television stations are WENR, Chicago, operated by the Great Lakes Broadcasting Company, and W2XCR, Jersey City, and W2XCD, Passaic. The last two named stations synchronized radio with the pictures and though the images were said to be hazy, the lip movements were stated to be discernible with the sound.

A new cathode ray tube of receiver giving a picture 4 inches by 5 inches has been described by Zworykin. The method eliminates the high frequency motor previously necessary for synchronization, together with its power amplifier. No moving parts are used. A fluorescent screen aids the eye's persistence of vision and makes possible a reduction of the number of images per second without noticeable flicker. The transmitter is a modified motion picture projector with means for horizontal scanning.

The selection of standards for radio television has been discussed, including picture proportions, number of scanning elements, number of pictures per second, scanning method and direction and phase of current.

A camera capable of taking 40,000 pictures per second by means of a drum having 180 mirrors, revolving 225 times per second was exhibited at a Scientific Congress in Tokyo. The camera was designed by the Institute for Physical Research of the University of Tokyo. Lawrence and Dunning of the University of California have been studying the characteristics of the high voltage spark by means of a camera which has a shutter speed equivalent to the taking of 250,000 pictures per second.

Cinematographic methods were used to time the high speed of the Schneider Cup airplane races held at Calshot, England, in the fall of 1929. A motion picture camera made pictures of the plane as it crossed the start and finish line and also recorded simultaneously the face of a calibrated Veeder counter which was actuated by a timing fork vibrating 10 times per second.

As noted earlier in this report the use of motion pictures in color continues to expand and a number of new processes have appeared although technical descriptions of them have been rather meager. An estimate has been made that 15 per cent of all pictures made in 1930 will be in color.

New U. K. Color Process

Newsreels made by a new color process were released by Pathe in March, 1930. The process is claimed to be equally as rapid in production as black and white prints and to avoid the use of filters and prisms. Pictures of the New Orleans Mardi Gras floats were made and shown in New York the following week.

In the Raycol two-color additive process, demonstrated in England, light entering the

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New Technical Developments Cited by SMPE

(Continued from page 36)

camera is divided into two parts by means of a beam splitter and is then caused by a system of rhomboids to form two images one-quarter normal size in opposite quarters of the frame on standard size film, one through an orange filter and the other through a blue-green filter. A twin lens projector with the appropriate filters over the lens superimposes the two positive images on the screen.

The Kodel camera exposes four pictures on each frame of 16 mm. film by a mechanism which introduces an alternate horizontal and vertical movement on a rear projector screen, the images being reflected from a shielded mirror onto the screen. McKay described methods of producing distortion effects by exposing motion pictures through opthalmic prisms and an auxiliary lens.

A non-intermittent amateur projector employs a 12-sided prism in a cylindrical mount which revolves between the aperture and the objective.

A passenger airplane flying from Columbus, Ohio, to Los Angeles was equipped to show motion pictures on 16 mm. film en route. The projector was operated with dry cells and a daylight screen was used.

An unbreakable film was described which consisted of strips of 16 mm. film, 4¾ inches long, scaled between thin pieces of steel which had had holes cut through for the pictures and the film perforations. These strips were projected by stacking them in a projector magazine where an electro-magnet picks up the top strip which is then moved intermittently past a horizontal aperture. A mirror deflects the image along a horizontal axis onto a translucent screen.

A recent survey made by the secretaries of the 32 Film Boards of Trade of the Motion Picture Producers and Distributors of America revealed that there were 22,624 motion picture theatres operating in the United States. About half the total number were wired for sound pictures. There were reported to be 57,743 theatres in the world as shown by a census taken by the Motion Picture Division of the U. S. Department of Commerce. With the increased total for the United States shown in the Board of Trades report, the world total would be 59,867.

It was estimated that a half billion dollars were invested in sound motion picture development during 1928 and 1929. Exports of film increased in 1929 over 1928, 282,000,000 feet being shipped out in 1929 as compared with 222,000,000 feet in 1928.

Pictures made in studios of America companies represent 85 per cent of all film entertainment, although United States producers make less than half of the world's feature product. The yearly payroll of Hollywood producers reaches $100,000,000, averaging $2,000,000 weekly.

Valuable summaries of development in the motion picture industry were published during 1929 in the Encyclopedia Britannica. The subjects treated and the authors were as follows: History, T. Ramsaye; Production, J. L. Lasky; Sets, C. Gibbons; Acting, M. Sills; Direction, C. B. DeMille; Make-Up, L. Chaney; Technology, C. E. K. Mees.

A section of the 1930 Supplement of the New International Encyclopedia deals with motion pictures and was prepared by R. Watts. In the article on Photography in this same publication, G. E. Matthews reviews the growth of Motion Pictures from 1914 to 1929.

New publications were the Journal of the Society of Motion Picture Engineers, Journal of the Acoustical Society of America, Projection Engineering Electronics, and Cinematography.

Playing Politics

Hollywood—Dorothy Sebastian had just hired a new colored maid, and another maid on the lot was showing her the ropes.

"Ah think Ah'm goin' ta like it out heah. Miss S'bashion seems so nice."

"Say, gal," the other maid said, "you might as well learn right now that while you is talking about it whar anyone kin heah you, des is all nice out heah."

Mayor Demands Right to Okay Theatre Lessee

Boston—Although the residents of West Newton voted 3 to 1 in favor of granting the application of the Kenmore Realty Corp. to construct a theatre there, Mayor Sinclair Weeks, in granting a building permit provisionally, made the following unique stipulations:

"I shall grant a moving-picture theatre license to operate seven days a week, to be exercised on the property at 1300 Washington street, West Newton, provided the following conditions are complied with:

"First, that a lease satisfactory to the Players' Inc., be executed with that organization. Second that the front elevation of the theatre shall be approved by me before erection. Third, that the lessee of the theatre be satisfactory to me, as far as responsibility is concerned. Fourth, that no advertising matter be displayed outside of the theatre except as follows: the name of the play, name or names of principal actors and photographs of the actors in frames. One frame on either side of the entrance, not to exceed in dimensions three feet by five feet, together with the usual electric display signs."

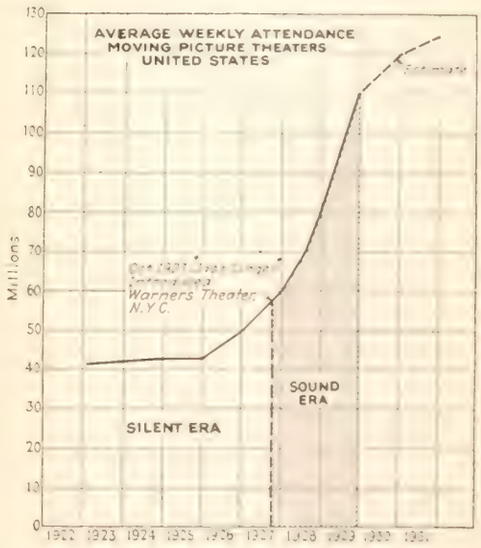
The mayor, however, does not demand the privilege of selecting the pictures to be shown or of fixing the price scale. Before granting the application he demanded that the people of West Newton vote on the question. The new theatre will seat 1,557.

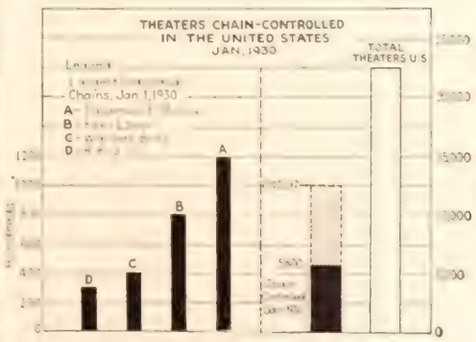
Rey New Paramount Star

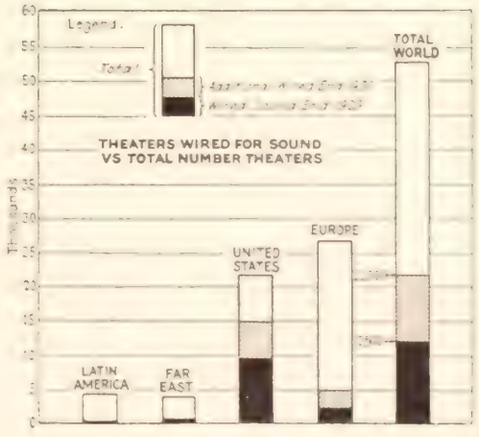
Roberto Rey, Spanish star signed by Jesse L. Lasky while abroad, is at Paris working in the Spanish version of "The Hole in the Wall." Later he will be brought to America to appear in films at New York and Hollywood.

14,500 Theatres, or 75 Per Cent of U. S. Total, Seen Wired by 1931

(Compilations used by Dr. Franklin S. Irby, associate editor of "Electronics," in showing the "Economic Progress Made by Motion Pictures")







THE

Projectionists' Round Table

By John F. Rider

THE first part of the review of mathematics will be concluded in this, the second lesson.

We concluded the last lesson with a brief discussion of fractions. This subject will be discussed to greater length in this issue.

When a fractional value of a unit amount of voltage is available, whether the reduction or loss is premeditated or it is an undesired state, it may be of interest to learn the amount of voltage which will be available if the same degree of loss exists but the initial value is augmented. In other words if the original voltage is 1 volt and ⅔ is available for use because of some loss, we may be interested to know how much voltage will be available if the original value is increased to 5 volts. Such a solution involves the multiplication of a fraction and a principle of operation is available to govern such procedure. This law is as follows: Multiplying the numerator or dividing the denominator of a fraction by a number multiples that fraction by that number.

Suppose we consider the problem quoted, and multiply the numerator by 5,

$$\frac{2}{3} \times 5 = \frac{10}{3} = 3\frac{1}{3}$$

Hence, if a one-third loss was always taking place for each volt applied and we had an original voltage of 5 volts, 5/3 would be lost, or 1⅔ volts would be lost with 5 volts applied, making available for application, the value shown above. If each volt is divided into 3 parts and we have 5 volts, we have 15 parts. If 5 parts are lost, 10 parts are available. Since each 3 parts is the equivalent of 1 volt, $10/3 = 3\frac{1}{3}$ volts.

Let us now consider the case of where the original voltage is 5 volts and one third is always lost. This means that, according to the previous calculation 10/3 volts are available. Suppose that the original voltage is cut to one volt and the device which causes the one third loss is still present. What will be the available voltage when the original is reduced? It now is necessary to divide the fraction instead of multiply as was carried out before. A new principle is available for this work. This law reads as follows: If the numerator of a fraction is divided by a number or the denominator of a fraction is multipled by a number, that fraction is divided by that number. Suppose that we divide the numerator of the fraction by 5, then

$$\frac{10}{3} \div 5 = \frac{2}{3} \text{ volt}$$

Multiplying the denominator to divide a fraction is of interest when the fraction represents a value less than one. Suppose that the original voltage is one volt and that the loss is such that only 2/5 is available. What will be the available voltage if the original voltage is reduced to one quarter or divided by 4. Now we multiply the denominator by the number in order to divide the fraction, hence

$$\frac{2}{5 \times 4} = \frac{2}{20} = \frac{1}{10}$$

Defines Reciprocals

Reciprocals—Certain electrical formula involve the term reciprocal and the consequent calculation. The definition for the reciprocal of a number is one divided by that number. Suppose that we desire the reciprocal of 10. Such an expression would be

$\frac{1}{10} = .1$. In turn the reciprocal of .1 is $\frac{1}{.1} = 10$

Special mention of the reciprocal is made at this time because the form of computation arises during the discussion of resistances in D.C. circuits and during the discussion of other parts of a sound system.

Decimals—All fractions which have 10, 100, 1000, 10000, etc., for the denominators are known as decimal fractions. Such fractions are $\frac{17}{10}$, $\frac{17}{100}$, $\frac{978}{1000}$, etc. As a means of convenience it is customary to omit the denominator by placing a decimal point in the numerator at such point in the numerator that there shall be as many figures to the right of the decimal point as there are ciphers in the denominator.

Thus $\frac{17}{10}$ is the same as 1.7; $\frac{17}{100}$ is the same as 0.17 and $\frac{978}{1000}$ is the same as 0.978, etc. In some instances a cipher is placed to the left of the decimal point when there is no figure in front of the decimal point, as in 0.17 and 0.978.

Lesson Number Two

In this, the second lesson of John F. Rider's course in sound projection, the first part of the review of mathematics will be concluded. In the first, there was a brief discussion of fractions which is now gone into in greater length.

In the event that there are fewer figures in the numerator than there are ciphers in the denominator, it is necessary to add ciphers to the right of the decimal point between the figures and the decimal point. This is illustrated in the following

$\frac{1400}{100000} = .01400$ and $\frac{4}{1000000} = .000004$ and $\frac{65}{1000} = .065$

The above figures are of importance, at least the mode of expression is of importance in all electrical work, because values are generally expressed as decimals of a quantity rather than fractions. As a matter of fact, certain terms, which shall be described later are ascribed to decimals to indicate fractions of a unit value or multiples of a unit value.

With the decimal point in any one position to indicate the decimal equivalent of a fraction, each place moved to the right multiplies the decimal by ten. Each place moved to the left, divides the decimal by 10.

Fractions and Decimals

Common Fraction to Decimal—The occasion frequently arises when it is necessary for the sake of simplicity to convert a common fraction to its decimal equivalent. This can be done by annexing ciphers to the numerator and dividing by the denominator. The decimal point in the denominator should be so placed that the number of decimal places is equal to the number of ciphers annexed to the numerator. For example:

$\frac{3}{4} = 4)3.000 = .750$ $\quad \frac{1}{6} = 6)1.000 = .166+$ $\quad \frac{5}{8} = 8)5.000 = .625+$

The + sign in the answer signifies that if the division is carried further additional figures will be secured.

Decimal to Common Fraction—To convert a decimal to a common fraction, replace the decimal point in the fraction by a denominator the numeral 1 succeeded by as many ciphers as there are decimal places in the original fraction. Thus

$.875 = \frac{875}{1000}$ $\quad .17 = \frac{17}{100}$ $\quad .0000076 = \frac{76}{10000000}$

Addition and Subtraction of Decimals—Space is not required for this subject in view of the fact that decimals are added and subtracted just as uneven values of dollars and cents are subtracted or added. The decimal point in the answer is placed under the other decimal points.

Multiplication of Decimals—This subject has been found to confuse most people. To multiply decimals, multiply as whole numbers and then mark off in the answer, starting from the extreme right and working left as many decimal places as the sum of the numbers of the places in the factors. For example:

.000056 × .0000025	2.500 × .006
.000056	2.5
× .0000025	× .006
280	.0150
112	
.0000000001400	

When multiplying a whole number by .1, .01, .001, or .0001, etc., move the decimal point to the left by 1, 2, 3 or 4, etc. places. Multiplying by 10, 100, 1000, 10000, etc., moves the decimal point to the right by 1, 2, 3, 4 etc., places. Dividing a whole number .1, .01, .001, .0001, etc., moves the decimal to the right by 1, 2, 3, 4, etc., places. Dividing by 10, 100, 1000, 10000, etc., moves the decimal point to the left by 1, 2, 3, 4, etc., places.

Percent and Ratios

Percent as Fractions—It is quite common in electrical circuits to refer to fractions as percents with decimal expression of the fraction. Generally speaking the term percent refers to hundreds or 100 as for example 33% means $\frac{33}{100}$, 50% means $\frac{50}{100}$, 89% means $\frac{89}{100}$, etc. Interpreting these fractions into decimals we have .33, .5 and .89 respectively.

Ratio—Ratio is quite important in electrical work, particularly when concerned with the operation of the amplifying system with the adjustment of the gain control, the selection of parts for the amplifying system, the calculation of just how much amplification will be secured under certain conditions, and sundry other such functions in and off an amplifier.

Ratio is an expression stating the relation between two quantities. This relation may be applied to quantity or magnitude. As a matter of interest the term is more complicated than the actual solution. The ratio between two numbers, one number to another, is the quo-

tient of the first number divided by the second. Thus the ratio between 10 to 5, usually expressed 10:5 is $\frac{10}{5}$ or 2.

Essentially a ratio is a fraction, hence the principles which apply to the operation of fractions apply to ratios. It is interesting, however, to note that ratios may be expressed in two ways, with a different answer in each case. We can talk of the ratio of a higher number to a lower number and of the ratio of a lower number to a higher number. The ratio of 10:5 is 2, but the ratio of 5:10 is .5. The latter ratio is the inverse of the former. The exact significance, as a matter of fact the application of the ratio expression, is based entirely upon what is being determined. In electrical circuits it can represent a loss or a gain in the system.

As is evident, there is a definite relation between the two expressions. One quantity is twice as great as the other and the other quantity is equal to one half of the other.

Powers and Roots

A great deal of the work carried out in sound systems involves the use of powers and roots, generally squares of numbers and square roots of numbers. The expression for a square of a number introduces little difficulty since it is a matter of simple multiplication. Square root, however, is a different problem. The men who can use slide rules or other mechanical contrivances developed for mathematical solutions are well situated, but experience shows a great lack of general knowledge relative to the normal method of arriving at the square root quantities of whole or fractional numbers. However, before we enter upon square root, let us devote a small amount of time to the powers of numbers.

Technical journals, in order to conserve space and typesetting, make use of powers instead of writing out the complete numbers. When several numbers are multiplied, these numbers are called factors. The final result is the product. In other words $10 \times 3 = 30$. The numbers 10 and 3 are factors whereas the number 30 is the product. As is evident the number 10 and 3 are different. If however we multiply like numbers such as 10×10, the answer 100 is no longer known as the product. Instead it bears a special appellation. It is known as a power. The number 100 is now a power of 10, and 10 is the base of the power. A complete definition for a power would then state, that a power is a product obtained by using a base a certain number of times as the factor. Thus 10 is used two times as the factor, being multiplied by itself.

Now, it is possible to write that $10 \times 10 \times 10 = 1000$, in which case 1000 is again the power of 10. Instead of repeating the numeral 10 three separate times with the multiplication sign between each whole number, we can designate the number of times the base must be used as a factor. This designation is known as the exponent and is a small figure, to the right of the base and slightly higher than the level, as for example 10^2 signifies that 10 must be multiplied by 10 or 10×10. The expression 10^3 means that 10 must be multiplied three times or the base must be used as a factor three times, as for example $10 \times 10 \times 10$. The exponent of a power is a small number placed to the right of the base and above it, to show how many times the base is used as a factor.

If the base is used two times as the factor, the power is called the second power or the square, and the exponent of the power is a 2. If the base is used three times as the factor, the power is called the third power or the cube and the exponent of the power is a 3. The higher powers have no special names, being designated simply by the exponent, for example $5^9 = 5 \times 5 \times 5 \times 5 \times 5 \times 5 \times 5 \times 5 \times 5 = 1828125$.

If the exponent is a simple number as shown, the multiplication is accomplished as shown. If, however, the exponent of the exponent is preceded by a — sign, as for example 10^{-2}, it means that the power is a decimal, in this case .01 instead of the 100 when the — sign did not precede the exponent.

French—and Tough!

Hollywood — They were producing "Women Everywhere" on location for Fox. An admiral had to make a welcoming speech in French, but the bit player that had been supplied by the casting office for the part was not a good French linguist. Another player had to be secured—but shooting would be delayed half a day by sending to the studio for another player. A poll of the extras and others on location to find one that could speak acceptable French discovered an extra who could rattle off the language in fine style.

He was hustled into the admiral's uniform, and went through the needed scenes in fine style. Later it was discovered that the extra had worked the day before as a roughneck deckhand!

Square Root

The numbers 1, 4, 9, 16, 25, 36, 49, 64, 81 which are the squares of the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9 respectively should be carefully remembered. Such numbers as these are called perfect squares and they are the only whole numbers less than 100 of which we can find the square roots. The perfect squares become still more scarce as we pass the numbers above 100.

The square root of 49 is 7 but the square root of 56 can neither be expressed as a whole number nor can it be expressed as a decimal exactly. It remains to devise a method by which we can find the square root of such a number to any desired number of decimal places and as accurately as we wish.

It does not matter to the practical man how the conclusion is reached, but it is of great importance to him that the result be compounded quickly and accurately. An attempt is made in the following paragraphs to tell in as simple a manner as possible how to find the root.

Process for the Square Root of a Perfect Square

Example 1. Find $\sqrt{522729}$

Process

```
      52'27'29 ( 723 Ans.
      49
      ---
142   327
      284
      ----
1443   4329
       4329
       ----
```

Explanation

First, separate the number into periods of two figures each, beginning at the right, and placing a mark between them. The number of periods thus formed is equal to the number of figures which will be found in the root.

Find the largest perfect square which is equal to, or less than the left hand period, 52. We find the perfect square, 49. Write it under 52 and put its square root 7, to the right as the first figure of the root. Take the difference of 49 from 52 and bring down the next group 27, and unite with the remainder 3, thus obtaining 327.

Take twice 7, the first figure of the root and write it to the left of 327. Obtain the number of times this 14, is contained in 32 and 2 is derived for the second figure of the root. Place this figure 2 in the root and also to the right of 14, making 142. Multiply 142 by 2 and write the product 284 under 327. Subtract these two figures and bring down and unite the next two units, 29 with the remainder 43 thus obtaining 4329. In the above work 327 is called the first remainder, 14 the trial divisor; 142, the true divisor; and 4329, the second remainder.

Next multiply 72 by 2 and write it to the left of 4329 as done in the previous case. Find how many times 144 is contained in 432 which is 3 for the last figure of the root, place this figure 3 in the root and also to the right of 144 making 1443. Multiply this number by 3 and write the product under 4329, the remainder is zero, therefore, 723 is the exact square root of 522,729. In other words 723×723 or 723^2 equals 522,729.

Example 2. Find $\sqrt{6780816}$

Process

```
      6'78'08'16 (2604 Ans.
      4
      ---
46    278
      276
      ----
5204   20816
       20816
       -----
```

Explanation

First, separate the number into periods of two figures as illustrated in the first example. We then find the greatest square, 4, in the left hand period, write it down under 6, and place the square root, 2, for the first figure of the root, obtain the difference of 4 from 6, and bring down the next group of figures, 78 and combine it with the 2, making the first remainder 278.

Take twice 2 the first figure of the root and find out how many times it is contained in the first remainder, excepting the right hand figure 8. The number is 6, which ranks as the second figure of the root and also at the right of 4, making it 46. Multiply this number by 6 and subtract the product 276 from the first remainder 278. Bring down and unite the next period to the difference of 2, making the next remainder, 208.

Multiply the root 26, by 2, and bring down the product 52 to the left of 206. Find out the number of times this is contained in 20, which gives zero for the third figure of the root. Place this zero in the root and also to the right of 52 making it 520. Since nothing is gained by multiplying 520 by zero and subtracting it the result which is zero from 208, this process is omitted and the next period 16, is combined with 208 making 20,816 the next remainder.

Multiply the three figures of the root 260 by 2 and place the result 520 to the left of the remainder. This is contained in 2081 four times. Place the 4 as the last figure of the root, and also to the right of 520, making it 5204. Multiply this by 4 and subtract from the remainder. As the difference is zero 2604 is the exact square root of 6,780,816, that is, 2604×2604 equals 6,780,816.

Square Root of a Number Containing a Decimal

Example 1. Find $\sqrt{665.1241}$

Process

```
      6'65.'12'41 (25.79 Ans.
      4
      ---
45    265
      225
      ----
507    4012
       3549
       ----
5149   46341
       46341
       -----
```

Explanation

Here the division into periods is made by beginning at the decimal point and going in both directions. The rest of the work is the same as examples 1 and 2.

The reader should note that the second trial divisor, 50 contained in the first three figures of the second remainder, 4,012 eight times. However, if 8 were used as the root it would give a number larger than 4,012 when the true divisor was multiplied by it

The decimal point in the root is so placed that there are as many whole number figures

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High and Low On Music Row

BECAUSE the Los Angeles public library did not contain enough data on the 18th century, Bobby Dolan and Walter O'Keefe, composers of the entire score for "Sweet Kitty Bellairs," made a flying trip to Berkeley, where they found, in the archives of the University of California library, sufficient authentic information on the atmosphere of the 1780's to complete the score. Such titles as "The Pump Song," "Peggy's Leg," "Song of the Town of Bath" and "Duelling Song" are typical of the time and express the mood of the story.

* * *

What is rapidly becoming a great favorite with orchestra leaders is "Anchors Aweigh," the spirited song of the Navy, which Robbins Music Corp. is publishing. With a revised modern arrangement of the original score, written by Charles A. Zimmerman, musical director of the U. S. Naval Academy at Annapolis, this number has all the earmarks of becoming a hit.

* * *

A strong exponent of truth in advertisement, Sam Serwer, director of music publicity and exploitation for Warner music subsidiaries, has conceived a novel title page for the comedy song, "To the Steins," published by Witmark. Serwer had all the Steins employed in the Warner building affix their John Hancocks—er—beg pardon—their Steins to a large stein (empty) which adorned the title page. Walter Doyle wrote this number.

* * *

With one English importation, "I Never Dreamt You'd Fall in Love with Me," selling like the w. k. hotcakes, Santly Brothers have again delved into the catalogue of Campbell-Connelly of London and bought the American rights to "Give Yourself a Pat on the Back," a novelty cheer-up song, and "Ever So Goofey," which they claim was quite a tickler across the big pond.

* * *

That warm spell a couple of weeks ago probably was responsible for Walter Donaldson writing "There's a Wah Wah Gal in Agua Caliente," which is every bit as hot a number as "'Tain't No Sin." This number is a welcome addition to the Donaldson, Douglas & Gumble catalogue.

* * *

Pat Flaherty, general manager of Red Star Music Co., is enthused over the score contained in "Movietone Follies of 1930," which includes "I'd Love to be a Talking Picture Queen," "Here Comes Emily Brown," "Doing the Derby," "Cheer Up and Smile," "You'll Give In," "I Feel that Certain Feeling Coming On" and "I'm Bashful." "I'm in the Market for You," from the Fox production, "High Society Blues," is fast becoming one of the best sellers.

* * *

Harms will publish a new song, "My Sweetheart Serenade," written by Harry Revel and Tom Ford. Harry Revel, who was brought over by Sam Fox from England, where he earned an enviable reputation as a composer, will shortly leave for the coast.

* * *

Murray Wizel, who not only is the best dressed song-plugger in town but one of the best liked besides, has signed with Famous Music Co. and now his new boss, Larry Spier, is also his old boss, Murray once having worked for Spier & Coslow.

* * *

Samuel Baron has resigned from the Paramount music department and the Famous Music Corp. and has left for Bermuda on a short vacation. On his return to New York he will assume his new duties as eastern representative for Abe Meyer, Inc.

PINCUS.

Mulhall, Carol Featured, but Brendel Tops

Hollywood — Although Fox produced "The Golden Calf" with Sue Carol and Jack Mulhall in the co-featured spots, Fox West Coast Theatres has elevated El Brendel to the lone featured position in advertising the picture this week at Loew's State Theatre. Brendel, who carries the comedy role, gets top billing in the newspaper displays, besides having similar position in special snipes for the regulation 24-sheet lithos posted around Los Angeles.

2,500,000 Members for Music Defense League

Enrollment in the Music Defense League, being organized by the American Federation of Musicians to protest against replacement of musicians in theatres, is nearing the 2,500,000 mark, the federation claims. It charges that "industrialists who control canned music in theatres" are trying to banish musicians from theatres in favor of mechanical music.

RKO Casts Opera Star

Hollywood — Everett Marshall, former Metropolitan opera baritone, recently imported by RKO for filmusicals, will sing the featured lead in "Babes in Toyland" for Radio.

Luther Reed has been assigned to direct the film version of Victor Herbert's famous musical and Irene Dunne will play opposite Marshall. RKO's comedy team of Wheeler and Woolsey will carry the bulk of the laugh sequences of the production.

Viennese Composer Arrives

Hollywood — Bruno Granichstaedten, youngest of the Viennese waltz and ballad composers, is here at the invitation of Samuel Goldwyn, to contribute the score to Evelyn Laye's first picturized musical comedy.

"Remote Control" for Haines

Hollywood—William Haines will be starred in "Remote Control" for M-G-M, with Mal St. Clair directing. Sam Shipman is adapting.

Talker Publishing Firm

Talkie Picture Publishing Co. has been formed in New York to publish only plays written directly for the screen. "Broken Melody" by M. J. Spivack is the first offering.

Cleary Becomes Broker

Hollywood—Maurice Cleary, husband of Mae McAvoy, has became associated with the local office of Schwabacher & Co., stock brokers.

De Mille Preparing

Hollywood—William de Mille is preparing to direct "The Passion Flower" for M-G-M. Martin Flavin is writing the adaptation and dialogue.

Before the "Mike" In N. Y. Studios

THEIR first Vitaphone Variety, "Taxi Talks" having proved a hit, Spencer Tracy of "The Last Mile" and Katherine Alexander of "Hotel Universe" again journeyed to Flatbush, where they made "The Hard Guy," which is from the pen of Betty Ross. Arthur Hurley directed.

* * *

Valli Roberts, four-year-old juvenile who played in "The Hard Guy," seems headed for a bright future. Although cast with such troupers as Tracy and Miss Alexander, she didn't miss a line and even prompted the others who stumbled. The talent is hereditary, her father having been a circus performer of note.

* * *

Taking it for granted that music hath charms, everyone at the Eastern Vitaphone studios had a charming time last week with a schedule calling for four Varieties featuring Ruth Etting, Barbara Newberry, who last week said "I do" with Eddie Foy (not a moving picture), the Yacht Club Boys and Robin, the walking music store. Harold Levy, general director of music at that studio, was busier than the w. k. one-armed paper hanger.

* * *

And talking about music, Murray Roth, director-in-chief of Warner eastern production, warbles every song before it is synchronized, Murray once being among those that write the nation's songs.

* * *

Wallace Sullivan, New York newspaper man, has been added to the writing staff at the eastern Vitaphone studios. He is the author of two recently produced Vitaphone varieties, "The Master Sweeper," starring Chester Conklin, and "Strong Arm," a drama of the death house.

* * *

Louis Brock has signed another comedian to an RKO contract to make a series of two-reelers for two years. The comedian is none other than Henry Armetta, who was given his first real break by Raymond Hitchcock.

* * *

Hal Thompson, who scored in the juvenile lead in the Paramount production, "Leave It to Lester," has been rewarded with a similar role opposite Lillian Roth in "Animal Crackers," starring the Four Marx Brothers, now in production at the Paramount New York studio under Victor Heerman's direction.

* * *

The Paramount music department has moved back into the building that was originally intended to house the songwriters. Their new quarters are much brighter, larger, and the southern exposure may prove an inspiration to write bigger and better songs.

* * *

The Sharpshooters—no, we're wrong again, the Marxmen, were presented with a private dressing room built on the main stage. Through an error, no doubt, on the part of the carpenters, the d.r. strongly resembles a prison cell with their respective names, Chico, Groucho, Harpo and Zeppo, over the four barred windows. Another remarkable co-incidence seems to be that the printer, instead of printing "Animal Crackers Emporium" was also guilty of mayhem and wrote instead "Animal Crackers Hoosegow."

* * *

Lillian Roth's kid sister, Ann (here's hoping that the printers don't tag an "e" onto the name) has a part in "Animal Crackers" and is rapidly acquiring "the knack."

THE STUDIO SLEUTH.

• Stop Us If We're Wrong •

JOSEPH CAWTHORN has been assigned one of the principal parts in Victor Herbert's "Babes in Toyland," which Radio Pictures will produce on its 1930-31 program. The cast includes Bert Wheeler, Robert Woolsey, and Dorothy Lee, with Everett Marshall, Metropolitan opera baritone, and Irene Dunne, Broadway musical comedy star, co-featured.

* * *

Donald Novis, Atwater Kent prize-winning tenor, who sang in "Bulldog Drummond" and "Irish Fantasy" for United Artists, is next to be heard and seen in "Eyes of the World," which Henry King is directing.

* * *

Edmund Lowe, accompanied by his wife, Lilyan Tashman, has arrived in New York for a vacation.

* * *

J. Hornstein, director of purchasing for Continental Theatre Accessories, has left for Muskegon, Mich. His trip is in connection with the musical division of Brunswick-Balke-Collender, now a phase of Warner enterprises.

* * *

Andre Luguet, French actor recently placed under contract by M-G-M, is going to adopt California as his home. He has already sent for Mme. Luguet and the two little Luguets.

* * *

Bessie Love has been selected by William LeBaron to head the cast of "Conspiracy" for Radio Pictures. Ned Sparks and Hugh Trevor will be featured with her.

* * *

No sooner did Dorothy Jacobson arrive at Fox Movietone City than she was called into the executive offices and told that she really wasn't Dorothy Jacobson, but Roxanne Curtis. An explanation revealed that her name had been changed in the true Hollywood manner.

* * *

George Fawcett, who plays "Pop Garner," the circus manager, in Pathé's "Swing High," is an honorary member of the Beefsteak Club of London.

* * *

Robert Agnew, playing the leading male role in the new Pathe comedy, "Pick 'Em Young," is a third cousin of the late President McKinley, so the P. A. says.

* * *

Marcia Manning has been awarded her second role by Pathe since the blonde stage actress made Hollywood her headquarters. "Swell People," a comedy short, is the title of the new picture and it is being directed by Wallace Fox.

* * *

Ralph B. McGowan, formerly Fanchon and Marco booker, has been appointed manager of the Fox Glendale.

* * *

Sally O'Neill and her sister, Molly O'Day, arrived in New York Wednesday to play in RKO vaudeville.

A Dumbbell's Downfall

Dorothy Lee. A motion picture player and very much in demand. She was born in Hollywood. A pretty kid and a fine dancer, she had an idea that she might some day become a picture star. She visited the various studios and could secure nothing but extra work.

One of the studio heads took a liking to the child.

"You'll never get anywhere in pictures, kid," he told her. "You haven't got that certain something that the fans want. Better get the idea out of your noodle."

Dorothy gave up the picture idea and came to New York. After a struggle, she landed with Fred Waring's Band. They gave her $90 a week. The talkies suddenly arrived. Waring's Band went into one of the first. Dorothy Lee went with it—and proved a sensation.

A picture concern grabbed her and signed her for $1,000 a week. With much publicity, they sent her back to Hollywood whence she had come. When she arrived, a gang of studio hirelings were there to greet her for the sake of more publicity. And among them was the ex-studio head who had given her the big advice talk a few years before.

She had returned as a screen star. And he had lost his job.

—Hellinger in *N. Y. Mirror*.

THE hard working Titan of the Radio family, Hy Daab, is not going to the Coast sales convention. He's staying behind to keep the ball rolling at the home office.

* * *

Max Milder, central sales manager for Warners, has returned from a trip through the middle west which included stop-overs at Cleveland, Chicago, Milwaukee and Detroit.

* * *

Upon his return to Hollywood from New York, John Ford was assigned to direct a love drama with a background of prison life, "Up The River," for Fox. Maurine Watkins wrote the story, screen play and dialog and will act as technical advisor.

* * *

Humphrey Bogart, star of David Belasco's recent New York production, "A Wise Child," has reached Hollywood to resume his Fox-Movietone contract.

* * *

"College Lovers," a football story by Basil Woon, will be filmed by First National this summer.

* * *

Following his work in Cecil B. DeMille's "Madame Satan," Reginald Denny has been selected to play opposite Grace Moore in her first picture vehicle, a story suggested by the career of Jenny Lind.

* * *

Lionel Belmore has been signed by Columbia for a role in "Hell's Island," a roadshow attraction featuring Jack Holt and Ralph Graves under the direction of Edward Sloman.

* * *

Tyler Brooke, comedian of a long series of Mack Sennett and Fox comedies, has been signed by Paramount for Ernst Lubitsch's new production, "Monte Carlo."

BACK in Hollywood after a series of personal appearances in the east, Mitzi Green has been cast as Clara Bow's sister in the red-haired star's new picture, "Love Among the Millionaires."

* * *

Herman Paley, signed by Fox as a test director, is in Hollywood from New York.

* * *

"Du Barry, Woman of Passion," is the title of Norma Talmadge's next all-talkie for United Artists. Hitherto identified variously as "Flame of the Flesh" and "Deception," the film has in its cast Conrad Nagel, William Farnum, Ullrich Haupt, Hobart Bosworth, Allison Skipworth, Blanche Friderici, and Cissy Fitzgerald. Sam Taylor is directing.

* * *

Miguel de Zarraga has been added to the M-G-M writing staff and will contribute original stories and Spanish dialogue.

* * *

Jean Arthur, heroine of the recently-completed picture, "The Return of Dr. Fu Manchu," has been signed to a new contract by Paramount Publix.

* * *

George Hill has signed a new long-term contract with M-G-M and will direct Marie Dressler in "Dark Star" as his first assignment.

* * *

Katsuji Debuchi, Japanese ambassador to the United States, was guest of honor at the M-G-M studio, where he was received by Louis B. Mayer.

* * *

Harry Sherman, president of Majestic Pictures Co., Ltd., is en route to Hollywood to supervise production of the company's first picture, "Today," by Abraham Schomer.

* * *

Annual golf tournament of the Minneapolis film fraternity is scheduled for June 13.

* * *

John Mednikow, who has been managing the Independence in Chicago for several months, has returned to his former position as manager of the Advance Trailer Co.

* * *

Harry M. Warner, who has been vacationing at French Lick for several weeks, attended the Kentucky Derby at Louisville Saturday.

* * *

Bruce Gottshaw, who has been managing the Oliver at South Bend, Ind., has given up the office.

* * *

Edwin Gelsey, formerly associated with the home office of Paramount, has been named scenario editor at the New York studio.

* * *

Achmed Abdullah will write an original story for M-G-M in which Ramon Novarro will be starred. The tentative title of the story is "Song of India."

It Was Inevitable

A thousand gag-men appeared with wise-cracks about yesterday's sky-marvel.

They tell the story of the director who asked a producer if he was going to see the eclipse.

"Maybe I better," replied the executive, "find out when it opens and try to get some seats."

—Harrison Carroll in *Los Angeles Herald*.

A Real Fan

Kansas City—Mrs. Marie Heitman, of Horton, Kan., a patient in a local hospital, doesn't call a taxi when she wants to go to a show. She calls an ambulance. Mrs. Heitman is a regular patron of the Midland. An ambulance takes her to the theatre and calls for her, and she is taken into the theatre on a stretcher. To date she has made five visits to the theatre via ambulance service.

Better Conditions For Extras Being Evolved on Coast

Hollywood—Decided improvement in the working conditions of women and minor picture extras is forecast in current discussions on changes in the regulations of the California Industrial Welfare Commission.

Changes in the state welfare department's rules to improve conditions of the extras, besides clarification of various clauses due to difficulties presented through production of talkers, are being made with coperation of Fred Beetson and other executives of the Producers Association, who initially suggested various amendments for betterment of film extras' working conditions.

Preliminary discussions have been held for several weeks on the suggested changes, amendments and additions to the Welfare Commission's regulations governing extras' employment. Further meetings are being held this week for preparation of final draft, and official announcement on the changes is expected within the next ten days.

Changes Considered

Although unofficial, it is understood that the changes, additions and amendments under consideration include provision for the following betterments:

1. Singers and dancers receiving less than a fixed maximum daily or weekly wage will come under "extra" classification.
2. Provision will be made for maximum number of hours' work before first meal period is allowed by the producer.
3. On weather permitting or cancelled calls, studios will pay full checks if any recording or photographing is done while waiting on partial checks for orders. If no set call-back is received for later date, those on cancelled list receive partial payment of day checks.
4. Time limit for waiting is placed on requested interviews, with producers paying on certain fixed schedule for delays over allotted period.
5. Provision made for payment to women and children for overnight travel to locations.
6. Maximum time a woman or minor extra may work within one day is fixed, besides provision for rest period before studio can call back for another day's work.
7. Hourly payments for overtime will be fixed for those extras on weekly salary basis. Similar regulations for extras on day basis being prepared.
8. Negotiable checks are to be paid upon completion of each day's work for those on day checks.
9. Producers are required to serve meals and hot drinks if extras are employed nights.

It is expected that the new additions to the Industrial Welfare Commission's regulations will greatly improve the conditions of the extras. The changes under consideration have been suggested after long experience with operation with the present rules of the Commission, and have been made to keep up with the progress and changes of the motion picture industry insofar as production is concerned.

HITTING THE HOLLYWOOD HIGH SPOTS

CLARA BOW and Rex Bell are chummy these days, with Clara apparently entirely forgetting about her night club boy friend, Harry Richmond.

* * *

Jack Warner has added another Rolls Royce to his family transportation department; and has again enlarged the garage on the Warner estate.

* * *

Louella Parsons went to college to give a lecture on film criticism for the co-eds. Naturally she praised her boss, Bill Hearst, but failed to mention Marion.

* * *

Berets are becoming popular with production supervisors. Al Lewyn and Bernie Fineman are wearing them these days.

* * *

Doris Hollister, daughter of Alice Hollister, Kalem star of the two-reel days, walked to the altar with Walter Lantz, cartoonist-creator of Oswald.

* * *

Emmett Flynn took a jaunt to the police station, being invited on suspicion of driving while giggle-watering.

* * *

Irving Thalberg and Norma Shearer abandon their trip to Europe in favor of a month's vacation in Honolulu.

* * *

Another comedian arrived for pictures via Hollywood Hospital. Stan Laurel, Jr., came in weighing five and a half pounds.

* * *

John Farrow and Lila Lee seem to be romantically inclined.

* * *

Lon Chaney is on a "rest cure" trip to St. Vincent's Hospital after completing his first talker, "Unholy Three."

* * *

Chester Conklin en route to England for a vaude tour of the isles.

* * *

Maurice Chevalier came in on the Santa Fe to make another cut here for Paramount.

* * *

When Bebe Daniels and Ben Lyon will say "I do" on June 14th, it will be first trip down the aisle for each one.

* * *

Chic Sale is en route to the coast and will buy a home at Long Beach.

* * *

Helen Twelvetrees airplaned to New York in record time, with only two days in the eastern metropolis.

* * *

William Powell gets a two-month's vacation trip abroad. Leaving soon.

* * *

John Gilbert starts his third talker soon.

* * *

Fifi Dorsay objects to paying her agents, Lyons and Lyons, the regulation 10 per cent, and court action is current.

* * *

Gwen Lee hankers for a trip to New York these days. Jack Oakie back there given as real reason.

* * *

Harry Woods is Arthur Freed's new song-writing partner. Freed composes lyrics and Woods handles the music. Team at M-G-M.

* * *

Mickey Neilan has a pair of two-year-old twins for one part in Mary Pickford's current talker, "Forever Yours." The youngsters take turns working and sleeping during scenes.

* * *

Janet Gaynor and Charles Farrell won the annual "Queen and King" popularity contest conducted by the *Chicago Tribune*. Even so. Charles was positive he wasn't going to Honolulu on the same boat with Janet several weeks ago.

* * *

Martin Flavin, author and scenarist, has passed tests to fly an airplane.

Extras' Total on Studio Payrolls Is $10,000,000

Hollywood—Motion picture extras received a total of $10,447,580.37 from the major producing companies on the coast from January, 1926, to April, 1930, inclusive.

These figures were revealed by Fred Beetson, executive vice-president of the Producers Association and in direct charge of the Central Casting Corporation. Exactly 1,186,444 placements were made by the casting office during that period, for an average daily pay check of $8.71.

Central Casting Corporation was established in January, 1926, to centralize the calls for extra talent from all members of the Producers Association. When first launched, total registrations reached the amazing total of 12,000, and an attempt was made to shave this number of applicants down to a figure that would assure the extras available of livable incomes. The list was being reduced through refusals to accept further registrations when the advent of sound made a complete reorganization necessary to include registrations for various languages.

Requirements of dialogue pictures made cross-index classifications imperative, and also jumped the registration list up to 17,541.

Tibbett to Star in "New Moon" for M-G-M

Hollywood—Lawrence Tibbett's second filmusical for M-G-M will be "New Moon," from the operetta by Oscar Hammerstein. Picture will carry original musical score and numbers by Sigmund Romberg. Sylvia Thalberg and Frank Butler are preparing the adaptation, with Charles MacArthur assigned to write the dialogue.

Grace Moore will be co-starred with Tibbett in the production, with direction assigned to Jack Conway, who recently completed Lon Chaney's first talker, "The Unholy Three."

Ann Christy to Sennett

Hollywood—Ann Christy goes over to Sennett Studios to play the leads in three Mack Sennett Comedies. First will be "Good Bye Kiss" with Andy Clyde.

Eason to Direct Boyd

Hollywood — Breezy Eason will direct William Boyd in "Rawhide," the latter's next starring talker for Pathe. Eason wrote the original story also.

Extra! Hughes Gets Mind Off "Hell's Angels"

Hollywood—With "Hell's Angels" entirely finished with the exception of a few minor sound "dubbing" sequences, Howard Hughes is making preparations for his future production program.

The young millionaire's next picture will be an air comedy sequel to "Two Arabian Knights," with original story now being prepared by Lew Lipton. Joseph M. March will write the adaptation and dialogue. Following this, Hughes plans production of his delayed film version of "The Front Page," with "Scarface" and "Dirigible" also penciled in for next season's release through United Artists.

Cutler-Hammer Buys Union Electric Co.

Milwaukee — Cutler-Hammer has purchased the assets of Union Electric Manufacturing Co., also of Milwaukee, manufacturers of motor control specializing in drum type control apparatus.

The branch sales offices and warehouse stocks of Union will be consolidated with the Cutler-Hammer branch offices and warehouses. The present factory of Union will be operated as a manufacturing division of Cutler-Hammer. E. F. Le Noir, president of Union, will become a member of the headquarters sales staff of Cutler-Hammer. Most of the Union personnel, particularly those in the sales and engineering departments, will also join the C-H organization.

Cuts Reproducer Price

Cleveland—E. A. Klein, Ohio distributor for Mellaphone sound reproducer, is offering a reduced price for equipment during June and July. All installations made before August 1 and all contracts signed by August 1 will net a saving of approximately $175. Klein is offering his $675 equipment for $500 during this period.

Buys Photophone

Cleveland—Van Wyck Benner, RCA Photophone district manager, has closed a contract for the installation of an RCA portable Photophone for Cleveland's new $2,000,000 Orchestra Hall, which is being built by John L. Severence, said to be the finest music hall in the world.

Talking Trailer
THE R. K. O. SENSATIONAL LAUGH HIT
"THE CUCKOOS"
IS A KNOCKOUT
GET IT FROM
NATIONAL SCREEN SERVICE
NEW YORK—126 West 46th Street
CHICAGO— 810 S. Wabash Street
LOS ANGELES—1922 S. Vermont St.

In the Sweet—

Austin, Tex.—Tele-photophone motion pictures, by which a master picture will be reproduced simultaneously in theatres all over the nation, will eventually replace talkers as well as silents, if the prediction of Col. H. A. Cole, of Dallas, materializes.

Col. Cole, who heads the Texas Theatre Owners' Ass'n, made this prediction at a meeting of central Texas theatre owners in this city last week. How soon the predicted change will take place Col. Cole did not say.

Nebraska Studes Can Picnic On Sundays, Anyway

Lincoln, Neb.—More than 10,000 University of Nebraska students will have to drive 65 miles to Omaha if they want to see a show on Sunday after Havelock, suburban shoptown, is annexed to Lincoln.

Lincoln, long a blue town, has successfully kept its theatres closed on Sunday despite years of protests from thousands of university students. Havelock's two movies appeased the collegians somewhat—but now they're doomed to Sabbath darkness.

Havelock will soon become a part of Lincoln. When annexation is completed, Sunday movies will be out, according to city officials.

"I don't see what can be done," Richard O. Johnson, Havelock city attorney, has said. "The Lincoln ordinance is on the books and no preference will be shown even if Havelock wanted it."

Picnics, the favorite Sunday pastime for the boys and girls, will soon be their only diversion. Gas stations and delicatessen shops (the few left open by the Lincoln city fathers) are preparing for a big season.

The money spent by the university students in Lincoln is directly responsible for most of the town's development, despite the fact that it is the state capital. The week-end trek to Omaha, however, by the collegians who can afford the hop is due to double when the Havelock shows close, according to campus reports.

There are five downtown theatres in Lincoln. Havelock's two theatres are the Joyo, operated by C. F. Frazier, and the Lyric, run by C. T. Guffie.

Independent Buys Product

Cleveland—Independent Pictures, Inc., has purchased the following product for release in Ohio: Five Chesterfield all-talking features with RCA recording on both film and disc, the first to be released being "Ladies in Love," starring Alice Day and Johnny Walker; "After the Fog," all-dialogue with Mary Philbin; "Romance of the West," all-dialogue western feature; "Overland Bound," all-dialogue western with Leo Maloney, Wally Wales, Jack Perrin and Allene Ray; 18 Walt Disney Alice single reel synchronized cartoons; 14 two-reel Kiddy Trouper comedies, featuring children of popular screen and stage stars, and 14 Texas Guinan all dialogue single reel westerns.

U. S. Air Minded, Theatres Sample Minded Nowadays

Tying up theatres for free distribution of manufacturer's samples is one of the new rackets said to be providing a fertile field. The gag is to employ regular solicitors to line up theatres at nothing per to distribute their samples in the theatre. The solicitors are paid either at the rate of so much per house or on a weekly basis. Best houses are being sought in all instances, the manufacturer figuring this gives tone to the product being advertised. And the theatres are going for the gag in a big way, figuring that the samples are box-office bets.

Paramount Branch Head Plugs W. E. Equipment

Dallas—Considerable discussion has been aroused here by plugging of Western Electric equipment by J. B. Dugger, Paramount Publix branch manager, in a letter to exhibitors. The letter cites the new W. E. price scales and emphasizes that "inferior equipment is taboo." Some take the position that the letter is an indication that Paramount is plugging W. E. equipment, but others insist that this is but a personal matter with Dugger, in an effort to improve sound conditions in the territory.

Faller Active

Cleveland—B. Faller, representative of E. E. Fulton & Co., Chicago, is temporarily located in Cleveland, and last week sold two Blizzard cooling machines for the Pearl and Park, Lorain; new drapes and carpets for the Dreamland, Lorain, and a new sound screen for the "Y," Cleveland.

Merchants Back Free Show

North Baltimore, O.—Free showing are being given in the Virginia on Wednesday evening of each week, the expense being borne by local merchants. The plan is to attract shoppers to the business district.

Opening New Exchange

Cleveland—Warners and First National will move into the new five-story Warner building at Payne Ave. and East 23d St. June 1.

VOCALITE Sound Screen
BRILLIANT PICTURES—
PERFECT SOUND
Clear, realistic pictures—Freedom from eye-strain—Natural tone quality—All these are essential to hold your patronage and are assured by Vocalite Sound Screen.
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FACTORY ROOSEVELT, NEW YORK

Briefly Told News

Hip Open During Summer

RKO will continue to operate the New York Hippodrome throughout the summer, showing feature sound pictures and vaudeville, it is announced. Plans to tear down the historic structure for a modern office building have been delayed until fall.

Readying "Dark Star"

Hollywood—M-G-M is rapidly preparing for production of "Dark Star" from the recently completed novel by the late Lorna Moon. Frances Marion is writing the adaptation and dialogue, with present casting plans calling for Robert Montgomery and Dorothy Jordan in the featured spots.

Chris Marx Retiring

Utica, N. Y.—James Currigian of New York has taken over the Olympic which has been operated for the last year by Chris Marx who was badly hurt in an automobile accident several weeks ago. It is said that his decision to retire from active business is largely due to the accident.

F. N. Casts Four

Hollywood—Lila Lee, Ben Lyon, Louise Fazenda and Lucien Littlefield have featured parts in First National's "The Queen of Main Street" which William Beaudine is directing. Story is an original by Juliet Wilbor Tompkins.

Harris Gets Cleveland Post

Cleveland—J. A. Harris has been appointed manager of the local Sono Art-World Film Exchange, succeeding R. S. Shrader, resigned. Harris was Sono Art branch manager in Minneapolis. Prior to that he was Pathe branch manager in Cincinnati.

Tries Silent Policy

Cleveland—Anthony Carny has leased the Royal, closed for some time, and has reopened it as a silent house.

Jack Levy has been appointed manager of the local Tone-O-Graph office. He succeeds Rube Traube, who is now at the New York office of the company.

Santley Directs Second

Hollywood—Joseph Santley's second directorial effort for Pathe will be "Cross Your Fingers," an original story he wrote as a starring vehicle for Helen Twelvetrees. Picture will follow the player's appearances in "Beyond Victory" and "Her Man."

Culver City Grows

Culver City—With an increase in population of 1,011.5 per cent, this film center has recorded the largest percentage of growth in the last ten years. It has grown from 503 in 1920 to 5,088 in 1930.

The Gossip Test

Hollywood knows the answers to these questions. Do you?

Can you name the two hand-kissing gentlemen of the film colony? (Joe Schildkraut and Ivan Lebedeff.)

What famous star recently paid $6,000,000 hush money to quiet a blackmailer he had never heard of? (Maybe Richard Dix will kill me for this—but he didn't want the sordid publicity even if he *was* guiltless.)

How could the picture, "Men Without Women," have used a woman in the cast and still have been a womanless picture? (Only a physical examination could have kept Julian Eltinge out of the cast. "He" would have added the color.)

What famous actress actually has one brown and one blue eye? (They say that every single picture Colleen Moore makes has to be retouched for that very reason.)

What he-man actor recently pulled an "Alice White" by having his hair blondined? (I hate to tell this one on Grant Withers, but I thought you ought to know.)—Ramsey in *Motion Picture Magazine.*

"Bad Man" Goes Spanish

Hollywood—First National launched production on its first Spanish version of a talker this week when "El Hombre Malo" got under way. Picture is Spanish talker version of "The Bad Man," and will have Antonio Moreno featured under direction of William McGann.

Dallas Theatre Changes

San Antonio, Tex.—Frank Weatherford, house manager and treasurer of the Greater Majestic, has joined the Aztec theatre forces. Al Reynolds, chief of service of the Greater Majestic, has been promoted to Weatherford's place and Peter Dareos succeeds Reynolds.

Doug, Jr., Featured

Hollywood—Douglas Fairbanks, jr., will have the featured spot in "Outward Bound," a Warner talker of Sutton Vane's play. Direction will be by Robert Milton and Ray Enright, with balance of cast including Helen Chandler, O. P. Heggie and Montagu Love.

"Diplomat" One of the First

Hollywood—"The Boudoir Diplomat" will be produced as one of the first pictures on Universal's schedule for next season. Tom Reed wrote the screen adaptation from play by Rudolf Lothar and Frits Gottwald.

Appeal "Blue" Fines

Austin, Tex.—Appeal has been taken on fines of $50 levied against H. E. Fulgham and Laney Sexton, McKinney exhibitors.

Mizner's Cafe Held Up

Hollywood—Although Wilson Mizner delights in considering Hollywood a funny place, things were real serious for the world known adventurer, capitalist, author, etc., last week when a lone bandit held up Mizner's Brown Derby cafe and walked out with $250 from the cash register. Stick-up occurred about 2 A. M., with very few patrons present.

Thompson Out at Albany

Albany—Harry Thompson, who has been manager of the First National exchange for the last year, and who had previously been identified with several other exchanges in Albany, has resigned and has been succeeded by Ben Kalmenson, of Pittsburgh, who has been connected with the local exchange for some time as a salesman.

Change "Bride" Title

Hollywood—United Artists have decided on "Lottery Bride" for definite release title of Arthur Hammerstein's recently completed operetta, produced under name of "Bride 66." Rudolph Friml composed the original music score for the picture, which was directed by Paul Stein.

Gets 7 First Runs

Cleveland—Paramount will have at least seven first-runs on Euclid Ave. during May. At the Allen there will be "The Big Pond," week of May 3; "The Texan," May 10th; "Return of Dr. Fu Manchu," May 24th; "True to the Navy," May 31st. At the State: "Young Eagles," May 3; "Young Man of Manhattan," May 31st. At the Stillman, "Paramount on Parade," following the present run of "Divorcee."

F. N. Alters 3 Titles

Hollywood — First National has made changes in final release titles of three current productions. "Mlle Modiste" will go out as "The Toast of the Legion"; "Under Western Skies" will be released as "Woman Hungry," and "The Main Street Princess" will carry the permanent title of "The Queen of Main Street."

Fire at Port Henry

Albany—In a blaze in the projection room at the Empire at Port Henry, N. Y., 400 persons filed out of the theatre with no confusion. The flames were quickly extinguished by employes. The house is managed by Charles Dery.

The "Smellies"

Scientist has invented an apparatus that will reproduce smells on the movie screen. We hope we never see a newsreel of a trip through a limburger cheese factory.

—The Pathfinder.

From Everywhere • •

Do You Know

That, during the summer months, Paramount used 100 bottles of water and 2,000 pounds of ice a day?

(Editor's note: No figures are available on ginger ale.)—Harrison Carroll in *Los Angeles Herald*.

To Rebuild at Mansfield

Mansfield, O.—The Memorial building and the Madison theatre, destroyed a year ago by fire, will be rebuilt, following a decision rendered yesterday in Common Pleas Court by Judge P. E. Wilkins. Wilkins held that the trustees of the Memorial building have the right to lease the damaged portion of the building, and to use funds on hands for its rebuilding. The Madison was operated by the Scareb Amusement Co., which is headed by W. N. and Harry Skirboll of Cleveland.

Latenser Buys Three

Central City, Neb.—With the sale of the Donelson and Empress theatres to George Latenser of Omaha, this town now supports three picture houses. All are wired.

Sunday Shows Win

Ainsworth, Neb.—By a majority of 41 votes, Sunday movies carried in the town election.

Blues Routed in S. D.

Miller, S. D.—Sunday movies won here with 200 votes to spare.

Jewel Changes Hands

Burlington, Ia.—The Jewel has been purchased by the Strand Amusement company of Ottumwa, Ia.

Win "U" Awards

C. C. Nipe, Kansas City, has been named outstanding accessory manager of Universal, winning an award of $100. John B. Vigna, Cincinnati, was awarded $50 for maintaining the most attractive exchange using Universal accessories.

Short for Byrd Film

Boris Morros of the Paramount Publix music novelties department has completed plans for a short featuring the song, "Back Home," dedicated to Commander Byrd, which is to be used to precede showing of "With Byrd at the South Pole."

O'Brien Title Chosen

Hollywood—Fox has finally decided on "Rough Romance" as release title for George O'Brien's recently completed talker, originally made under title of "The Girl Who Wasn't Wanted."

Gumbiner to Lease in L. A.

Los Angeles—The proposed house at Broadway and S. Hill St. will seat 2,000 and cost $1,500,000. Construction gets under way in June from plans prepared by S. Charles Lee. H. L. Gumbiner, who operates the Tower, will lease the house and Fox West Coast will not be interested in its operation. Fox purchased the property before acquiring West Coast Theatres. When the company landed the chain, an office building was scheduled for the site. The project had to go forward, since a bond issue of $1,000,000 had been floated for the purpose.

Radio Sales Changes

A divisional reorganization of Radio Pictures' sales administration, with Jerome Safron promoted to the rank of eastern division manager and Cleve Adams to that of western division manager, is announced by Charles Rosenzweig, general sales manager. Harry Cohen will continue in charge of the Pacific coast division.

Joan Bennett U. A. Star

Hollywood—Joan Bennett has been signed to a new long-term contract that will give her the status of a full-fledged United Artists star. Although Miss Bennett's contract as a United Artists featured player still had a long time to run, it was torn up and a new pact substituted. "Smilin' Through" will be the first starring vehicle of the 19-year-old actress.

Jack Warner East

Hollywood—With production at Warners and First National well under way for the new season, Jack Warner leaves for New York May 25 to confer with Harry M. Warner and Sam E. Morris.

New York S. M. P. E. Active

The newly-formed section of the Society of M. P. Engineers reports that its membership now is 213. It has scheduled a program of eight meetings for the year—one after the spring convention at Washington, one before the fall meeting and six during the winter.

It's a Miss

Joseph C. Reichenbach is all smiles these days, the occasion being the birth of a daughter.

Cook in Theatre

Tampa, Fla.—The Victory, second largest theatre in this city, now closed for repairs, was taken over by the Tampa Tribune for four days this week for its free cooking school. A runway was prepared so the ladies could pass to the stage for close-up views of the cooking operation.

Clean-up Gag

Rutherford, N. J.—Exhibitors here solved the clean-up problem when they admitted children to their shows for admission of seven tin cans. After two days, empty cans were a rarity in the town.

Italian Boom Forecast

Rome—Joint multi-lingual production with an English company is the object of a trip to London of Signor Pittaluga, Italian film and theatre leader, who forecasts rehabilitation of the Italian industry. Fifteen more theatres are being wired for sound pictures, making a total of 33 sound houses in the Pittaluga chain.

Sunday Shows Win by 47

Charleston, Ill.—Sunday shows won by 47 votes in a referendum here. Gerald F. Baker, manager of the Fox Lincoln, is given credit for the result.

Drum Now at L. A.

Los Angeles—Jack Drum, former salesman in the Denver territory, is new Columbia manager here, replacing Joe Wolf, transferred to management of the Kansas City branch.

Named Shorts Booker

Chicago—Herman Couster now is short subject booker at the Columbia exchange here.

Hill Directs Dressler

Hollywood—George Hill's first assignment under his new M-G-M contract will be "Dark Star," with Marie Dressler in the principal role. Hill has just completed "The Big House," a story of prison adventure.

Film "Passion Flower"

Hollywood—Kathleen Norris' story, "The Passion Flower," will serve as William C. deMille's next production for M-G-M. Martin Flavin is preparing the screen treatment.

Goetz Sells Rights

Showman Films, Ltd., of London has acquired distribution in the United Kingdom of "The Woman Who Was Forgotten," talker produced and distributed by Charles S. Goetz of States Cinema Corp., New York. Distribution in the Chicago territory has been acquired by Max Levey.

Manning with Tiffany

Hollywood—Roger Manning, former production manager for FBO, has joined Tiffany as unit production manager for individual pictures. Lester Scott and William Lackey have similar posts at Tiffany.

Whiteman Turns In Week's Worst Gross in L. A.

Los Angeles—Four grand for four days was the low take rolled in by Paul Whiteman's "King of Jazz" in its fourth and closing week at the Fox Criterion, which chalked up 70% for the final short-period performance—the week's big flop. There were plenty of runners-up, however, what with Paramount's "Fu Manchu" rating 94% at the Paramount, 86% for RKO's "He Knew Women" at the RKO, and 77% for the fifth week of "Ingagi," playing the Orpheum.

On the black side, Universal took top money with "All Quiet," grossing $18,372, to a 147% rating, at Fox's Carthay Circle. United Artists' "Bad One" jumped in right behind the "U" vehicle, grossing $19,000, which rates that film 141%.

"Caught Short" was moved from the first-run sector to a second-run house.

Weather: Fair and warm.

"SONG O' MY HEART" (Fox)

HOLLYWOOD—Grauman's Chinese—(2,023), 4th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Sennett comedy, Movietone news. **Gross:** $17,500. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (Universal)

LOS ANGELES—Fox Carthay Circle—(1,650), 3rd week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $18,372. **Rating:** 147%.

"NEW ADVENTURES OF DR. FU MANCHU" (Paramount)

LOS ANGELES—Paramount—(3,596), 7 days, 35c to 65c. **Other attractions:** Charles Murray in Christie comedy, Paramount sound news, Talkatoon novelty, Milton Charles organ concert. **Opposition:** "King of Jazz," "Her Golden Calf," "Numbered Men," "Ingagi," "He Knew Women," "Bad One." **Gross:** $23,500. **Rating:** 94%.

"GOLDEN CALF" (Fox)

LOS ANGELES—Loew's State—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Smiles" Idea, Laurel-Hardy in "The Brats," Movietone news. **Opposition:** "New Adventures of Dr. Fu Manchu," "King of Jazz," "Numbered Men," "He Knew Women," "Ingagi," "Bad One." **Gross:** $26,500. **Rating:** 98%.

"KING OF JAZZ" (Universal)

LOS ANGELES—Fox Criterion—(1,652), 4th (and final) week, 4 days, 35c to 65c. **Other attractions:** Movietone news. **Opposition:** "New Adventures of Dr. Fu Manchu," "Numbered Men," "He Knew Women," "Ingagi," "Her Golden Calf," "Bad One." **Gross:** $4,000. **Rating:** 70%.

"YOUNG EAGLES" (Paramount)

HOLLYWOOD—Grauman's Egyptian—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco Idea, Movietone news, comedy. **Gross:** $11,000. **Rating:** 110%.

"MAN FROM BLANKLEYS" (Warners)

HOLLYWOOD — Warner Hollywood—(3,000), 2nd week of 5 days, 35c to 75c. **Other attractions:** Milton Work on bridge, Vitaphone varieties, sound news. **Gross:** $15,000. **Rating:** 107%.

"BAD ONE" (United Artists)

LOS ANGELES—United Artists—(2,100), 7 days, 35c to 75c. **Other attractions:** Sennett comedy "Match Play," Aesop Fables, Tom Terris travelogue, Paramount sound news. **Opposition:** "King of Jazz," "Numbered Men," "New Adventures Dr. Fu Manchu," 'Ingagi," "He Knew Women," "Her Golden Calf." **Gross:** $19,000. **Rating:** 141%.

"NUMBERED MEN" (First National)

LOS ANGELES—Warner Downtown—(2,400), 1st week, 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, sound news. **Opposition:** "King of Jazz," "New Adventures of Dr. Fu Manchu," "Her Golden Calf," "Ingagi," "Bad One," "He Knew Women." **Gross:** $16,500. **Rating:** 107%.

"HE KNEW WOMEN" (RKO)

LOS ANGELES—RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville, Pathe sound news. **Opposition:** "King of Jazz," "Numbered Men," "Her Golden Calf," "New Adventures Dr. Fu Manchu," "Ingagi," "Bad One." **Gross:** $13,700. **Rating:** 85%.

"INGAGI" (Congo)

LOS ANGELES—Orpheum—(2,750), 7 days, 5th week, 35c to 65c. **Other attractions: "Mickey's Luck,"** Pathe sound news. **Opposition:** "King of Jazz," "Numbered Men," "Bad Ones," "New Adventures of Dr. Fu Manchu," "He Knew Women," "Her Golden Calf." **Gross:** $12,300. **Rating:** 77%.

JOURNEY'S END (Tiffany)

LOS ANGELES—Mayan—(1,600), 5th week, 7 days, 50c to $1.50. **Gross:** $7,500.

But How Jimmy Has Changed

Jimmy Durante once performed at a private party given by the Wanamakers, states Sid Skolsky. And, according to Sid, when the affair was over, Mr. Wanamaker took Jimmy aside, drew a hundred-dollar bill from his pocket and said: "Go buy yourself a hat with this." Jimmy looked at him for a moment and then sorrowfully replied, "But I don't know where to buy a hat that costs a hundred dollars."

'Hell Harbor' in M'p'ls Plays to Lowest Rating

Minneapolis—The State, showing "Hell Harbor," played to the lowest house percentage of the "Big Five," grossing $16,800 for a percentage of 60%. The Minnesota, showing "Light of Western Stars," and the Hennepin Orpheum, offering "Temple Tower," tied with an approximate gross of $16,100 for each house. Both rang the bell at a 70%.

The Pantages garnered a gross of $8,000 on "Around the Corner" to register 80%. The Century, boosting "Rogue Song," grossed the same amount and registered the same percentage.

Smaller houses registered as follows: Lyric, with "Lord Byron of Broadway," 95% or approximate, gross $3,600; Aster, "Wedding Rings," gross $3,000, rating 90%.

Sensation of the week was "Ingagi," bringing large crowds to the Seventh St. This house, definitely in the second-class group, has managed to exert a pull which is felt by every other theatre in the city. "Ingagi," in its second week at this house, took $8,500 to give the house a rating of 90%. The picture will be held over for a third week.

Weather: Mild with several rain storms.
Opposition: "Light of Western Stars," stage unit ("Modes and Models"), Minnesota; "Rogue Song," Century; "Hell Harbor," State; "Temple Tower," Hennepin Orpheum; "Around the Corner," five acts vaude, Pantages; "Ingagi" (second week), Seventh five acts vaude (headlined by Harry Carroll's Revue), Street; "Lord Byron of Broadway," Lyric; "Wedding Rings," Aster; "Brothers," light offering at Shubert.

"TEMPLE TOWER" (Fox)

HENNEPIN ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude (headlined by Harry Carroll's Revue), Pathe newsreel. **Gross:** $16,100. **Rating:** 70%.

"LIGHT OF WESTERN STARS" (Paramount)

MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Modes and Models" (stage show), Paramount news reel, overture. **Gross:** $28,500. **Rating:** 75%.

"ROGUE SONG" (M-G-M)

CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $8,000. **Rating:** 80%.

"INGAGI" (2nd week) (Congo, Ltd.)

SEVENTH STREET—(1,400), 25c, 50c, 60c, 7 days, 6 shows daily. **Other attractions.** None. **Gross:** $8,500. **Rating:** 90%.

"AROUND THE CORNER" (Columbia)

PANTAGES—(1,675), 25c, 50c, 75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude. **Gross:** $8,000. **Rating:** 80%.

"LORD BYRON OF BROADWAY" (M-G-M)

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** "Hunting Wild Animals in Africa." **Gross:** $3,600. **Rating:** 95%.

"HELL HARBOR" (U. A.)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Comedy ("Dad Knows Best"), Spitalny's band reel, newsreel. **Gross:** $16,800. **Rating:** 60%.

"WEDDING RINGS" (First National)

ASTER—(812), 20c-35c, 7 days, 6 shows daily. **Gross:** $3,000. **Rating:** 90%.

"High Society" Is High in K. C. With $18,500

Kansas City—The Midland did the big business this week with "High Society Blues" (Fox), which, with the help of a fine stage show, took in $18,500, or about 125%. The suburban Uptown also reported a good week with 110% business on "Hallelujah" (M-G-M), which grossed $6,500.

For all other houses, the week was quiet. The Mainstreet dropped below average on First National's "Show Girl in Hollywood," which made about $13,500. The Newman did 90% of normal business on Paramount's "New Adventures of Fu Manchu." Pantages did 90% on "Broadway Scandals" (Columbia), and the Royal did 85% on the second week of "Paramount on Parade."

Weather: Changeable.
Opposition: "High Society Blues," five acts vaude, Midland; "Show Girl in Hollywood," five acts vaude, Mainstreet; "New Adventures of Fu Manchu," Newman; "Paramount on Parade," Royal; "Broadway Scandals," "Pantages; "Hallelujah" Uptown.

"HIGH SOCIETY BLUES" (Fox)

MIDLAND—(4,000), 35c-60c, 7 days. **Other attractions:** Hearst Metrotone news, Grantland Rice Sportlight, five acts vaude (headlining Jack Benny). **Gross:** $18,500. **Rating:** 125%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe sound news, five acts vaude (headlining Monica and Ann Skelly). **Gross:** $13,500. **Rating:** 90%.

"NEW ADVENTURES OF FU MANCHU" (Par.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Waite Hoyt ("A Battery of Songs"), Willie and Joe Mandel ("Actions Speak Louder Than Words"), Paramount sound news. **Gross:** $9,000. **Rating:** 90%.

"PARAMOUNT ON PARADE" (Paramount)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Pathe "Audio Review," Paramount Talkartoon ("Yes, We Have No Bananas"), Paramount sound news. **Gross:** $3,800. **Rating:** 85%.

"BROADWAY SCANDALS" (Columbia)

PANTAGES—(2,166), 25c, 7 days. **Other attractions:** Universal news, Tiffany short ("Station S-T-A-R"). **Gross:** $4,000. **Rating:** 90%.

"HALLELUJAH" (M-G-M)

UPTOWN (2,200), 25c, 50c, 7 days. **Other attractions:** Pathe comedy ("His Birthday Suit"), Universal news. **Gross:** $6,500. **Rating:** 110%.

All Okla. City Runs Hit Par In Quiet Week

Oklahoma City—With heavy rains falling throughout the week, attendance here fell off considerably. The Shrine carnival also helped to make the going tough.

Opposition: "Captain of the Guard," "Lovin' the Ladies," "Putting on the Ritz," "The Big Pond," "Hide Out," "The Midnight Daddies," "Shrine carnival. "May Time" at Civic Theatre.

"PUTTIN' ON THE RITZ" (U. A.)

CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** Paramount news, Our Gang in "A Tough Winter." **Gross:** $5,400. **Rating:** 100%.

"BIG POND" (Paramount)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** Chas. Chase in "50 Million Husbands," Metro news. **Gross:** $5,000. **Rating:** 100%.

"HIDE OUT" (Universal)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Fox news, Fanchon & Marco's "Types" Idea. **Gross:** $3,600. **Rating:** 100%.

"LOVIN' THE LADIES" (RKO)

EMPRESS—(1,500), 25c, 50c, 7 days. **Other attractions:** Universal news, Lloyd Hamilton in "Grass Skirts." **Gross:** $4,000. **Rating:** 100%.

"MIDNIGHT DADDIES" (Sona Art-W. W.)

ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Fox Movietone news, RKO vaudeville. **Gross:** $3,400. **Rating:** 100%.

"CAPTAIN OF THE GUARD" (Universal)

LIBERTY—(1,200), 25c-50c, 7 days. **Other attractions:** Metro news, Vitaphone subjects. **Gross:** $4,000. **Rating:** 100%.

Socko!

Buddy Rogers relates the yarn about the movie star who, while in Manhattan, frequented one of the city's most exclusive hairdressing emporiums. She had an appointment for a wave, but once before she failed to keep her date with the place, a very big one, so it didn't go to any extremes to please her. She finally let out her temperament about the service, squawking madly all over the parlor.

"Lissen, you," growled the woman in charge, "you may be a screen star out in Hollywood, but in here you are just another marcel!"

Tibbett a Wow in Third Week on a Draw of 30 Grand

San Francisco—The past week, while considered fairly good, was not as big as the week before. It would have been much better had not the weather turned cold with a sharp wind.

"Rogue Song" (M-G-M), at the Warfield for three weeks, surprised every one with its gross of $30,000 (rating, 160%), which is more than was done during first two weeks.

"Paramount on Parade" did well at the St. Francis the opening week, with a 110% rating and a $17,500 gross. "The Texan," shown at the California, grossed $16,500, 110% rating.

Weather: Rain and cold and grey weeks.
Opposition: "Rogue Song," Warfield; "Show Girl in Hollywood," Paramount Syncopators, Paramount; "Paramount on Parade," stage show, St. Francis; "Caught Short," stage show, Fox; "The Texan," California; "Hold Everything," Embassy; "Mamba," Davies; "Girl of the Port," stage show, Casino.

"ROGUE SONG" (M-G-M)

WARFIELD—(2,700), 50c, 65c, 90c, 2nd week. **Other attractions:** "Golden Pagoda" Travel Talk Scenic, Fox and Hearst talking news, fashion revue. **Gross:** $[illegible]. **Rating:** [illegible].

"SHOW GIRL IN HOLLYWOOD" (First Nat.)

PARAMOUNT—(2,700), 35c, 50c, 65c, $1, 7 days. **Other attractions:** Paramount sound news, organ, Paramount comedy ("Rube"); Paramount "Syncopators" in "A Medley of Novelty Numbers." **Gross:** $1,500. **Rating:** 100%.

"PARAMOUNT ON PARADE" (Paramount)

ST. FRANCIS—(1,400), 35c, 50c, 65c, $1, 7 days. **Other attractions:** Paramount sound news, Harold Topiero, "Five Bugs," a "talkington," St. Francis string ensemble offering Victor Herbert melodies. **Gross:** $7,500. **Rating:** 110%.

"CAUGHT SHORT" (M-G-M)

FOX—(5,000), 50c, 65c, 75c, $1, 7 days. **Other attractions:** Concert orchestra, "Road to Mandalay," "Singer's Midgets," Fanchon & Marco's "Miniature Idea." **Gross:** $[illegible]. **Rating:** [illegible].

"THE TEXAN" (Paramount)

CALIFORNIA—[illegible]. **Other attractions:** California orchestra, playing "Song of the Flame," news Paramount [illegible] "We Have No Bananas." **Gross:** $16,500. **Rating:** 110%.

"HOLD EVERYTHING" (Warner Bros.)

EMBASSY—(1,400), 50c, 65c, 90c, 2nd week. **Other attractions:** Vitaphone vaudeville, Universal news. **Gross:** $8,500. **Rating:** 100%.

"MAMBA" (Tiffany)

DAVIES—(1,150), 35c, 50c, 65c, 90c, 7 days. **Other attractions:** Vitaphone Varieties, newsreel. **Gross:** $8,500. **Rating:** 80%.

"GIRL OF THE PORT" (RKO)

CASINO—(2,500), 40c, 65c, 7 days. **Other attractions:** Dolly Sterling in "Speeding Along" comedy. **Gross:** $11,000. **Rating:** 80%.

Start Shooting "Grumpy"

Hollywood—Paramount has started actual production of "Grumpy," with Cyril Maude starred in the title spot. Direction is being handled by George Cukor and Cyril Gardner.

"Be Yourself" Sags To $18,000 in Chi; 1 Week, Then Out

Chicago—Loop business remains at a disquieting low ebb. No house, with the exceptions of the Castle and the Garrick, climbed above average for the week. "The Rogue Song" (M-G-M) dropped amazingly in its second week, leaving McVickers exactly on the line at about $20,600. "Be Yourself" (U. A.) was also a disappointment at the United Artists, gathering up only $18,000 in its first week, and was replaced by "Hell Harbor" (U. A.)

"Journey's End" (Tiffany), road-showing at the Garrick, was hampered by hot weather in its first few days, but was building at the end of the week in spite of this handicap. Gross for the week was $12,900 (185%). The Castle, loaded with "White Cargo," maintained its sensational pace for the third week, taking $7,200 for a rating of 250%.

Weather: Hot, with showers first of week.
Opposition: "Ladies Love Brutes," stage show, Chicago; "Mamba," stage show, Oriental; "Captain of the Guard," John Boles in person, Woods; "Across the World with Mr. and Mrs. Martin Johnson," Studebaker; "Be Yourself," United Artists; "The Rogue Song (2nd week), McVickers; "Happy Days (2nd week), Roosevelt; "Journey's End," Garrick; "White Cargo" (3rd week), Castle; "The Other Tomorrow," 5 acts vaude, State-Lake; "Double Cross Roads," Monroe; "The Green Goddess" (second time in Loop), Orpheum.

"WHITE CARGO" (State Rights)

CASTLE—(300), 50c-75c, 3rd week. **Other attractions:** Newsreel (U.); third capacity week. **Gross:** $7,200. **Rating:** 250%.

"LADIES LOVE BRUTES" (Paramount)

CHICAGO—(3,910), 50c-85c, 7 days. **Other attractions:** Stage show with Gene Sarazen, [illegible] Farrell, orchestra, vocal, newsreel, comedy, novelty short. **Gross:** $42,500. **Rating** 70%.

"JOURNEY'S END" (Tiffany)

GARRICK—(1,200), 50c-$1.50, first week. Opened to average business, but started to build in mid-week. Critics beamed on it. **Gross:** $12,900. **Rating:** 185%.

"THE ROGUE SONG" (M-G-M)

McVICKERS—(2,283), 50c-85c, 2nd week. **Other attractions:** Laurel & Hardy comedy, newsreel, novelty short. Abrupt drop in second week. **Gross:** $[illegible]. **Rating:** 65%.

"DOUBLE CROSS ROADS" (Fox)

MONROE—(982), 50c-75c, 7 days. **Other attractions:** Thirty-minute newsreel. **Gross:** $6,200. **Rating:** 95%.

"MAMBA" (Tiffany)

ORIENTAL—(3,193), 50c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, [illegible] short. **Gross:** $38,000. **Rating:** 88%.

"THE GREEN GODDESS" (W. B.)
(Second time in Loop)

ORPHEUM—(751), 50c-75c, 7 days. **Other attractions,** 3 Vitaphone acts, newsreel (U.). **Gross:** $5,100. **Rating:** 85%.

"HAPPY DAYS" (Fox)

ROOSEVELT—(1,528), 50c-85c, 2nd week. **Other attractions:** Comedy, newsreel, musical short. **Gross:** $22,300. **Rating:** 80%.

"THE OTHER TOMORROW" (F. N.)

STATE-LAKE—(3,000), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude. **Gross:** [illegible]. **Rating:** 80%.

"CAPTAIN OF THE GUARD" (U.)

WOODS—(1,755), 35c-85c, first week. **Other attractions:** Comedy, Pathe news, [illegible] John Boles. **Gross:** $10,300. **Rating:** 90%.

"BE YOURSELF" (U. A.)

UNITED ARISTS—(1,728), 7 days. **Other attractions:** Comedy, newsreel, musical short. A [illegible] Replaced at end of week by "Hell Harbor" (U. A.). **Gross:** $18,000. **Rating:** 65%.

Kelly's Vacation

Charlie Murray sailed Thursday for Europe on the *Ile de France*, announcing that he will celebrate his birthday in Berlin on June 22 and the Fourth of July in Dublin. He will return to Hollywood July 29 to resume the making of two-reel comedies with George Sidney for Universal.

What a Man!

Paul Whiteman and Gladys Hall were discussing women. Paul told Gladys that he thinks they are darlings, but are inclined to frailty. He said, rather wistfully, "I've been married three times. Each of my wives has been a fine woman. Nothing wrong with them. I'm in love with my present wife, but I probably won't have her at this time next year. You see, I'm married to my band," he explained. "And that isn't fair to any woman. A woman is a full-time job," and Paul hasn't "the full time to give—"

$8,500, or 150% In 'Montana' Run At Des Moines

Des Moines—Night baseball, coupled with other local attractions, had some effect on theatres' business in Des Moines, although all theatres maintained average business. A deluge of rain also cut into trade.

"Montana Moon," with Joan Crawford, first, and "Redemption," with John Gilbert, were the best business getters with "Ladies Love Brutes," with George Bancroft, by no means left behind.

"REDEMPTION" (M-G-M)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 50c, 65c. **Other attractions:** [illegible] Koch organ, stage band-vaude., with Walter Dare Wahl Co. and Dorothy Byton Dancing Girls. **Gross:** $6,100. **Rating:** 100%.

"LADIES LOVE BRUTES" (Paramount)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 50c, 65c. **Other attractions:** "U." news, Herbie Koch organ novelty, Charlie Agnew stage band in "Spanish Fiesta," M-G-M comedy ("Brats"). **Gross:** $6,000. **Rating:** 100%.

"MONTANA MOON" (M-G-M)

DES MOINES —(1,600), 7 days, 25c, 35c, 50c, 65c. **Other attractions:** Paramount sound news, Pathe sportlight ("Big Top Champions"), Paramount novelty cartoon ("In the Shade of the Old Apple Tree"), Educational comedy ("Follow the Swallow"). **Gross:** $8,500. **Rating:** 150%.

"BEAU BANDIT" (RKO)

ORPHEUM—(2,000), 4 days, 25c-50c. **Other attractions:** [illegible] Guy"), RKO vaude. **Gross:** $5,000. **Rating:** 95%.

"SPRING IS HERE" (F. N.)

STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** [illegible] "U" Sporting Youth comedy ("Hallowe'en"). **Gross:** $3,500. **Rating:** 90%.

"THOSE WHO DANCE" (Warner)

STRAND—(1,100), 3 days [illegible]. **Other attractions:** Pathe sound news, Educ. Mickey Mouse cartoon ("Caviar"), Educ. talking comedy ("Oh, Darling"). **Gross:** $4,500. **Rating:** 100%.

"ALIAS FRENCH GERTY" (RKO)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, Pathe comedy ("Love, Honor and Oh, Baby"). **Gross:** $6,300. **Rating:** 100%.

Style Films to Be Shown in All Publix Theatres

Practically all Paramount Publix houses, except those under contract, will play the style films in music and color to be supplied by Theatre Service Corp., in the advertising film deal closed with William Johnson. The only advertising these contain will be a credit line for the merchant who sponsors the presentation. Theatre Service will supply also a commercial service type, formerly known as advertising trailers, which will be shown in some houses of the circuit. These will run about 450 feet. Theatre Service has an exclusive contract, and its service will replace others as soon as they expire in various theatres of the circuit.

Pimlico, Bubbling Thermometers in Balto. Ruins B. O.

Baltimore—A mid-summer hot spell, the spring meet at Pimlico, including the running of the Preakness, and the conflict between daylight and Standard time, caused a severe slump in business at the large theatres last week.

The only house which did a 100 per cent business was the Little, with 267 seats, with "Hallelujah," in its second week, the gross being $1,000.

Besides this picture, two others were retained for a second week. "Hold Everything" was continued at the Rivoli and Metropolitan and held up pretty well and "King of Jazz" was hurt by its $1 top run. The latter picture grossed about $3,300, or 50 per cent, for the four days of the second week and an additional Sunday midnight showing.

"Swing High," given its world premiere here at Keith's Sunday midnight show, did a 60 per cent rating on the week to a gross which was estimated at $4,800.

Sunday midnight shows here mean the show starts at 1 A. M., daylight time.

Weather: Clear and hot with thermometer registering up to 96, but it cooled somewhat on Saturday. Opposition: "King of Jazz," in its second week at the Auditorium; "Free and Easy," with the Loew unit, "Days o' Yore," with Wesley Eddy, at Loew's Century; "Roadhouse Nights," with Bert Smith Players in "Shady Lady," at the Hippodrome; "Swing High," at Keith's; "Hallelujah," in its second week at the Little; "Hold Everything," in its second week at the Rivoli and Metropolitan; "Lovin' the Ladies," at the New; "The Vagabond King," at Loew's Stanley; "Montana Moon," at Loew's Valencia and Parkway after one week at Loew's Century. Stage: "Strange Interlude," in its second week at Ford's; Vagabond Players in "Enter Madame," at the Maryland; "Hello Paree," burlesque at Gayety.

"FREE AND EASY" (M-G-M)

LOEW CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone and International news, Loew unit "Days o' Yore," with Wesley Eddy; "Don't Believe It" (Jimmy Gleason all-talking comedy); orchestra; organ. **Gross:** $15,750. **Rating:** 75%.

"THE VAGABOND KING" (Paramount)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone News, "Yes, We Have No Bananas" (Paramount song reel), Pathe audio review, organ. **Gross:** $14,000. **Rating** 80%.

"MONTANA MOON" (M-G-M)

(Shown simultaneously with Parkway uptown after one week at Loew's Century.)

LOEW'S VALENCIA (1,500), 25c-35c, 6 days. **Other attractions:** Metrotone News, "The Shrimp" (Harry Langdon all-talking comedy). **Gross:** $2,400. **Rating:** 68%.

"MONTANA MOON" (M-G-M)

(Shown simultaneously with the Valencia downtown after one week at Century.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone News, Laurel and Hardy in "Below Zero" (M-G-M all-talking comedy). **Gross:** $3,520. **Rating:** 80%.

"HOLD EVERYTHING" (Warners)

(Second week simultaneously with the Metropolitan uptown.)

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** Milton C. Work in "Humors of the Game," "The People Versus——" (Vitaphone Variety), Mickey Mouse Cartoon, Pathe sound news, organ. **Gross:** $5,600. **Rating:** 70%.

"HOLD EVERYHING" (Warners)

(Second week simultaneously with the Rivoli downtown.)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Kinograms, "Desert Thrills" (Vitaphone Variety), "Hail the Princess" (all-talking comedy), organ. **Gross:** $4,200. **Rating:** 70%.

"ROADHOUSE NIGHTS" (Paramount)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe sound news, "He Trumped Her Ace" (Educational all-talking comedy), Pathe review, Bert Smith Players in "Shady Lady," with acts and chorus, orchestra, organ. **Gross:** $6,800. **Rating:** 68%.

"SWING HIGH" (Pathe)

(World Premiere at Sunday midnight Show, May 4.)

KEITH'S—(2,000), 25c-50c, 6 days, starting with Sunday midnight show. **Other attractions:** "Rich [illegible]" (Chester all-talking comedy), J. A. Fitzpatrick, "Thoughts for Mothers' Day" (Pathe), Pathe Sound News. **Gross:** $4,800. **Rating:** 60%.

"LOVIN' THE LADIES" (RKO)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** "Mickey's Strategy" (Mickey McGuire all-talking comedy), "Old Tunes for New" (Fox short act), Fox Movietone News. **Gross:** $7,000. **Rating:** 70%.

"HALLELUJAH" (M-G-M)

(Second week by popular appeal.)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** George Bernard Shaw interview, "Unaccustomed As We Are" (Laurel and Hardy M-G-M all-talking comedy). **Gross:** $1,000. **Rating:** 100%.

"KING OF JAZZ" (Universal)

(Four days of second week of engagement.)

AUDITORIUM—(1,600), 35c-$1, 4 days of second week of engagement at this playhouse with a Sunday midnight performance additional. **Other attractions:** Universal News. **Gross:** $3,300. **Rating:** 50%. High top price blamed for low gross.

And a Shallow Pan

It was on a set at the Fox studio. A young lady visitor approached Edmund Lowe and exclaimed: "Oh, Mr. Lowe, I think you make love divinely on the screen! How do you do it?"

"Easy," drawled Ed. "It's just like making pie. All you need is some crust and a lot of applesauce!"

—Talking Screen.

Omaha Still All Wet; But Grosses End Up at Par

Omaha—Despite a fourth week of intermittent rains, business remained at par at all houses.

Reinforced by Bill Robinson, the black stepper, "Alias French Gertie" (Radio) brought another $15,000 for the Orpheum. The R-K-O house has not fallen below normal for a couple of months.

Maurice Chevalier is becoming a real draw here. Paramount's "The Big Pond" piled up $10,000 for the World in the best week since the house added Publix vaudeville. Stage show was average.

"Hold Everything" (W. B.) held the Paramount to its first par week in a fortnight. The $8,500 gross was good, considering opposition and weather. In three days at the State "Crazy That Way" (Fox) grossed $2,250, against $2,500 for the last half with "Wedding Rings" (F. N.).

Weather: Lots of rain, little sunshine. Opposition: "Hold Everything," Paramount; "The Big Pond," World; "Alias French Gertie," Orpheum; "Crazy That Way," State; "Wedding Rings," State.

"HOLD EVERYTHING" (W. B.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Money, Money, Money" (W. B.), Paramount News, organ. **Gross:** $8,500. **Rating:** 100%.

"THE BIG POND" (Paramount)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Five acts Publix vaudeville, Paramount News, comedy. **Gross:** $10,000. **Rating:** 100%.

"ALIAS FRENCH GERTIE" (Radio)

ORPHEUM—(3,000), 35c-60c, 7 days. **Other attractions:** Bill Robinson topping five-act RKO bill, Pathe News and cartoon. **Gross:** $15,000. **Rating:** 100%.

"CRAZY THAT WAY" (Fox)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Song of Hawaii" (T-S), "Bulls and Bears" (Educational), Oswald cartoon, Universal News. **Gross:** $2,250. **Rating:** 100%.

"WEDDING RINGS" (F. N.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Grass Skirts" (Educational), "Spain Travelogue" (Fitzpatrick), Pathe News. **Gross:** $2,500. **Rating:** 100%.

Cleveland's Only Draw "Divorcee"; Clicks at $25,000

Cleveland—A week of consistently hot weather pulled the first-run averages down considerably here at every theatre except the Stillman, where "The Divorcee" grossed as much as any week since last September. While "The Big Pond" and "Ladies of Leisure" made good showings, the heat seriously affected business. Metropolitan Opera Week also broke into box office receipts.

Weather: Hot all week, with thermometer registering better than 80 every day. Opposition: "Divorcee," Stillman; "The Big Pond," Allen; "Young Eagles," State; "Ladies of Leisure," Hippodrome; "Under a Texas Moon," RKO Palace. Stage: "Deah Old England," with Richard Bennett, Hanna; "The Rivals," all-star cast headed by Mrs. Fiske, Auditorium; "Front Page," Ohio; Metropolitan Opera Company in repertoire, Auditorium.

"THE DIVORCEE" (M-G-M)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** Gorno's Marionettes (Standard Film), "Song Writers" (M-G-M), Pathe Review, Hearst Metrotone News. **Gross:** $25,000. **Rating:** 166%.

"THE BIG POND" ((Paramount)

ALLEN—(3,300), 35c-60c, 7 days. **Other attractions:** "Down With Husbands" (Paramount), "Desert Lark" (Columbia), Hearst Metrotone News. **Gross:** $17,000. **Rating:** 94%.

"YOUNG EAGLES" (Paramount)

STATE—(3,400), 35c-60c, 7 days. **Other attractions:** "In Happy Alcase" (Fischer), "Yellow Dog" (Fischer), "School Mates" (Universal Sporting Youth), "Stop That Noise" (Universal), Paramount News. **Gross:** $17,500. **Rating:** 87%.

"LADIES OF LEISURE" (Columbia)

HIPPODROME—(4,500), 35c-75c, 7 days. **Other attractions:** "Follow the Swallow" (Educational), Fox Movietone News. **Gross:** $17,000. **Rating:** 85%.

"UNDER A TEXAS MOON" (Warners)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "The Hold Up" (Paramount), Pathe News, Sportlight (Pathe), vaudeville headed by Blossom Seeley. **Gross:** $19,600. **Rating:** 78%.

Providence Hit By Heat; 1st Runs Know It by B. O.

Providence—Weather so hot that it drove city dwellers to the many beaches throughout Rhode Island and played havoc with receipts last week, although downtown theatres did fairly good business for four days. Tuesday, Wednesday and Thursday the thermometer hit 90 and over.

Loew's State was fairly strong at $19,200, for 90%, with Lupe Velez in "Hell Harbor." The RKO Victory, too, found Chevalier a good draw in "The Big Pond," clicking for around $9,000. The Majestic with Winnie Lightner in "Hold Everything" was good for around $12,000.

Weather: Hot, clear. Opposition: Bathing, pro wrestling. Films: "The Big Pond," RKO Victory; "Hold Everything," Majestic; "Hell Harbor," Loew's State; "Runaway Bride," RKO Albee.

"THE BIG POND" (Paramount)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Mickey's Master Mind," Pathe Sound news and special music reel, "The Utica Jubilee Singers." **Gross:** $9,000. **Rating:** 90%.

"HELL HARBOR" (UA)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Laurel-Hardy in "Night Owls," Hearst Metrotone, organlogue. **Gross:** $19,200. **Rating:** 90%.

"RUNAWAY BRIDE" (RKO)

RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts of vaude headed by Joseph Regan, Irish tenor, and Peggy Eames, erstwhile Our Gang favorite. **Gross:** $9,500. **Rating:** 85%.

"HOLD EVERYTHING" (Warners)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Vengeance," "Hail the Princess," Screen Snapshots. **Gross:** $12,000. **Rating:** 100%.

"All Quiet" Only N. Y. Picture to Survive Heat

New York box office windows felt the evil influence of approaching summer when a record-breaking rise in the old mercury stick sent intake figures down near the zero mark in week which was ideal for outdoor entertainment attractions.

The town's large string of main-stem first runs all took a licking, with but one exception: Universal's "All Quiet on the Western Front" bulged the Central walls, and then turned hundreds away. Third week for this vehicle witnessed a $21,670 gross, plenty high for the 925-seat Central.

Here's the sad tale on the others:

"REDEMPTION" (M-G-M)
CAPITOL (4,700), 35c-50c-75c-$1-$1.50, 7 days. **Other attractions:** Overture ("Selections from the Ballet"), M-G-M comedy ("Forty Thousand Husbands"), Capitol magazine, Hearst Movietone news, presentation, organ. **Gross:** $63,[illegible]. **Rating:** [illegible]

"ALL QUIET ON THE WESTERN FRONT" (U.)
CENTRAL (925), 50c-75c-$1-$1.50-$2.50, 7 days, 3rd week. **Other attractions:** None. **Gross:** $21,670, heavy, heavy.

"CLANCY IN WALL STREET" (Aristocrat)
COLONY (1,000), 35c-50c-75c, 7 days. **Other attractions:** Shorts, comedies ("Red Heads" and "Tramping Tramps"). **Gross:** $6,[illegible], low.

EMBASSY—NEWSREELS
EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $7,[illegible], not good.

"SONG O' MY HEART" (Fox)
FORTY-FOURTH ST. (1,475), $1-$1.50-$2-$2.50, 7 days, 9th week. **Gross:** $8,188, downward slip.

JOURNEY'S END (Tiffany)
GAIETY—(808), $1, $1.50, $2, $2.50, 7 days. 6th week. **Gross:** $14,500, not bad.

"HOLD EVERYTHING" (Warners)
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50. **Other attractions:** "Yama Kraw" (Negro rhapsody short), "Wedding of Jack and Jill" (technicolor short), Martinelli in "Celeste Aida" from "Aida" (operatic short), "Revolution of Motion Picture Heads from 1895" (newsreel cutbacks). **Gross:** $16,720, big nose-dive.

"NEW ADVENTURES OF DR. FU MANCHU" (Paramount)
PARAMOUNT (3,[illegible]), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy ("Scotch"), Pathe Review, vaudeville ("Campus Days"), Paul Ash plays an overture ("On the Road to Mandalay"), "Pat Rooney" and Mr. and Mrs. Crawford. **Gross:** $57,700, under.

"PARAMOUNT ON PARADE" (Paramount)
RIALTO—(1,200), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** "Prisoners' Song" (sound cartoon), newsreel, N. Y. A. short. **Gross:** $2[illegible], a bad break.

"THE VAGABOND KING" (Paramount)
RIVOLI—(2,103), 35c-50c-65c-85c-$1. **Other attractions:** Shorts, newsreel, overture. **Gross:** $27,800, not near par.

"THE KING OF JAZZ" (Universal)
ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Shorts, vaudeville (Paul Whiteman in conjunction with Roxy orchestra (George Gershwin). **Gross:** $102,703, fair.

"STRICTLY MODERN" (First National)
STRAND—(3,[illegible]), 35c-50c-75c-$1, 7 days. **Other attractions:** "South Sea Pearl" (technicolor musical comedy), "Taking Ways" (comedy), "Poor Aubrey" (playlet), "Websterian Students" (J. A. Fitzpatrick's "Mother's Day" short), Waite Hoyt and Fred Coots in a "Battery of Songs." **Gross:** $26,285, pretty good.

"SONG OF THE FLAME" (Warners)
WARNERS—(1,500), 50c-75c-$1-$1.50-$2-$2.50), 7 days. **Other attractions:** Comedy ("Looney Tunes"), Eddie Buzzell in "The Royal Four Flusher," "The Stand-up," comedy ("Ill Winds—or No Mother to Guide Her"). **Gross** (4 days only) [illegible]

"SHOWGIRL IN HOLLYWOOD" (First National)
WINTER GARDEN (1,[illegible]), [illegible]-$1-$1.50-$2, 7 days. **Other attractions:** The Potters in "Big Money," "Believe It or Not," "The Jazz Rehearsal" (technicolor musical comedy), "The Military Post," "The Window Cleaner," with Ann Edwards and Steve Brice, and Roberto Guzman, Mexican singer. **Gross:** $21,800, not as it should be.

Ayres Loaned to Warner Bros. for Just One Film

Hollywood—Lewis Ayres, star of "All Quiet on the Western Front," has been loaned to Warners for just one picture, states Carl Laemmle, Jr. Ayres is under contract to Universal for five years.



Stealing their thunder.
—"College Humor."

Boston Goes "Cuckoo" With $27,000 Gross

Boston—RKO's "Cuckoos" hit the high spots for a $27,000 gross and the high mark of the downtown first runs, at the Keith Memorial, while the Keith-Albee, with members of Roxy's Gang in person, did better than $22,000 with the comedy, "Let's Go Places."

Publix Metropolitan, with the return of Arthur Martel to the organ and with "Big Pond" as the feature, went to $36,000 for 120%. Loew's State, with Metro's "Redemption," grossed close to $24,000 (120%). at the Majestic. All downtown theatres fared well in spite of "Circus week" for Boston and with unusually good shows at the legit houses.

Weather: Changeable.
Opposition [illegible] "Big Pond," Publix Metropolitan; "Let's Go Places," Keith-Albee; "Cuckoos," Keith's Memorial; "Redemption," Loew's State; "Montana Moon," Loew's Orpheum; "White Cargo," Park; "Journey's End," Tremont; "Song o' My Heart," Majestic.

"BIG POND" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Presentation, "Home Wreckers," Arthur Martel in return to organ, cartoon, Paramount news. **Gross:** $36,000. **Rating:** 120%.

"LET'S GO PLACES" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Members of Roxy's "Gang" in person, RKO vaude, comedy, Pathe news. **Gross:** $22,000. **Rating:** 120%.

"CUCKOOS" (RKO)
KEITH'S—(2,800), 30c-65c, 7 days. **Other attractions:** Cartoons, Sportlight, Pathe news. **Gross:** $27,000. **Rating:** 125%.

"JOURNEY'S END" (Tiffany)
TREMONT—(1,800), 50c-$2, 7 days, third week. **Gross:** $12,000. **Rating:** 120%.

"REDEMPTION" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** "Hot Dog" (comedy), cartoon, Hearst-Metrotone news. **Gross:** $23,700. **Rating:** 120%.

"MONTANA MOON" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, dance contest, Hearst Metrotone news. **Gross:** $23,000. **Rating:** 115%.

"SONG O' MY HEART" (Fox)
MAJESTIC (1,550), 50c-$2, 7 days, 7th week. **Gross:** $7,000. **Rating:** 70%.

"WHITE CARGO" (S. R.)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Cartoon, Universal news. **Gross:** $5,000. **Rating:** 100%.

$3,400 in 3-Day "Grischa" Run In Ottawa House

Ottawa—Despite a warm turn in the weather, good crowds turned out for a strong line-up of attractions at Ottawa's first runs and there was a definite pick-up in business. The Regent ran capacity on "Green Goddess," while the Centre was not far below par with "Show Girl in Hollywood." The Avalon was busy with "No, No, Nanette," but "Hell Harbor" was not so hot at the Imperial.

Weather: Fair and warm.
Opposition [illegible] "Show Girl in Hollywood," Centre; "Benson Murder Case," Keith's [illegible]; "No, No, Nanette," Avalon; "Hell Harbor," Imperial; "Case of Sergeant Grischa," Regent; "Condemned," Avalon.

"GREEN GODDESS" (Warners)
REGENT—(1,[illegible]), [illegible]. **Other attractions:** [illegible] and Hardy in "Boys Will Be Boys," Movietone news, orchestra. **Gross:** $[illegible]. **Rating:** [illegible]

"SHOW GIRL IN HOLLYWOOD" (First Na.)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Phil Baker in "Spare Parts," Fox news, "Voice of Hollywood." **Gross:** $[illegible]. **Rating:** [illegible]

"BENSON MURDER CASE" (Paramount)
B. F. KEITH'S—(2,[illegible]), [illegible]. **Other attractions:** Five RKO vaude acts, Lloyd Hamilton in "Polished Tough," Pathe news, Movietone "Snapshots," orchestra. **Gross:** $[illegible]. **Rating:** [illegible]

"NO, NO, NANETTE" (First National)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, comedy ("Oh, Darling"), Silly Symphony ("Autumn"). **Gross:** $1,200. **Rating:** 98%.

"HELL HARBOR" (United Artists)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Floyd Hamilton in "Peaceful Alley," Hearst Metrotone news. **Gross:** $2,750. **Rating:** 75%.

"CASE OF SERGEANT GRISCHA" (R-K-O)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Clarke and McCullough in "Knights Out", Universal newspaper reel. **Gross:** $3,400. **Rating:** 70%.

"CONDEMNED" (United Artists)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news; "Screen Snapshots," comedy ("The Madhouse"). **Gross:** $950. **Rating:** [illegible]

"In Gay Madrid" Is First in Portland Nabbing $14,745

Portland, Ore. — "In Gay Madrid," featuring Ramon Novarro, plus another exceptionally good Fanchon & Marco idea, fitted in nicely with the extra warm weather and kept the box office just above standard, registering $14,745 with a rating of 165%, a high top for first runs. RKO Orpheum was a close second with "He Knew Women," also good warm weather diet, plus Henry Santrey and his Soldiers of Fortune, filling the exchequer of $13,765, rating 150%.

Weather: Fair and warmer.
Opposition: "He Knew Women," RKO Orpheum; "The Bad One," Fox UA; "Show Girl in Hollywood," Paramount; "Hold Everything," Music Box; "Those [illegible]

"IN GAY MADRID" (M-G-M)
FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Changes Idea," featuring Doc Baker, Eva Mandell, Art Hadley; Henry LeBel, novelty organist; Roy Scheffel, singer; Herman Kenin and Broadway band. **Gross:** $14,745. **Rating:** [illegible]

"HE KNEW WOMEN" (RKO)
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Henry Santrey and His Soldiers of Fortune Band; Catherine Custer, organist; Frank Potter and RKO pit orchestra. **Gross:** $13,765. **Rating:** 150%.

"THE BAD ONE" (U. A.)
FOX UNITED ARTISTS (1,[illegible]), [illegible]-35c-50c, extra Saturday [illegible]. **Other attractions:** [illegible] Acts. **Gross:** $12,000. **Rating:** 125%.

Opinions on Pictures

The Texan

(Paramount—All Talker)

No Excitement Creator

(Reviewed by Sherman Kane)

IT IS difficult to believe that O. Henry, author of "A Double-Dyed Deceiver," from which "The Texan" was adapted, would be enthused by this screen version of his tale of scheming bad men of the old West. Henry was a stickler for surprise endings. Not until you had read the last line of the last paragraph of his stories could you be sure that you had been pulling for the hero, and not a villain in clever disguise. In "The Texan" you know before the picture is well on its way just what its ending will be. And you are not disappointed—that is, of course, unless you are an O. Henry fan and continue to believe to the very last that a surprise awaits you or that Director Cromwell has been pulling his punches, waiting to deliver the knockout blow in some startling, dramatic climax. It never comes; but, then, the picture doesn't have to be sold to O. Henry. And Cooper fans will like it because Cooper is in it.

Cooper, of course, is the Llano Kid, one of those familiar Texas bad men with a price on his head. He is fleeing from Texas after the murder of a card sharp when he encounters the unscrupulous Thacker (Oscar Apfel), by whom he is induced to pose as the son of a wealthy South American widow, whose own child disappeared from home at the age of ten, conveniently bearing no more difficult-to-imitate identification mark than a simple arm tattoo. The conspirators' object is to learn the hiding place of the widow's gold, then make away with it. The widow (Emma Dunn) accepts him, and lavishes considerable maternal affection on his unresponsive person. Her niece, played by Fay Wray, has better success along this line.

Two months elapse, in which the scheming pair, not satisfied with her cash, find a market for the widow's cattle while they await the return of the ship that will carry them back to the States richer by many sacks of gold. On the eve of their flight, the Spanish mother sings a baby's song to her "son," one she had sung to her real son in his infancy. The Kid recognizes it as the song that was on the lips of the card sharp he had murdered in Texas. He likewise remembers that his victim's arm had borne the significant tattoo mark. He must make amends to her for having killed him. The deal is off, he tells Thacker. He is going to remain as the woman's son. Thacker thinks differently. He hires a band of brigands to raid the widow's home and obtain the gold. They are repulsed by the Kid and a Texas sheriff (James Marcus), who has arrived on the incoming boat to claim his prisoner. When the shooting is over, the sheriff departs without his prisoner, convinced that he had reformed, and that the dead Thacker, killed in the fray, may as conveniently be reported as the Llano Kid. The Kid confesses to his "cousin," Consuelo, and is, of course, forgiven.

There is plenty of action and good photography, including some splendid and picturesque settings. Cooper gives a performance that is neither better nor worse than his earlier ones, and whether or not that is enough—or more than enough—depends on whether or not you are a Gary Cooper fan. Emma Dunn, as the mother, handled her role with some distinction. Fay Wray is decorative. Oscar Apfel and James Marcus are Chesterfieldian—they satisfy.

Musical or novelty shorts are needed. Comedy or newsreels will work in well, but less essential.

Produced and distributed by Paramount-Publix. From "The Double-Eyed Deceiver," by O. Henry. Directed by John Cromwell. Adapted by Oliver H. P. Garrett. Continuity by Daniel Rubin. Edited by Verna Willis. Photographed by Victor Milner. Length, 7,142 feet. Running time, 79 minutes. Release date, May 10, 1930.

THE CAST

The Llano Kid	Gary Cooper
Consuelo	Fay Wray
Senora Ibarra	Emma Dunn
Thacker	Oscar Apfel
John Brown	James Marcus
Nick Ibarra	Donald Reed
The Duenna	Soledad Jimenez
Mary (Nurse)	Nora Buckland
Pasquale	Cesar Vanoni
Henry	Edwin Brady
Sixto	Enrique Acosta
Cabman	Romualdo Tirado

The Arizona Kid

(Fox—All Talker)

Nice Western; Too Long

(Reviewed by Red Kann)

NOT another "In Old Arizona," by a long shot, although designed as a successor to that splendid attraction. "The Arizona Kid" is a nice western, capably played by Warner Baxter in the title role. It will create no excitement, but will get by without any trouble.

Advertising points not to be overlooked include generous mention of the fact that the picture is a narration of the further adventures of the Cisco Kid, although his first monicker here becomes Arizona. Baxter will be remembered for his work in "In Old Arizona" and, therefore, it becomes good business to stress the fact that here his part is identical with the former.

From a production angle, the picture has considerable to recommend it. In story construction, Ralph Block, who authored it, introduced several clever twists, although it must be said that "The Arizona Kid" follows very religiously in the mould of its predecessor.

The opening shot is a hold-up, with the bandit hero apparently on the job. That's where the first surprise enters, for Baxter is planted in the stage coach and shoots down the attacking cowboy plunderer, which helps to divert suspicion from him.

Baxter's love affair with Mona Maris, dance hall girl, is interrupted by the arrival in the frontier town of Carol Lombard, presumably accompanied by her brother, played by Theodore Von Eltz. Baxter's sudden and quick disappearances finally fasten suspicion upon him, but the sheriff is awaiting pictures of the Kid from Arizona before his suspicions can finally be crystallized.

In the meantime, Baxter falls for the blonde. She, in turn, makes a play for him. Eventually, Baxter's mine, a deserted shaft worked in secret, is raided and his two co-workers killed. Baxter gets the goods on Von Eltz. Mona, at the same time, is successful in extricating the pictures of the Kid from the mail pouch on the incoming stage. Baxter determines to settle with Von Eltz, who by this time is established as the blonde's husband, kills him and makes his escape conveniently down the arroya with Mona at his side.

Miss Lombard does pleasing, if undistinguished, work. Likewise, Mona Maris. Soledad Jiminez, injected for Spanish atmosphere, again carries away a fat comedy part, while, as bartender, Hank Mann comes through for a number of laughs. Alfred Santell's direction is generally good, although he allowed many of his sequences to run to too much footage.

Comedies and cartoons will make a nice balance.

Produced and distributed by Fox. Story and dialogue by Ralph Block. Directed by Al Santell. Edited by Carl Weatherwax. Photographed by Glenn MacWilliams. Length, 7,450 feet. Running time, 82 minutes. Release date, May 23.

THE CAST

The Arizona Kid	Warner Baxter
Lorita	Mona Maris
Virginia Hoyt	Carol Lombard
Pulga	Mrs. Jiminez
Nick Hoyt	Theodore Von Eltz
Snakebite Pete	Arthur Stone
Sheriff Andrews	Walter P. Lewis
The Hoboken Hooker	Jack Herrick
His Manager	Wilfred Lucas
Bartender Bill	Hank Mann
Molly	De Sacia Mooers
Homer Snook	Larry McGrath
Stagedriver	Jim Gibson

The Big Pond

(Paramount—All Talker)

Chevalier Clicks Again

(Reviewed by Red Kann)

PARAMOUNT likes to describe Maurice Chevalier as one of France's two greatest gifts to America. The other is the Statue of Liberty. Historians may disagree, but the women of the land probably won't. For M. Chevalier has that masculine something that makes the weaker sex grow weaker and box offices wax fatter.

The third in the Frenchman's series has more story body than either "Innocents of Paris" or "The Love Parade." Likewise, it is considerably better in entertainment value than the first and considerably under the quality of the second. And yet, the appeal of "The Big Pond" hits closer to the mob and is more efficiently geared for mass divertissement than "The Love Parade." Lacking the subtleties and the charming daring of the latter, this new opus gives Chevalier less opportunity to sing and more to display his cleverness as a comedian. He doesn't disappoint.

Briefly, the story opens in Venice with Claudette Colbert, daughter of an American chewing gum king, infatuated with Chevalier, Frenchman, by inclination a lover and by profession a guide. The girl's father, in this case George Barbier, decides to take Chevalier home in an effort to find out if he will fit into the American scheme of things. The plan is to dump him into the chewing gum factory, work him until he cracks, thereby showing him up before the girl and breaking the romance.

But Chevalier comes through, accidentally hits upon the idea of treating the gum with liquor flavor, lands himself a contract at a fat salary and finally wins the girl.

By that time, however, he has so thoroughly soaked himself with the accepted idea of American business efficiency that the girl rejects him. But Chevalier, full of American ginger, steals the girl for the fade-out elopement.

The star sings several times. But neither "You Brought a New Kind of Love to Me" nor "Livin' in the Sunlight, Lovin' in the Moonlight" lingers in the memory. Rather it is Chevalier's wholly charming performance, offset very agreeably by Miss Colbert, that makes the picture the entertainment affair it proves to be. The dialogue is bright and the basic situations amusing. Barbier, as the father, will capture laughs from any audience.

There is one short sequence that is a wow. Chevalier's American rival for the girl asks the Frenchman to teach him to love. Chevalier does and is caught demonstrating. The roughest looking taxi driver on record gets a load of what's going on and merely smiles. But it's very, very funny.

Hobart Henley deserves a lot of credit for fashioning the production along its clever lines.

Try a couple of sound acts with this.

Produced and distributed by Paramount-Publix. From original stage play by George Middleton and A. E. Thomas. Continuity by Robert Presnell and Garrett Fort. Dialogue by Prestong Sturges. Photographed by George Folsey. Length, 6,984 feet. Running time, 78 minutes. Release date, May 3.

THE CAST

Pierre Mirande	Maurice Chevalier
Barbara Billings	Claudette Colbert
Mr. Billings	George Barbier
Mrs. Billings	Marion Ballou
Toinette	Andree Corday
Ronnie	Frank Lyon
Pat O'Day	Nat Pendleton
Jennie	Elaine Koch

Opinions On Pictures

True to the Navy

(Paramount—All Talker)

A Sinker

(Reviewed by Walter K. Greene)

AFTER Paramount discovered that "The Fleet's In" was a highly successful picture, decision was reached to produce another story with similar background, and with Clara Bow starred. So they made a sequel—or companion picture—with unfortunate results.

"True to the Navy" is lacking in the spontaneity and entertaining qualities that put "The Fleet's In" over. It's hard to tell just where the fault developed, but one glaring drawback is in the self-consciousness of the players. This includes Clara Bow, Frederic March, and even Harry Green to a certain extent. Their apparent reading of lines without enthusiasm, rather than playing their parts realistically, makes the picture a very weak program offering.

Attempts were made to inject smart comedy situations and lines into the story. They miss sadly in most instances.

With all excess poundage off, Clara Bow looks like the "It" girl of four or five years back. There's all the pep and enthusiasm in the star's portrayal, except the ring of sincerity in her lines. And Clara cannot be blamed, for the same was true of both March and Harry Green—both stage-trained artists who have demonstrated their dialogue ability in previous pictures. Either direction, insufficient rehearsals or poorly written dialogue was responsible.

The story is decidedly light, but this is generally accepted in a broad comedy. Clara is a soda fountain girl in San Diego and is nice to all the sailors to encourage their trade in the store. But she has too many sweethearts and encounters difficulties when the whole fleet drops anchor and pours the boys into the store together.

Then March comes along as the champ gunner and ladies' man of the fleet. Clara falls for him hard and the pair are taken to Tia Juana by Harry Green. Then Green makes a big bet on the coming fleet target practice, putting his dough on March. Naturally, Green has to see that the latter keeps sober. Clara frames March to marry her in a dance hall, but the sailor walks out on her after discovering her perfidy with the other tars.

The gambler Green bet with then takes March in hand to have him beat up so he can not show up for the target contest, but Clara calls in the sailors for a free-for-all to rescue him. Naturally March again wins the fleet championship and discovers Clara's sincerity along the marriage lines in time to clinch.

Many attempts at comedy missed fire, with long lapses of draggy sequences that become decidedly boresome. March worked hard to put over the idea that he was a smart and tough sailor, but showed he was not the type for the part.

"True to the Navy" is a weak program offering, due to hit whatever grosses it lands entirely on the popularity of Clara Bow, who comes back looking like a million. But the picture itself hits a low mark in entertainment.

Snappy shorts needed badly here.

Produced and released by Paramount-Publix. Story by Keene Thompson and Doris Anderson. Added dialogue by Herman Mankiewicz. Directed by Frank Tuttle. Edited by Doris Drought. Photographed by Victor Milner. Length, 6,396 feet. Running time, 71 minutes. Release date, May 31.

THE CAST.

Ruby Nolan	Clara Bow
Gunner McCoy	Frederic March
Solomon Bimberg	Harry Green
Eddie	Rex Bell
Michael	Eddie Boland
Albert	Eddie Dunn
Peewee	Ray Cooke
Artie	Harry Sweet
Maizie	Anita Windsor
Grogan	Sam Hardy
Dance hall manager	Jed Prouty

Western Honor

(Syndicate Pictures—Synchronized)

Fair Western

(Reviewed by Robert Hare)

IF YOUR audiences like Westerns they'll probably get a kick out of this synchronized cow opera, but don't stage a plot-guessing contest. They'll all win first prize. It's the old standby of the respected citizen who is a crook at heart and secret leader of a band of desperadoes set upon driving a cattle raiser out of the country and confiscating his property. Our hero, half the size of any of the gunmen, licks 'em all in a fist fight. That may not sound very realistic, but the scrap is a peach. The crooks go to jail, of course, and the hero and heroine clinch at the end, as usual in Westerns, although previously there had not been the slightest indication that they had Cared in a Big Way.

Bob Steele heads the cast and all give stereotyped performances. It's a haphazard production, but it probably will click with the devotees of Westerns. The synchronized score doesn't help much.

Back it up with shorts of the revue type or use on a double feature bill.

Produced and distributed by Syndicate Pictures. Directed by J. P. McGowan. Story by Sally Winters. Adapted by Jacques Jaccard. Photographed by Hap Depew. Length, 4,849 feet. Running time, about 50 minutes. Release date, March, 1930.

THE CAST

Jack Bolton	Bob Steele
Jean Dudley	Ione Reed
Tom Dudley	Perry Murdock
Lew Sudler	Bill Mestel
Hank Saunders	Tom Forman
Lake Storm	Bud Osborne
Pete McCauley	Cliff Lyons
Andy Peters	Jack Lowe

The Poor Millionaire

(Biltmore—Silent)

Blah

(Reviewed by Charles F. Hynes)

RICHARD TALMADGE is a good stunt man. He surely does plenty of them in this wild story. The picture boasts of little besides Dick's antics, and even some of them seem preposterous. Little regard is given for the big loopholes in the too-thin and obvious plot, the main idea apparently having been to load it up with stunt stuff.

Dick plays a dual role, that of an upright youth who inherits a fortune, and of a twin brother, who is a jailbird and all-around heel. When Dick acquires the estate, he finds it conveniently next door to the home of the girl whose purse he had rescued from a thief. Follows a love affair and the pair are slated to be married, when Dick's brother appears on the scene. The brother had escaped from a prison camp, and has made his way to Dick's home. He knocks out Dick, and exchanges clothes with him. Of course, Dick goes back to the prison camp, but escapes in time to prevent the wedding. And that's that.

The cast supporting Talmadge isn't much, having been selected principally for types. Direction takes plenty for granted, hurdling one inconsistency after another.

Action fans and kids, who will accept old time film formulas may like this.

You'll need at least one more feature and some strong shorts.

Produced by Richard Talmadge. Distributed by Biltmore Prod. Story by Henry Lehrman and Rex Taylor. Directed by George Melford. Length, 5,200 feet. Running time, 58 mins. Release date, April 7, 1930.

THE CAST

Sidney Thomas	Richard Talmadge
Putt Magee	[illegible]
Babs Long	Constance Howard
Calvin Long	George Irving
Attorney Wallace	Frederick Vroom
Peter Cline	John Hennings
Mrs. Mansford	John Hennings
Mrs. Mansford	Fannie Midgley
Butler	Jay Hunt

The Silent Enemy

(Paramount—Synchronized)

Different, Often Powerful

(Reviewed by Ryl Evans)

NOT the accepted formula in picture entertainment and, because of that, difficult to compute as box-office fodder. "The Silent Enemy" is different and carries the earmarks of novelty. In the showman's scheme, this factor is all-important and the keynote of the advertising and exploitation which should be built up around this unusual production.

Here you have a staged story of a chapter in the lives of the Ojibways, an Indian tribe the remnants of which live in the reaches of Northern Ontario. In subject matter and in pictoral value, the production is successful in veering sharply from the beaten track. It follows that for those who are seeking something apart from sophisticated society dramas, crook mellers and musicals, "The Silent Enemy" will more than adequately fill that requirement.

The narrative vein is slight, but the treatment rich in drama. It concerns the struggle of a small Ojibway tribe against what it calls the silent enemy, or hunger. The search for meat carries the tribe through appalling snow storms to the rim of the Arctic Circle, where a huge herd of caribou solves the need. Into this background, epochal in the lives of the tribesmen, is built the story of the love of Baluk, the hunter for Neewa, daughter of Chief Chetoga, and the jealousy of Dagwan, who abuses his office of medicine man to imperil Baluk's status. His efforts are crowned with success almost at the sacrifice of Baluk's life on a funeral pyre, when the signal fires warn of the approach of the caribou. Baluk is restored to position and confidence and Dagwan sent on the long trail without weapon or food.

The stoicism and calm of the Indian are graphically depicted. The players, all Indians, played themselves—a fortunate fact for the authenticity of the picture. In its 8,000 feet, the life of the tribe is shown, its brave marches through the snows to the barren lands where the game holds forth, and a thriller the likes of which have been rarely filmed, in the frenzied caribou kill.

This sequence has been magnificently filmed and carries all of the indications of danger to cameraman and director. You see thousands of caribou tramping across the screen, then the onslaught of the marauding Indians and the terror of the animals as they rush in all directions to escape the death-dealing spears.

A vicious fight between a mountain lion and a wolverine constitutes another of the highlights.

Impressive and definitely carrying a punch is the departure of Chetoga, the old chieftain, to the mountain, stripped to a loin cloth and protected from the winds only by a fur wrap, there to await a sign from the Great Spirit which will lead his people from want to plenty. The acting of the five principals is primitive and entirely natural. Scenically, the picture is beautiful.

Julian Johnson titled with appreciation. He did a fine job. Massard Mur Zhene composed and arranged the synchronized score. To him considerable credit must go for enhancing the dramatic values of the production.

Sound cartoons a good bet with this.

Produced by W. Douglas Burden and William C. Chandler. Distributed by Paramount-Publix. Story by William Douglas Burden. Directed by H. P. Carver. Scenario by Richard Carver. Titles by Julian Johnson. Music by Massard Mur Zhene. Photographed by Marcel Le Picard. Length, 8,000 feet. Running time, 85 minutes. Release date, May 10.

THE CAST

Chetoga, tribe leader	Chief Yellow Robe
Baluk, mighty hunter	Chief Long Lance
Dagwan	Chief Akeeagahe
Neewa	Seena I. Ellis
Chawba	Chawba

Opinions on Pictures

The Devil's Holiday

(Paramount—All Talker)

Has Punch

(Reviewed by Charles F. Hynes)

NANCY CARROLL has a pleasing change in this picture which gives her opportunity to show real acting and comedy ability. She certainly comes through with colors flying in a picture which carries a lot of kick. It's different from the general run and, as such, registers as good entertainment.

However, Ned Sparks comes pretty near to stealing the picture, getting off a lot of wisecracks. His lines afford a comedy relief which aids considerably. Paul Lukas also does outstanding work in the fine cast, which includes Hobart Bosworth, James Kirkwood, Phillips Holmes and Jed Prouty.

"Devil's Holiday" is a picture which will please generally and which will aid greatly to the popularity of Nancy Carroll. The star has what is probably her most important role and demonstrates she has a lot more than the musical films in which she has appeared heretofore give her credit for being.

You can bill this as a revelation to Miss Carroll's fans and a picture which has pathos and comedy in abundance. It's very well directed by Edmund Goulding, who also is responsible for the story.

The story is about a New York gold digger who gets a cut on business she throws to a boy friend. She marries the son of a wealthy wheat farmer for spite, accepts his father's payoff and then finds that she loves the boy and returns.

Use musical shorts and cartoon with this.

Produced and distributed by Paramount-Publix. Story by Edmund Goulding. Story and scenario by Edmund Goulding. Dialogue and direction by Edmund Goulding. Edited by George Nicholls. Photographed by Harry Fischbeck. Length, 6,743 feet. Running time, 75 mins. Release date, May 24, 1930.

THE CAST

Hallie Hobart	Nancy Carroll
David Stone	Phillips Holmes
Mark Stone	James Kirkwood
Ezra Stone	Hobart Bosworth
Charlie Thorne	Ned Sparks
Monkey McConnell	Morgan Farley
Kent Carr	Jed Prouty
Dr. Reynolds	Paul Lukas
Ethel	ZaSu Pitts
Freddie, the tenor	Morton Downey
Hammond	Guy Oliver
Aunt Betty	Jessie Pringle
House Detective	Wade Boteler
Madame Bernstein	Laura La Varnie

The Prince of Diamonds

(Columbia—All Talker)

Just Fair

(Reviewed by Charles F. Hynes)

THIS is a well cast picture which boasts fair entertainment value. The picture is very well cast and well directed. Aileen Pringle and Ian Keith have the leads and are pretty much the whole picture. The remainder of the cast, however, is good.

There isn't a great deal of story or love interest, the plot following stereotyped lines. The picture lacks comedy relief.

An impoverished English aristocrat and a diamond merchant are rivals in love. When the girl's rascally brother steals a diamond, the aristocrat takes the blame. The girl agrees to marry the diamond merchant to save her fiance from prison. The latter goes to the Orient, where he locates a diamond mine, and returns to gain vengeance.

This is lacking in box office value and will need strong support to get over.

Musical shorts with this.

Produced and distributed by Columbia. Story by Gene Markey. Adaptation and dialogue by Paul Hervey Fox. Directed by Karl Brown and A. H. [illegible]. Edited by David Berg. Photographed by Ted Tetzlaff. Length, 6,383 feet. Running time, 71 mins. Release date, March 26, 1930.

THE CAST

Eve Marley	Aileen Pringle
Rupert Endon	Ian Keith
Lolah	Fritzi Ridgeway
Lord Adrian	Tyrrell Davis
Gilbert Crayle	Claude King
Williams	Tom Ricketts
Li Fang	E. Alyn Warren
Smith	Gilbert Emery
Ormsley Hatchett	Frederick Sullivan

Covered Wagon Trail

(Syndicate—Synchronized)

Terribly Stupid

(Reviewed by J. P. Cunningham)

THIS is out completely for houses where sloppy Westerners don't click. In the small neighborhood stands, old man public will have to be plenty good-natured to accept it as entertaining material, so don't fail to have strong support on a double feature bill to satisfy the soreheads. You'll need it.

Bob Custer, formerly featured in FBO Westerns, is starred. He's no better than the others—and they are terrible. Most of the cast are players unfamiliar to us, with the exception of J. P. McGowan, who directed. We are sure Mac had something on his mind other than pictures when he went to work on this one, for he has turned out satisfying programmers.

The photography is in keeping with the general trend of the production. The story—if it may be called such—needed little effort. It concerns a gang of cowboy smugglers and the attempts of Custer to run 'em down. All in all, it's a pretty tame piece of amateurish picture-making.

Book a good cartoon, some newsreel stuff and a topnotch light comedy drama feature with this.

Produced by Syndicate Pictures. Distributed via state rights market. Directed by J. P. McGowan. Photographed by Hap Depew. Story by Sally Winters. Release date, Dec., 1929. Running time, about 52 minutes. Length, 4,617 feet.

THE CAST

"Smoke" Sanderson	Bob Custer
Wanda Clayton	Phyllis Bainbridge
Chet Clayton	Perry Murdock
Sheriff Brunton	Charles Brinley
Brag Vogel	Martin Cichy
King Kincaid	J. P. McGowan

Temple Tower

(Fox—All Talker)

Suffers by Comparison

(Reviewed by Charles F. Hynes)

ALTHOUGH this has good story value, comparisons are inevitable between this new Bulldog Drummond picture, and the one which starred Ronald Colman, to the great disadvantage of this picture. Kenneth MacKenna is Drummond and doesn't measure up to the role. Cyril Chadwick, manages to get some humor into his impossible lines, Henry B. Walthall is a good villain and Marceline Day is an effective heroine. Peter Gawthorne is good as the detective in the case.

"Temple Tower" is not a sequel to Colman's "Bulldog Drummond," so be sure to obviate any such impression, otherwise there'll be a kickback.

The Colman film wound up with Drummond winning the girl in the case, and apparently settling down. This takes the intrepid Drummond on a series of new adventures, new complications and the winning of another girl. Whether audiences will accept it is problematical.

This concerns the efforts of a crook to dispose of jewels received in a famous robbery years before. Walthall is the crook who double-crossed his partner, the latter a strangler who goes about masked and wearing tights, which effectively conceal his identity. Various means are resorted to by the principals to secure possession of the jewels, and Walthall, who has them, employes some effective, if fiendish ruses to protect them.

There is a surprise finish which aids this, when the true identity of the strangler is made known. The director has succeeded in maintaining suspense, even though it is obvious that Drummond is coming through with flying colors.

Try comedies with this.

Produced and distributed by Fox. Story by H. C. McNeile. Scenario and dialogue by Lewellyn Hughes. Directed by Donald Gallagher. Photographed by Charles G. Clarke. Length, 5,200 feet. Running time, 58 mins. Release date, Apr. 13, 1930.

THE CAST

Bulldog Drummond	Kenneth MacKenna
Patricia Verney	Marceline Day
Blackton	Henry B. Walthall
Peter Darrell	Cyril Chadwick
Matthews	Peter Gawthorne
Gaspard	Ivan Linow
The Nightingale	A. B. Lane
Constable Muggins	Yorke Sherwood

Soldiers and Women

(Columbia—All Talker)

Splendid Entertainment

(Reviewed by J. P. Cunningham)

CURRENT flood of tropical stories contain but a few vehicles as highly entertaining as "Soldiers and Women," which fits into a top spot in the field of programmers by intelligent handling of cast, direction, story and sound.

Helen Johnson, in the support, runs a neck-and-neck race with Aileen Pringle, who is featured with Grant Withers. And that's not the only player upset. Emmett Corrigan, an old-timer, jumps from the runner-up class in the early reels to a tie with Miss Johnson for first honors in the last two thousand feet. The job was well done by the entire line-up.

In a few places, clarity of voices is not of the best. However, this minor mechanical imperfection will be overlooked. The photography is good, lending correct atmospheric touches to the tropical story, which concerns a circle of U. S. marine officers, stationed at an outpost, and their politics-playing wives who are "bored to death" in the hell-hole tropics. Their capers in love lead to an exciting battle in wits between Miss Johnson, as the wife of Capt. Arnold, and Miss Pringle, in the role of the general's daughter and wife of Col. Ritchie. There's a murder, to cap the climax, but Edward Sloman, in his direction, cleverly injected comedy bits to lighten this dramatic situation.

Snappy musical comedy and a cartoon will give you a well rounded bill.

Produced and distributed by Columbia. Directed by Edward Sloman. From the stage play by Paul Hervey Fox and George Tilton. Continuity and dialogue by Dorothy Howell. Editor, Leonard Wheeler. Photographed by Ted Tetzlaff. Running time, 70 minutes. Length, 6,671 feet. Released, April 30.

THE CAST

Brenda	Aileen Pringle
Olive Branch	Grant Withers
Helen	Helen Johnson
Arnold	Walter McGrail
Gen. Mitchell	Emmett Corrigan
Martha	Blanche Friderici
Sergeant Conlon	Wade Boteler
Colonel Ritchie	Ray Largay
Doctor	William Colvin
Private Delehanty	Sam Nelson

St. Louis Manager Ass'n Formed for Big Houses

St. Louis—To deal with the problems of first run, vaudeville and legitimate houses and bring about closer co-operation between them is the object of the Association of St. Louis Theatre Managers, recently formed here.

Bancroft in Tilt With Paramount Over Do-Re-Mi

(Continued from page 15)

suiters on the coast seem to figure the latter procedure is Bancroft's real intention.

The player has gone East with the idea of negotiating a new contract with Adolph Zukor. Bancroft is said to figure he can make a better deal with the eastern officials than he can with officials on the coast; and to think he would put them on the anxious seat before his arrival by intimating that he was planning to go into a Broadway stage show.

Bancroft left the coast suddenly, although he was supposed to be recovering from a throat affliction which had left him without a voice. In jumping East, the player did not notify studio officials.

Officials at Paramount-Publix are at a loss in figuring Bancroft's moves. It is stated that there was absolutely no friction between the company and the player, which statement was confirmed several weeks ago by a representative of Bancroft to MOTION PICTURE NEWS.

Trouble over "Cave Man"

Bancroft was supposedly stricken with a throat affliction two months ago, just as rehearsals were to begin on "The Cave Man." He retired to his beach home, and made a two-day trip to Palm Springs for possible aid in clearing up his illness. Returning home, he denied all visitors, although the company exercised its contract rights by having him examined by a physician.

When the player showed no apparent improvement within a week, Paramount-Publix notified him salary was suspended during his illness. After carrying the cast of "The Cave Man" on half salary for about six weeks, the company finally dismissed them and abandoned the picture. Following this action, Gary Cooper was assigned to the lead in "The Spoilers," which was originally set for Bancroft.

Bancroft's present contract has about four months to go, and suspended time due to illness will have to carry over beyond regular expiration. When he left for the East without informing Paramount of his intentions, the move looked as if the star had some secret peeve against officials here, and he had decided to ignore the coast crowd entirely.

One angle advanced for Bancroft's Eastern trip is that he wishes to consult specialists about his throat affliction. This is considered hardly likely, however, in view of reports which state that he is considering starring in a stage drama.

Paramount Fails to Back Bancroft in Fist Fight

Failure of Paramount Publix to come to the defence of one of its biggest drawing cards in a statement issued by the producer disclaiming any connection with "what looks like cheap publicity appeal connecting George Bancroft with assault charges," is regarded as indicative that the relationship is strained. The incident revolves around injuries sustained by Rutger Bleecker, son of Rutger Bleecker, millionaire commission merchant of 32 Wall Street, New York, at Panchard's, Massapequa, L. I. on the night of April 4, and a summons which brought Bancroft before the Nassau County Grand Jury at Mineola to explain what he knew about the foray.

Bleecker was attacked by two men in the wash room and beaten, suffering a fractured jaw. He is in Dr. Reed's sanitarium at Amityville.

According to Assistant District Attorney Brown, Bleecker alleges he was dancing with his sister and in passing the table where Bancroft and others were sitting, said, in a facetious way:

"George, I think you're lousy."

Later, returning to the Bancroft table, he declared he was joking and apologized.

Some time later, in the wash room, Bleecker was set upon by two men and beaten.

At the court house yesterday Bancroft said he knew nothing of the assault on Bleecker and had no idea of the identity of the men who attacked him.

Bancroft entered the investigation because of statement made by Bleecker that his assailants were from the player's table.

SHORT SUBJECTS

Anywhere By Air

(Transatlantic—Talker—2 reels)

Rates a Booking

A HIGHLY interesting short reel talker descriptive of one of the country's important transportation factors—aviation. Well done from a production standpoint, the reel has only one drawback and that is the obvious plug for Curtiss-Wright air service, for which organization the subject was produced.

The dominating Curtiss-Wright trade-mark should not, however, seriously interfere with its entertainment value, obtained by showing the intricacies of student flying and various types of planes. Will easily get by in the average house. Running time, 36 minutes.

Dramatic feature and a snappy cartoon are just the subjects for this.

Ranchhouse Blues

(Pathe—All Talker)

Entertaining

THIS is billed as a comedy, one of the Rodeo series, but it's hardly that. Abbreviated meller would better describe it. The story is about a cowboy's effort to prevent his employer from selling his ranch, on which the villain has discovered oil. There are a few laughs, some typical old-time western thrills, music and singing. It's a good entertaining subject, but don't spot it where laughs are needed for balance. Running time, 20 minutes.

With comedy feature.

Should I?

(Advance Trailer—Singing)

Good Animated Song

CHARLES LAWMER sings this popular song hit, with animated cartoons furnishing the accompaniment. The cartoons are entertaining and the singing fine. These subjects add a fine touch to the program and are short and snappy. Running time, 8 minutes.

Will fit anywhere.

Trade Journal Terms Columbia Stunt "Puffery"

Columbia publicity comes in for kidding in the current issue of "Editor and Publisher," newspaper trade journal. "Print Our Puffs And Boost Circulation" is the caption given the article. The company, so its publicity "puffery" indicates, has gone into the newspaper circulation-building business, the publication observes. The article follows:

"Under the banner line of 'Here's Great Circulation Booster' the first sheet of the sheaf of publicity bore plans for and a 'story' of a contest to select 'Miss Columbia' from America's girlhood. Thirteen 'fan magazines' are listed as sponsors and, if entries are made through one of these, contestants are eligible to compete for Majestic radios to be given by the magazines. Circulation building details are lacking although it is definitely stated that 'Here is one of the best circulation builders for any newspaper, big or small.'

"In the material (only about 27 inches) about this 'great circulation booster' to locate 'Miss America' the name 'Columbia' appears 18 times. Every newspaper, it is decided, will be interested in having a 'native daughter selected' and any newspaper may start its contest at once 'merely by announcing the contest.' Privilege is also extended the press of offering 'their own prizes to find their own choice for 'Miss Columbia' and allow their girl to enter as their entry into the finals."

Labeled Advertising

"Planned, it is stated, as a special number of Columbia News Service, the enlarged version of their regular weekly 'service' contains sheets of 'Fashion Service,' 'Feature Article For Sunday Page,' 'Sunday Page Feature Stories,' 'Feature Cartoon' strip, 'Personal Interviews' and others of similar type.

"The envelop in which the 342 column inches of puffery was contained, carried the ironic and appropriate legend: 'Advertising Matter.'"

CLASSIFIED ADS.

Equipment

Two slightly used Turn Tables, complete with Yulak Pick-Ups and Fader, $65.00 each. Charles Mason, 240 Columbia Avenue, Rochester, New York.

Situation Wanted

Wanted Position as Sound Projectionist. Experienced with Western Electric Equipment. References, Non-Union. Apply Box 685, Motion Picture News, 729 Seventh Avenue, New York.



B. & K. to Yank Films Skidding In First Week

At the first indication of box office weakness in a picture, henceforth, whether apparent in its first or second week, it will be withdrawn from the Publix-B. & K. Loop "run" houses here, an official of that circuit told Motion Picture News. The picture's gross may be well above the danger line, but it rates no additional time the minute it gives definite indications of weakening, he said.

His explanation of this "pay-or-else" policy is that the number of first-runs available so far exceeds the number of first-run houses in Chicago that unless a feature evidences unusual box office strength it does not warrant a run of more than two weeks, even though it could be held over profitably for one or more weeks.

Will Help Neighborhoods

"Definite strength," he said, "is a requisite, henceforth. If, at the end of one or two weeks, a feature begins to weaken, it will be replaced; regardless of the fact that it might be operated profitably for an additional week or more. Why should we gamble on the extra time when there are more pictures available than there are houses in the Loop in which to play them?"

A reasonable enough explanation, but observers here see more in the B. & K. move than that. They point out that with

(*Continued on page* 55)

Give Vaudeville Acts Once-Over at State-Lake

With the transfer of the Belmont from RKO to Publix management, new RKO vaudeville acts are being given their first "once-over" at the State-Lake here. The exhibition performances follow the last regular Friday night show, and comprise 10 acts of vaudeville. No extra charge is made for the show, and business at the State-Lake is reported to be materially aided by the novelty.

The program differs from the Thursday night "pre-view" performance that Publix-B. & K. is staging at the Oriental, in that the acts are not "try-outs," but are regularly booked rehearsals of standard talent. The Oriental's preview program includes unbooked acts which, if they are well received, may be signed up for other houses of the circuit.

unimpressive business more the rule than

Wabash Ave.—South

Ashton Stevens, in his *Herald-Examiner* column, attributes the belief of Johnny Farrell and Gene Sarazen that no one went to the theatre in a rainstorm to be the explanation of their failure to appear at the Chicago Theatre for the first afternoon performance on Monday, the week of their Loop engagement. Not quite so simple, and certainly a less humorous situation, was the real cause, however.

On the afternoon in question, hundreds of Chicago's golf enthusiasts were waiting impatiently for the feature picture to grind to a close, making way for the appearance of their idols. When it had, their impatience increased as the stage show wore on and on—without the assistance of Farrell and Sarazen, the swing and putt team. Eventually, the stage show came to a close and an apologetic m. c. announced that the missing headliners had been detained by a rainstorm but were expected any minute. He asked the orchestra to play. It played for some fifteen minutes while the audience fidgeted or sighed and departed. But no Farrell and no Sarazen showed. Then the lights were turned down without further apology and the show went on.

Hearing of the incident, and sensing, perhaps, some rival circuit's intrigue, or some foul play behind the shuttered windows of a Loop speakie, your correspondent prevailed upon Art Sweet, a bosom pal of the team, to go backstage on the following day and urge the pair to make a clean breast of it. Here is Sarazen's ingenuous explanation:

"Why, nothing happened," he said, a little embarrassed. "Johnny and I were just sitting in the coffee room at the Hotel Sherman talking things over. We got to reminiscing and were having such a swell time about it that we forgot all about our engagement at the Chicago. When we looked at our watches and discovered we were thirty-five minutes late for the stage show, it gave us the surprise of our lives."

Both denied emphatically that they had been waiting for that street car.

* * *

"Journey's End" will go into McVickers at popular prices when it closes at the Garrick . . . Henri Ellman giving most of his time to obtaining road show dates for the Tiffany war drama. Having placed it in Indianapolis, he turned his attention to Milwaukee. Made the latter trip with Willis Kent and J. H. Brooks . . . Sam Katz reported to be on his way to Chi on a business tour of Publix key cities . . . John Balaban scheduled to do his Chicago work at a New York desk beginning about September 1 . . . Chicago exchanges' annual golf tournament getting under way with Clyde Eckhardt as chairman of the arrangements' committee, assisted by Henry Herbel and Carl Lesserman.

* * *

Spring cleaning is done, and the fresh smell of newly decorated interiors lies over the Fox exchange. We were passing Clyde Eckhardt's office; the door was open; furniture had been removed from the room and a man was on his

(*Continued on page* 55)

Castle Theatre Clicks Big on Chain Orphans

"White Cargo," in its fourth capacity week at the little 300-seat Castle in Chicago's Loop district, calls to mind a succession of recent money-makers which Dick Beck landed after they had been either overlooked or scorned by the big circuits.

The first of the more recent ones was "The Viking" (M-G-M). It was spurned by the first run Loop houses, booked into the Castle, and did four weeks of near-capacity business. Next came "Mysterious Island" (M-G-M) likewise sneered at by the circuits. Beck opened the doors of the Castle to it and it lasted four weeks at an excellent pace. "Hallelujah" (M-G-M) was next. The first run houses wanted it, but were afraid to take a chance on an all-negro cast. The Castle grabbed it for five weeks of capacity business. Tiffany's "High Treason" followed. It was a little too bizarre for the big houses, but it fitted nicely into the scheme of things at the Castle, doing three weeks of exceptional business.

"White Cargo," of course, was not eligible to go into the other Loop spots because of the Hays veto it bears. It looks good for an easy five weeks, with every indication that it will do more than that. It's just one of those things that make the big circuit managers groan; and today the groan is fortissimo, what with business in the Loop running anywhere from five to fifteen thousand below average.

Evanston "Blue" Vote Probe Asked by Jury

A sweeping probe of alleged irregularities in the Evanston election, at which Sunday shows were declared winner by 56 votes, has been recommended by the Cook County Grand Jury. A number of alleged irregularities were discovered, most of them centering in the ward which returned the greatest Sunday show majority. Authenticity of a number of the signatures is being questioned.

The first count of the ballots showed that the Sunday movie issue had been defeated by a small majority. A recount was then demanded, which showed a majority of 56 votes in favor of the Sunday shows. Evidence of acceptance of ballots that, it is charged, were wrongly marked and should not have been counted was presented to the grand jury.

Loop Grosses Flop; Depression, Poor Ads, Lack of Hicks, Blamed for Drop

Leo's Legions Gather

About 250 Metro-Goldwyn-Mayer executives and salesmen are here for the company's national sales convention, to be held at the Drake Hotel, May 18 to 21, inclusive.

Considerable exploitation of the gathering is being planned, with a possibility that M-G-M will stage some elaborate entertainment during the meeting to get the best break possible on publicity in the dailies. Described as the first time a producing company has exploited a national convention in this manner.

All business sessions will be "closed," it was said. Louis B. Mayer is expected to be here to preside at some of the meetings.

B. & K. to Yank Films Skidding In First Week

(Continued from page 54)

the exception in the big neighborhood houses, as well as in the Loop, the rapid turnover afforded by the new decision will strengthen houses throughout the entire circuit. Putting the new product into the neighborhoods faster, they declare, will revive prestige and interest for the outlying houses, stimulating trade thereby. The decision is also interpreted as a good-will bid to that large percentage of Chicago movie goers who are continually lamenting the fact that this city never sees a new feature until it is old to half the outside world. The lack of first-run houses in the Loop makes this circumstance unavoidable. If B. & K. can open pictures here at approximately the same time the fan magazines are touting them, the observers feel, it would endear them to those Chicago fans who, by virtue of their fan magazine habit, know whether or not a picture is "new."

Loop House Results

The decision affects the Roosevelt, McVickers and United Artists. Its results were demonstrated noticeably in the treatment accorded "Happy Days" (Fox), which did excellent business in its first week at the Roosevelt, sagged no more than might be expected in its second, but was jerked regardless. A month or six weeks ago it would have been a cinch for another week and possibly more. Not so any more. McVickers demonstrated the situation with "Hot for Paris" (Fox) and "The Rogue Song" (M-G-M). Either one might have been chanced for a third week at a profit, but—why gamble when there are plenty of features with good name draws waiting to go in?

United Artists held "Lummox" (U.A.) for two thin weeks. Then came "Puttin' on the Ritz" (U.A.), which grossed better in both weeks than its predecessor, but went out regardless. The explanation is that B. & K.'s new decision had been made in the meantime. "Be Yourself" (U.A.) replaced it, but lacking the newly acquired power, left at the end of the first week, "Hell Harbor" (U.A.) replacing.

Two Hotels in Chicago Running "Guest Shows"

The Stevens and La Salle hotels (both under same management) now furnish complete picture programs to guests on Sundays. No charge is made for the entertainment, an identification card obtained from the room clerk sufficing for admission.

The regular program includes a feature, newsreel and comedy. Only one performance is given at each hotel, on either Sunday afternoon or evening. At its conclusion at one hotel, the equipment and film is taken to the other for the performance there. Western Electric sound equipment is used and, though there are no restrictions as to whose product shall be used, Universal has furnished the bulk of it to date. Several hundred persons attend the performances every Sunday in designated ballrooms in the hotels.

The hotel management makes no particular effort to exploit the shows, the object being only to furnish additional diversion for its guests.

Wabash Ave.—South

(Continued from page 54)

hands and knees on the floor, apparently laying new carpeting. We stopped in amazement, then coughed politely. The man looked up; that face that looked inquiringly into ours was not, as we had at first believed, Clyde Eckhardt's. Coming upon him later, we told him of the incident and our first interpretation of it. He smiled reminiscently.

"I will never forget," he said, "those first years in the picture business in Chicago. They were thin years of struggle and worry for branch managers. We used to shop around the household departments in The Fair for kitchen tables that would serve as desks. We would indulge in what we feared might be extravagance in selecting a table priced at $3.75. A glass top could be purchased at a glazier's for fifty cents, and the branch manager of that day would be only too happy to take it home with him and scrape it for that smooth office effect before putting it into use."

Which merely reminds us that the movie industry is still waiting for the best Horatio Alger story to be written. KANE.

"Pinks" Cop the Big Money; Advertising Man Pans Copy "Sameness"

Something is wrong with the picture business in the Loop. Grosses in the big houses have been at Lenten levels for the past six weeks, with almost every spot anywhere from $3,000 to $10,000 off. Several have dropped into the red with disturbing frequency. Practically the only money-makers in the six weeks' period have been the "pinks," with the exception of the Congo sensation, "Ingagi," and the present one of Tiffany's, "Journey's End."

Efforts to bolster business have resulted in increased advertising in the dailies, "preview" nights and reduction of time on "run" pictures to get the most out of new name and title draws.

Searching for reasons for the peculiar depression that is current here, local showmen offer several explanations. The first and most obvious is, of course, the effect of depression reported in most lines of business. "Money," they say, "is hard to get, and the economy measures of the individual are down to where they are being felt even in the picture houses."

Others attribute it to the fact that the public is getting "show wise." They not only want something different from the usual fare, but must be sold on it before they will buy. Local theatre advertising comes in for its share of criticism here.

Advertising Needs M.D.

A prominent advertising man in a local agency has offered the opinion that theatre advertising is the worst example of that type of selling in existence.

"There is too much repetition in present day theatre advertising," he said. "There is a sameness about the copy that robs it of interest, authority and selling power. It is too standardized and unimaginative. It has too extravagant verbiage. All of its adjectives are superlative, none of them means anything and they have very little selling force because the public has become accustomed to discounting whatever is written about a show nowadays.

"If, instead of telling their prospects what a superlative cast and story the picture comprises, they would tell something of what the picture contains in simple, forceful, intriguing copy, there would be more buyers for their wares. Showmen are not selling good pictures when they have them, merely because they are using the same old tactics that were in vogue when pictures were a novelty and sold themselves. Theatre advertising needs a doctor."

Another explanation that has been advanced for the poor business situation is that the Loop houses used to draw the trade from the hinterlands because of their luxuriousness. The plowmen made their regular trips to the city just to see the big movie palaces, or were drawn to them just to gawk while here on shopping trips. The big house is no longer a novelty to them.

THEATRE Construction

LITTLE ROCK, Ark.—Malco Theatre, Inc., headed by M. A. Lightman, of Memphis, Tenn., plans a new theatre at Second and Main streets in North Little Rock. The plans have been prepared by Thompson, Sanders & Ginocchio. The theatre will seat 1000 and will cost about $100,000.

PLATTSBURG, Mo.—Ralph Stoutimore and Billie Waers are building a 500-seat theatre here.

WEST PLAINS, Mo.—Dean Davis plans to erect a 700-seat theatre.

ROCHESTER—Plans for a new theatre in Hornell, N. Y., are being prepared by Nititos Dipson, Batavia exhibitor.

FULLERTON, Neb.—George W. Luce, formerly of this city, has opened a new theatre, the Delmar, in Morrill.

MOESSEN, Pa.—The Harris Amusement Co. has acquired a site here and will erect a 1,600-seat house at a cost of $300,000.

CENTRALIA, Wash.—Construction of the new $200,000 Fox is under way.

SAN FRANCISCO—Plans are being prepared for a $250,000 theatre on Ocean Ave. It will be erected by Samuel Levin and the architects are Mueller & Pflueger.

BEVERLY HILLS, Cal.—W. Asa Hudson, architect, has been awarded the contract to prepare plans for the Village, which Fox West Coast will build in Westwood Village. It will seat 2,000 and will be of Mediterranean architectural lines.

BEDFORD, O.—Potter-Gabele & Co., of Cleveland, are the architects for the $165,000 theatre to be constructed here.

JACKSON, O.—Plans for the new Jackson, to seat 600, are being drawn by Miller & Reeves of Columbus.

"U" to Star Loff

Hollywood—Jeanette Loff, who sang in "King of Jazz," is being groomed for stardom by Universal, it is said.

Sherman Acts and Directs

Hollywood—Lowell Sherman will play the lead in RKO's "Lawful Larceny" besides directing the talker production. Bebe Daniels will be starred.

HOTEL BRISTOL
• 129 WEST 48th STREET •
NEW YORK
Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet
Famous Table d'Hote Restaurants
Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service
Room, Single, $2.00 - Double $3.00 Per Day
Bath, Single, $3.00 - Double $5.00 Per Day

Chinese Enjoy Talkers; 2 Get Capacity Houses

Peiping, China—Talkers hurdled the barrier of language here and are proving the same success they have been at Tientsin and Shanghai. The American Y. M. C. A. was first to show talkers here, winning an installation race with a Chinese house. The native and foreign population fill the house daily.

Considerable difficulty was experienced with the installation, as the Chinese electric plants are sadly deteriorated and current so weak it hardly meets the equipment needs. Voices fade away entirely at times.

Fear that the Chinese would not respond to English dialogue is being dispelled with the opposite proving the case, many Chinese enjoying opportunity of hearing English in the hope of learning the language better. Others like the music and other sound, even though they don't understand the lingo. As with silent films, the captions are flashed on a side screen in Chinese, explaining the plan as it progresses.

Quebec Showmen Obtain Censorship Concessions

Montreal—Exhibitors in this territory have won important changes in dealings with the censor board, by enactment of a special order in council.

A revised feature can be sent back, with deleted portions, to the censor board for a second examination. If again rejected, the exchange can apply for a viewing by the whole board on payment of a fee of $5 per 1,000 feet. The decision on this appeal is final but the film can be amended and approved if the exchange gives its consent.

Another important step is that the censors' certificate of approval no longer will appear as a silent insert immediately following the title of a sound or dialogue picture, authorization now being indicated by an official perforated number in the film itself. Thus a feature is no longer disfigured by the censorship trailer.

Winchester, Mass., Turns Thumbs Down on Theatre

Winchester, Mass.—Contention that Winchester cannot support a house of the class which would be required won out and proposal for a theatre here again was rejected in a special referendum, the vote being 1,846 to 1,641 against the granting of a license for a theatre. Since 1914, efforts have been made to secure a theatre in this fashionable Boston suburb.

Tidden Convalescing

Hollywood—Fritz Tidden, personal representative for Clarence Brown, M-G-M director, has been discharged from Hollywood Hospital following three weeks confinement after a serious operation. Tidden is now recuperating at home.

PROJECTIONISTS' Round Table

(*Continued from page 39*)

in the root as there are whole number periods in the number of which the root is extracted, or in other words there is a number for every period, the position of the decimal point can also be ascertained so that there will be as many decimal places in the root as there are decimal periods in the number of which the root is being extracted.

If the decimal part of the number consists of an odd number of figures a zero is added to complete a full period at the right thus, in pointing off 97.45817 into periods it is 97.'45' 81'70.

It is possible by means of the following to solve for the square root of numbers which can be factored into two factors, or in other words into two numerical values, one of which is a perfect square and the other one of the following numbers, 2, 3, 5, 6, or 7. First it is necessary to record the following square roots.

$\sqrt{2} = 1.4142$ $\sqrt{3} = 1.73205$ $\sqrt{5} = 2.23607$ $\sqrt{6} = 2.4494$ $\sqrt{7} = 2.6457$

Suppose that we are called upon to find the square root of 245. This quantity may be factored into 49×5, hence

$\sqrt{245} = \sqrt{49} \times \sqrt{5} = 7 \times 2.236 = 15.652$

Another illustration of the above is as follows: Suppose we are called upon to find the square root of 175. This quantity may be factored into 25×5, hence

$\sqrt{175} = \sqrt{25} \times \sqrt{7} = 5 \times 2.6457 = 13.2285$

The third lesson in the Rider course will appear in Motion Picture News *next week.*

Poster Firm Folds

Cleveland—Cleveland Poster Co., formed several weeks ago by Max Shenker, Nat Barach and Charles Beckerman, has discontinued business.

Exhibitors!
Use the NEW
Silman Synchronous
DISC POINTS
Designed Special for Electric Pick-Up Reproduction
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No Surface Scratch
More Natural Tone
Clearer Voice Articulation
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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Congratulations

To the Managers' Round Table Club

By William A. Johnston

SO swift and spirited has been the growth of the Managers' Round Table Club that a second anniversary comes as a distinct surprise. It seems but just the other day that Charles E. Lewis came into my office to discuss the idea.

It was a great idea; that has been proven. Perhaps it has proven greater than we ever imagined; but, certainly, it was born with great hopes and enthusiasm.

The Round Table Club today is the largest and most active association of showmen this business has ever had; and no other association ever had its international representation.

Out here on the Pacific Coast, three thousand miles from headquarters, I find, in every theatre I visit, that the most prominent exhibit on the walls of the manager's office is his framed certificate of membership in the Round Table Club.

When you consider that you will find these same certificates in the theatres of Canada, Europe, Australia, the Far East, South Africa—in fact, in sixty countries other than the United States, where the membership constitutes a small army in itself—that is an organization that each member can be proud of.

And so can the industry be proud of the Club.

Theatres and production today are the two big factors of the business.

But they are highly dependent—one upon another.

The best picture the studios can turn out must look for its reward to the sum total of the individual efforts of the theatre men who show it. They determine its gross; and their success or failure will in turn determine the trend and the resources of production.

The very nucleus of this great box office effort is the Managers' Round Table Club. It is an every week convention of the men who put the picture over. Its ideas are from showmen for showmen; they are the result of intensive, practical, successful showmanship.

Every week the normal grosses of pictures are advanced by the efforts of the Round Table Club. If these increases could be measured in dollars, the total, I am positive, would be amazing.

My sincere congratulations to the Club, its every member, and its efficient chairman.

MANAGERS' ROUND TABLE CLUB

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An Appreciation!

We can really think of no adequate way of expressing our thanks to the thousands of showmen, the world over, who have created and maintained the feeling of friendship and fraternity which exists in the Managers' Round Table Club.

The success of the organization clearly shows that they not only profited by their association but enjoyed it as well, and putting two such important factors together you are bound to find benefit and progress for all concerned.

To those of you who found the club helpful in attaining higher positions and advancing yourselves generally in the show business, we extend our congratulations. To the others, whom we know will do likewise, we offer our best wishes and trust that within the next year they attain their goal.

Don't live a life within your own shell. This is a business where your ideas, merged with the other fellow's, count for greater achievement and success than in any other line of endeavor.

The Modern Musketeers we once dubbed ourselves, and "All For One and One For All" fitted the occasion as a perfect slogan. Let's make it count for more this coming year than ever before.

"Chick" Lewis



Dick Kirschbaum's special cartoon for our Anniversary Edition is worthy of more than passing comment. The subject he portrays is a truthful picturization of the ROUND TABLE CLUB and what it is accomplishing for the show business and showmen. We also take advantage of the occasion to express our thanks to Dick for his fine spirit and co-operation during the past year through putting in many extra hours in order that our pages might carry, at regular intervals, his great series of "Lobby Laffs."

MANAGERS' ROUND TABLE CLUB

Making A Dream Come True!

BEING A BRIEF RECITAL OF THE BIRTH AND GROWTH OF THE MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE NEWS

WHEN the thought of forming an organization like the Managers' Round Table Club first came into my mind, it was only natural that I could see a great deal of benefit resulting for every showman in the business because it was created on sound principles and not on applesauce.

But we had one great factor on our side in working and putting so much effort into a department such as the Round Table Club represents today. We were catering to the theatre showmen and if the idea was sound then we could well expect the results we have accomplished.

Why?

Because, not only did it meet a much needed phase of theatre men's existence, but its success could only be computed in the returns from those men who were vitally needed to put it across.

No matter how far-fetched one's ideas may be, those ideas alone will not sell any bill of goods if the "buyer" does not become interested. In our case, the showmen all over the world responded in proportion to the effort we were putting into the Club and today we find ourselves faced with the unusual problem of trying to keep pace with the terrific amount of correspondence and contributions we receive every day, week in and week out.

Rapid Growth

From an almost intangible start, covering at the most, between a page and a page and a half, we have constantly grown until we now use every bit of space that the publication can spare for the Club Section.

Why, again?

Because the membership is constantly increasing, not by twos or fours, but by dozens and more. Because, increased membership means increased contributions and correspondence, and if we emphasize the correspondence angle, it's because we would want you to know that what appears on the pages of the Club section each week represents only about fifty per cent of the work necessary in the normal functioning of so important a section of Motion Picture News.

We have prided ourselves, as far as it has been physically possible, in trying to acknowledge with a personal letter, all contributions and mail received. We have endeavored to present every article that appears on the Club pages, not by giving our members and readers a bare, cold statement of what this, that or the other showmen have accomplished, but by telling in an intimate and readable way what they were successful in doing and how those readers may possibly use these same ideas, by reason or remoulding or revamping the original thought, to meet their individual requirements.

Story Treatment

Sometimes we are confronted with two extremes. One: to take a letter of about ten lines and build it up into a story of importance, because the particular stunt or campaign warrants such treatment in our estimation. Second: to take a letter of half a dozen or more pages and boil it down to facts in a brief, yet interesting way.

And so we have kept on and on, each day's mail bringing more and more members and more and more ideas, but all so absorbing and interesting that we have grown to be mighty impatient to get to our desk each morning to see what the mail has to offer.

And why not? Could there be anything more gratifying to the folks here in Club headquarters than to appreciate the thoughtfulness, the fine Club and showmenlike spirit of "All For One And One For All," as displayed by brother managers and members from every conceivable part of the world, by sending us these letters?

In one week you may read about the activities of theatre men in the United States, Canada, Australia, South Africa, India and other places.

What a viewpoint such a variety of ideas must offer to the live-wire manager who is constantly striving to improve his theatre operation, his exploitation and his publicity. But it's typical of what we set out to accomplish and what we are really and truly attaining in a big way.

A Group Triumph

It's no one man's success by any means. To each and every one who enrolled and helped by passing along his ideas through this great clearing House must go the credit and thanks of the Industry as a whole.

What matter the greatness of an idea if it doesn't "click" with the rest of the men? It just won't materialize or grow to any noticeable proportions. Therefor we may well be pardoned for our conceit if we crow a little about this greatest of all organizations in the Industry today.

Big men in the business scouted the theory that we could make a part of Motion Picture News as important as the Managers' Round Table Club, but like good sports, they have conceded the truth that it has really become a tremendous success and, as far as we are concerned, only because the idea and ideals, upon which the structure was erected, were sound and contained good showman-sense.

Favored Everywhere

Circuit heads, divisional managers, and all others controlling either small or large groups of houses, are constantly preaching to their house managers the good to be gained by belonging to and following the activities of our many members each week in the News. They have found that it stimulates interest in the work their managers are doing and gives them a far broader viewpoint on the matter of theatre operation and exploitation than any other means ever attempted or employed. The old saying: "You may lead a horse to water, but you cannot make him drink," certainly applies here. But the average manager, the type of man who strives to get further in the business, needs no unusual coaxing to make reading the Club pages a regular feature of his weekly routine.

In fact, they turn to it first every time the News reaches them. In the Club pages they step out of their immediate surroundings and find themselves seated around an immense table where both the small town manager and the big city managerial brains "swap" stories and talk "shop," but talk it in a language that they all understand. And its just to their liking because it offers a little something different than the regular routine of their jobs, and when they have left the "meeting" of the Club, they have a wider viewpoint and a broader scope in setting out to tackle coming attractions and problems.

Proper Recognition

And last, but certainly not least, they find that their accomplishments have gained them national reputations, and without exploiting the vanity of the members, we give them the much needed stimulus of recognition for their accomplishments on the Club pages, which in many instances places their names before the leaders of the industry and brands their activities as being worth-while and effective

The slogan has gained momentum, the spirit is in the very air we breathe, the desire to help each other and help ourselves has at last become a reality today, while yesterday it was only a dream. Catch hold of that spirit, you boys who still stand on the outside looking in, and you will soon know why the shout of the theatre game, from one end of the world to the other is "All For One And One For All."

- - Says - -

"YOUR CHAIRMAN"

What Makes the Round Table Club "Square" ! !

Helping Others While Helping Yourself.

Capitalizing on the Other Fellow's Ideas.

Live-Wire Dope on Theatre Management.

A Spirit of Good-Fellowship.

Showmen Join Hands Across the Seven Seas.

Up-to-the-Minute Tips on Exploitation.

Fighting YOUR Battles and Problems.

Broadcasting the Actual Experiences of Brother Showmen.

Intercommunication Between Showmen Through the Club Pages.

MANAGERS' ROUND TABLE CLUB

Frank Hill Cashed In With Business On Special Month
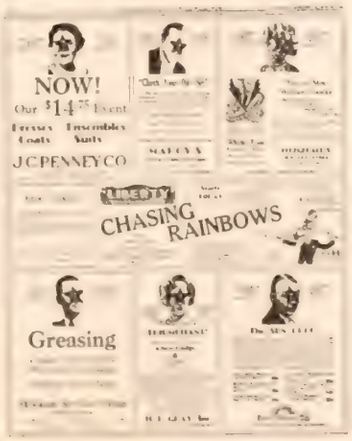
And now we present Frank Hill again. Frank, as most of the CLUB members know, is the manager of the Liberty Theatre in Walla Walla, Wash., and from the many showmanlike activities we have recorded on these pages, it's almost unanimously agreed that he knows his stuff.

One of his recent promotions in Walla Walla was a tie-up with some of the most prominent merchants in the town. They got together and agreed to plug a "Come to Walla Walla" month in which efforts were to be centered towards bringing the suburbanites and ruralites to the city. Accordingly a full page ad to that effect was inserted in the newspapers as the first step in the campaign. Special letters, inviting the holders to come to Walla Walla and witness the show at the Liberty were then printed and sent out. The merchants paid for the cost of printing them. On the bottom of the letter Frank got in plenty of plugs on his coming attractions. And by having Leila Hyams sign the letter he got in a plug for "Chasing Rainbows," which he was running at the time of the special month inauguration.



He worked the local merchants in on his special full page co-operative ad for "Chasing Rainbows" and the cut will show you how this as well as the "Come To Town Month" shaped up. Another good angle was obtained through a tie-up with the local newspaper. Frank agreed to furnish the paper with free tickets to the Liberty providing they plugged his show on the classified page. The paper agreed to this and ran special streamers as well as ads on the page to the effect that anyone inserting an ad of one dollar or more was entitled to a free ticket. The stunt worked well for everybody concerned and both the paper and the theatre secured a lot of good-will.





Another tie-up Frank made was with a local automobile dealer, who agreed to furnish cars for a parade. A bunch of the latest models were pressed into service and bannered with copy relating to the picture were driven about the town. And the photo will show you what they looked like. The other photo we are showing is a bunch of kids who are on their way to see the special Saturday morning show that is put on for members of the "Tarzan Club" that Frank inaugurated as a ballyhoo for his new serial. The kids all left at a certain starting point and carrying placards announcing their destination and purpose marched about the town, attracting plenty of attention from everyone on the streets at the time. Incidentally, we'd like to say also that on "Chasing Rainbows" Frank tied up the newspaper on a contest whereby a local dance school agreed to co-operate with both the paper and theatre and give free instruction in a "Rainbow Tap" dance. A coupon was run daily in the paper, during the run of the picture, and plenty of good-will resulted.

So with all these things tucked away, Frank has started to work out some more, and we know that the future will bring in a lot of stunts that will be of great benefit to CLUB members and incidentally, we'd like to remind you again that the majority of the things Frank has passed along will fit any picture you play and it would be well to bear this fact in mind when you are planning your exploitation campaigns.

"WHAT THE ROUND TABLE CLUB HAS DONE FOR ME"

It is with pride that I tell other exhibitors that I am a member of the MANAGERS' ROUND TABLE CLUB. I have never enjoyed belonging to another organization as I have in being a member of this club. The co-operation that they give you can't be beat; the help that you get both in selling the picture and managing the theatre is of a more benefiting nature than a hundred theatre manager schools. Your problems are their problems and your troubles are their troubles. It is to me like a kid waiting for the theatre to play the next issue of a serial that I wait for the next copy of the NEWS to come in from the mail. Everything that is put in the columns of the ROUND TABLE CLUB is PRACTICAL and nothing is in there that will not help the Advertising Man, the House Manager and the Booking Manager. The House Manager of this day and age must remember that it takes salesmanship to sell and that the theatre is his salesroom and in order to make the greatest number of sales and the greatest return on his investment he must present his wares in a manner that will have an appeal to the amusement buying public. Salesmanship is akin to showmanship. In closing I want to say to all exhibitors that if you don't already belong to the MANAGERS' ROUND TABLE CLUB don't delay but mail in your application immediately as it will be one thing that you will never regret.

JACK ALBERTSON,
House Manager,
Indiana Theatre,
Indiana Harbor, East Chicago, Ind.

We're Sorry!

Were we ever to attempt one hundred percent representation of our membership in this Anniversary Edition, it would have to run in serial form, and even then it would probably use up the better part of the next six months' pages. So if YOU do not happen to be included in this particular issue, and especially if you contributed to the Anniversary Section, PLEASE bear with us. Subsequent issues will carry much of the material impossible to cram into this one. We know that your spirit of broadmindedness will prevail and we're counting on you all to help us out of this situation. Thank You!

MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

J. W. C.'s Problem:

When he took over the management of his present house, he was informed by his predecessor that the newspapers would not co-operate with him on his advertising layouts. Not being well versed in the art of layout, this set him back a bit. He was also limited as to the amount of free publicity he received from the newspaper.

J. W. C.'s Solution:

He got along with them as best he could until Christmas. Then he made a very good decision. He decided to send the men on the paper a present. Forwith a box of cigars was despatched to them. Boxes of candy were given to all of the women employees.

The cost of these gifts was paid for by C. himself. The newspaper people were so surprised and so pleased at his kindness that they sent him a letter of thanks almost immediately on receipt of the candy and cigars.

A day or so later, C. started to shoot in some publicity on the pictures. The paper took it and used it. Now they get plenty of it and they use plenty. As soon as C. got to know the men in the composing room and the advertising department, he found that they were more than glad to co-operate with him in his ad set-ups, especially when they found that the beauty of C.'s ads attracted other advertisers to the papers as soon as they found out that the paper could help them in selling their merchandise.

C. has found, in the short while he has been located at the theatre that the people of the town were more than anxious to help him and would co-operate in every way, providing they knew that the managers operating the local house was what they termed a "square shooter." Whenever C. created a window display he made sure that the house didn't steal the window from the merchant. It was a case of each one being mutually benefited. By gaining the confidence of the merchants in this manner C. today can have almost anything in that town to plug his shows with, and when a theatre man can arrive at that enviable stage he's sure a showman.

It was mighty gratifying to note that, during the publication of these "problems," so many of our members and readers showed their interest by offering suggestions pertaining to the various slants, as set forth from week to week. To the members who furnished us with the "problems," as well as those who helped out with all kinds of solutions, we extend our thanks. The spirit of "All For One and One For All" always wins.

Harry V. Smoots Knew What To Do About This Problem

We can generally depend upon Harry V. Smoots of the Vine and the Memorial Theatres in Mt. Vernon, Ohio, to discover any flaws in his business building campaign.

Until recently Smoots would send his house organ, which contained the program for the entire month to the patrons. The program carried a coupon that could be cut out and brought to the theatre, and entitled the holder to one adult admission at a reduced rate. As a result the person receiving the program would clip the coupon and then throw the card away. So Smoots got busy.

On the next month's program he printed a notice to the effect that only upon presentation of the program would the holder be entitled to the special discount. In this manner he figured that perhaps desiring to see a picture coming at the end of the month the people would hang onto the programs. The special discount was good only on Monday and Friday nights and Smoots felt that his move was a good one, since there was no programs lying about the theatre with the coupons ripped off.

His house organ is made up in the form of a calendar, measuring about 8½ by 7½ inches and printed in black on red with green numerals. In addition to carrying the features the comedies are also listed in the date spaces. Since the theatre is closed on Sundays the space for that day is devoted to coming attractions. The program is well made up and we feel that it carries the message intended, and is no doubt a great help to the persons living on the rural routes.

"Sonny" Shepherd Put Over A Group Of Fine Campaigns

Just before "Sonny" Shepherd former manager of the Grand Theatre in West Palm Beach, Fla., shifted over to his present managerial position at the Lyric in Miami, he turned out a nice campaign on his bill that sold his partons a hundred percent.

Playing "Sally" he tied up with one of the local high schools and put over a popularity contest. He made up one thousand heralds which bore copy on the contest. A space was left on the bottom of the heralds for the insertion of the name of the candidate for honors as well as the signature and address of the nominee. A free pass good for one year was offered as first prize.



The next ten girls received passes good for one week. In addition to winning the title of "Sally" and the one-year pass, the girl having the greatest number of votes was also entitled to bring ten of her friends to the theatre on the opening night. This stunt made a big hit with the teachers as well as the pupils and "Sonny" secured a lot of good-will from it.

Another stunt that was used to good effect was worked on the midnight premiere of the picture. He installed a large horn on top of the roof and through the mike, in his office he broadcast plugs on the picture, breaking up the talk by playing the theme song "over the air." He covered a good many other angles on "Sally" but space will not permit us using them just now as we want to give you a little dope on the way he plugged his short "Fowl Play."

He tied-up with the local baseball field and they painted a sign on the fence to the effect that any ball player making a foul ball that hit the sign was entitled to free tickets to the theatre. The stunt met with immediate favor with both players and parons alike and some valuable publicity was secured.

For a laugh gag on the picture he secured a vacant store window and in it placed a hen, some baby chicks, and a rooster. A sign was placed alongside reading "Fowl Play." And what a load of laughs the stunt brought! In fact, this angle alone did a lot to sell the neighborhood the picture.

We want to thank "Sonny" for shooting this along to us and we are sure that in his new berth at the Lyric he will continue the good work that he did at the Grand.

MANAGERS' ROUND TABLE CLUB

Here's The Way Ernst M. Lim Sells Shows In Borneo

Since the Managers' Round Table Club is a world-wide organization it is only fitting and proper that our Anniversary pages bear the name of Ernst M. Lim, manager of the Royal Standard Bioscope Theatre in Samarinda, O.K.V. Borneo, in fact, an Anniversary Edition without this theatre being represented wouldn't be so oke.

From the ads we are showing you can get an idea of the way showmen advertise their attractions in the newspapers. As their opportunities for using cuts and mats are very limited, you'll have to agree with us, in view of local conditions that they do turn out a rather nice ad for the houses. It is only once in a while that he gets ahold of a scene mat or two and when he does he tries to put them to the best possible purpose, as you will note in the "Hollywood Revue" ad.









The photo we are reproducing shows a ballyhoo he arranged to plug a new serial he opened with recently. A group of natives were hired to wear trick costumes and parade about the streets of the town. They carried banners announcing the picture. An excellent stunt that he pulled on the film was one used as an advance plug. He announced, two days before the opening, that footprints would be found in the streets on the Friday prior to it. A number of animal footprints, numbering among them them tiger prints, stag and ape prints, were painted on the streets, a woodcut being used for the stencil stamp, and the contestants were supposed to find the right prints and follow them to the end of the trail.



As this was the first time a stunt of this kind had been pulled in the town, nearly everybody was in it, and the picture came in for lots of talk. A pair of tickets to witness all of the episodes of the serial were donated to the persons successfully tracking down the lair of the animal whose prints were on the trail.

So you see, that no matter where a showman is located, if he is a real showman he is going to find some means to plug his shows.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MAY

May 17th	2nd Anniversary Managers' Round Table Club.
May 18th	Peace Day (1899).
May 20th	Mecklenberg Declaration of Independence — N. Carolina.
May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.
May 24th	Brooklyn Bridge Opened.
May 24th	Empire Day (Canada).
May 29th	Ascension Day.
May 30th	Memorial Day.

JUNE

June 2nd to 7th	National Swimming Week.
June 3rd	King's Birthday (Canada).
June 3rd	Confederate Memorial Day—Tennessee.
June 3rd	Jefferson Davis' Birthday (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Texas and Virginia).
June 3rd	King's Birthday (Canada).
June 6th	Nathan Hale's Birthday.
June 11th	Kamehameha Day in Hawaii.
June 14th	Flag Day.
June 14th	Harriet Beecher Stowe's Birthday.
June 15th	Pioneer Day (Idaho).
June 15th	St. Swithin's Day.
June 17th	Father's Day.
June 17th	Battle of Bunker Hill—1775.
June 18th	Battle of Waterloo—1815.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

THERE'S GOLD IN EXPLOITING "MATCH-PLAY," EDUCATIONAL- MACK

THE SHORT FEATURE RECORD

The Mack Sennett Special Short Feature Comedy, "Match Play," featuring the British Open Golf Champion, Walter Hagen, and Leo Diegel, American Professional Champ, with the Sennett comedy favorites, Andy Clyde, Marjorie Beebe and Bud Jamison, which was released at the opening of the golf season by Educational Film Exchanges, Inc., has been eclipsing all records for exploitation on a comedy short feature, and proving most conclusively the value of playing up the spectacular short subject for big added box-office business.

Big first run showmen all over the country have been putting on real feature campaigns on this great short feature, and unanimously report splendid results. Many of them have taken advantage of the extraordinary tie-ups arranged by *Educational* and outlined in *Educational's* big press sheet. These include a tie-up with the makers of the Scanlan's Pitch and Putt Rug, which in a number of de luxe houses has been offered as a prize in a putting contest conducted in the theatre lobby or mezzanine, and an arrangement with the manufacturers of Walter Hagen Golf Togs which has been responsible for many fine window displays by dealers in this line of sports underwear, as well as other fine tie-ups.

If you want to know how to make big money out of the little features, read what these showmen did!

Tremendous Drive Put Across in L. A. For United Artists

If a gold medal were awarded for the most dynamic exploitation campaign ever put over on a short feature, the bunch at the United Artists Theatre, Los Angeles, would certainly be among the chief contenders. When "Match Play" was booked into the United Artists Theatre, Max Shane, Publicity Director, as well as Mr. Bledsoe, exploitation man, and Leon Levy, Managing Director, put their heads together, and, bing! a tremendous campaign was created. Despite the fact that Mr. Shane was promoted to the job of handling publicity for the entire West Coast for Publix (congrats, old boy) and Mr. Bledsoe went over to the Paramount, before the campaign was really under way, the show went on, for Andy Harvey and Dave Fred, who replaced Shane and Bledsoe, respectively, know how to "follow through."



Harvey and Fred secured the corner window display in Spalding's Los Angeles shop, than which there is no more natural tie-up. A "freak" driver, three times the size of the regulation club, is compelling the attention of the crowds to the window, which also displays copy and stills on "Match Play" in conjunction with their line of golf merchandise. Alexander & Oviatt, another sporting goods shop, is also using, in its window, a freak club, together with stills on "Match Play."

One of the biggest tie-ups with an individual shop was effected with Tuft-Lyon Arms Company, exclusive dealers in Walter Hagen Clubs in Los Angeles. In addition to giving "Match Play" an entire window, which is illustrated here, they distributed to their customers 2,000 copies of the miniature booklet published for "Educational" by the magazine "Golf Illustrated," in which the principal golf strokes are illustrated by Walter Hagen. Also, 10,000 score cards with "ad" copy on the Hagen golf clubs on one side and with theatre copy at the bottom, were distributed by their outside men at all Los Angeles Golf Clubs. Mr. Williams, their golf pro, is giving free instruction in the lobby from seven to nine each evening. That's what we call getting about three hundred percent co-operation, and then some.

Arrangements have been made for a special golf night at which Willie Hunter, noted golf professional, will appear as guest of honor. Demonstration of fundamentals in golf will be given at the theatre during the afternoon and evening by the Spalding Company's golf pro. A Scanlan Rug is prominently displayed in the theatre lobby, and patrons are invited to try their hand at playing the fascinating game. Two hundred window cards showing Hagen and Diegel in a scene from "Match Play," with theatre copy on the bottom, have been distributed to downtown and neighborhood merchants.

Harvey and Fred ran a special preview for local sports writers, who are co-operating with publicity in their columns. Fourteen one-sheets have been posted in all Y. M. C. A. Branches. On the marquee "Match Play" is being given equal prominence with the feature picture.

An important tie-up was made with the Los Angeles Times which distributed 10,000 throwaways, one side of which carried copy on the United Artists Theatre program, with considerable space devoted to "Match Play," and the other side of which presented a word contest sponsored by the newspaper.

Putting Contest Draws in Atlanta, Big Golf Center

To Manager Robert Hicks of the Paramount Theatre in Atlanta, goes the credit for one of the biggest exploitation stunts ever put over on a short comedy in the South. When "Match Play" played at his theatre, he pulled a fast one when he staged a putting contest right on the mezzanine floor of his beautiful theatre.

The golfers in Atlanta are legion, and when he offered the fine Scanlan Rug absolutely free to the one making the best score for the week, they came in hordes. This was an exploitation stunt of the highest type, and it was handled with finesse and dignity. Even the sign announcing the contest was a fine piece of workmanship, clean-cut and effective.



Robert knows his public. He baited the golfers and comedy lovers with half the advertising space allowed for this program.

Atta boy, Robert! It's the little things in life that count. "Match Play" is a two-reeler, but the results proved it warranted this important campaign.

Smart Showmen Exploit Short Features!

THE SHORT FEATURE GEMS

SENNETT COMEDY, PROVES IT

No Bet Overlooked By McVicker's To Get In Golf Bugs

If you don't all know William Helpin Quigley, of the Advertising Department of Balaban & Katz in Chicago, step right up and meet an exploiteer who is a world-beater. He has a way of rounding up all the biggest spots in town and getting them to co-operate a hundred percent.

When "Match Play," co-starring the golf champs, Walter Hagen and Leo Diegel, was booked into the McVicker's Theatre for a two-weeks' run, he had the whole city of Chicago golf-conscious. Because Mr. Quigley does things in a big way, he secured no less than six windows from the Walgreen Drug Company, three of them being right on State Street, and all of them carrying attractive displays on "Match Play," as well as on their golf balls. The Randolph Street store used, in addition, a counter display.



Mr. Quigley put over a marvelous campaign in the Hub, one of the leading high grade furnishing stores in the Windy City. A display of Walter Hagen merchandise, together with a putting contest, using the Scanlan Pitch and Put Rug, as well as a beautiful window, with blown up stills in color as backgrounds, a display of colored and black and white stills mounted on black cardboard, in the golf department of the shop, and conspicuous notices of the contest and display run with their newspaper golf merchandise advertising; all this was included in the tie-up on "Match Play" with this important shop.

The theatre, too, offered plenty of lure to golfers. The mezzanine floor displayed the Scanlon Pitch and Putt Rug and the lobby displayed life-size cut-outs of Walter Hagen. Mounted still displays proved quite an attraction at the local agency of the Hagen golf equipment manufacturers.

Mr. Quigley didn't miss a trick. He made quite a splash in the displays of the Hub, the Hagen Agency and McVicker's Theatre, with copies of Golfers' Magazine and the American Golfer, both of which carried fine stories on "Match Play." Stickers told where the comedy was playing.

If anyone in Chicago didn't know that "Match Play" was appearing at McVicker's, it was through no fault of Mr. Quigley's. The campaign has been considered such a success, it will be repeated in Balaban & Katz' outlying houses, such as the Riviera, Uptown, Granada, Marbro, Paradise and Tivoli Theatres.

AND ON BROADWAY, TOO!

Undoubtedly the most extensive publicity campaign ever devoted to a short feature comedy by a Broadway theatre is that now being conducted by Vernon Gray, director of publicity for the Rialto Theatre, on behalf of "Match Play," which opens with "The Big Pond" on May 17 for a long run, and is now being publicized in thirty-one windows of the Davega sporting goods stores throughout Greater New York.

Simultaneously with the opening, three stores of the National Shirt Shops chain, prominently located in the Times Square district, arranged special "Match Play" sports-wear windows in which a life-size cutout of Walter Hagen is featured along with scene stills and a theatre credit card.

Extensive newspaper publicity, mailing of special invitations to a large number of golf experts, writers and other authorities, and a number of other features, rounded out a splendid campaign.

Two Corking Window Displays!

This fine window display at the Whitney Sporting Goods Store, tying up with the engagement of "Match Play" at the Aladdin Theatre, Denver, was only part of an extensive exploitation campaign put over by the manager of the theatre, and which created such a demand that the comedy was held ove beyond the original booking time. The cut-out shown was made from Educational's one-sheet poster.



And this "hit-them-behind-the-eyes" display was featured in the window of Appel's store, dealers in Walter Hagen Golf Togs. The Strand Theatre, Louisville, Ky., which effected the tie-up, got behind the comedy in a big way, exploitationally speaking.



They're Doing It Everywhere

Everywhere smart exploiteers are putting over "Match Play" for extra box-office returns. The Newman Theatre in Kansas City and other Publix houses in that territory have displayed the Scanlan rug to big audiences. In Hutchinson, Kan., C. E. Morris, manager of the Midland Theatre, effected a tie-up with the News and Herald for a big city wide golf tournament, with the Scanlan rug and other prizes awarded on the stage of the theatre. Harry S. Dahn put over Canada's biggest newspaper publicity campaign on a short feature comedy for the Capitol Theatre, Montreal. "Match Play" is a big business builder for the summer. Better get on the band wagon.

An Advertisement of

Educational Film Exchanges Inc.

Educational Pictures "THE SPICE OF THE PROGRAM"

E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc. W. H. Hays, President

MANAGERS' ROUND TABLE CLUB

"WHY THE MANAGERS' ROUND TABLE CLUB APPEALS TO ME"

By HOWARD WAUGH
Fox-New England Theatres

Managing or operating a theatre today is merely another phase of dignified, scientific, intensified merchandising. Instead of drugs, millinery or stock, managers today are selling *amusement*.

As the line is so diversified—I mean by this that as each new attraction means an out-of-the-ordinary sales angle—the manager must be alert and alive for productive ideas. Certainly, he should know how to lay out an ad, write press material and order paper. This is merely routine. But what else? What if the old brain just won't function? Then, he's a mighty poor merchant if he doesn't get his good ear to the ground, and find out what the other chap in his line has done, or is doing, to bring customers into the "store."

The MOTION PICTURE NEWS through the MANAGERS' ROUND TABLE CLUB is the only trade medium covering show business today that is not only a clearing house for proven sales helps, but is open freely to all types of managers, chain or independent. For a novice on his first assignment this splendid service is an education. For the seasoned manager, it is an unequalled stimulator.

The "hit-the-spot" editorials particularly appeal to me, and I am sure are a real inspiration to every club member.

AUSTRALIAN SHOWMEN STRUT THEIR STUFF!

It was only a short while ago that we introduced you to our offspring from Australia, the Round Table Club, organized by Mel G. Lawton and featured in the Film Weekly. Now through Mel's hustling, we want to post you up to date on just what the live-wire showmen from this country are doing to sell their shows.

This first illustration we are showing is a novel street ballyhoo, created by Fred Raymond, publicity director for the Star Theatre in Winton, Queensland, as a plug for "The River Pirate." The float was 38 feet long and featured steaming funnels, a captain's bridge, full rigging, machine guns, etc., besides a full crew of "pirates." At night it was electrically lighted and the gleaming port holes and the searchlight on the deck constituted a very effective "flash," that worked up plenty of interest in the production.



We are showing this atmospheric lobby on "Rio Rita," not because we expect you to turn out one like it ("Rita" has played every city town and hamlet in the States by now) but just to give you an idea of how seriously these showmen take their showselling. The lobby, just the way it stands, cost in the neighborhood of two thousand bucks, and it's a certainty that it knocked them silly with the effect it created. This is one of the finest examples of an atmospheric lobby we have seen in some time and is a tribute to Roy Nelson's showmanship at the Capitol Theatre in Melbourne.

And now if you want to do something that will set them laughing and talking here's a stunt used by Freddie Ward,



General Manager of the Regent Theatre in Adelaide. The cakes of ice, as you note from the photo, were placed on top of each other, making a tower. A prize was offered to the person guessing nearest correctly the number of hours the ice would stand without melting. To prevent the water from spilling all over the lobby, the ice was placed on top of a canvas lined wooden tank with a pipe outlet reaching to the corner. As a means of attracting the eye, a color wheel, suspended from the foyer balcony flooded the display with deep steel blues, amber and white shades, to very good results. It would pay you to keep this gag in mind for the summer months as it's safe to say that you'll play a picture you can work it in, and we'd like to offer a suggestion that may appeal to you in connection with this gag. Place a doll, dressed in Eskimo clothes atop the cakes of ice and another one at the foot of the pile with a sign asking "When will they meet?" This little variation may have some sort of drawing power and if you think it will help attract attention, you're welcome to it.



This one used on "Sunny Side Up" is what we call a corking example of showmanship and is the work of Lester Brown, publicity manager for Fox in New Zealand. He arranged to



MANAGERS' ROUND TABLE CLUB

Australian Activities

(Continued)

have a man, dressed as a woman, sit in the box used by builders to hoist up steel and stuff, and be hoisted up by the derrick. The stunt was pulled at the noon hour when all of the office workers and others were out on the streets. The man engaged in the construction work, hoisted up the "woman" and when an altitude of several hundred feet had been reached, cards, plugging the picture were thrown down to the persons watching the stunt. Another angle worked on the same picture was the giant banner, which measured eighty-two by three feet, that was strung across a very convenient location on the front of a popular hotel located in the city square. The banner was one of the largest ever used and it attracted plenty of comment from everyone.



In the photo we are showing now you can get an idea of how Dal Cross, manager of the Strand Theatre in Hobart, sells his shows and also how strongly he must pull with the local authorities to get breaks like this. The novel street ballyhoo was used on "Sweetie" and shows the cooperation he secured from the street car company, whose courtesy enabled him to place a large banner on the side of the car, while on the front, he placed a cut-out head of the star of the picture. Both these angles packed a selling power that re-acted strongly in favor of the box-office. And believe us, it isn't the easiest thing in the showman world to get tie-ups with street car companies.



We want to offer our thanks to Lawton and the rest of our Australian members for the very active interest they are showing in our organization and we want them to know that the work they are turning out in their part of the world is a credit to any showman. We are always happy to present any accounts of them on our pages and we know that the future will bring lots more ideas to this one and only "idea exchange."

NOW YOU TELL ONE!

If the Round Table Club were not worthy of YOUR membership—

Then why did three thousand showmen join entirely unsolicited?

? ? ? ? ? ? ? ?

Keeping Cool!

By A. C. RALEIGH

Fox Theatres, Olympia, Wash.

At times in very hot weather a rather serious slump in business confronts a theatre without cooling equipment, especially in this day when all the larger theatres are ballyhooing their cool theatres. At the Fox Liberty Theatre in Olympia, for instance, we have no cooling system and a none too good ventilating system, so we had to do something this last summer to cool the house. The air intake is in the paved alley back of the theatre at a height of about four feet from the ground. I found that by running a hose from a tap on the stage and using an ordinary garden spray, throwing a fine spray, with the help of a small boy, we could keep the theatre about seventy degrees on the hottest days. Of course, the spray was not directly into the air shaft but passed it so that the suction pulled the air through the spray. The cost of the small boy was two passes a week. This summer I have arranged to put in a permanent pipe to handle the spray so that it will only be necessary to turn it on and off back stage. The drainage is taken care of by a sewer intake grating in the alley.

Another method that I have used successfully with intakes on the roof is to make a frame covered with coarse, tightly stretched burlap, and drilling pipe with small holes making a spray at the top panel of the burlap, with a valve, admitting the correct amount of water. The area of burlap must be at least three or four times that of the air intake, as you suffer some loss of air in passing through the burlap. Also, if large panels of burlap are necessary, a second spray pipe should be put about half way up on the panels. After a little experimenting, an amount of water can be turned on that will be sufficient to keep the burlap damp with practically no overflow; as the air will absorb the moisture. This principle of cooling air is not new. By this method I have managed to keep temperatures about where I wanted them.

At another theatre in Portland I had what should have been an adequate cooling plant but when I took it over it was in the middle of the summer and I found the business off. The previous manager had advertised his cool theatre in every way, shape and form but it was a long way from being cool. Upon investigation, I found that the air from the theatre vented into the attic and it was absolutely impossible for it to get out, as there was no opening from the attic to the roof. This was soon corrected by the installation of two thirty-six inch ventilators and we were immediately enabled to keep the theatre at almost any desired temperature. Naturally business picked up and within three weeks we broke a summer house record.

In theatres having cooling devices that necessitated the use of ice, I invariably had the ice wagon deliver to the front door, no matter how far the man had to carry it. In one theatre I had a rack built in the compartment between the spray and the entrance to the big theatre ducts. I found that by putting the cakes of ice close together that they froze into one big chunk. Of course, as we used the ice for the pump we chippel it off of this storage. By freezing the cakes together, which is done naturally by the air passing over them, the ice lasts much longer and helps greatly in the cooling.

In another theatre I had a cooling plant but it was not adequate. I found that there was a space in the air shaft about twenty feet long before the shaft reached the fan. This area had a concrete floor and drained to a drainage opening already in place. I piped water into this space and put in ten sprays all shooting at various angles against the air current. This forced the air to pass through about ten feet of spray and practically no water reached the fan. It resulted in the desired amount of coolness on very hot days. Of course, it ran up the water bill but it was only used when the temperature was very high as the regular plant took care of ordinary temperatures.

In almost any theatre, I have found that you have to anticipate your crowd, by having it a little bit cooler than it really should be just before the big rush comes at certain hours of the day. Heated bodies coming in in great numbers will, in a short time, bring the house temperature up mighty fast and my experience has shown that once your temperature gets away from you it is mighty difficult, with the average cooling plant, to bring it back to it proper degree.

No matter how ancient your house may be, or what cooling difficulties you have confronting you, there is always some way of keeping it cool if only to a degree where people are not uncomfortable. A little ingenuity and a slight expense can generally find an answer to the problem.

MANAGERS' ROUND TABLE CLUB

FOX WEST COAST THEATRES

Los Angeles, Cal.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I am writing to compliment you on the activities of the MANAGERS' ROUND TABLE CLUB Section in MOTION PICTURE NEWS.

Anything which brings together good, progressive minds to discuss the problems of an Industry in a constructive way is bound to assist the advancement of that Industry.

Such a medium and such activity is found in your MANAGERS' ROUND TABLE CLUB and I am, for my part, pleased with the success you have so far had.

Sincerely,

HAROLD B. FRANKLIN

Sgt. H. J. Smith of Ft. Humphreys Va. Is Army Showman

Here's a situation so unusual that we were debating whether to pass it along on our "problem" page, but since we feel that you would also enjoy reading the good parts of it that we'd publish it as a regular story.

Technical Sergeant H. J. Smith is the Manager of the Engineer Theatre located at the Army post in Fort Humphreys, Va. His theatre caters only to the men enlisted in Uncle Sam's Army and their wives and children. The theatre houses five hundred and fifty-four persons and is a very pretty little place, being built entirely by soldier labor. Restrictions forbid Smith from advertising off the reservation so he is hampered right at the start. Then, there is no newspaper. The only paper medium he uses to get his shows across is by means of mimeographed bulletins. paper for which he provides himself.

Don't develop the impression that these mimeographed bulletins are crude. They are far from that. As a matter of fact we have never seen such nice work done in any form of hand drawn mimeographing. He uses stencils to shape out his copy and we want to say that he does as neat a job as anyone could wish for. And they certainly sell the shows to the soldiers.

A few more stunts he pulled was the imprinting, with stencils, of a number of paper napkins, which were distributed about the mess halls and proved of great value in advertising the attractions. The same idea was used in regards to the flat paper cups which were placed alongside every water fountain at the post. He also imprinted a number of paper bags which were used for the distribution of sugar, etc., and thus found their way right into the homes.

So the point we want to drive home is this: that no matter where a theatre man is or how handicapped he is he will generally find some medium that he can use to sell his shows with. We want to thank Smith for letting us see these and also want him to know that his contributions will always find a hearty welcome awaiting them at CLUB headquarters. And we feel the rest of the CLUB express the same sentiments, Smith.

Miss Jean La Roe Helps J. R. Neth On His Merchandising

A short time ago Columbus, Ohio, was treated to some high powered exploitation when the Neth Theatres, personally operated by J. Real Neth, celebrated the anniversary of three-quarters of a century as show houses.

The real "old-time" house, the Grand, was really the house being feted, but Neth decided to do it up in real showmanlike style, so he brought in the State, Clinton, Eastern and Cameo Theatres. Assisted by the "ace" publicity of Jean La Roe, female publicist for the circuit, he promoted a special section in the Columbus Dispatch that certainly did credit to the theatre. Nearly every prominent merchant in the city was represented on the pages as well as a number of motion picture producing companies. Many other angles were also covered in the campaign and these tended to turn in a record week for the celebration.



On the "Gold Diggers of Broadway" some nice angles were used to exploit the picture. A number of cards, made up in reserved seat ticket size and printed in black and gold, were distrubuted about the town. The cards carried copy on the picture and also offered a reduced rate upon presentation at the box office. This stunt was pulled for the midnight premiere and proved very effective in bringing "stay-ups" into the Grand. Through a tie-up with the Chamber of Commerce, who furnished airplanes for the purpose, cards. Advertising the Chamber's "Gateway Jubilee Week" and the Neth Theatre's attractions were dropped from aloft. A coupon on the herald entitled the holder to a free admission to the theatre if accompanied by one paid admission.



We are showing with this story a sample of the newspaper advertising turned out by Miss La Roe that will give you an illustration of the way the features and the short subjects are plugged. As you will see, it is very simply made up and manages to get across the fact that the show is worth seeing. The special plug in the bottom of the ad on the "Columbus Senators" is a local ball team, whose pictures were taken by the Neth Corporation and shown at the theatre, an angle that, due to plenty of public interest in the team, managed to jack up business a bit higher than usual and also to land some publicity on the short pages of the newspapers.

We want to thank Miss La Roe for shooting these along to us and we hope that in the very near future we will be enabled to pass along some more of the activities of the Neth Theatres and the showmanship of J. Real Neth, who, incidentally, is the gentleman we are picturing at the beginning of this article.
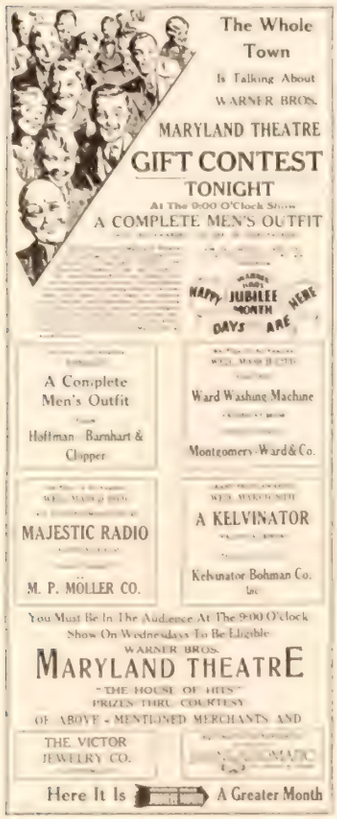
ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

Boucher's Gift Gag Had Town Flocking Into His Theatre

If you recall, a short while ago, we ran an article on Frank Boucher of the Maryland Theatre in Hagerstown, Md., and told you that we expected to pass along some accounts of how he promoted his "Gift Contests" for his theatre out there.

The Gift Nights were run off on every Wednesday and Frank promoted valuable merchandise from the local dealers, which included expensive wrist watches, clocks, a complete men's outfit, and electric radio and an electric refrigerator. In order that you may see how he put the contest over in the newspapers we are reproducing a co-operative ad he ran with the participating dealers. By looking at it closely you can glean just about how many gifts he promoted as each merchandise.



The stunt clicked immediately and the patrons started coming in on the special nights by the hundreds, since it was a rule of the contest that anyone awarded one of the prizes had to be in the theatre on the night of the presentation. A lot of good-will was secured from the stunt and Frank as well as the merchants came in for plenty of word-of-mouth publicity. Being tied-up with "Jubilee Month," the contest helped to put the month over also.

Another thing Frank seems always to be working on is pepping up his kiddie business. And to this end he has now added a new angle. We recorded a while back about the activities of his Kiddie Club and now we learn that he has promoted six pairs of keds (sneakers) from a local dealer. The keds are distributed to six lucky kids every week and Frank has arranged for the presentations to run eight weeks. The dealer presents cards to all members of the kiddie club, which cards in turn are handed in at the door of the theatre. A space is left for name and address and after all the cards have been picked up they are deposited in a box and six names are drawn out.

And did the kids appreciate this gag? They scrambled into the store every minute to get the tickets from the dealer. The stunt not only kept Frank's matinees right up to par but also reacted on the youngsters' parents who no doubt felt that the house was holding their kids' interests at heart.

Thanks, Frank, for keeping us posted on the way your work is clicking down there and we want you to know that we are looking forward with interest to see what this new contest you are promoting is going to be like. So don't keep us in the dark too long, will you?

Emanuel P. Weisner Says:

"Delayed congratulations! Mighty glad to take off my hat to creative showmanship so excellently presented in your 'Round Table Club.'"

Exploitation Chief,
Circuit Theatres,
Milwaukee, Wis.

The MANAGERS' ROUND TABLE CLUB has certainly proved its worth as far as the Canadian Western Division is concerned. Every article that has appeared in this magazine has been of invaluable service and the many stunts and exploitations shown by managers in different parts of Canada and the United States have helped considerably in putting over pictures. MANAGERS' ROUND TABLE CLUB of the MOTION PICTURE NEWS is something that is really needed to keep the pep and enthusiasm of theatre managers at top speed.

Hats off to the MANAGERS' ROUND TABLE CLUB. Long may it live.

PETE EGAN,
Regina, Sask., Can.

Fred McLennan Of Ont. Canada Rates Title Of Showman

It seems that no issue would be complete unless we ran a story or two concerning the show selling abilities of some of our Canadian members and it is for this reason that we hasten to tell you what Fred McLennan, manager of the Capitol Theatre in Brockville, Ont., Canada is doing.

He turned out a novelty herald in "Coquette" that had the town paying attention to the attraction. He secured a number of cards in the form of red hearts and imprinted his selling copy on these. Not having been pulled before in the town this angle went over to very good effect and did a lot towards arousing interest in the attraction. The stunt McLennan used, we want to remind you, may be used on almost any picture that you care to use it for.



Incidentally, he is in line for a compliment on the corking work he turned out on his "Love Parade" campaign. He tied-up all the local dealers of prominence in the town and promoted a full page newspaper ad that helped create a lot of interest in the picture. Then he went out and sewed up nearly every bit of available window space and injected a lot of novel and selling angles into his display. He used many more angles on the campaign too but since space will not permit our using them in this number we have endeavored to tell you only of his window displays and newspaper advertising, and we'd like you to know that they certainly did a lot to put the picture across.

Another angle that McLennan seems to have down pretty pat is his house organs. He varies the size, front and lay-out of these weekly. Whenever he wants to use a big one to plug a special picture or something, he sells space on the back page to the local merchants and receives the program almost cost free. Another time he makes up a small black and white one which contains very little copy on the picture but is nevertheless very effective. And still another way he uses is to imprint the back of a herald with the week's program. In this manner he manages to keep the people interested in the attractions and also paying more attention to the house organ by reason of the varied make-ups.

Well, Fred, it's a pleasure to us to see that you are keeping right in step with the rest of the go-getters up in Jack Allan's district and we'd like you to know that we want to hear more from you.

MANAGERS' ROUND TABLE CLUB

WHITBECK'S ADVERTISING SKILL!

That it requires showmanship brains, in addition to printer's ink, to create fine newspaper advertising is an acknowledged fact and we can pay Frank Whitbeck, of Fox West Coast, no better compliment than to pass along this page of ads as an example of what can be achieved where text, as well as background, counts for so much.



MANAGERS' ROUND TABLE CLUB

Carlos S. Frias Treated El Paso To Great Campaign

The smiling showman who we are introducing in this article is Carlos S. Frias, manager of the Ellanay Theatre in El Paso, Texas, and since he had included his recent "Vagabond King" campaign as his first contribution we are passing it along in this Anniversary Edition.

He effected a tie-up with the local newspaper that enabled him to secure a couple of ads and a lot of publicity absolutely free. The paper reproduced a photo of the star in the picture and offered cash awards for the person coloring it most beautifully. The only cost to the theatre was five double passes which were used as minor donations. The response to this stunt was so great that extra persons had to be hired to wade through the vast numbers of pictures received.



A special midnight matinee was held and on the afternoon of that day Frias broke with a special double truck newspaper ad that he promoted from a local dealer. The special was well made up and gave the theatre a big plug by means of a four-inch head which ran across the eight columns. The newspapers furnished a lot of stories and pictures free and made sort of a "Vagabond King" special out of it. Two weeks before playdate Frias tied-up with the local Philco radio dealers and arranged that they plug the picture's song hits in their radio broadcasts and this stunt did a lot to get them talking about the picture.

Ten special windows were secured from local radio dealers. Besides this all of the big music stores in the town displayed records and sheet music from the film with cut-out heads and stills from the photoplay enhancing the effect. Fifty automobile tire covers were distributed to car owners and carried all through the engagement of the picture. In addition to this 5,000 special rotogravures were handed out about the town. The whole campaign went over very well and El Paso was treated to one of the finest examples of showmanship it had ever seen.

Richard L. Moss Is Always Pulling Stunts Like These

With Richard L. Moss, manager of the Raymond Theatre in Pasadena, California located so far away it takes a little time for word to reach Club headquarters concerning his work, and we were beginning to wonder whether Dick would be represented in our Anniversary Number, but fortunately luck was with us and we are able to present here some of the showman stunts that characterize his merchandising of every attraction.

On his recent showing of "The Shanghai Lady," he pulled a couple of gags that did a lot to help build up interest in the production. He inserted some excellent teaser ads in the paper and when he felt that sufficient interest had been aroused he broke with his spread, following this up with a special notice in which he claimed that the picture was not for children consumption. This stunt helped him break a house record for two days and good business on the last day. Also in connection with this picture, he placed a cut-out of Mary Nolan, the star, in the lobby with a card asking people to guess who she was. The angle did a lot to arouse interest in the coming attraction and Moss secured some valuable advance publicity.

Through a tie-up with his local newspaper he let the house in for a lot of good-will and free publicity on an "Easter Party." The party was held at the Memorial park and almost every kid in town between the ages of three and twelve was present. The kiddies were sent out on egg hunts and all of the other little stunts that are generally pulled around Easter time. After the games they were given candy eggs and bunnies and souvenirs. As a fitting climax to the festivities, every kid was invited to attend the show at the Raymond. Moss's showmanship was seen in the way he engineered this stunt with the newspaper. Along with the story about the party, the paper ran a coupon, to be clipped by the kiddies and retained. Upon presentation of it at the box office, together with five cents, the kids were admitted to see the show. Space was left on the coupon for name and address and in this manner he secured a mailing list for any kiddie attractions he should happen to show in the future.

On "Hit the Deck" he tied-up with the local Marine Corps and secured a detachment of men. The marines marched to the theatre, posed for pictures at the front of the house and then held a rifle drill on the stage. The picture broke in the local papers and the house was let in for loads of free publicity. Another raft of publicity was secured by him through tying up with the local newspaper and running a Bicycle Parade. The theatre was plugged by a big banner carried by one of the entries in the parade and to top off the affair the awards were made at the theatre. Motion pictures were taken of the parade and show in every theatre in town, and, believe it or not, the house actually received free publicity at the expense of the other showmen in the town.

He gives us a suggestion regarding revival nights that we think merits passing along in case any of the Club have been thinking about running any of the old time features. He ran a trailer on the screen reqeusting suggestions, that also carried an announcement informing the patrons that they could secure blanks from the ushers to write down the picture they wished to see. A box was placed in the lobby and the slips were deposited therein. The revivals were run once a week and according to first hand information from Moss, proved good business getters, especially when they received the proper plugging.

Another angle he used to attract attention to the house was the installation of a loud speaker out front. Various effect records, laughing, yelling, etc., were played through the speaker and gave people the impression that the theatre was a "live" one besides drawing their attention to it. We want to thank Dick for passing these along to us and we know that whenever he engineers some of those stunts he is so capable of doing, that his name will be represented in connection with them on these pages. How about it, Dick?

From the tremendous strides that the MANAGERS' ROUND TABLE CLUB has spread like wild fire throughout the nation, there is no doubt of its success. The live material which MOTION PICTURE NEWS is furnishing showmen throughout the country, submitted by members of this club, is of great value to each and every one of us, not only as actual exploitation stunts and forms of advertising, but these very stunts act as food for thought in leading to ideas for equal or greater campaigns.

Trusting that you will continue this service to the various theatre managers of this organization, and wishing success to all of the boys of the club, I remain with kindest personal regards,

Yours very truly,
CHAS. A. SMAKWITZ.
Stanley-Mark Strand Theatres,
Albany, New York.

THIS IS THE ROUND TABLE CLUB'S YEAR!!

MANAGERS' ROUND TABLE CLUB

SELL YOUR COOLING PLANT!

"COOL" THEATRES

AS SOON as the novelty of the first Spring weather has worn off, we will break out in the dailies with a story of a complete renovation of our cooling plant, detailing numerous newly devised improvements that are being put in, giving us "one of the most modern cooling and ventilating systems in the state." This will be followed a few days later by other items concerning the progress of the renovation, and a final story telling of the completion.

This will all be in advance of our actual warm spell, so we cannot stress too much on the subject of "keep cool," but merely plant the idea that we have completed steps to keep our theatre comfortable in all weather.

We will have started spring cleaning and painting, or redecorating by this time, and will plant several news stories on that, augmenting the favorable impression of our cooling plant stories. The painting and changes in the physical appearance of the house give the patrons something actually visible to the naked eye, and tend to back up both stories, giving us a lasting impression "When Summer Comes."

As the days near, we continue to transform the appearance of the house, inside, gradually working out to the lobby as the first touch of real warm weather starts.

A Marquee Suggestion

Inside the under edge of the marquee, an icicle valance of compo board, painted white on both sides, and covered with metalic snow flitters, gives a cool and inviting appearance to the entire front. If the under side of the marquee has a border of lights, set the valance inside of the lights, thus illuminating the snow effect so it can be seen from a distance, also keeping the inside around the box-office dark, permitting the use of baby spots, fastened up under the marquee, to give cool colors a play on the box-office display frames, etc.

Augmenting the marquee icicle effect, a compo board border is imposed over the top of the lobby frames, transforming the whole lobby scheme into a glistening cool haven that is nothing if not inviting. Cool copy is inscribed across the tops of these border masks, the letters, of course, with snow-capped effect.



Tons of cool fresh air are pouring into the FOX PALACE . . . $60,000 worth of machinery working to keep you cool and comfortable . . . tons of steel turning heat and humidity into summer resort weather . . . come to the PALACE and laugh in the face of the weather man.

Priming the Guns

EFFECTIVE selling of the cooling plant during the hot months is a sure-fire aid to better box-office returns in summer. Conveying the "Cooler Inside" idea is as important almost as the feature being shown.

In the accompanying article, several managers of Fox West Coast offer suggestions for cashing in on coolness in summer.

Suggests Limerick Contest

Whenever a radio program is broadcast from the theatre, or for the theatre, every mention of the theatre name is followed with the slogan, such as: "Fox McDonald, the Coolest Spot in Town;" and, quite often, the theatre name is omitted, using only the slogan.

In line with planting the idea of having "the coolest spot in town," or any such slogan, a limerick contest tie-up with the newspaper is a good bet. Each limerick should contain the theatre name and slogan in some manner, and the limericks can be judged daily, over a period of days or weeks, with the paper running the winning limerick daily. Pass tickets will be all that is necessary, or a merchant tie-up can be made. A co-op page, with the paper lining up Frigidaire dealers and ice plants, ice cream emporiums, etc., can be arranged giving the theatre a banner head for its keep cool campaign. Another idea, with papers that play that way, is to make it a half-page co-op ad, with the rest of the page devoted to news stories and gags about the cooling plant, and the co-opers.

Ice Cream Offers Good Hook-Up

A tie-up with a Dixie Eskimo Pie or similar ice cream bar manufacturer, to give away such bars at special matinees, kiddie shows, Mickey Mouse clubs, etc., is a good hot weather draw, and many other angles can be evolved, such as bannering the delivery trucks, and a special show for all the ice cream employees, to show them how cool the theatre actually is.

This one has whiskers, but is always an appreciated gag, the idea being to give patrons coming in off the hot street a big shot of ice water, which helps cool them off, and is taken as a special service on the part of the theatre. A large cooler, with the ice free for credit given the ice plant, and a white uniformed usher with paper cups, is all that is needed. An embellishment would be to have the cooler in an ice cave effect, under colored lights, a few igloos and scenic background, or as far as one's imagination might be permitted to go.

"HOT" BUSINESS

Ice Cakes Big Aid

In houses not equipped with ice plants, a deal can be arranged with a local plant to provide 100 pound cakes of ice gratis. We use ice in that manner, putting the ice right ahead of our air washer, which cools both the air before it strikes the water, and keeps the water cooler. The ice man gets screen mention, but not about furnishing us ice, as we don't care to spoil the ideas of those who may think we have our own plant. We do manage to keep the house cool, however.

A good gag for a hot day is to tie-up with the ice company and have coins and passes frozen in a large cake of ice. The cake is placed on the sidewalk in front of the theatre, with a card explaining that those present at the time may have the coins and passes after they have melted out. The bottom of the cake should have a picture, 11 x 14 or 8 x 10 still, of the current show, visible to those watching the stunt.

Spray Gives Cooling Effect

A spray of water, shooting straight up from the top of the marquee, and falling in a fine mist on the pavement and possibly the sidewalk, (if the mist is fine enough) is a good cooling bet, giving both a cool atmosphere and the suggestion. We used the steam idea on "Hot For Paris," and have left the spray pipes around the top of the marquee with the idea of turning on the water this summer. The water must be kept in a spray, if it falls over the edge of the marquee many pedestrians would start using the other side of the street or the back of your neck to walk upon.

Decorating the front of the house is important, and the foots, and pit, can be turned into an everglade at little or no expense. Cans of water, concealed in the trough, and in the pit, will serve to keep ferns and sprays of naturals in good condition, and there are always the artificial flowers for those who can afford to buy them.



MANAGERS' ROUND TABLE CLUB

Staff in White an Ad

One of the best and most inexpensive cool effects is that achieved by dressing all employees in whites just as the heat wave breaks. The whites take blue spots beautifully, and do much to add to the general scheme of coolness within.

To those who have been good and hot (here on earth) and have then been subjected to a loud racket, noise or such disturbance, the thought of softening down the musical numbers by the organist, stage band or orchestra should make a hit. Unless patrons inside the theatre are actually cooled off, and the music strikes up double forte for any length of time, the patrons are bound to squirm in their seats, begin to feel uncomfortable, and finally realize how hot they really are. A few words with the musicians can forestall all this, and in turn, help to cool off the hot customers, along with the plant.

Since all of the new marquees are of neon display, we believe that everyone of these marquees carry red letters to announce the current attractions. It seems that some arrangement could be made with the Neon company whereby blue or green letters could be used instead of red, enhancing the "Keep Cool" idea.

Cold Drinks Offer Tie-Up

Here's an idea that sounds a bit far-fetched, but which could be put over to advantage with the aid of proper promotion.

At present many beverage concerns are concentrating on novel thirst quenchers to meet the demands of summer. A suitable spot could be set aside in an inner theatre foyer, where some enterprising firm could install a nice display and serve cold drinks to patrons of the theatre. The glasses or preferably paper cups used need not be over two or three ounces in capacity.

If a firm were introducing a new drink to the public, no better means of exploitation could be found. The firm would probable be willing to furnish a couple of girl attendants, properly attired, who could serve these drinks to the audience during a special "Keep Cool" intermission. As a rule, a new concern of this kind finds it profitable to do a lot of advertising, both in newspapers and on bill-boards. The theatre could tie up with this display in a prominent manner.

A Frigidaire Co-op

Since Frigidaire does a lot of advertising, a tie-up with them would be profitable. When we were giving away Chevrolet cars in our theatres, through local dealers, they co-operated to the fullest extent. Like the Chevrolet film we showed of the assembling of different parts of a car, we could likewise show a film of the Frigidaire methods of cooling and hooking this up with a reel showing similar methods employed in our theatre. With proper hook-up with Frigidaire one of these Frigidaires could be given away at the theatre in the same manner that we gave away the Chevrolet car. A large Frigidaire could be on display in the lobby with the coils exposed to the air and the Frigidaire hooked up and in operation. The coils would become covered with frost and finally resemble a large snowball. This display could be kept in the lobby during the hot season and would be very effective with blue and green lighting.

Their methods of cooling could be tied up with the methods used in our theatres to cool the air. A lot of possibilities center about this line and many other angles could be worked out in conjunction with this idea.

WHAT OTHER SHOWMEN SAY:

"If You Lack an Expensive Plant Use Nature's Breezes and Keep All Doors and Exits Open."

H. C. Lee.

* * *

"Serve Iced Drinks on Extremely Hot Days. Pay for Them Yourself or Arrange a Tie-up."

—Frank S. Mickley.

* * *

"Plenty of 'Cool' Signs and Displays on Your Front and in Your Lobby Will Help a Lot."

—J. Edwin Elicker.

* * *

"Ferns and Flowers Convey a Marvelously Inviting Appearance to Any Theatre. Try It."

—M. R. Blair.

* * *

"Spruce Up the Appearance of Your Theatre."

—W. L. Irwin.

* * *

"Psychology Is an Important Factor, So Sell Your Patrons in the Most Effective Way."

—C. W. Botsford.

* * *

"Keep Away from the Word 'Hot' in All Your Advertising and Displays."

—Jack LaReaux.

* * *

"Start Your Campaign on 'Cool & Comfortable' Theatres as Early as Possible."

—W. E. Belcher.

* * *

"Use the 'Two-For-One' Gag to Get Them In, Then if Your House Is Cool They'll Know It."

—Jack E. Pfeiffer.

Girls as Publicity Bets

In houses where the Fanchon & Marco Ideas play, the line girls dressed in bathing suits and busily polishing up the spray apparatus in the air work system, while same being turned on, would make a very effective picture for newspaper publicity.

Where the Frigidaire system of cooling the air is used—the girls could be dressed in furs, mittens, fur caps, etc., while inspecting the cooling plant. A picture of this stunt having the girls a little in the nude for contrast.

Some Thermometer Suggestions

Hang two large thermometers; one in town near heavy sidewalk traffic and the other in the theatre lobby. On the thermometer in town call attention to the prevailing temperature and urge people to come to the Fox Theatre where the thermometer inside the theatre is, say 20 degrees cooler. This of course can be varied according to the maximum and minimum temperatures.

Display a large block of ice, say 200 pounds, in the lobby with a placard alongside worded to the effect that "outside this cake of ice would melt completely away in five hours. Here it will last three days. It is always cool and comfortable at the Fox Theatre." This could be varied according to the town. You might even go to the extreme of putting a cake of ice on the sidewalk in front of the theatre, and one of similar size inside, which would create a crowd to watch the result, and of course the papers would play it up big. You could really make a contest out of it and have some prominent man of the town be the official judge, etc.



JACK FROST
is Working for Us!

We've put him on the staff . . . he's a gent you can love better in July than January . . . with Jack on the job the FOX CRITERION turns "heat waves" into cool waves. Meet him today. He's a comforting chap.



LISSUN—We've Turned On the Coolth!

Our mammoth cooling plant is hitting on all six . . bringing cool comfort to fevered brows the FOX GRANADA is oozing over with "coolth" . . . come and soak up your share!

MANAGERS' ROUND TABLE CLUB

"KEEP IT UP, SOLOMON!"

You can bet the Managers' Round Table Club wants to be among the first to congratulate Sigmund S. ("S. S.") Solomon, popular showman of Youngstown, Ohio, on his new appointment to the position of City Manager of the Paramount-Publix houses in his district.

His new position puts the State, Cameo, and Paramount theatres under his supervision. Solomon was formerly the manager of the Paramount Theatre in the city and we don't doubt but that the excellent work he turned out while at that house did a lot towards securing his present position for him.

He is quite well known to many of the club members, as his activities have been recorded on our pages from time to time, and it needs only a look into the back files to prove our statement when we claim he is one of the finest showmen in his section of the country.

With a couple of more houses to look after, it's safe to prophesy that Youngstown is going to be treated to showmanship of the like they have never seen before, for when a man with Solomon's experience gets set to sell a show in any town and to anybody you can bet that it will be sold. Congratulations, "S. S." And need we say that the pages are going to be full of a lot more new stunts from your district?

Charles P. Carroll Is Noted For His Fine Publicizing

And now let's all rise and extend a hand to one of New Jersey's "ace" publicity men. The well known and popular Charlie Carroll, director of advertising and publicity for Warner Brothers' Hudson County Theatres who's doing a great job out there.

Charlie is by no means a stranger to the gang since his high powered work has been represented on our pages so many times we've lost track of it. But since this edition is our anniversary number, he has come through with a little personal "dope" on himself and we present it herewith.



Formerly a newspaperman, Charlie forsook the Fourth Estate to become a film salesman and it turned out to be such a racket that in a little while he shook the salesman's dust off his heel and bought his own house. He operated the theatre for some time and then sold out (at a profit), and went to work as a theatre manager for a representative circuit. As he had been in the racket since 1914 it didn't take him long to decide that he wanted a publicity job. So a little later we find him enthroned in the capacity of publicity man and advertising director, working in that capacity for various organizations and then finally hooking up with Warner. The rest is history as Club members know.

And just as conclusive evidence that Charlie is a real go-getter we refer you to the edition of the M.R.T.C. of March 29th for an account of his "Sacred Flame" gag. And his "Take-A-Chance Week" of March 15th. And if those two aren't sufficient you may consult the edition of Dec. 28th, 1929 and the edition of Nov. 23, 1929, and by the time you've looked over those few accounts we are sure that you will agree with us that he has the goods as far as selling shows go.

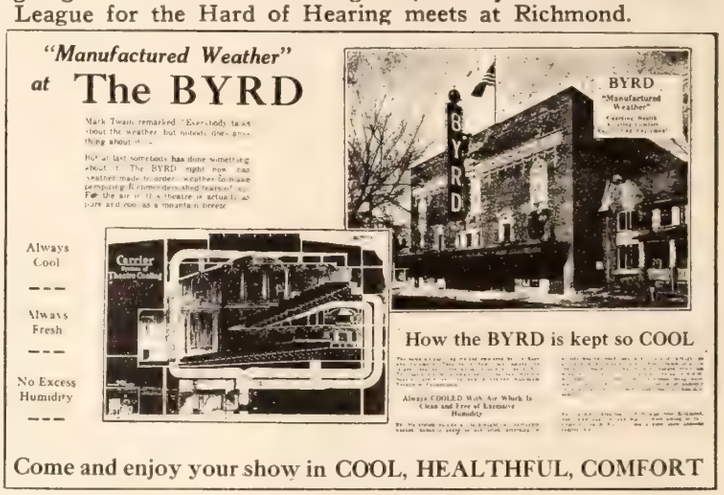
He has been hitting them high, wide and handsome in his present position and what more can we do than wish him continued success. And incidentally, we have on hand a whole mass of material concerning Charlie's recent work and we are very sorry that the limited space in this issue prohibits the use of it but you can be sure that it will make its appearance in a few weeks and we want to say that there's some corking stuff in it.

Stewart B. Tucker Tells Public All About His House

A couple of more points which show clearly the showman ability of Stewart B. Tucker may be seen by reading this article, which, because of its valuable angles we are including in this special anniversary number of the Managers' Round Table Club.

Since summer is very close at hand we are going to "kill two birds with one stone" and show you how Stewart informs his patrons of his cooling plant. The ad we are reproducing was run in one of the largest papers in Richmond and you will note its value from the make-up. A short while ago we ran a box on cooling plants and explained that Ed. Hiehle had a herald made up which sold his patrons. The herald was imprinted with the photo of the theatre's cooling device, so now if you are contemplating something of the sort, here's your chance to use it. You can do the same thing as Stewart has done and we are sure it will merit the expense.

Another example in modern showmanship was effected by him when he installed earphones in the theatre, for the convenience of those patrons, hard of hearing. This stunt met with immediate approval and boosted good-will 100% for the house. In addition to that, it looks as though the theatre is going to come in for a lot of good publicity when the National League for the Hard of Hearing meets at Richmond.



A while back, he had a special organist playing at the house. The musician was featured in novelty numbers and broadcasts and made a decided hit with the patrons. The engagement afforded Stewart an opportunity to display some fine showmanship and he certainly took advantage of it in many ways. He used another excellent stunt recently when he brought back the "Desert Song" for a Holy Week engagement. This picture broke a record for the house last year and though we don't know how he made out with it at this time we feel that since he knows the city well enough to bring back a picture for a whole week, it must have clicked.

So you see, Stewart is quite some showman. We have had the pleasure in the past of recounting his up-to-the-minute work and we know that the future will bring more developments and present some angles which will be of value to the Club. Keep up your fine work, Stewart.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

La Rose And Joice Prove Themselves Very Fine Showmen

It gives us pleasure at this time to present to the Club a couple of more "ace" showmen in the persons of Joe LaRose, manager of the Fox Theatre in Detroit and J. Maxwell Joice, director of publicity and advertising for the house.

A good deal of talk is occasioned among the residents of Detroit, due to the up-to-the-minute way these showmen are selling their shows. One of their recent activities was the provision of parking space for the vast number of cars arriving nightly at the theatre. The charge, ten cents, was the lowest in the city as the rest of the places demanded a half a buck to park. And with so many cars in Detroit you can figure what a benefit the parking space angle must have been to the house in the way of securing good-will.



And talking about good-will, it is time for us to present an account of the midnight benefit for a slain policeman that the two showmen ran. The tragedy occurred the first week in March and the newspapers played it up a great deal, lauding the policeman for his heroism in performance of duty. On the night of March 17th the theatre gave a midnight show for the benefit of the officer's widow and children. The entire stage and screen show was presented and in addition Jack Dempsey, the Police Glee Club, the Mayor of Detroit, Police Commission and Police Trio were also presented on the stage. As the Detroit Daily sponsored the benefit, the house secured six days of special publicity. A goodly sum of money was derived from the show and presented to the policeman's family, the theatre as a result obtaining a tremendous amount of good-will.



We are showing a photo here of a display Joice arranged for "Happy Days" and we must hand him a little tribute on the very effective showing that it created. He added a lot of "life" to the display by using a couple of wax mannequins in the window. The display, in addition to plugging the picture, also got in a boost for the theme songs.

On "They Learned About Women," some good publicity was secured by inviting the local Detroit Tigers ball team to attend the performance. Besides this, Van and Schenck, stars of the picture, appearing at the time in Cleveland, also sent a wire to the club inviting them. The wire was enlarged and displayed in every Postal Telegraph office in the city.

The layout of ads which accompanies this article will serve to give you some idea on the sort of newspaper advertising done by La Rose and Joice and we want to go on record right now as saying that they are some darn fine examples of selling work. And especially do we want to say something about the novel stunt he used in running one of his ads upside down. This ad is the second one from the left. Though the stunt is not new it is nevertheless sure to click. In this instance a new touch has been added. Under the Fox head an explanatory note states "Don't Phone Us About This Ad—We Know It's Upside Down —And Our Big Stage And Screen Shows Will Turn Detroit Upside Down In The Same Manner." The gag went over like nobody's business and if you want to inject a little novelty in your advertising it will pay you to try it.

You will also notice that he plugs almost every attraction the theatre features, but he does it in such a way that the copy will not appear to be too crowded. In his "Laugh Week" ads, he has injected a "laugh" by putting a little cut into the "O" which forms part of the heading. By looking closely at this lay-out you will notice many other showmanlike touches.

We want to thank La Rose and Joice for passing these along to us and our only regret is that they didn't include a photo of each other along with their contribution. However we hope that they will remedy this in their next letter and give us a little "personal" dope on their careers as well.

The interchange of ideas is an invaluable aid to any theatre manager in planning campaigns on pictures. As many such ideas appear each week in the intelligently edited "Round Table Club" department of the "Motion Picture News," I have always heartily recommended it to my managers.

Another great aid to the managers and publicity men is the new section, "Exploitation Reviews" giving valuable suggestions on selling the latest pictures.

H. D. Goldberg,
General Manager,
New York State Division
Fox Metropolitan Playhouses

Charlie Brown of Canada Also Joins Our Organization

We want to introduce another Canadian showman to you in the person of Charles Brown, manager of the Regent Theatre in Moose Jaw, Saskatchewan, Canada.

Brown is a showman of many years experience, having started in the racket in 1913, entering it cold. He had just arrived in Canada from England, and though he had only sixty-nine cents in his pocket managed to get along until he reached Saskatoon, where he obtained a job in a theatre. It was not so long later that he became a manager. Now he has traveled all over the provinces and handled a good many show houses, with the knowledge he gleaned from his first experiences at the Empress in Saskatoon.

He gives us a couple of experiences he encountered in his showman life. At one time he let go of a portable typewriter in ten feet of snow while traveling to the theatre and at another time was forced to open the house in a blizzard that was raging at the speed of 120 miles an hour. But the point is he well known one that no matter what kind of a day it is, like the letter-carrier, a showman is always on the job.

MANAGERS' ROUND TABLE CLUB

"THE ORANGE ORACLE"

Once upon a time a very young and very bucholic singer, illustrator, and manager who thought he knew a lot about show-business subscribed to the MOTION PICTURE NEWS and therefrom plucked wisdom and wisecracks and impressive statements for his business associates and the incidental film salesmen who flooded the country and actually sold you film in their best salesmanlike manner. Yes, sir, this baby admitted he knew a lot and probably thrived considerably on his own ego.

Came a time when he sold his personal holdings and entered the freelance manager field with success. This same "hot-shot" even wrote articles in those early days and they were actually accepted and printed in the "Orange Oracle"—the good old "M. P. N."

Time passed, tunes changed, and the young man's salary thrived—sometimes bonuses, sometimes percentages—but with continuous work safety seemed indefinitely assured. Why not? There was a wealth of pictures, plenty of vaudeville, still quite a few worthwhile road shows, and stock. Who should care if a few houses were becoming big circuits and Bill Fox was struggling to expand—and other complications; it was just what the Y. E. (young egotist) had been waiting for, the chain circuit's eventual disintegration, then probably he could grab himself a house, a nice house and settle down with his wife and kiddies to put over that big effort for which he'd been saving that final "big push" which can come only with that great desire of personal achievement.

In the meantime, some punk from New England, by the name of Charles E. Lewis, had taken over the page devoted to "Management" in M. P. N., and of course it wasn't going to amount to much, just another flash in the pan.

BUT SOMEHOW, the darn thing grew and grew and the Y. E. slid in a letter with the feeling of a kid caught between bases in a sand lot game. Well, anyhow, this sap, Lewis, printed his stuff, and slipped him the needle about having always had his name in on the early lists because of his former connections with the sheet, and so the guy from the sticks began to feel himself a regular fellow again and with his name in print occasionally began to have the satisfied feeling of a manager who has just checked up on a profitable week.

BUT CAME THE TALKIES and, boy, with it one whirligig of a year; anything could and did happen. Values changed, big deals prospered, small groups sold out for millions over night. Phoey! what meant the old time show-business traditions with its one grand family idea? Not a thing; managers were worth so much a quart soaking wet and no buyers.

Now, what does this wisecracker Lewis do? Fellahs, whadda you think? Why he plays FOR the manager, opens the doors of the R. T. C. pages and, though it sure must have steadied his circulation, yet what a harbor of refuge in stormy times was the good old R. T. C. to the showboys in the field. A service bureau was inaugurated and many a young comer got a helping hand and good advice when suddenly that ominous "Your Services Are No Longer" notice arrived. All through this flurry the club and the now "CHICK" Lewis kept a level head and a steady hand on the helm and today the ROUND TABLE CLUB is one of the most noteworthy institutions in all show-business. Behind the "one for all" idea lurks a power as yet unexpounded and THIS boob scribbler, growing older and possibly more wise, if not wisecracking, senses a security heretofore unknown in show-business. An institution of managers, for managers, by managers and a reasonable assurance of at least a hint as to where another spot is open and layoff avoided in case of some sudden amalgamations which seem to be the order of the day.

So through the years of steady expansion, conceivable only to careful, thoughtful editorial policy, the MOTION PICTURE NEWS has become the "ORANGE ORACLE" of show-business, and in the two most hectic years in all the history of show-business has achieved the most outstanding and individual place in the show world, has maintained an assured circulation, as well as providing a harbor of mental refuge for thousands of earnest show-boys who would give almost their all to maintain their position of honor and trust in their chosen calling and who, in joining the R. T. C., sense that old time "big family" feeling in the clan cry, "One For All." So now this Mr. Charles E. ("Chick")—call him what you like—Lewis, at the end of his second year becomes no longer "that guy from New England," but a real, regular big-timer, a show-boy and a gentleman, and this voice from the tall timbers stands ready to lead the "Three Cheers" and a Tiger for the same hard-working boy and his editorial associates.

Thanx. *G. B. ODLUM.*

"G. B." Maybe you didn't think we would run the above story. But here it is. Thanks for all the nice things you say. We're not immune and it gave us quite a "kick" when it first arrived on our desk. I'll be seeing you . . . and it won't be long now.

C. Copperman Had Plenty Of Publicity On Last Campaign

With so many examples of of the work of Charles (Chuck) B. Copperman, manager of the Ohio Theatre in Warren, Ohio, being recorded on these pages, we thought we would have quite a job on hand to pick out something to feature as his anniversary contribution. Fortunately, the breaks were with us.

Chuck ran a contest recently in conjunction with his showing of "The Sky Hawk," and secured plenty of free publicity in the local newspaper. Since this campaign was typical of the work he is always doing we decided nothing would do but that we feature it in this number, and let you see how he boosts business.



By examining the cut reproduced here you will be able to follow the campaign step by step. The stunt was an "Airplane building contest" whereby prizes, donated by local merchants, were given to the best designers and builders of a toy plane. Some of the town's leading merchants donated their merchandise and it included in addition to a silver cup which went as first prize, a suit of clothes, cash and tickets to the theatre. The first column on the left shows the contest coupon that was to be filled out and sent in by the youngsters, and Chuck in this manner had some sort of an idea as to the number of entrants.

As the models of the planes were submitted, they were put on display in the lobby and under the marquee, and, as the photo will show you, a wonderful atmospheric effect for "The Sky Hawk" was created, which, besides dressing up the front, attracted a lot of attention from passersby and passing autoists. The contest went over like nobody's business and the youngsters who had entered were well satisfied. The prizes were given away from the stage and it's a safe bet that business took a jump on the night of the presentation.



Before closing this all too brief article we would like to remind you once more that the stunt Chuck used is not necessarily attached to the one picture. When you play a film with an aviation story you can use the same angles and we are sure that if you follow Chuck's methods carefully you, too, will receive the same results in building up your box office and the good will of the town.

MANAGERS' ROUND TABLE CLUB

Showmanship Predominates All Of MacLevy's Work

A showman who is certainly making a name for himself is Monty MacLevy, manager of the Lefferts Theatre in Brooklyn, N. Y.

No stranger to his fellow Club members, since his name has been represented on our pages many times in the past in connection with some corking stunts, Monty has just recently been located at the Lefferts and this contribution shows that he is keeping up the fine work he did at the Cross Bays and Ozone Park Theatres in Long Island when he handled those two houses.

When he played "Hit the Deck" he was forced to step out and display a lot of showmanship since the picture was booked in during Lent but then since no real showman worries about conditions, it wasn't surprising to learn that he made a tie-up with the local Junior Naval militia that helped put the picture across. For five days in advance of playdates he had boys stationed in front of the theatre. The complete squad, whose picture we are showing below, was posted at various spots about the front of the house. From three in the afternoon until nine thirty at night two boys marched up and down in front of the house. The patrons were treated to a couple of laughs in the form of the littlest members of the squad trying manfully to master the soldier size rifles. But all in all this angle did loads towards putting the picture across and Monty let the house in for plenty of good-will.



The other photo used in conjunction with this article shows an inside lobby display created by him for "Condemned." The display was painted against a beautiful background of drapes which tended to give it the effect of a stage and concealed spots, playing upon the cut-out of the orchestra leader and the brilliant colorings lent a tone that as far as catching the eye goes, couldn't be beat. When the playdate for the picture rolled around Monty promoted a window from one of the leading dealers in the section and arranged to place the display in the window. And in this manner he managed to put it to a double use.

Pictures, Sound and Then the Smell

HAM AND EGGS ON—AND OFF—BIJOU'S SCREEN

(Rand Daily Mail, Johannesburg)

The audience at the Bijou Theatre last evening received a surprise it did not bargain for.

During the screening of the Wild West talkie, "In Old Arizona," an episode occurs in which a bandit demands ham and eggs from a farmer's wife. Forthwith slices of ham and two eggs are seen and heard sizzling in a pan.

But what the audience did not expect was the appetizing smell of this dish, but this was actually wafted through the theatre as the old woman held her pan over the fire!

It was an excellent "stunt" by the management that took the audience by surprise. It will be repeated at every performance of the film.

"WHY I WILL NEVER BE A DIVISION MANAGER"—AND THE REASON

"ANONYMOUS"

¶ I will never be a division manager because my division will be the most profitable division of any circuit in the country. I will tell you why:

¶ The ace houses in my division will be operated by the most capable managers and publicity men in the business. It will be the ambition of every theatre manager and publicity man in the business to work in my division, because theirs will be the distinction of being the recognized leaders of A-1 theatre operation.

¶ The manager and publicity man in each of these theatres will receive a minimum salary of $200, and the pride of each will be such that they will deliver for me week in and week out, knowing full well that if they don't there will be other managers and publicity men throughout the country just waiting for the chance for some of my men to move over.

¶ I will pay my executives these salaries because they will be hand picked and so will each of their successors. For that reason it will be the ambition of every theatre manager and publicity man in the country to work in my division and from these positions they will graduate into bigger opportunities.

¶ These salaries that I will pay my managers and publicity men will be justifiable for several reasons: First, for their ability and, second, because the investments they are responsible for are worthy of a watchful eye and deserving of expert attention. My managers will be tried, tested and seasoned with sound theatre experience. Men, for instance, like "Rasty" Wright of Grauman's Chinese; John Goring of the New York Criterion; Bill Hartung of Publix Paramount, Seattle; Charlie Pincus of Omaha; Leroy Johnson of J. & V., Seattle; Al Raleigh, somewhere on the Pacific Coast.

¶ Seasoned theatre publicity men of the calibre of Ham Beall, Hollywood; Bill Pine, Chicago; Eddie Hitchcock, New York Paramount; Hardie Meakin, Fox, Washington, D. C.; Bud Gray, Rialto, New York; Dick Mitchell, Los Angeles.

¶ My division will be the most successful because these men will be the most important in it and when occasion warrants I will not hesitate to increase their salaries accordingly. They will live comfortable and work for me with every ounce of energy. They will not fail me because they will constantly be aware of the fact that in no other circuit will they be as happy and as well recompensed for their ability and when they step into another circuit they will be stepping down and they will know it.

¶ I will never be a division manager and have the most successful division in the country because my superiors will say I'm crazy. They will not permit me to pay my men for their ability; the men *I know* can take any white elephant and put it on the side of the ledger that looks brightest.

¶ My men would operate in this wise. Seasoned managers that they are, theirs would be the complete operation of the front of the house. They would know and do know their schedule backwards. They are smart enough to get more people into their theatres than their houses were intended to accommodate. My publicity men would know their business so well that theirs would be the full responsibility for merchandising. They know their business so well that they would merely confer with their respective managers and not be subservient. Each is an expert in his department and when things go amiss I can point my finger. In other words, there will be no "buck-passing" . . . . . and with this set-up, mine would be the biggest money-making division in the country,—and because of this set-up—***I will never be a division manager.***

MANAGERS' ROUND TABLE CLUB

GOOD-WILL——!

By H. L. LAURENCE
Crescent Amusement Company, Paris, Tenn.

This is my thirty-fourth year in show business. From the time I started in this racket, right up to the present day, one thing have I endeavored to do, and that is—secure the good-will of my patrons. From past experiences I have found that whether your theatre is located in a key city, a small town, a community or just a hamlet, there is nothing so valuable as good-will when a manager wants to sell his shows.

My first move, upon taking over the affairs of a house, has been to gain the confidence of the residents of the place wherein the theatre is located. And to do this, I begin by telling them that my house is trying to present the best in pictures, in the most up-to-date surroundings and midst the most courteous treatment from the janitor to the manager. When they begin to see that I really mean what I say when I inform them that, outside of going to a big city, my shows cannot be duplicated, their confidence grows stronger.

One of the biggest mistakes a manager can make is over-advertising his attractions. As most everybody in this business is aware, a picture can knock them cold in New York and take a house for a loss in Squeedunk. The only way to prevent this happening to you is to know your public. Then you'll have no opportunity to squawk when a million-dollar production flops in your house and a $1.95 piece of film knocks them dead.

It has been my habit, and indeed I consider it my duty, to stand in the lobby before show starting and greet my patrons, nightly. More than two-thirds of them will ask me whether the picture now showing is my kind of picture. I never fail to tell them the truth. Even to the extent of extending them the privilege of exchanging their tickets for the next attraction. No one ever accepts the offer and I never receive kicks. Thus by this simple, honest and frank move, I retain that most valuable of all a house's assets—GOOD-WILL.

George Crockett Is Latest Maine Showman To Join

From up in Maine we enroll another live-wire showman. George A. Crockett is the manager of the New Star Theatre in Dover and with an eighteen year background of experience it looks as though we are going to hear some nice things concerning his work.

As his initial contribution we would like to relate an account of the ballyhoo he used for "Street Girl." He had a boy dressed as a girl pass out throwaway cards, which besides bearing copy on the picture, also carried a notice to the effect that anyone disclosing the identity of the "girl" would be given a week's pass to the theatre. Since nearly every one in town knows the other person a lot of fun was occassioned and the stunt went over very well.



Regarding Crockett's career in the show game he has worked as a pianist, played and coached in Amateur and Professional minstrels and reviews and has worked in nearly every other branch of the business. The New Star is operated by the Graphic Circuit Co. and features an all-talking policy.

we want you to know that we expect you to become a very active member since the rest of your brother members up in Maine are certainly a bunch of hustling go-getters. We extend you a welcome into the Club and feel sure that your association with our organization will be both pleasant and profitable to all. Keep us posted on what you are doing up there now and don't forget our pages are always wide open to record any stunts that will help your fellow members.

"All For One And One For All"

Instead Of Beauty Contest Hickey Ran A "Vacation Trip"

If you are planning to run a bathing beauty contest or a popularity contest in your house at some time this summer, here's a chance to look over another type of contest which does not confine itself to pulchritude and "it" and is more liable to click, due to the fact that anyone can enter it.

The contest is the idea of E. L. Hickey, manager of the Capitol Theatre in York, Pa. By examining the rules you can get a pretty fair idea of the way a "Vacation Trip" campaign is put on. In calling it a "Vacation Trip," Hickey got away from the popularity angle and sold the town on the idea that any girl could win it. And since the winner receive over a million votes you can imagine what an asset the angle was.

1.—50 Votes for each 15 cent ticket.

2.—75 Votes for each 30 cent ticket.

3.—100 Votes for each 40 cent ticket.

4.—Votes are to be placed in ballot box in lobby.

5.—Final returns will be tabulated by an established Certified Public Accountant.

6.—All girls over sixteen years of age are eligible.

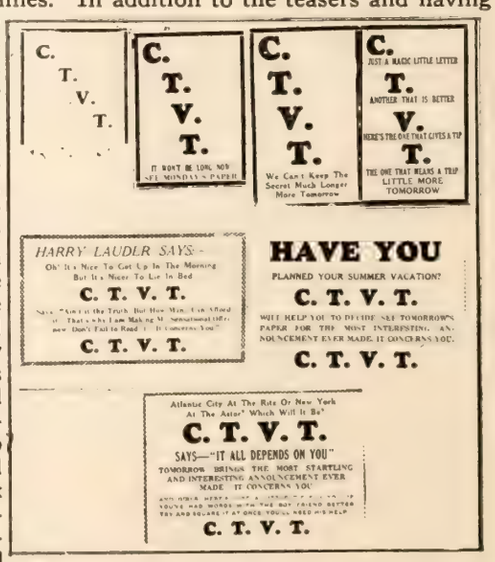
7.—(a) The contestants receiving the largest number of votes over the period specified, will be our guest the week of **September 4th,** with a chaperone of her choosing, at the **Ritz-Carlton Hotel, Atlantic City, N. J.,** with railroad transportation from York to Atlantic City and return, including drawing room, and a suite of rooms at the hotel and meals, absolutely free.

(b The contestants receiving the second largest number of votes, and a chaperone of her choosing, will be our guest at the **Astor Hotel, New York City.** The trip to include railroad transportation from York to New York and return; suite of rooms at the hotel; meals and theatre tickets to current successes, the three nights they are in New York, absolutely free.

(c) The contestants receiving the third largest number of votes will receive as her award A SEASAN PASS, GOOD FOR ONE YEAR, to the CAPITOL THEATRE.

In case of ties for any of the prizes the full award will be given to each tying contestant.

We are reproducing a number of the teasers he used so that if you decide to adopt a stunt of this kind you might want to work along similar lines. In addition to the teasers and having at the time of the contest a house cameraman, pictures of the Astor Hotel and Broadway at night were "shot" by the cameraman who was despatched to New York especially for this mission. On the way back he stopped off at the Ritz-Carlton Hotel in Atlantic City and obtained shots of the hotel and the boardwalk. Upon his return to York, he and Hickey set to work to shoot the interiors and exteriors of the local merchants stores, which scenes were incorporated in with the special shots and about six hundred feet of film was run off



MANAGERS' ROUND TABLE CLUB

showing the way to get votes, and pictures of the vacation in store for a lucky winner. At the close of the contest, when the winners were chosen, shots were also filmed showing the lucky girls being outfitted by the merchants, and projected at the theatre.

The newspapers gave the trip a big plan, as did the local merchants, whose good-will Hickey secured by filming their stores and giving them a play in the advertising and news stories. You will notice that the cost of running such a contest is comparatively small. For after figuring out how many tickets must have been bought to land over a million votes you've got a profit right there. We want to thank Hickey for passing this stunt along and let him know that we think its a very good angle and will bear plenty of looking into. Let's have some more of your work in the very near future "E. L." and while you are about it, shoot us in a photo and some dope on your experience in show business to date, so that we can give you a real introduction to the rest of the Club.

Denis Callard Represents S. African Type Of Showman

In order to prove that the Managers' Round Table Club is truly a world wide organization another showman from a far off continent hastens to send in his contribution to our Anniversary Number. The showman is Denis G. Callard, manager of the Vaudette Theatre in Krugersdorp, Transvaal, South Africa, and as his work has been represented on our pages before he is no stranger to his fellow Club members.

In order that you may know what he looks like we are running his picture in conjunction with this article and if you look very closely you can probably see how healthy that African sun is, but since we are presenting his work here, we'll have to get down to business and explain the layout of photos we are using in this story.



The photo of the gentleman on the upper left is that of C. E. W. Smith, chief projectionist of the theatre and one of the members of the Club, while the photo below shows a street ballyhoo used in connection with "In Old Arizona." A man, dressed in Mexican costume and mounted on a horse rode about the streets plugging the picture by means of a banner on the horse's flank. For his showing of "Wings" Callard decided that radius was needed so he arranged to have a car visit the outlying towns. He affixed a model of an airplane on the radiator of the auto and this, together with heralds and a banner helped bring the picture to the attention of the residents in other towns.



The other two photos show ballyhoos he arranged for "Red Hair" and "Fast and Furious." For "Red Hair" he had a boy and girl, dressed in red wigs, walk about town. An umbrella carried by the girl and a valise borne by the boy plugged the title and playdates. On "Fast and Furious" two men, dressed in suits made up to resemble rubber tires walked about the streets and attracted plenty of attention.

As Callard is located in a town where exploitation possibilities are a bit limited we feel that he deserves a compliment for the work he turns out on his pictures and one thing we are sure of is that since he knows his town so well and uses the street ballyhoos often, they must certainly do a lot towards boosting up his box-office receipts and when a showman can show results like that what more can he ask for. Right, Denis?

A big idea, launched and developed by the MOTION PICTURE NEWS, is the MANAGERS' ROUND TABLE CLUB. Indeed it is no exaggeration to say that it is the most helpful feature department ever sponsored and put into practical operation by any trade paper or magazine in the history of the motion picture industry. It is an outstanding success, also, and perhaps more particularly as a builder of good will, of friendships, of what might well be called "cameraderie" or the spirit of comradeship; albeit the great majority of the members of the club are unknown to each other except through the "exchanges" in the columns of the NEWS. I am glad and proud of my membership and I believe that every theatre manager and owner in the country should seize the opportunity to affiliate himself with the MANAGERS' ROUND TABLE CLUB. It is now two years young, and what a splendid record of achievement and progress, of helpful suggestions, ideas and advice to the exhibitor those two short years of its life contain. Long may it live and flourish. Heartiest congratulations on its second anniversary, from

HARRY BROWNING,
Publix Metropolitan Theatre, Boston.

Walter J. Nelson Used A Good One For "Rio Rita" Gag

We'd like to introduce, at this time, a real showman of many years experience, in the person of Walter J. Nelson, publicity man, on the RKO circuit, who is now operating around New England.

We're a bit late in presenting Walter to the rest of the Club but in view of the rushing and hustling around headquarters we're sure he'll pardon our tardiness. He has been in the show game for a goodly number of years and his experience has been wide and varied. Before entering the publicity end, he managed houses for fifteen years, with the New England Theatres Corporation, coming to that company from the circus racket.

Walter informs us that he knows a good many of our Club members, particularly Tom Sario and Ray Averill. So we think it might interest him to know that Ray, according to a recent communication, is knocking them cold out around St. Louis. Incidentally, while this is sort of an introductory send-off we'd like to tell you of a little stunt Walter pulled at one of the houses where he put on a "Rio Rita" campaign. He dressed seven boys up in Mexican costumes and procured seven bicycles from a local dealer. The boys, in single file, each bearing a letter on his back, making up the title, pedalled about the town, plugging the picture. This stunt attracted considerable comment from everyone in the town and was instrumental in successfully selling the show.

Well, there you are Walter, now that you've had a regular "intro" on the pages, let's hear some more accounts of your work from time to time so that we can pass along your doings to the rest of the Club.

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"HOW I GET THE MOST VALUE FROM THE MANAGERS' ROUND TABLE CLUB"

By WALLACE R. ALLEN
Publix—Florida Division

Everyone realizes the great value of the MANAGERS' ROUND TABLE CLUB, but these pages can be made priceless by the proper system of keeping all the ideas mentioned.

* * * *

In hunting around for the best method of filing, I hit upon the following: I use four loose-leaf books, each containing classification of selling, namely:

1. Newspapers
2. Exploitation
3. Individual Campaigns
4. Lobbies

* * * *

In the book headed "Newspapers," all ideas pertaining to this subject are to be found—classified page ads, classified page tie-ups, co-operative pages, newspaper contests, institutional ads and stories, newspaper ads, and publicity stories pertaining to individual pictures and stars.

* * * *

In book number two, "Exploitation," are ballyhoo ideas, contests other than newspapers, straight exploitation thoughts, novelty heralds, letters for mailing lists, trailers, window cards, and window tie-ups.

* * * *

In the third book, "Individual Campaigns," you will find such helpful campaigns as:

Blue Ribbon Month
Cooling System Campaigns
Fashion Shows
Theatre Openings and Reopenings
Bridge Teas
School Tie-ups

and all holidays, such as Easter, Christmas, Fourth of July, Thanksgiving and Valentine's Day.

* * * *

In the last book, "Lobbies," are lobbies and miscellaneous ideas, which don't come under any other classification. Included in the lobby ideas are materials, and novel designs.

* * * *

Each week when the NEWS arrives, after reading it through, I go over the pages containing the ROUND TABLE CLUB ideas, and cut out the ideas that are applicable to any picture. In this way it is unnecessary to keep the entire magazine on file, as I have all the valuable material in these loose-leaf books which can be carried from town to town at any time.

* * * *

If at any time I am stuck for some thought, all I have to do is to look up in one of the books under, for instance, "Heralds," and while I may not see the exact thought that I may have, something that I may see in the file will bring to mind the stunt I want to use.

* * * *

This system is inexpensive; takes little time—just about one hour a week to keep it up; and has been of great benefit to me.

Accorsini Crashed Newspapers With "Young Eagles" Gag

It has been some time since our attention has been called to anybody crashing the newspapers on a "faked" story but we will have to agree that Olinto Accorsini, manager of the Isis Theatre in Lynchburg, Va., sure worked hard to put his house and "Young Eagles" on the front page.

Fortunately for him, after the contest was over the newspaper held no animosity towards the house as the stunt was obviously a frame-up. In order to let you see how he engineered it we are going to try and record it here. He tied up with the Lynchburg Flying Service and a plan was engineered whereby a plane was suddenly "stolen." The matter was reported to the local police and they set out on a hunt for it. The newspaper grabbed onto the gag and featured it on the front pages. At this time he broke with "Young Eagles."



For a few days the papers featured the story and then they discovered that a waiting automobile had picked up the pilot of the supposedly stolen plane. They treated the stunt with a fair amount of grace, though they claimed that the police department had co-operated with the plane company. On the wings of the planes "Young Eagles" had been painted. Now this angle, we would like to state, may or may not be beneficial to showmen. We are not out on the field and since Accorsini thinks that he can pull these stunts and get away with them, he must know his town and paper.

Another angle he used to plug the picture and the stolen plane gag was the distribution of a number of reprints of a telegram purporting to have come from the person who absconded with the plane. Copies of the telegram were sent to the Police Department, City Official, the newspaper and the air-service, and bore the signature of one of the players in the picture. His tie-up with the air company also enabled him to distribute thousands of heralds at the airport, as well as snipe the airport with paper on the picture. The heralds entitled all persons paying for an air trip, to receive free tickets to the theatre.

The entire campaign, as far as getting additional business in the house went, was successful and there seems to be no doubt but that Accorsini certainly had that town "air-minded" for the run of the picture.

Midget Program Is An Angle That Will Be of Great Help

Now for a program novelty, created by Ed. Lewis, formerly manager of the De Witt Theatre in Bayonne, N. J.

Feeling that he had to have a program which his patrons would hang onto Ed went to work and devised a vest pocket house organ, that measured 4½ by 4¼ inches. And when folded in half to make the four-page booklet required to suit his needs it looked even smaller.

The front page carried the regular institutional plugs and the two center pages carried the attractions for the week, with a heading on top of the center pages announcing that the vest pocket and purse programs would be mailed to anyone requesting them. On the last page, besides plugging the coming attractions, Ed carried a little column called "Town Topics" in which he discoursed, three paragraphs full, on the little happenings that he noticed about the town.

The stunt clicked immediately with the patrons of the house and they were all taking programs and putting them away. His "Town Topics" gag also made a big hit with them, since they did not know the identity of the persons mentioned on the back page. If you are looking for a change in the make-up of your house organ and think you'd like to try this, we believe that you would find it quite profitable. We want to thank Ed for passing this along to us and we know that in the future we will present many more live wire ideas from this alert showman.

MANAGERS' ROUND TABLE CLUB

Murdock Displayed Fine Showmanship In Recent Stunts

One more of our Pennsylvania live-wires whose name has not appeared on the horizon for some time is J. E. Murdock, manager of the Rowland Theatre in Wilkensberg, Pa. But since he hastened his contribution to us he has wiped the slate clean.

On "The Viking" he set to work to sell it to the town by using a corking ballyhoo. Through a tie-up with the local dealer in Viking cars he procured six new models. The dealer furnished drivers for the cars and in addition supplied four viking costumes, complete with spears, helmets and shields. Four men were hired to wear the costumes and they stood on the running boards of the cars. The autos were bannered with appropriate copy and to make sure that attention would be paid to the ballyhoo, Murdock tied a number of bells under them. For a very small sum of money (the hire of the men wearing the costumes) some wonderful publicity was received that completely sold the picture.

Another gag that has become a regular weekly feature at the theatre is the prize donation night. Merchandise, not less than ten dollars in value, is secured from the local merchants and given away from the stage. In return for their co-operation the merchants received a card alongside the display of gifts in the lobby and in addition as he presented the merchandise from the stage of the theatre, Murdock made a speech boosting the town and the local merchants.

Well, after reading this account you must agree with us that in the short time he has been in Wilkinsberg, Murdock has certainly been showing some stuff, and we know it will be continued. So keep that work up "J. E." and we'll guarantee you'll do even better than you did when you were at the Alhambra in Canton.

Some Great Stuff Is Being Turned Out by Bill Adams

All of the excitement created around Brockton, Mass., daily is occasioned by Bill Adams, manager of the Colonial Theatre who, with his staff of up and coming showmen, traverses the entire city selling his shows.

On his recent campaign for "Cohens and Kellys" Bill kicked up quite some dust by the stunts he pulled. He tied up with the local newspaper, one of his best bets in the town, and promoted a laugh contest by offering awards for the best joke submitted concerning an Irishman and a Scotchman named Cohen and Kelly. The replies that came in had the post office working overtime and the picture as a result did a capacity business for its run. Another stunt he ran along with the picture was effected through the Lifesaver Corp,, whereby



he distributed a number of thousands of the sample sizes to the town. An usher was pressed into service, wearing the uniform of a Scotch Highlander, and he went about town handing the samples out in pay envelopes which carried appropriate copy.

When he played "Sunny Side Up" he was enabled through a tie-up with the newspaper to effect a "Sunny Smile Up" contest which consisted of having a photograph shot on the street daily by the newspaper camerman. To the person "shot" and designated by an arrow in the picture, a cash consideration was given. It was usually a person having a nice smile. If the winning party happened to be walking alongside of somebody when the picture was snapped, the other person was entitled to free tickets to the theatre. Bill came in for a laugh during the contest when, on the first day, seven men came into his office and each claimed to be the man in the picture. Passes smoothed things out and Bill's claim to the title of showman was again proven.

Along with this article we are showing a picture of Bill and his house staff and though you no doubt will pick that fellow with the million dollar smile out as Bill, we want you to know that you're right. He's got a mustache too, if you can notice it in the cut. And before we close this article let us inform you that the co-operative ad Bill promoted from the local dealers and ran as part of his campaign on "Happy Days" was a fine one. He worked in an unnamed star angle and offered prizes for persons identifying them.

His various stunts once again may we remind you, can be applied to almost any picture and we feel sure that as they have clicked for Bill they will also click for you. We want to thank him for keeping us posted on his work and tell him we expect the mailman or the office boy to lay down a lot of letters postmarked Brockton before long.

Says Eastern Canada!

I want to be one of the many of our members who at this time, our Second Anniversary, are eager to offer their congratulations to the success of what is known as the greatest medium for procuring exploitation ideas, and other matters pertaining to the running of a theatre. And all given GRATIS.

"ALL FOR ONE AND ONE FOR ALL." Yes, indeed, proud of being a member, ever striving to assist a brother manager. Don't get me wrong, not financially, although it is unfortunate that we have to meet these contingencies from time to time. Wandering from the original intention of praising the doings of our club, some weeks ago received a letter from one of the old boys who worked with many Canadian managers some years ago. He had met with misfortune, and proud to say in exactly two days our subscription list for this gentleman had to be closed. We had enough money for our purpose and a real showman was made happy by the efforts of others in assist him over a rocky road. And 100% donating were members, a real instance of "ALL FOR ONE AND ONE FOR ALL."

But to get back to the story. Two years ago in perusing the Motion Picture News, came across a section that looked good. It seemed there was a personality behind it that made one want to get in touch with this personage and see what it was all about. Naturally, being of an inquisitive nature, wrote a letter to this gentleman asking for details. What happened? By return mail had a reply urging me to become a member. But what impressed me so much was the fact of being asked to contribute any exploitation or service ideas to this section. And me, a manager of a small town theatre! Don't get me wrong, boys, I am proud of it. And since then I have found out many times that in every edition of our section there was something worth while knowing; yes, that I had never heard of before and when I attempted to use the material in our locality found it brought returns.

And the main feature of this wonderful section is that at all times information was readily given, wehther it be about a picture, how to render service to the public or an exploitation angle.

Yes, indeed, always proud to be a member, and on this the second anniversary of our wonderful Club, I want to again offer congratulations to all the boys who have made it so popular. You ask who they are? They are YOU and YOU and YOU. "ALL FOR ONE AND ONE FOR ALL."

In closing would like to suggest that in the near future that our section be so successful that a convention will be considered necessary, when we can meet each other personally, both socially and in a business way, and I know if this comes true that it will be a meeting that Producers and Exhibitors will long remember, and prove beneficial to everyone concerned.

More Power to our "MANAGERS' ROUND TABLE CLUB."

JACK ALLAN,
Capitol Theatre, Kitchener, Ont.

MANAGERS' ROUND TABLE CLUB

"14 Money-Making Suggestions"

A group of suggestions adaptable to any theatre, whereby you can stimulate added interest in the theatre and receipts.

This is a reproduction of a page which appeared in the issue of July 20, 1929, and because it contains so many worth-while suggestions, we are again calling attention to it. Surely, among these 14 ideas, you will find a thought worthy of your time and showmanship. Why not accept it in just that light and try to capitalize on a few of them? The original group was submitted by Bennett Brandon, formerly active in theatre management around the metropolitan area.

1. **DANCE WEEK.**—Tieing up with local dance teachers, schools, etc., and offering a different type of dancing each night, possibly with an audience vote as to the best dancer and using the winner of each night's show for a grand finale on the last night. Interpretive Greek, Classic, Ballet, Ballroom, Stage and other types of dancing can be incorporated into this marvelous suggestion.

2. **WEEK OF ALL NATIONS.**—In which each night could be devoted to playing up the folk dances, in proper costume, of a different country. On this angle you could probably secure the assistance of local school teachers, children committees of your Chamber of Commerce, etc.

3. **HISTORICAL WEEK.**—In which you could have various groups, in costume and song, presenting historical tableaux and high lights of history.

4. **CHORAL WEEK.**—Your local community in song with the aid of the various church and glee clubs. A sure winner in any city where singing and choral work is supported.

5. **DRAMA WEEK.**—In which a different short one-act playlet should be presented by the various dramatic and other organizations.

6. **ORATORICAL WEEK.**—A new angle, but one that opens up a wide assortment of ideas to stimulate business and get them talking about the theatre. Get the champion orators of the town or community to compete each night in different groups. This could also end up in a grand finale talk-fest with many humorous angles if a wide-awake showman gets behind it.

7. **COMPOSERS' WEEK.**—Every town in the world has its share of music composers. Some good, some bad and some rotten, but if assembled into a specialty week of this kind you will find that they will bring you money. The "classy" side might be a special prize for the best musical composition rendered.

8. **CARTOON WEEK.**—Like composers, every town has its share of cartoonists. Work this up to get them on the stage in groups each night to make up charcoal cartoons and sketches. These can be placed in the lobby on display.

9. **COMMUNITY SINGING WEEK.**—10 or 15 minutes each evening for community singing under the leadership of a different well-known music teacher or choral leader. Many good angles present themselves with this idea if you will sit down and see what you can make out of it.

10. **MUSIC WEEK.**—This is perhaps one of the best suggestions because it fits into any kind of house anywhere. Music always has its following no matter how highbrow or lowdown the community may be. Presenting a specialty week of music can be elaborated upon to work out a mighty fine and interesting program for every night of the week.

11. **NOVELTY WEEK.**—Can be juggled around in many different ways. The presentation of magical or other novelty numbers for each night will stir up added interest and if you happen to be playing vaudeville then you can always work out some novelty among the acts on the bill.

12. **BAND WEEK.**—While not new, this one may have been worked on the basis of a one or two night proposition. Like the Dance Week, it can be used to select the local band that wins the most applause as the most popular and best liked band in the town.

13. **SONGS AND DANCES OF YESTERDAY.**—Presents many valuable thoughts in connection with such a specialty week. The offering of a different type of dancing of the past years in proper costume and with song numbers typical of the period, would make a mighty fine presentation for any house to stimulate business.

14. **FASHION WEEK.**—An elaboration of the Fashion Show idea in which you line up a group of modists, instead of just one or two, and present them in the proper manner, surrounded by some song and dance numbers. An effective tie-up idea which will bring much favorable comment from any audience.

This list of "Speciality Weeks" covers a wide range of ideas and they all lend themselves to some sort of local co-operative tie-ups. This in itself makes the suggestions desirable because we all know the great value of local connections in conjunction with the theatre, and this goes for the big cities as well as the smaller towns.

Managers' Round Table Club

MANAGERS' ROUND TABLE CLUB

Charlie Brennan Sold Newark, N. J. "Vagabond King"

We've given you so many "Vagabond King" campaigns recently that we believe almost every key city in the country has been represented on these pages. But because Charlie Brennan, manager of the Rialto Theatre in Newark, N. J., turned out so fine a campaign at his house, we held over the account of it for the Anniversary Edition.

In the photos we are reproducing in connection with this article you will be able to get an idea of the effective selling power that his front display had. The exterior and box office were made into the outside and parapet of a medieval castle. Inside, the lobby, simulated the interior of a castle, which blended in with the exterior. Heavy royal scarlet drapes were hung about the walls, and also formed a canopy over the ceiling. The sets, with their archways and life size cut-outs were then built in front of them. Behind these sets, strips of borders and footlights, hidden from view, were placed, with colored lights giving a marvelous effect.

In his display, Charlie covered almost every possible detail, and you'll note that even the admission price cards, lanterns and announcement cards were kept in keeping with the rest of it. The front helped immensely to sell the picture and proved one of the biggest aids in the campaign, which covered many important angles, an account of which we are setting forth now.

Twenty-five thousand paper napkins were imprinted and placed in the leading tearooms, soda fountains and restaurants. Five thousand special book marks were placed in the bookstores through the city. By displaying some marvelous showmanship Charlie secured over two hundred and fifty window displays in prominent sections. To plug the picture on the screen, trailers were run in fourteen neighborhood houses and this did a lot towards working up interest in the coming attraction.

Through a special tie-up over ten thousand souvenier photos of the stars of the picture were distributed free to patrons in one hundred local stores and this stunt let the house and the dealers in for plenty of publicity. The theme songs were plugged over the air and Charlie got in plugs on the playdates. A bridal costume worn by the feminine star in the picture, was placed on display in the window of one of the largest department stores as well as a straight costume.



A special six-page co-operative radio section was run in the Newark Sunday Call, with almost every dealer in the city being represented on the special section. An eight column streamer was run across the top of each page and carried an announcement of the theatre and picture. Through a tie-up with the Philco Radio Company several hundred twenty-four sheet boards were secured in the neighboring vicinity. The company also paid for the printing and distribution of 25,000 rotogravure heralds, which were distributed in the city and the suburban towns.

Many more angles were covered by Charlie in his campaign but since it would take more than this brief space to enumerate them, we have endeavored to present only the highlights in the event that any of the Club members might pick them up, as some of the ideas can be applied to any picture. We want to thank Charlie for passing this along and also for the very active interest he has taken in the Club in the past and we know that he will show that same kind of showmanlike activity in the future.

ORIGINALITY PLUS!

By H. E. WILTON,
Manager Strand Theatre, Hamilton, Ont.

Passing a church the other day I noticed the following bulletin conspicuously posted: "Do not stay away from church because of warm weather. During the summer months brief, bright musical services and short sermons will be featured."

Following this idea, I am quite convinced that short features, plus a varied program of single reel subjects, would stimulate summer theatre business.

Since the advent of talking pictures long features have been much in evidence. With a ten or twelve-reel feature there is not much opportunity for presenting short reel subjects which many patrons prefer.

Variety is the spice of life, and there never was a period in the history of the world when this was more exemplified than the present. Modern youth demands variety and goes shopping to find it. The spirit of youth is contagious and even the fathers and mothers are conspicuous in the parade of those who seek "something different" in order to get relief from the rut of dull routine.



The theatre manager who is awake to box office interests will avoid the rut of sameness. A theatre program that is never varied in its arrangement, no matter how good it may be, becomes tiresome, uninteresting and dull. This applies not only to theatre program but to theatre arrangement. No matter how beautiful the flowers, the carpets, the draperies, or how clean and neat they are maintained, they become commonplace and lose their box office pull if not occasionally changed.

In all lines of business there are a lot of otherwise smart managers who do things in a certain conservative way for no other reason than that it is the rule everywhere to do it that way.

The successful theatre manager is one who gets away from this fogey notion and does things "different" simply because others are not doing it, and thereby creates new interest among his patrons.

If I were a preacher I would not announce my text till I had preached the sermon. Why? Because every other preacher in the world announces it first. It would be "different," something to arouse interest and give the congregation something to talk about, even though they didn't like it.

There is no business in the world where originality counts for so much as that of the theatre. The public of today demands "something different."

This was proven when talkies arrived. Silent houses that were in the "red" all the time have not had a "red" week since and standing room only has been the rule.

The public demanded "something different." They got it in the talkies and flocked to the theatres to see and hear.

It is up to the theatre managers to maintain this new interest by constantly figuring new and "different" program arrangement.

Just because it has been the custom from the days of Adam to open a theatre program with an orchestra overture, is the one best reason why it should be changed. Theatre patrons submit to it because they have been taught to expect it as a permanent unchangeable thing in the same spirit they bow their heads through a ten minute opening prayer in church service.

There is no reason why the opening overture could not be dispensed with and featured later as a break in the regular program. There is no good reason why it could not be dispensed with altogether because most opening overtures are too long and a bore, even though they do exploit the conductor.

Get out of the rut—do it "different" if it is only changing your floral decorations to new positions. Say "Hello" occasionally to a well known patron instead of the usual "Good Evening" or "Good Night."

And I still think summer business would be improved by shorter features and a more varied program of single reel subjects, not forgetting to sell your "cool theatre" and the best way to do that is to see that it IS COOL—not just an announcement to that effect. Don't advertise "The Coolest Theatre in Town" if you haven't got it. The public are not all damn fools.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

SAYS EDDIE!

I'll tell you why I like the MANAGERS' ROUND TABLE CLUB of MOTION PICTURE NEWS. I like it because it keeps me in touch with a lot of the old gang who have gone hither and yon about the country—the old gang who once were members of the little round table club four or five doors down the alley, behind that big bunch of old crates and garbage cans, or away down in the basement within a nostril throw of the gents' room.



The round table days, say, with Bob Blair in Seattle, with Dick Spier and Bart Wheeler in Portland, with Frank Whitbeck and Jeff Lazarus in Los Angeles, and so on, ad infinitum. It's the back part of the MOTION PICTURE NEWS and I read it first. It keeps me in touch with a lot of old cronies. Hardly a week goes by but what it keeps me informed about what Charlie Pincus and Irving Waterstreet are doing in Omaha; how Sam Torgan is making out in Springfield and how Floyd Maxwell in Oregon and Sammy Cohen in Spokane are getting along. Every week, through the ROUND TABLE CLUB, I start in Los Angeles, go up the Coast into Butte, Denver, Kansas City, Buffalo and on to Broadway. It's a weekly Cook's tour and I get a lot of ideas en route. What more is there to say?

Eddie Hitchcock,
Publicity Director,
N. Y. Paramount Theatre.

Here's How Earl Arnold "Shot" The Kids Of Arlington

You'll perhaps remember the herald we reproduced not so long ago which bore the heading "Let's Shoot The Kiddies." As you know it was the brain-child of Earl Arnold, manager of the Lincoln Theatre in Arlington, N. J., and was part of his kiddie business boosting campaign.

In the photo we are running here you'll get an idea of the way he put the stunt across. The kids were made up to represent a number of the various child stars in comedies to-day. "Snookums," "Buster Brown," "Our Gang," and a couple more were portrayed by kids recruited from the town. In a vacant lot Earl set up his "lot" and photographed the kids in a comedy entitled "Making Movies."

With the neighborhood children being represented you can bet that all of the mamas, papas, and relatives were on hand when work was finished on the production and it was unreeled at the theatre. The whole of Arlington was on hand to view the finished product. And not only that, but while the picture was being "shot" crowds used to gather around the scene and watch the work, and they were there too.



The local newspapers gave the gag a good break and when the city papers in Newark saw it, they, too, picked it up. As a result Earl received a lot of publicity in the Sunday edition of the Newark Evening Call that resulted in some added business for the house. We would like to call your attention to the fact that Earl's stunt can be worked by you too, and if you think your community will like it then the work you put in in planning it will more than show in added box office revenue.

Fred Hinds, Hustling, Keeps Theatre Before the Public

We don't doubt but that many of his fellow Club members, seeing his name in print on our pages have wondered what Fred Hinds, hustling manager of the Colonial Theatre in Watertown, S. D., looks like, so since Fred was thoughtful enough to include his photo along with some of his experiences we decided to pass it along, pronto.

Prior to his entrance into the managerial end of the show business he served as a free lance scenario writer besides hanling a reportorial job on the Minneapolis Tribune. He also worked for a time as an advertising copy writer. In 1915 he went to work handling publicity for the Orpheum Theatre in Minneapolis, later managing the Strand and shifting from there to a position as advertising manager for the F&R Loop Houses.



He publicized various pictures for a large producing company, resigning from that position to supervise advertising for the Southern Enterprises, Inc., in Atlanta, Ga. In 1920 he rejoined F&R and was made advertising manager for the St. Paul houses. One year later he purchased his own theatre in Creco, Ia., and operated it for eight years before he joined Publix at his present position.

With so wide and varied a career it is no wonder that Fred has been turning out some very fine stuff at the Colonial and we feel sure that this brief account will serve to stimulate interest still further in his work, and as we have published a number of his stunts we feel that he is going to continue the active interest he has shown in the past. So let's hear from you again very soon Fred.

Jules S. Wolfe Of Toronto, Canada Also Joins M.R.T.C.

Still another Canadian showman jumps in line with us and from the looks of things it seems that Jules S. Wolfe, manager of the Christie Theatre in Toronto, Ont., Canada, is very active.

Along with this application for membership, Wolfe was thoughtful enough to enclose a copy of his house organ and a novelty herald he used on "The Trespasser." The herald was a corker. It was well made up in brown and white. The front page bore a silhouette of Gloria Swanson with a catch-line underneath "Words Are Useless." The inner pages followed it up with copy "To describe the fact, etc." The copy was well chosen and no doubt did a lot towards selling the picture.

We also want to compliment him on his house organ, carrying four pages and very attractively done in brown and bamboo color on good stock paper. The program carried the attractions for the entire month together with little announcements on the shorts and the program proper. We also note that he has adopted the musical program idea and spotted it on his early evening show.

We want to welcome Mr. Wolfe into the Club and state that we believe we are going to record many good things about him in the near future, and we're sure that you will agree with us that he has gotten off to a good start. So let's hear from you real soon, Jules and in your next letter why not include a photo and a little dope about your career in show business to date?

MANAGERS' ROUND TABLE CLUB

Harold A. Kopplin Is An Artist As Well As Showman

A showman who belongs right in the front line along with the rest of the Florida Round Table representatives is Harold A. Kopplin, manager of the Capitol Theatre in Miami, Fla.

Along with a lot of other work, cooling plants and so forth, Harold found time to knock out a whale of a campaign on "Cohens and Kellys in Scotland," that certainly sold the town on the picture. As this was the world premier of the film he set out to do it up fine. If we had enough space we would like to devote a couple of pages to his campaign but at present it is well nigh impossible to give more than a brief resume of the highlights.



He tied-up with the local newspaper and two golf courses with the paper agreeing to give him publicity on the sporting page, for which he, in turn, was to promote two "Cohen and Kelly" miniature golf tournaments, one to be held at the Dallas Park Course and the other at the Plaza. The tournaments were held several days before the opening and were widely advertised. This stunt was followed up by offer of a free pass to the theatre to any golfer on the course making a "hole in one" during the run of the film. The gag created a great deal of talk around the golf courses and the house received a lot of publicity.

We are showing above a sample of some of the art work Harold turns out, all of which is done by him. The piece shows evidence of considerable care and we can tell from the copy that he certainly knows his patrons. He also had a display piece showing wires from the stars in the picture, which he touched up and placed in the lobby to good advantage. His entire campaign, since it was well planned and well executed, went over big and credit is due Harold and his "bunch" at the Capitol for their showmanlike way in putting it across.



Another stunt he uses, credit for which must go to his assistant, Mr. Campbell, is a program he supplies the fight club, in the neighborhood with. The card carries the program of the fights and also the theatre's attractions. The promoters distribute them at the arena and the theatre comes in for some valuable publicity.

We want also to say a couple of words about his newspaper advertising, especially the teaser he ran for "Men Without Women." He had a line which read, "Women of Miami—Do You Know What Men Really Think of You?"—(and in Small Type) "You'll find the answer in Men Without Women." How the women swallowed this one! They flocked in to see the picture. And that brings to mind another one Harold pulled on "Hell's Heroes." He decided to tell the women that the picture was gruesome, so that no complaints would be made to him by dissatisfied patrons. So in the ad he put this: "Women Will Cringe at the Stark, Naked Realism." And it had just the opposite re-action! They flocked in again. Now Harold wants to know how the deuce they can be doped out. But all kidding aside, we want to say that he turns out some very fine samples of newspaper advertising and we feel sure that this medium does a lot to sell the pictures.

Safety Club Organized By Metcalf Met With Approval

Another Ohio showman, in the person of A. E. Metcalf, has enrolled in the Managers' Round Table Club. Metcalf is the manager of Schines Lincoln Theatre in Massilon, Ohio, and is a showman of wide experience.

In his many years in the show game, he has covered a goodly number of angles, which included almost every branch of the business. Way, way back he was advance agent for Markle's Sunny South Floating Theatre, then the biggest show boat on the Mississippi, and secured a lot of training which comes in handy today. After being with the show boat company for a number of years he started operating motion picture and vaudeville theatre's on his own, which business he continued in until he hooked up with the Schine Circuit.



As the photo we are showing will prove, he is certainly very active. This stunt was a tie-up with the local junior police, the newspaper and the police department whereby a "Just Kids Safety Club" was organized, and fortunately this worked in about the time he was playing "Street of Chance" so he tied in the kids with the picture. The newspapers gave the angle a lot of free publicity and ran a couple of front page stories on the benefit of the club.

In addition, the paper published stories setting forth the benefits to be derived from joining the club and printed a number of membership application forms. As a means of obtaining a little more good-will Metcalf made up a number of cards, in the form of applications and added a detachable coupon which carried copy stating that the kiddie holder was entitled to one free admission to the theatre if acompanied by either of his parents. This stunt made a decided hit with the residents of the town and certainly helped the theatre a lot.



This Safety Club idea is an excellent stunt to use and it will fit in very well around vacation time. So if you think that it will be of use to you in your locality, you could start planning now to shoot it about the time school closes. We want to thank Mr. Metcalf for passing this along to us with his membership application and we extend him a hearty welcome into the Club. Fine work, "A. E." and now that you're one of us don't forget your brother members will be mighty interested in learning what else you are doing to sell your shows out there in Massillon.

A. R. NININGER Says:

"The ROUND TABLE CLUB is the logical place for us to meet, 'for mutual benefit and progress,' in these days of greater responsibilities, and it is with much interest that I take my seat."

Fort Lauderdale Theatres, Inc., Fort Lauderdale, Florida.

MANAGERS' ROUND TABLE CLUB

Window Displays Created By John V. Ward Are Fine

When anybody tells us that the Canadian members of the Club can certainly arrange attractive window displays, it doesn't take a minute for us to agree with the party. The reason, of course, is to be seen in the accompanying photo, which shows the way John V. Ward, manager of the Capitol Theatre in Niagara Falls, Ont., Canada, sold the town through the windows of local dealers, when he played "The Vagabond Lover."

The whole lay-out was very attractively made-up and if you look closely you will note the life-size cut-out of Rudy Vallee that did a lot to lend "life" to the window. The cut-out was made up in striking colors and stood out like a beacon light. In addition to getting in plugs for the sheet music, Ward also plugged the Vallee records and this move made a big hit with the local dealer. Still scenes from the picture occupied a prominent place in the foreground and their effect was enhanced by the background of combination radio and victrolas the dealer was endeavoring to sell in the display.



Special drapes and rugs were put into service to lend a rich tone to Ward's work and they more than helped to give the display plenty of punch. Since he used everything possible in the window that would help to sell, it is small wonder that the picture clicked for Ward and in addition he had the good-will of the dealer and the request that he put more displays of this calibre in the near future. And being a good showman, there's no question but that Ward will have that window tied-up week after week.

"LAFF OF THE WEEK"

And it's Rhiney Hiehle of the Smoot Amusement Company of Parkersburg, West Va., who claims that he heard it from a brother manager. It seems that his friend had just returned from one of those so unconventional conventions in Montreal and when asked what kind of a place the Canadian city was, the showman replied wistfully, "Well—the hotel had four hundred rooms—with iced beer in every bathroom."

Max Melincoff Had Local Cops Guard Print Of Picture

Though he is now located at the Garde Theatre in New London, Conn., we have come across a couple of stunts that Max Melincoff used while at the Palace in Torrington and we think they have enough "meat" to them to merit passing along to the rest of the Club.

When he played "Sally" Max decided to give the picture an advance plug in the newspapers, so he went to the Chief of Police and requested that a couple of officers be detailed to guard the film when it arrived at the theatre. The photo shows to what good effect Max's live-wire publicity stunt was put. This picture appeared in the Torrington papers on the day the film arrived and in that manner Max had the town talking about it.



He also obtained some more free space in the newspapers by displaying a lot of keen showmanship. He noticed in one of the Hartford papers that Dick Barthlemess was staying in that city. Max got him on the phone and Barthelmess invited him over for an interview. And when he came away Max had a letter, signed by the star, which he used to plug "Son of the Gods" with. The letter was mounted in a one-sheet frame and placed on display in the lobby. This angle helped Max a lot towards selling the picture to the people of the town.

Incidentally, he gives us a little tip that we think should be passed on. "I think," he says, "that every manager should read his local paper from the first to the last page—not missing a thing. He would be surprised at the various items that can be put to use in tying up organizations, civic affairs, etc. Just a simple announcement of some affair might lead to getting loads of newspaper space that one would not ordinarily get." "And," he continued, "It pays to take advantage of every break—and if the breaks don't come—make em!"

Permit me to congratulate you on the second anniversary of the MANAGERS' ROUND TABLE CLUB, and it is regrettable that you cannot get all the boys together and celebrate in fitting fashion.

I have followed the growth of the CLUB, and its merits certainly must be far-reaching to have gathered the momentum its membership has in the two short years of its existence.

There is nothing like the mutual exchange of ideas, and in this respect the ROUND TABLE CLUB has no peer in showmanship circles.

I want to wish the CLUB continued success, and to earnestly hope that the coming year will be as productive of ideas and increased membership as the past.

Most sincerely,
HAROLD LLOYD.

MANAGERS' ROUND TABLE CLUB

Sidney Auerbach Is Proving To Be An Alert Showman
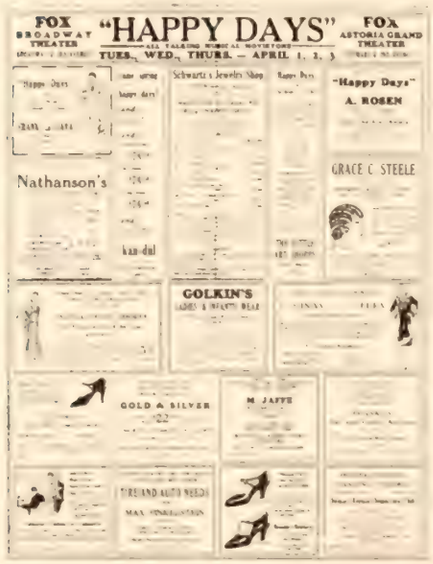
When a new manager takes over a house it is generally some time before he gets the "feel" of things. But this was not the case with Sidney Auerbach, manager of the Broadway Temple in Astoria, L. I., in Paul Binstock's division.

Having been the assistant manager of the house, to which position, incidentally he rose from doorman, Sidney knew the land pretty well, so when he was given an opportunity to demonstrate showmanship in his new position, he started out to prove his worth to Binstock.



As his first move he tied-up a local jewelry store and persuaded the merchant to offer over two hundred dollars worth of merchandise to be donated to winners in a Gift contest. A number of heralds were printed which carried the announcement of the contest, that consisted of identifying a number of movie stars (seventy seven altogether). The contestant was supposed to list as nearly correct as possible the names of the performers and submit the list, together with a twenty-five word letter on "What picture I thought was best at the Broadway Theatre and why I liked it," to Auerbach. All printed matter was paid for by the jeweler.

With this part of his campaign set, Sidney then went out and promoted a full page co-operative newspaper ad from the local dealers. And if you think this was an easy stunt, you don't know his location. The ad and the contest blended in neatly with "Happy Days" and set that picture off to a good start. By examining the cut we are reproducing you can see how he has worked an announcement of the contest into the page. He also tied-up with a radio station and one of the dealers broadcasting over the air, and effected an agreement whereby the contest and the theatre were to be mentioned during the broadcasting period. Though we have only shown you a couple of phases of his campaign here, we feel that it is unnecessary to set forth any more details, since space will not permit us at this time. Sufficient to say though that the contest went over to great success and in fact these couple of stunts alone could probably have swung it, but since we happen to know Sidney's habit for doing things up thoroughly he wasn't satisfied until he had covered every possible angle.



Before we close this little article we want to say a word or two about the lucky number gift night he promoted in conjunction with the Broadway Merchants Association. Ten five-dollar gold pieces were donated to the persons holding corresponding ticket numbers to those called off the stake. Business jumped up on this night and it didn't cost Sidney a cent, as the merchants paid for posters and heralds announcing it. Another little stunt he engineered was the giving away, to women patrons, samples of cleansing cream which he secured from a local dealer. The women were handed a card which stated that upon presentation at the store they would receive the sample. This angle promoted a lot of good-will for both the house and the drugstore. Great stuff, Sid, let's hear more from you.

These Ace Displays Done By Phil Gunn At Holden's House

With so much speed being shown around Earle Holden's vicinity we almost made a mistake and put down Daytona as his address instead of the Fairfax Theatre in Miami, Fla.

The latest account we have on Earle's work concerns part of the advance campaign he put over for "Mamba." He made up a number of window stickers which contained nothing on them but the title of the picture. The stickers were pasted all around the town, on every pole, wall, can, box, and everything they'd adhere to. The second day after the town had been "plastered" up with them everybody was wondering who or what "Mamba" was. Earle followed up this angle with a number of printed cards, also containing the title, and made up in calling card size.

The cards were handed out by persons dressed in every-day clothes. No theatre employees were used for the distribution and everybody in town received one or two of the cards at some time or other. After the cards had been handed out Earle broke in the papers with ten one-half inch "title teasers" which were carried for eighteen days in advance of the playdates. By the time he finished the contest and shot his message home everybody in town had about given up hope of learning the meaning of "Mamba," for since no trailer or anything had been run in the house they were completely mystified. And believe us, the picture sold when Earle revealed the stunt.



We are showing in conjunction with this article, a few of the displays turned out by the artist of the Fairfax, Phil Gunn. And since Earle says that Phil is good, he must be. But in order that you may pass your own opinion on the subject you can look these samples over and in fact there may be one or two ideas there that you would like to use, since it seems to us that the novel starting time placque that he has in the lower left is pretty good.

We want to thank Earle for stopping his very busy activities long enough to let us know what he is doing. And we know Earle is busy getting that house whipped into shape to take care of the summer business that his showmanship is sure to bring in. But don't forget Earle, busy or not, we want to know how you're selling your shows down there.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

THE SORE HEAD

New Haven Times

Some people think that life is but
A mess of grief and sorrow;
If nothing troubles them today,
They will fret about tomorrow.

They shut their eyes to all good things,
Which life may have to offer,
And they are crying and lament,
Because they have to suffer.

We all have troubles—rich or poor—
Life would be dull without, I'm sure.
Woes have their place or no man would
Appreciate all that is "good."

Hendricks Clicks Once More With His Premiere Openings

A number of issues ago we ran an account of the very fine campaign William L. Hendricks, General Manager of the Capitol Amusement Company in Steubenville, Ohio, put over for his opening night of "Flight." Recently he repeated this success on "Hit the Deck."

He followed much the same line as formerly. Celebrities were invited. The newspaper ran advance stories on the premiere. The radio plugged it. Orchestras broadcasted the hits over the air. The town was treated to an advance campaign that was a wow.



On the night of the opening, special police lines were necessary to hold back the throng that milled about, held in check by ropes. As the local celebrities arrived they said a few words into the radio "mike" which was flung back by loud speakers. Batteries of lights played upon every arrival and newspaper photographers were grouped around taking pictures. From the photo we are showing you will be able to see just how packed the house must have been.

The sailors in the picture are in reality local jazzsters who were hired especially for the occasion, to regale the crowds with song hits from the picture and to greet attendants of the premiere. The radio announcer too was outfitted with a sailor suit in keeping with the picture. The front of the house was atmospherically decorated with pennants, nautical emblems, attractive cut-outs and in fact everything else that went to make up a selling display.

Another angle Hendricks used was a "Hit the Deck" Ball that he promoted at the local ballroom. The sponsors of the dance agreed to feature the name and also to have the orchestra play the theme songs, the titles of which were imprinted on a dance program, furnished by Henderson and bearing a head of Jack Oakie the star.

The whole campaign went over with as complete a success as the first one we recorded a while back. We want to thank Hendricks for keeping us posted on his work and we are sure he will continue the very active interest he is showing in the Club. Incidentally, "W. L.," we managed to inveigle a photo out of Howard Waugh and will run it shortly. And we have Howard's permission too.

Oshrin Arranged A Local Tie-Up Of Benefit To House

Up in the Bronx, or rather we should say, Bronx, New York City, Syd. Oshrin, manager of the Allerton Theatre has been stepping on the gas, giving his sound installation a plug, which accounts for us not hearing from him for a couple of weeks, but we are glad to report that he put his campaign over with a bang, and now he has started to sell his regular shows.

One of the first of his activities was a tie-up with a local laundry whereby the laundry agreed to furnish fifty dollars worth of courtesy prizes for distribution at the theatre. Patrons entering the house were handed a coupon announcing the awards and containing a notice requesting that the holder write name and address, and place in a box in the lobby. A stub at the end of the coupon was held by the patron. On the nights of the awards the numbers were called off from the stage, and persons holding corresponding numbers were entitled to participate in the distribution of the fifty dollars worth of merchandise.



Syd pulled a corking stunt with the laundry by arranging that every woman entering the theatre on the night of the donations, be presented with a ticket entitling her to have a week's laundry done up free. In this manner both he and the laundry secured a lot of good-will, and the many thousand coupons holding the patrons name and address that they secured were put to good use in the mailing list.

We are showing with this article a street ballyhoo that he uses as a regular weekly feature for the house. The truck carries two twenty-four sheets plugging the picture and special attractions and does a lot towards keeping Syd's patrons informed as to what the theatre is playing. These little stunts form a regular part of his business building campaigns and we know that his box-office shows the results much more impressively than we can write it.

JULES S. WOLFE Says:

"I have been following your Department in the MOTION PICTURE NEWS for some time past and I have received therefrom many constructive ideas. I wish to state that I think this Department is one of the most important innovations in the motion picture business from an Exhibitor's angle."

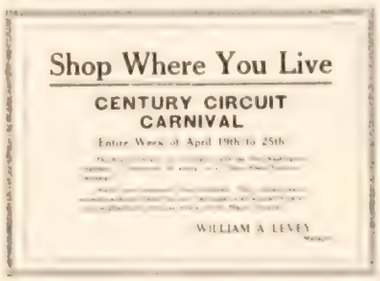
Manager, Christie Theatre,
Toronto, Ontario, Canada.

MANAGERS' ROUND TABLE CLUB

William A. Levey Secures Good-Will By Co-Operation

Co-operate! How we've hammered away on that angle. We've run stories showing how valuable co-operation is, what a wonderful advantage it is, and in every possible way we've tried to keep it before you. Only recently we ran a number of problems, encountered by showmen from all over the world, and the main thing in the way they surmounted difficulties was, co-operation.

Perhaps business is fine for you in your town but not so hot for the rest of the merchants. We've seen many a case like it. The theatre had almost the whole business because the residents of the town shopped only for amusement. Suburban merchants are especially hit in this way. And we are going to show you now how a showman lends a helping hand whenever possible.



The cut bearing the heading "Shop Where You Live" is a sample of a newspaper ad run by William A. Levey, manager of the Beacon Theatre in Port Washington, Long Island, N. Y. Bill tied-up with the local Chamber of Commerce and co-operated with them on the campaign. His town is located just a short distance from the city and most of the shopping is done in New York. Sensing this, the Chamber knew that something had to be done, so they went to work on a "Shop Where You Live" week in an endeavor to popularize the local merchants. Windows were especially dressed up, signs posted around the town, notices carried in newspapers and everything else possible was done to make the residents see that they should shop at home. By applying showmanship to the campaign it went over very successfully and the theatre, as well as the town itself, came in for lots of publicity and business building.

The photo we are showing of the smiling gentleman is Bill Levey, manager of the Beacon, who is well known to the Club, since his numerous activities have often been represented on our pages. At the time this "exclusive" photo was taken, Bill, a habitual early riser every since he heard that the early bird catches the worm, is sniffing the cool, clean air of Port Washington (Unsolicited Testimonial) and pleasantly contemplating the arrival, on the 7:20 A. M. train from New York, of Abe Wachter, one of the town's distinguished statesmen, and bosom pal of the editor of the Port Washington News, and himself. We don't know whether you will notice the fir tree, that Bill is standing in front of, since the cut is rather small, but anyway, that tree has been in Bill's possession for a number of years, for the simple reason that he has found it more profitable to hang up a tree than a stocking when Santa came around.



We could go on for quite some time and recount these little anecdotes which form a "smiling" part of "Smiling Bill's career, but then we've more important things to talk about at present, so the story that once made the rounds about him refusing a lucrative position as a piano salesman because he heard that all salesmen carry sample cases, will have to wait.

The other photo shows part of his campaign on "Hit The Deck," where, by tying in the local Junior Naval Division he let the house in for some very valuable publicity. The boys paraded about the main streets of the town, attracting plenty of attention and finally winding up in front of the Beacon, where they were invited in as guests of the management. Inside the theatre they paraded across the stage and treated the patrons to a short exhibition of drilling.

In closing this article we want to bring to your attention again the value of co-operating with your local merchants if you want them to co-operate with you. We are passing along the "Shop Were You Live" stunt in the event that it is just what some of our members have been looking for.

Incidentally, we notice that the little poem "Be A Booster" which we ran in our issue of March 22nd, and which, at this time seems very apropriate has been given space in Bill's local newspaper, occupying a prominent position on the third page. This poem, submitted to us by C. Elmer Nolte, Jr., will be found to come in very handy in any business getting or goodwill building weeks. Another of our members, H. C. Neale, manager of the Princess Theatre in Mayfield, Kentucky thought so much of it that he reprinted it on blotters, and distributed them about the town, by boys and through the mailing list.



We want to thank Bill for keeping us posted on the way he sells his shows and we know that his live-wire hustling is more than seen at the box-office. Let's hear from you again real soon Bill, and give our regards to Abe and Charlie.

Free Radio Stunt Helped To Boost Rice's Business

Choosing a time when business isn't so good, U. K. Rice arranged with the Majestic Radio dealers to stage a show at the Publix-Carolina Theatre, Winston-Salem, N. C.

The lobby housed a new model radio that was to be given away to the holder of the lucky number. This radio was donated by the dealers.

With every ticket purchased during the week, a coupon was issued entitling those persons to a chance on the radio. However, copy on the ballots specifically stated that it was necessary for the holder of the lucky number drawn to be in the theatre at the time of drawing.

The dealers co-operated in every conceivable way—by having representatives at the theatre to explain the inner workings and decided advantages of the Majestic radio as well as co-operative window displays, newspaper ads, and mailing out heralds to a selective mailing list.

Manager Rice states that this radio show was held during a period in which he firmly believes that the theatre would have gone considerably in the red. But it is his personal opinion that the publicity derived from the show was invaluable. The big kick in the campaign was on the drawing night for the radio, on the first day of a new picture.

PAGING MORE "LOBBY LAFFS"

Dick Kirschbaum is again in need of suggestions for the "Lobby Laffs" series, and knowing how popular these cartoons are with our readers, we are broadcasting this request right off the Club pages.

If you stop to think for a moment or two, undoubtedly you will recall some funny incident that occurred around your theatre and could be converted into one of Dick's "laffs."

"Keep Your Sunnyside Up" and let's all get some fun out of this series as long as Dick is good enough to do the cartooning for us.

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

Read Shewell's Ad And You'll Know Why Biz. Is Good

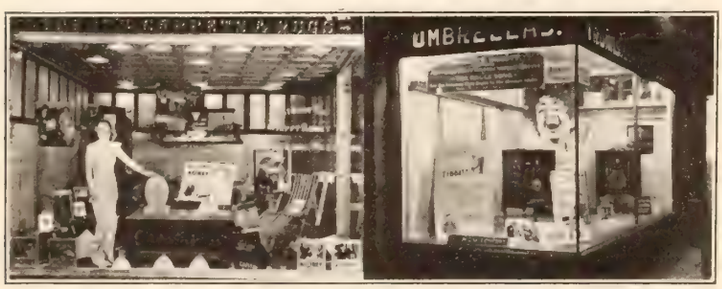
It seems to us that our Anniversary Number wouldn't be our idea of complete if we didn't have a story about George Shewell, exploitation manager of the York Theatres in York, Pa.

Shewell has always been one of our very active contributors and we are sure that his work in the past year has furnished some of the Club members with helpful suggestions. Being well schooled in the art of newspaper advertising and window display make-up, his many fine tie-ups have long been a source of interest.

From time to time we have exhibited various layouts used by this showman and in addition we have also shown many of the window displays he created. His methods of writing copy have always been to appeal to his local patronage and it is this angle that has helped him immensely in merchandising his attractions. Just a short while ago we reproduced a sample of his work in the "Magnafilm" ad he laid out that sold the town completely on the subject he was plugging. To-day we have another sort of ad, that helped bring in kiddie business and sell the picture as well.



In the cut we are reproducing of the newspaper ad you can get an idea of what he is selling. The tie-up was made with a local manufacturer of candy bars and the maker agreed to furnish every kid who entered the theatre for the early morning Saturday show, a free candy bar. To this effect Shewell, incorporated the notice in the ad but what we want to call to your attention is the little box he uses which states "Two Hours Of Freedom For Parents."



This angle probably did more to boost business than anything. Any mother who wanted to shop on Saturday morning, or who had other work to do would be only too glad to have the children cared for, if she knew who was caring for them. Knowing his patrons Shewell was able to put in the notice concerning the welfare of the kids. This reassured the patrons and they felt that the kids should see the show. As for the kids, they were pretty well interested in the candy bar and you can bet if they were looking through the newspaper and came across the ad, they would bring it to their parents' attention. And when the parents read the whole ad and saw the notice about the children it's pretty safe to say that they complied with the kiddies' request that they be permitted to attend the show.

In the photos we are running you will note the excellent displays he arranged in the windows of various dealers in York, for "The Rogue Song" and "Honey." On the first picture he tied-up with a dealer and plugged the picture in the manner you see here. A special cut-out of the head of the star in the picture was placed at an angle in the window that anyone going by would be bound to have their gaze attracted to it. He also persuaded the dealer to buy a couple of books on the picture and in this manner got in a little more publicity. A special thirty by forty card, plugging the male and female star also occupied a prominent place in the lay-out.



Here's the way Shewell plugged a good talking short via special card distributed throughout the community. Get the most out of your short subjects, they're worth it—and then some!

On "Honey" he promoted the window of a dealer in house furnishings and plugged the picture by featuring the star, who was represented by a life-size cut-out. The cut-out was placed alongside a cedar chest. The chest angle was a natural for exploitation as it worked in one of the theme songs "In My Little Hope Chest." By looking closely you will notice that Shewell went to the trouble of making up special cards, upon which to place his stills. The cards carried only the title "Honey" and since his display was built around the theme song you can see what an important move he made by making up these special title plugs.

Both displays did a lot to help boost business on the pictures and we'd like to state that "The Rogue Song" tie-ups were promoted in the window of every dealer in town, since a national tie-up with a well known radio manufacturing company formed part of the picture's campaign. Many other angles were covered on both these pictures but since space will not permit our using them at present, and as most of the members know of Shewell's capable work, we'll have to let his future work show you what else he does in the line of show merchandising.

Fred Johnson Is Still Boosting Biz. By His Peppy Work

When it comes to displaying signs of showmanship you can depend on Fred Johnson, manager of the RKO Drake in Oil City, Pa., to be kicking up a lot of dust.

Through a recent tie-up with a furniture dealer Fred secured a very valuable living room outfit. This outfit was given away in the theatre. Persons entering the theatre, and purchasing a ticket, were handed a coupon which entitled them to a bid on the suite. The one stipulation was that the person holding the corresponding number to one called off the stage, be present in the audience.

The stunt clicked for a milion with Fred's patrons and business began to boom. As soon as he saw the stunt was meeting with favor he decided to run it for three or four weeks and as a result the word of mouth publicity he received on the gag more than made up for the slight cost involved in the engineering and execution of the plan. Another stunt that also helped Fred was the giving away of a radio set, to the same results as the furniture gag.

Since we hadn't heard from Fred for quite a while we had been wondering what happened to him but then, knowing him of old we felt that he was up to some stunt or other. Sure enough he came through with this one and we guess you'll agree with us that as far as getting business is concerned, the stunt has the goods.

J. Ramon Wheeler Says:

"Attached you will find my application for membership in your Club which I believe to be one of the best in the business. Since its beginning, I have enjoyed every word in your columns and have found many useful ideas in them."

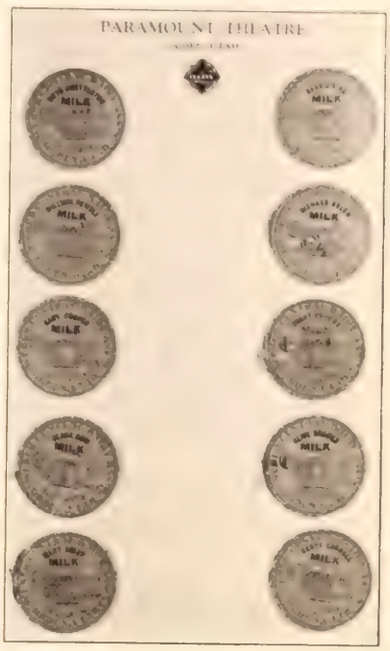
Manager, Publix State Theatre,
South Bend, Indiana.

MANAGERS' ROUND TABLE CLUB

Jack Marpole Is Displaying More 'Ace' Showmanship

All of the hustle and bustle going on around Ogden, Utah, recently has been occasioned by the activity of Jack Marpole, manager of the Paramount Theatre in that city.

Just a little while ago we informed you of his transfer to the Paramount and told you that we expected to pass along some accounts of his work as soon as he got his feet on the ground. Well, at this writing Jack has planted his feet firmly on the old sod. But those feet wont stay in the one place.



One of the first moves in his campaign to boost business was a tie-up with a dairy. The dairy company is the largest in Ogden, serving four thousand or so customers daily. Jack promoted a plan, whereby all of the bottle tops were imprinted with the name of a Paramount star. The customer was supposed to save the tops and when a complete set of ten stars was made up, she, or he, upon presentation of the tops at the dairy would receive free tickets to the theatre. Twenty-five "key" tops are distributed among the 4,000 daily. In this case, since Jack was shortly to play "Vagabond King," the name Dennis King was used. The same stars, with the exception of the key star, are used for three months.

The dairy pays for the bottle tops and the special printing, and also takes space in the newspaper twice weekly, copy for which is written by the theatre. The dairy is given a small display in the lobby. Whenever any special shows are arranged, bottle-hangers are used to plug it and the bottle top gag. The stunt, still in use, is going over with a bang and a great deal of good-will is being secured by both the theatre and the dairy. This is a wonderful stunt to work if you have a large dairy near you and should you wish more dope on the idea we are sure that if you drop Jack a line he'll give it to you.

And now here's another piece of showmanship that's a knock-out. The local newspaper, prior to the end of January, never had an amusement page. Jack set to work to change this. He negotiated a deal with the paper whereby the sheet agreed to feature an amusement page in which the local Publix houses, being the representative houses were to be given so much space weekly. Jack supplies all the art work and occasionally some of the stories. His assistant conducts a column on the paper, under a nom de plume, securing stories from news services.

With his Kiddie business hitting a little low, he decided to jack it up. So on the opening day of his anniversary, which fortunately had just rolled around, he gave a Kiddies Free Birthday Party, putting on a silent western, and comedies. He also promoted free candy from a local dealer. What a turnout. Over two thousand kids tried to cram into 1,900 seats with the result that it became necessary to turn away over five hundred, but the manager of the other Publix house in the town invited the kids to witness his show. The photo will give you a small idea of the crowd of kids trying to get in.

Profiting from his first experience with the kids, Jack decided to organize a Paramount Joy Club, his aim being to run special Saturday morning shows at a reduced rate. Before the performance starts he gets up on the stage and leads them in a songfest to the accompaniment of Clair Anderson's organ manipulation, and also tells them about the shows for the coming week. The Club, from what we know, has been in operation about five weeks, and has grown to tremendous proportions. The organist grew so much in popularity that the name was changed to Clair Anderson's Paramount Joy Club. Incidentally, to say a little about this organist, before Jack hit the house, the town had never had community singing, so he broke in Anderson on the slide gag and the idea has clicked so well that the nightly songfest has become quite an event.



Besides this show selling inside his house, Jack went out and promoted a lot of good-will with his "most courteous pupil" contest, run in the local schools. The classes in each school voted on their most courteous pupil. The school as a whole then voted to determine the most courteous representative of the combined classes. The winners of each school were then judged by a committee of business men, the Superintendent of Schools and other prominent townsmen, and a "Most courteous scholar in Ogden" was chosen. A pair of passes was given for the class winners, a month's pass for the school winners and a three months' pass was awarded for the winner. And what good-will the house secured from teachers and parents. Here's a stunt that it will pay to look into and perhaps you can find a couple of more angles to work into it. At any rate, Jack has a good gag in this, so if you think it will fit your purpose, use it.

Another fine angle he is putting in operation now is a careful driving campaign, which is being sponsored by the Police Department and the theatre. Instead of handing out tickets for violations of the traffic rules the police are endeavoring to promote more careful driving and to this end whenever they come across an especially courteous or careful autoist he or she is presented with a pass to the theatre. The newspapers got behind this stunt and are doing a lot to swing it.

We could probably go on for a couple of pages more and tell you about a million and one things Jack is doing out there, with his imprinted paper napkins, used at soda fountains, his window stickers, car hangers, Joy Club buttons, etc., but since we are nearly always cramped for space we'll just have to cut things short until the future when we know we will have some more showmanlike slants from him to present to you.

Finley Turns Out Special Art Front On Every Picture

O. G. Finley built a special front for the showing of "The Vagabond King" playing at the Victory Theatre, Tampa, Fla.

The outer lobby was fitted up with beaverboard that was painted to give it a rich tone. The construction was so arranged that it allowed two entrances to the theatre. In the pillar between the two entrances the beaverboard was cut out to permit the inserting of panels on which was copy about the picture as well as cuts of King and Jeanette MacDonald.

Over the entrances appeared cut-out heads of the five principal characters in the picture and topping this array of talent was the title of the picture.

Extending all around the marquee was a valance which carried copy, "Dennis King—The Vagabond King—Dennis King."

MANAGERS' ROUND TABLE CLUB

INTRODUCING 150 NEW MEMBERS

Sal Adorno, Palace Theatre, Middletown, Conn.
G. E. Hoffman, Ritz Theatre, Anniston, Ala.
Herman Axelrod, Jerome Theatre, Bronx, N. Y.
Harold Matthews, Grand Theatre, Port Elizabeth, South Africa.
Harry Fisher, Tivoli Theatre, Cape Town, South Africa.
Cecil Thorne, Grand Theatre, Pretoria, South Africa.
B. Tyler, Lyric Theatre, Potchefstroom, South Africa.
H. Miles, Royal Theatre, Cape Town, South Africa.
Rowan Miller, Publix Theatres, Omaha, Neb.
J. Frank Bovary, Lyric Theatre, Binghamton, N. Y.
R. W. Sturgess, Rialto Theatre, Sinton, Texas.
F. D. Nance, Jr., Rialto Theatre, Kingsville, Texas.
J. Maxwell Joice, Fox Theatre, Detroit, Mich.
J. Glenn Caldwell, Princess Theatre, Aurora, Mo.
Howard W. Pettingill, Paramount Theatre, Haverhill, Mass.
Jack Porte, Parkway Theatre, New York City.
Jack Nelson, Capitol Theatre, North Bay, Ontario, Canada.
Mr. McLean, Columbia Theatre, St. Thomas, Ontario, Can.
S. Marks, Palace Theatre, London, Ontario, Canada.
Len Bishop, Tivoli Theatre, Hamilton, Ontario, Canada.
Bob Stevens, Regent Theatre, Sudbury, Ontario, Canada.
J. Hirsch, Princess Theatre, St. Thomas, Ontario, Canada.
Bill McKnight, Alhambra Theatre, Toronto, Ontario, Can.
Harvey Williams, Beach Theatre, Toronto, Ontario, Can.
Clare Appel, Shea's Hipoddrome Theatre, Toronto, Ontario.
Morris Stein, Pantages Theatre, Toronto, Ontario, Canada.
Roy Downey, St. Clair Theatre, Toronto, Ontario, Canada.
Walter J. Nelson, R-K-O, Salem, Mass.
Maurice Broski, Franklin Theatre, Nutley, N. J.
Dan Lee, Brook Theatre, Bound Brook, N. J.
William E. Madden, Capitol Theatre, Jersey City, N. J.
A. J. Sheldon, Queen Anne Theatre, Bogota, N. J.
Charles Litt, Leonia Theatre, Leonia, N. J.
Fred W. Schroeder, Plaza Theatre, Weehawken, N. J.
J. Nelson Bryant, Cameo Theatre, Jersey City, N. J.
Morris Kutinsky, Fox Metropolitan Playhouses, New York.
Charles Mann, Pascack Theatre, Westwood, N. J.
Spencer Sladdin, Fox Metropolitan Playhouses, Jersey City, N. J.
Hal Sheridan, Fox Metropolitan Playthouses, Jersey City.
M. Neary, Tivoli Theatre, Jersey City, N. J.
John Dunne, Apollo Theatre, Jersey City, N. J.
E. U. Cadugan, Rialto Theatre, Jersey City, N. J.
Meyer Cohen, Strand Theatre, Jersey City, N. J.
Ray Eckles, Grand Theatre, Princeton, Mo.
W. H. Atkinson, Rialto Theatre, Kenedy, Texas.
Lew Goldreyer, Band Box Theatre, Bronx, N. Y.
F. C. Bogle, Lewis Theatre, Independence, Mo.
George Stroud, Palace Theatre, Hamilton, Ontario, Can.
Glenn Fannin, Kozy Theatre, Chickasha, Oklahoma.
Ray Peterson, Strand Theatre, Gulfport, Miss.
C. W. Peterson, State Theatre, Cedar Rapids, Ia.
Gerald Gallagher, Fort Theatre, Rock Island, Ill.
Conrad L. Holmes, Kettler Theatre, West Palm Beach, Fla.
G. Park Weaver, Capital Theatre, Dover, Del.
H. T. Miller, Rivoli Theatre, South Fork, Pa.
Howard P. Breeze, Strand Theatre, Yonkers, N. Y.
M. E. Ferrara, Encanto Theatre, Havana, Cuba.
R. H. Acosta, Fausto Theatre, Havana, Cuba.
Harry Sherman, Capitol Theatre, New Toronto, Ontario,
Matt Press, Saenger Circuit, Hope, Arkansas.
Eugene Karlin, Victory Theatre, Salt Lake City, Utah.
William Jones, Baker Grand Theatre, Natchez, Miss.
Fred P. Hoenscheidt, Rialto Theatre, Chickasha, Okla.
U. K. Rice, Carolina Theatre, Winston-Salem, N. C.
A. W. Pinkham, Strand Theatre, Dover, N. H.
N. S. Wentz, Majestic Theatre, Catasaqua, Pa.
Irving Kurland, Cross Bay Theatre, Ozone Park, L. I.
William Hatkoff, Rialto Theatre, South Norwalk, Conn.
Jimmy C. Ewing, Lyric Theatre, Watertown, S. Dakota.
V. F. Hagemann, Palace Theatre, Waverly, Iowa.
Arthur B. Gibson, Strand Theatre, Cumberland, Md.
Bert Korbel, College Theatre, College Point, N. Y.
C. W. Felter, Olympic Theatre, Verona, Pennsylvania.
Paul Sherman, Harlem Grand Theatre, New York City.
Carl B. Sherred, Mishler Theatre, Altoona, Pa.
Ashley Abendschein, Tivoli Theatre, Frederick, Maryland.

We have consistently published a group of new members each and every week, but the number has increased with such rapidity that we suddenly found ourselves way behind. We take this opportunity to welcome this large batch of newcomers into the Round Table Club in the Anniversary Edition. Those who were wondering why their names had not appeared sooner will now understand the reason and we know they will feel no resentment because of the unforeseen delay. We are confident that each and every one of them will find their membership in the Club just as interesting and profitable as those who have belonged for the past year or two. If any of our old members recognize the names of former friends on these two pages, we suggest they communicate with them at once and extend the "glad hand."

"Chick"

MANAGERS' ROUND TABLE CLUB

"ALL FOR ONE AND ONE FOR ALL"

James F. Pollard, Star Theatre, Newmarket, N. H.
William W. Adams, Colonial Theatre, Brockton, Mass.
Stanley MacNeil, Capitol Theatre, Smiths Falls, Ontario.
R. C. Speece, Arcade Theatre, West Palm Beach, Florida.
R. D. Hinchman, Sipe Theatre, Kokomo, Indiana.
B. D. Horton, Genessee, Waukegan, Illinois.
Harry Pardoll, State Theatre, Portland, Maine.
Warren C. Girton, Capitol Theatre, Williamsport, Pa.
Fred McLennan, Capitol Theatre, Brockville, Ontario, Can.
Joe E. Campbell, Capitol Theatre, Miami, Florida.
B. J. Perkins, Strand Theatre, Newport, R. I.
Frank Kennebeck, Le Claire Theatre, Moline, Illinois.
Hans Smith, National Theatre, Mexia, Texas.
W. R. Tully, Rialto Theatre, Brockton, Mass.
George V. Sweeney, Codman Square Theatre, Dorchester, Mass.
George L. Denton, Booth Theatre, Knoxville, Tenn.
Jack Hobby, Fox Metropolitan Theatres, Jersey City, N. J.
Eugene Allen, Dimond Theatre, Oakland, California.
Irving Silvermann, Avon Theatre, Watertown, N. Y.
Gerald F. Baker, Lincoln Theatre, Charlestown, Ill.
Gordon Miller, Garden Theatre, Cleveland, Ohio.
Barney Murphy, Danforth Theatre, Toronto, Ontario, Can.

This ⟶ Blank Is Your Key To Advancement, National Recognition, And A Better Future in the Show Business!

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name.....
Theatre.....
Address.....
City.....
State.....
Position.....

Wm. A. Johnston, Honorary Chairman — Chick Lewis, Chairman

WHAT ARE YOU WAITING FOR?

Frank Shepherd, Olympic Theatre, Watertown, New York.
Frank B. Lockwood, Olympic Theatre, Watertown, N. Y
Gus Lampe, Avon Theatre, Watertown, New York.
Albert G. Desautels, Majestic Theatre, Holyoke, Mass.
L. J. Mason, Palace Theatre, McAllen, Texas.
Clinton Lake, Tivoli Theatre, Chattanooga, Tennessee.
G. E. Sargent, Strand Theatre, Portland, Maine.
Jerome Zigmond, Avalon Theatre, Grand Junction, Colo.
Clyde Winans, Apollo Theatre, Peoria, Illinois.
Ralph Lawler, Irvin Theatre, Bloomington, Illinois.
Elmer A. Brill, Broadway, Newburgh, New York.
Harry Shepard, Blenheim Theatre, New York, N. Y.
Carlo Frias, Ellanay Theatre, El Paso, Texas.
Alex Marshall, Criterion Theatre, Oklahoma City, Okla.
B. Stern, Capitol Theatre, Oklahoma City, Oklahoma.
J. J. Shelley, Denver Theatre, Denver, Colorado.
Luther Strong, Mesa Theatre, Grand Junction, Colorado.
A. E. Hamilton, Strand Theatre, Yonkers, New York.
A. J. Damon, Lincoln-Dixie Theatre, Chicago Heights, Illinois.
Herbert C. Sullivan, State Theatre, South Bend, Indiana.
Paul Witte, Lincoln Theatre, Decatur, Illinois.
Terry McDaniel, Paris Theatre, Durham, N. C.
H. R. Swanson, Hippodrome Theatre, Miami, Florida.
Wm. Brown, Marboro Theatre, Brooklyn, New York.
Milton O. Field, Osborne Theatre, Winnipeg, Manitoba, Canada.
Frank H. Johnson, Burbank Theatre, Los Angeles, Calif.
William Burke, Rockland Theatre, Nyack, New York.
Arthur Bergoffen, Palace Theatre, Bergenfield, N. J.
Jules S. Wolfe, Christie Theatre, Toronto, Ontario, Can.
F. F. Kislingsbury, Melba Theatre, Dallas, Texas.
Tom Fortenberry, Capitol Theatre, Monroe, Louisiana.
B. W. Winstanley, Saenger Theatre, New Orleans, La.
Raymond Jones, Saenger Theatre, New Orleans, Louisiana.
F. C. Gutierrez, Ellanay Theatre, El Paso, Texas.
John Paxton, Ellanay Theatre, El Paso, Texas.
Alexander H. E. Johnston, British Cinema Theatre, Secunderabad, India.
George Gregory, Gough Cinema, Trimulgherry, Southern India.
Roy L. Wellman, Rex Theatre, Seminole, Oklahoma.
Heinie Johnson, R & R Theatre, Big Spring, Texas.
Jos. Rosenfield, Terminal Theatre, Chicago, Illinois.
Walter D. Fleck, Publix Theatres Corp., Des Moines, Iowa.
Walter B. Howe, Gorman Theatre, Framingham, Mass.
H. Harrison, Waco Theatre, Waco, Texas.
V. D. Watkins, Empire Theatre, Montgomery, Alabama.
Wanda Hall, Saenger Theatre, Pine Bluff, Arkansas.
A. Brown Parkes, Saenger Theatre, Hattiesburg, Miss.
D. Howard Gaylor, Lefferts Theatre, Richmond, Hill, L. I., N. Y.
Arnold F. Voute, De Witt Theatre, Bayonne, N. J.
E. V. Swanson, Strand Theatre, Battle Creek, Michigan.
Carlton Glenn, Ellanay Theatre, El Paso, Texas.
William Burke, Rockland Theatre, Nyack, N. Y.

MANAGERS' ROUND TABLE CLUB

Ray S. Nowitzky Has The Right Idea Regarding Charity

Another wonderful asset toward good-will building that presents itself to a theatre manager is the ever present and ever needy benefit performances. Sometimes there's no money involved. Other times there is. It may be a toy matinee, in which toys are distributed to needy kiddies. It may be a vegetable matinee, in which the proceeds are donated to charity organizations for distribution. Or again it may be just a free show that will be more than "just a free show" to the thousands of kiddies who are in the theatre for the entertainment. Such a show did Ray S. Nowitzky give recently.

As most of the CLUB members are aware, Nowitzky is the manager of the State Theatre in Reading, Pa., for the Wilmer and Vincent outfit. He tied-up with the Greater Reading Post of the Veterans of Foreign Wars and secured their co-operation towards putting on a free performance for the kiddies supported by various charitable organizations in the city. Over sixteen hundred kids were invited to the show. The photo we are showing with this article gives you a picture of Nowitzky (with his hat off) and the Mayor of Reading, J. Henry Stump. The boy scouts in the front of the picture, in addition to the V. F. W.'s, were used as chaperons to take care of the youngsters.



A special show, chosen to fit the kids, was put on and you can stake your hat that they more than enjoyed the extra treats Notwitzky arranged for them. And before we go any further, may we ask you to keep the "free charity show" point in your mind and whenever you can PUT ONE ON! as it will bring a lot of joy to those kids who are not as fortunate as the majority of the American youngsters. We want to thank Ray for passing this along to us, as we feel it is a point that our members will be glad to have brought to their attention. And what's more, we're sure that action will be taken on it.

Variety Is Always To Be Seen In The Work Of C. Holmes

Here are a couple of stunts put over by our good friend, Conrad Holmes. Those persons particularly adept at picking aces from a deck of cards were giving themselves a treat to see "Street of Chance" playing at the Kettler Theatre, West Palm Beach, Fla.

During the showing of the picture on Monday and Tuesday, a young lady was stationed in the lobby with a deck of cards. A card nearby where she stood stated that persons drawing an ace from the pack of cards would be entitled to free admission on Monday and Tuesday.

This card-pulling stunt was effectively publicized and in fact, it was one of those stunts where everybody seemed to tell everybody else about it. The consequence was that Monday and Tuesday, usually the weak days of the week, did more than satisfactory business.

Although everybody trying their luck at picking one of the winning cards weren't lucky, many of them, however, bought tickets to see the picture.

On "Roadhouse Nights" the lobby front, constructed of beaverboard, was entirely covered in front, allowing entrances on the sides. Across the front was the title of picture and cast with cuts of Helen Morgan and Jimmy Durante appearing just below. Between the two photos of the two characters in the picture was a cut-out where a young lady stood inside. And just underneath this aperture was copy. "Two aces in one roll wins admission." The young lady in the opening was sole judge of whether you won a ticket or not.

These "dice" chances were good for Monday and Tuesday only. And invariably when a person was lucky enough to get a free ticket he or she brought along one or two others who paid the regular admission price.

This lobby stunt stimulated the Monday and Tuesday business to a great extent.

On the sidewalk and even along the curb were beer barrels lettered with the title of picture and play dates.

The entire front presented a wholly different atmosphere than had been seen before and caused much comment which in turn reacted very favorably for the picture.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinevskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800	76	May 10

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Klain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Call of the West (A. T.)	Revier-Matt Moore				
*†§For the Love of Lil					
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last of the Lone Wolf (A. T.)	Bert Lytell				
*†§Paris Nights					
*†§Prince of Diamond	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Royal Romance, A (A. T.)	Collier-Starke				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Soldiers and Women (A. T.)					
*†§Temptation	Wilson-Gray-Percy				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†§Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†Caviar	Terry-Toons	Feb. 23	1 reel	7	Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Fallow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1685	19	Apr. 26
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	Apr. 26
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel	8	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb.
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	8	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 28	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	May 10

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22		
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Road to Paradise, The (A.T.)	Young-Mulhall	May 25		
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June 15	7003	78
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blaekmer			
*†§Widow from Chicago (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7450	83	May 10
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Ohurchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6412	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length		Reviewed
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
*†§By the Way, Bill (A.T.)	Will Rogers				
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova				
*†§Common Clay (A.T.)					
*†§Connecticut Yankee in King Arthur's Court (A.T.)					
*†§Fatal Wedding, The (A.T.)	Foxe-Churchill				
*†§Girl Downstairs (F & D)	O'Brien-Moran				
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler				
*†§Good Intentions (A.T.)	Lowe-Churchill				
*†§If I was Alone With You (A.T.)	Gaynor-Farrell				
*†§Mad Singer, The (A.T.)					
*†§One Mad Kiss (A.T.)	Don Jose Mollca				
*†§Playmates (A.T.)	Gaynor-Farrell				
*†§Roadhouse (A.T.)	Albertson-Warner-Lynn				
*†§Solid Gold Article, The (A.T.)					
*†§Song O' My Heart (A.T.)	John McCormack		8243	92	Mar. 15
*†§So This Is London (A.T.)	Will Rogers				
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington				
*†§White Flame, The (A.T.)	Paul Page				
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard				

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan. 1	7	Feb. 8
*†§Crimson Circle, The	Stewart Rome	Feb. 1	7	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar. 1	8	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	
*†Allez-Op	Marionettes	1	6	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	8	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys to England	Song Series	1	9	
*†§Miser, The (A.T.)	Bramsby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2		15		
*†§Nora Blaney No. 1	Song Program		1		9		
*†§Nora Blaney No. 2	Song Program		1		9		
*†Operatic	Marionettes		1		9		
*†§Radio Franks & 4 Bachelors	Song Program		1		8		
*†§Teddy Brown & His Band	Jazz Program		1		9		
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30		
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2		16		

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	85	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75	May 10
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§High Road, The (A.T.)	Chatterton-Forbes-Rathbone	May 31			
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†*Not So Dumb (A.T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue					
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.)	Alison Skipworth	May 3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque		70	May 3
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10		Feb. 1
*†§Romance (A.T.)	Greta Garbo			
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73 May 3
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Sins of the Children (A.T.)	Mann-Nugent	June 14		
*†§Spring Fever				
*†§Trader Horn	Harry Carey			
*†§Unholy 3, The	Chaney-Lee-Linow			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
*†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A.T.)	Charley Chase		2 reels	
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Men of War (A.T.)	Laurel-Hardy		2 reels	May 10
*†§Old Man Trouble (A.T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A.T.)	Charley Chase		2 reels	
*†§Real McCoy (A.T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Pallette-Calvert	Apr. 12	5794	65	Apr. 19
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 19	6312	70	
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar. 22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26	9125	90	Apr. 5
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb. 15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar. 22	6868	77	Mar 22
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Shadow of the Law (A.T.)	Powell-Schilling	June 14			
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
*With Byrd at the South Pole		June 21			
*§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May 17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May 3	6984	78 May 17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June 28		
*†§Business Is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July 5		
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May 24	6743	75 May 17
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Follow Thru (A.T.)	Rogers-Carroll			
*†§High Society (A. T.)	Jack Oakie			
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr. 26		
*†§Let's Go Native (A. T.)	MacDonald-Oakie			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May 17	6586	73 May 10
*†§Safety in Numbers (A. T.)	Charles Rogers	June 21		
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Texan, The (A. T.)	Gary Cooper	May 10	7142	68 May 17
*†§True to the Navy (A.T.)	Clara Bow	May 31	6396	71 May 17
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*§§Youth (A. T.)	Hershelt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Firebugs	Talkartoon		1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Canter	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Mo's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	887	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1634	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

PATHE

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21		
*†§Clothes (A. T.) (F)	Constance Bennett	May 4		
*†§Crashing Through (A. T.) (F)	Wm. Boyd	June 8		
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7607	84 Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24		
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	73 Nov. 30
*†§Painted Desert (A. T.) (F)	William Boyd	May 11		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14		
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5		
*†§Swing High (A.T.)	Twelvetrees-Scott		75	May 3

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Beyond Victory (A.T.)	Boyd-Harding	July 13		
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Negligee (A. T.) (F)	Ina Claire	May 25		
*†§Treasure Girl (A. T.) (F)		Aug. 3		
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A.T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Gettysburg Address	George Billings		1 reel	Feb. 15
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
†Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler-Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty		2 reels	May 10
*†§Rich Uncles (A.T.)	Richard Carle		1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reels	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables		1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Herabolt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§Hawk Island (A.T.)	Compson-Sherman	May 11			
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§High River					
*†§Hunted					
*†§Ladies of the Past	Betty Compson				
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Clown Teples (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
†§Johannes Brahms			1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
†§Off to Peoria (A.T.)	Nick & Tony		2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Paleoka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§What Next (A.T.) (F)			2 reels	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Your Own Home Town (A.T.)	Russ Brown		1 reel	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†§Dude Ranger, The (A.T.)	Duryea-Basquette	Apr. 15			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98 Jan. 25
Asphalt	Froelich-Amann	Allied Film.	Mar. 15	8 reels	85 May 10
Beautiful Blue Danube (Ger.)	Junkermann-Mara	Aywon			
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100 Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69
Black Hills	Special Cast	Big Three		5000	55
*†Blue Angel, The (A.T.) (F & D)	Emil Jannings	Ufa Films			
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100 Apr. 19
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61 Jan. 18
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat			Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Danger Man, The	Chas Hutchinson	Cosmos			
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5	400	60 Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70 Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76 Jan. 18
Figaro		Franco-American	Not Set.	6360	71 Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set	Not set	Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parin	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85 Jan. 18
Holy Sinner, The	Special Cast	Worldart Piet.			
*†Immortal Vagabond (A.T.)	Hald-Froelich	Ufa Film			
*†Ingagi	African Hunt			7200	80 Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64
*†§Ladies In Lore (A.T.)	Day-Walker	Chesterfield			May 3
*†§Last Company, The (A.T.) (F & D)	Veidt-Evans				
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65 Mar. 29
Lost Patrol		Pro Patria	Not Set.	5100	57 Dec. 21
Love at First Sight (A.T.)	Keaner-Foster	Chesterfield	Feb. 15	6160	68 Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film			
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69 Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56 Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52 Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64 Jan. 8
Sea Fury	Mildred Harris-Tom	White	Not Set	5200	58 Dec. 7
Smoke Bellew	Conway Tearle	First Division		6805	73
South of Panama	Carmelita Geraghty	Chesterfield		6100	70
Stampede	Native Cast	Harold Auten.	Apr. 26	7240	80 May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800	Mar. 22
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63 Jan. 25
Three Outcasts, The	Yakima Canutt	Waco	Mar. 7	5 reels	Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66
Western Honor	Bob Steele	Syndicate	Mar.	4849	50 May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100	68 Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autean			Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films			
Why Cry at Parting	Helm-Gralla	International		7000	78 Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Bello Bennett	State Cinema	Jan. 1,'30	7650	85 Jan 25
†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†Clown, The (F)		Continental		
*†Comeback, The (A.T.)		Majestic		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*†Hail the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	5 reels	
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)		Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kaliharl	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§At the Photographers (A. T.) (F)	Harry DeM	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick Feb. 12	350 feet	
*†Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod. Jan.	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1960	
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
†Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 2	6128	69	
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11416	130 Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Satin Straps				
*†§Sunny Skies	Benny Rubin			
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	6900	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hershelt	Mar. 15	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel. La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22
*†§Sailors Beware (A.T.)	del Rio-Lewis	Apr. 12	6570	73	Mar. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Flame of the Flesh (A.T.)	Norma Talmadge				
*†Hell's Angels (F)	Lyon-Nissen				
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§Whoopee (A. T.)	Eddie Cantor				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson		1 reel	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Sorcerers' Apprentice, The				
†§Tannhauser	Novelty Reel			
†§Tintypes				

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	65	Mar. 29
*†§Cohens and the Kellys in Scotland,	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T).	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*§†Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27			
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	June 22			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1			
*†§Undertow	Nolan-Eller-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 8			
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 15			

Coming Feature Attractions

Title	Star				
Ace Rider	Hoot Gibson	July 2			
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray				Apr. 26
*†§Barbary Coast	Mary Nolan				
*†§Czar of Broadway (A.T.)	Special Cast	May 25			Apr. 26
Flirt, The	Glenn Tryon				
*†§King of Jazz Revue, The (A.T).	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Ladies in Love (A. T.)	Mary Nolan				
*†§Little Accident (A.T.)	Glenn Tryon				
*†§Scrub Oak (A.T.)	Hoot Gibson				
*†§Serenade (A.T)	John Boles				
*†§Signal Tower (A.T.)					
*†§Singing Caballero (A.T.)	John Boles				
*†§Virgin of Stamboul (A.T.)					
*†§Week-End Girl	Laura La Plante				
*†White Hell of Pitz Palu	Special Cast	June 1	7227	80	May 10

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make it Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan. 13	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 19	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec 21
*†§Broadway Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	May 26	1 reel	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 12	1 reel	
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†§Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
§Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	5200		
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4452	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Merris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6630	74	
*†§Fame (A. T.)	Belle Bennett				
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§Rough Waters (A. T.)	Rin-Tin-Tin		4280		
*†§See Naples and Die (A.T.)	Del Roy-King				
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell				

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	1 reel	Apr. 12
Aida, Frances	Songs	1 reel	Feb. 8
And Wife	Elliott-Davis	1 reel	Apr. 12
At Home	The Potters	2 reels	Mar. 15
At Your Service	Landis-Halligan-Blackwood	2 reels	May 10
Battery of Songs, A	Hoyt-Coots-Quintelle		
Believe It or Not	Robert L. Ripley		Feb. 8
Benefit, The	Joe Frisco	½ reel	Apr. 19
Bernie, Ben	Orchestra		
Big Money	The Potters	1 reel	Mar. 8
Broadway's Like That	Ruth Etting	2 reels	May 10
Collegiate Model, The	Ona Munson	2 reels	Feb. 22
Evolution of the Dance			
Family Ford, The	Jim and Marion Harkins	About 2 reels	Nov. 30
Faust	Duet 1st Act		
Feminine Types	Jean Barrios	1 reel	May 10
Fight, The	Norman Breckenridge		
Find the Woman	Hugh O'Connell	1 reel	Apr. 19
Footnotes	Page Sisters & Oscar Grogan		
Fore	Ford-Lane		
Frame, The	Boyd-Middleton		May 10
Getting a Raise	The Potters	1 reel	Feb. 15
Glee Quartette, The	Jack Buchanan		
Good Mixer	Foy, Jr.-Shea		
Grand Uproar	Jim McWilliams		
Gym Jams	Lew Mayer	1 reel	Apr. 19
Head Man, The	O'Connell-Kelly	1 reel	Apr. 19
Holand			
Holiday in Storyland, A	Vitaphone Kiddies		
Idle Chatter	Lou Holtz	1 reel	Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The			
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	2 reels	May 10
Letters	Pauline Garon		
Let's Elope	Betty & Jerry Browne		
Lillie, Beatrice	Song and Dance	1 reel	Mar. 8
Lobo, Dog of Dogs	Lobo	1 reel	Mar. 8
Lonely Giglo	Litti Loder		
Looney Tunes			
Love Boat, The	Herman Timberg		Mar. 1
Master Sweeper, The	Chester Conklin	1 reel	Mar. 8
Matter of Ethics, A	Earle-Oakland		
Military Post, The	Roberto Guzman	1 reel	Mar. 15
Money, Money, Money	Mason Keeler		
Nagger, The	Mr. & Mrs. Jack Norworth		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford		
No-Account, The	Special Cast	1 reel	
Office Steps			
On the Rancho	Will & Gladys Ahern	1 reel	Mar. 15
Only the Girl	Wattles-Marsh		
Operation, The	Edgar Bergen	1 reel	Feb. 8
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters		
Paper Hanging	Johnny Arthur		
Paquita & Chiquita			
People Versus, The	Campeau-O'Malley	1 reel	Apr. 12
Perfect Understanding,	May Oaks		
Pay Off, The	H. B. Walthall	1 reel	Mar. 8
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Reno or Bust	Pangborn-Elliott		
Round One	Norman Brokenshire		
Russian Rhapsody, A	Kutzetgoff & Nicolina		
Sinking in the Bathtub		1 reel	May 10
Sound Effects	Buddy Traps	1 reel	May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack		
Surprise	Dugan-Leonard		
Suspicion	Lyons-Earle-Morne		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman		
Vengeance	Richmond-Moorhead		
Websterian Students	Ryan-Lee	1 reel	Apr. 19
Wedding Belles	Howard-Newton		
What a Life			
Who Pays?	Murray-Oakland	1 reel	Mar. 15
Window Cleaners	Brice-Edwards	1 reel	Apr. 19
Yamekraw		1 reel	Apr. 26

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with
Marjorie Beebe and George Duryea



make us see the funny side of our own pet fads and foibles. And so your patrons not only laugh at them while on the screen, but remember them with a smile afterward.

There's a real idea in every *MACK SENNETT Talking Comedy*. An idea based on some vital timely subject in our crowded modern lives. Often gently satirical. Always funny.

This timely interest is one of the things that have put *MACK SENNETT Talking Comedies* into the greatest percentage of possible situations ever achieved by any brand of modern short feature comedies.

Photographed partly by
MACK SENNETT COLOR Process
Directed by
A. Leslie Pearce

Recorded by RCA Photophone

"FAT WIVES FOR THIN"

with
Marjorie Beebe, George Barraud and Andy Clyde



Directed by
Mack Sennett



What is your favorite hobby? You'll find it kidded pleasantly in some *MACK SENNETT Talking Comedy*.

Is it golf? **"MATCH PLAY"** shows Walter Hagen and Leo Diegel as part of the funniest fussy foursome that ever played the links.

Is it bridge? **"HE TRUMPED HER ACE"** is a delightfully smart comedy on this favorite cause of modern divorce.

Is it flying? **"HONEYMOON ZEPPELIN"** is one of the most thrilling comedies any producer ever made—and as funny as it is thrilling.

Is it radio? **"RADIO KISSES"** is another ultra modern farce proving even cupid may have a broken heart.

Is it dieting? **"FAT WIVES FOR THIN"** will help you to laugh and grow fit even if you are in the midst of an eighteen-day starvation diet.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

MAY 24, 1930

Motion Picture NEWS

Reg. U. S. Patent Office



LOOK AT THIS ISSUE

DIFFERENTLY!

It contains

PARAMOUNT'S

ANNOUNCEMENT!

VOL. XII. NO. 21

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WE sincerely believe that PARAMOUNT'S 1930-31 ANNOUNCEMENT, contained in the following pages, is the most important from every angle that has ever been made in this business, or will be made this year.

We invite you to read it carefully. The more closely it is studied the more clearly the truth of the above statement will become apparent.

Paramount Pictures



ANNOUNCING

PARAMOUNT

PICTURES FOR THE
SEASON OF 1930-31

A PERSONAL STATEMENT BY
ADOLPH ZUKOR
ON NEXT YEAR'S PROSPECT



I am very optimistic about the season of 1930-31 both from the viewpoint of Paramount and of the motion picture industry in general.

I believe that exhibitors who buy pictures intelligently, manage their theatres well and merchant their shows with enthusiasm, can look forward to the most prosperous season in their history.

The progress made in sound during the past year has greatly enhanced the entertainment value of motion pictures. Thousands of new patrons have been attracted. Picture theatre attendance has increased throughout the world. This has been reflected at box offices.

How are we going to hold this larger patronage and increase it still more?

Sound no longer draws on account of its novelty. Further perfection in the quality of sound pictures must be relied upon for further increase in theatre audiences. Better pictures that meet the ever changing demands of the public, and anticipate them. Novelties, new stars. Not better pictures once in a while, but a continuous flow of them.

Paramount offers you this in the Greater New Show World program for 1930-31.

The best minds in Paramount production, distribution and theatres underwrite this group of pictures as the best possible guarantee of week-after-week prosperity in this new and greater show business in which we are all engaged.

I recommend this announcement to your earnest consideration.

Adolph Zukor

PRODUCTIONS READY, SAYS
JESSE L. LASKY
FOR RECORD B. O. BUSINESS



WE believe Paramount proved in the past season our ability to produce great box office successes to meet the changing conditions of the New Show World.

Hits like "The Cocoanuts", "The Mysterious Dr. Fu Manchu", "The Dance of Life", "Fast Company", "The Lady Lies", "Why Bring That Up?", "Welcome Danger" (a Harold Lloyd production), "The Saturday Night Kid", "Sweetie", "The Virginian", "The Mighty", "The Four Feathers", "The Laughing Lady", "The Love Parade", "The Street of Chance", "The Vagabond King", "Sarah and Son", "Honey", "Ladies Love Brutes", "The Light of Western Stars", "Paramount on Parade", "The Big Pond" and "The Texan" are examples.

The cream of our current season's product is still to come between now and August 1st.

Now comes 1930-31—an even Greater New Show World. The public will demand better pictures than ever before. Paramount is prepared.

We have geared up our physical facilities and personnel to the times. Our Hollywood studios have been enlarged to mammoth proportions. Our New York studio, located near the gold mine of Broadway talent is magnificently equipped for both features and shorts.

Such proven showmen as Walter Wanger, general manager of the production department, B. P. Schulberg as general manager of West Coast production and James Cowan as general manager of the New York studio activities, head this producing army.

Paramount today has an array of box office stars that cannot be approached elsewhere.



Established stellar personalities like Richard Arlen, George Bancroft, Clara Bow, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Dennis King, Harold Lloyd, Marx Brothers, Moran and Mack, Jack Oakie, William Powell and Charles "Buddy" Rogers mean big money everywhere.

Enriching the casts of Paramount Pictures are such sterling talents as Jean Arthur, Mary Astor, Mary Brian, Virginia Bruce, Claudette Colbert (a splendid artiste of star calibre). June Collyer, Betty Compson, Marlene Dietrich (a sensational newcomer about whom the whole industry will soon be talking), Kay Francis, little Mitzi Green, Helen Kane, Jeanette MacDonald, Roberta Robinson, Ginger Rogers, Lillian Roth, Fay Wray;

William Austin, Jack Buchanan, Stuart Erwin, Morgan Farley, Stanley Fields, Skeets Gallagher, Harry Green, Neil Hamilton, Phillips Holmes, Paul Lukas, Fredric March, Cyril Maude, Frank Morgan, Warner Oland, Eugene Pallette, Charles Ruggles, Stanley Smith, Regis Toomey and many others.

Paramount will be ever alert to give you the outstanding headliners of the day from every branch of entertainment. There will be startling announcements along this line soon.

Over a score of the keenest showman-directors in the business are enrolled with Paramount.

The leading producing minds of the legitimate stage, like Schwab and Mandel, are working in Paramount's studios. The dramatic stars of the great Charles Frohman Company, in charge of Gilbert Miller, are available. In the field of radio the Columbia Broadcasting Company is affiliated with Paramount.

Stars of the Publix stage shows will appear on the screen. Following our big name policy for



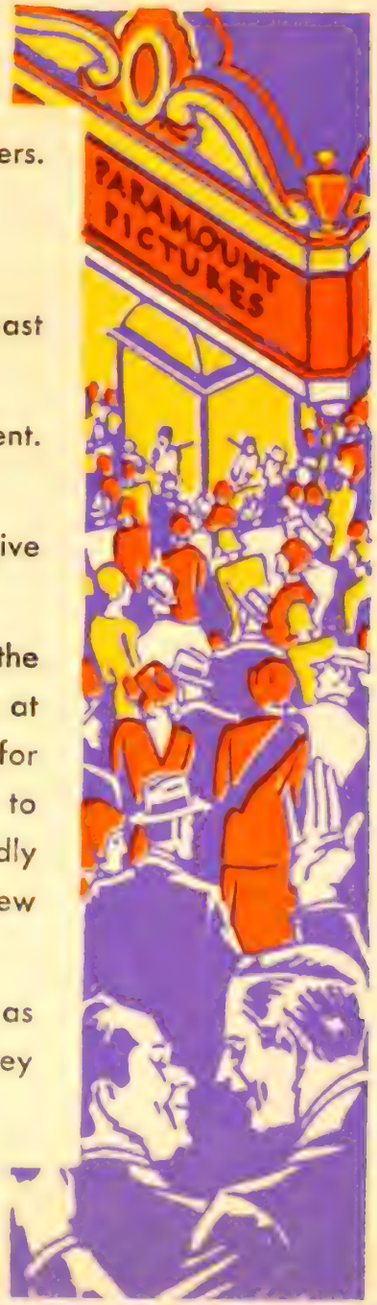
PARAMOUNT HOLLYWOOD STUDIOS

MOTION PICTURE PRODUCTION HEADQUARTERS EAST AND WEST



PARAMOUNT NEW YORK STUDIOS

PARAMOUNT LEADS ALL BRANCHES OF GREATER NEW SHOW WORLD



shorts, leading lights of Broadway such as Eddie Cantor will be seen in one- and two-reelers. Paramount Sound News, under Emanuel Cohen, will step still further ahead of the field.

Our staff of music writers is second to none.

Their compositions, exploited by the Famous Music Corporation, with branches from coast to coast and abroad, mean money at box offices.

Our strong affiliations all over the world assure us the cream of foreign star and producing talent. Paramount is the one truly international institution in the industry.

Our activities in color, the enlarged screen and television guarantee you that Paramount will give you *first* every new development in motion pictures.

I am not going to dwell here upon the individual productions in our 1930-31 program. In the subsequent pages of this book they speak for themselves. Let me merely say that the line-up at present does not represent at all completely the great productions which we will offer you for next year. Many of those described will be further strengthened and revised, with an eye to mightier box office drawing power. New productions will be announced. This is a rapidly changing business today. The public acquires new tastes over night. We will meet perfectly new demands of these changing times as they arise.

Backed by the mighty resources and trade mark of Paramount, our producing organization as outlined above is today working at top speed to place upon screens the finest quality money product this business has ever known—the Greater New Show World Program of 1930-31.

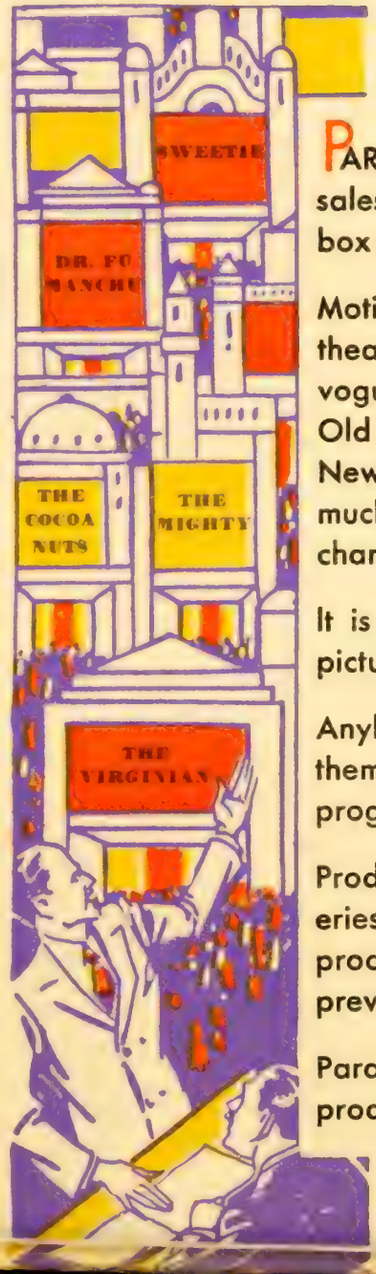
Jesse L Lasky



IMPORTANT STATEMENT BY

S. R. KENT

ON 1930-31 SALES POLICY



PARAMOUNT believes that with the changed conditions in the industry a modification in the sales policy followed in the past must now be made in the interest of greater quality at the box office.

Motion pictures are today a style business. Productions must be made to the current taste of theatre patrons, tastes which change rapidly and often. One month, backstage pictures are in vogue; the next month, this same type of production loses its popularity in favor of Westerns. Old line stars who seemed firmly entrenched only a few months previous pass into the discard. New favorites, like Oakie and Chevalier, appear almost overnight. Sound brings these changes much more quickly than did silent pictures. Sound is here to stay, in our opinion, and these changes in tastes will continue.

It is therefore impossible today for a producer in May to announce in every detail a group of pictures to be released during an entire year and hope to give theatres 100% hits.

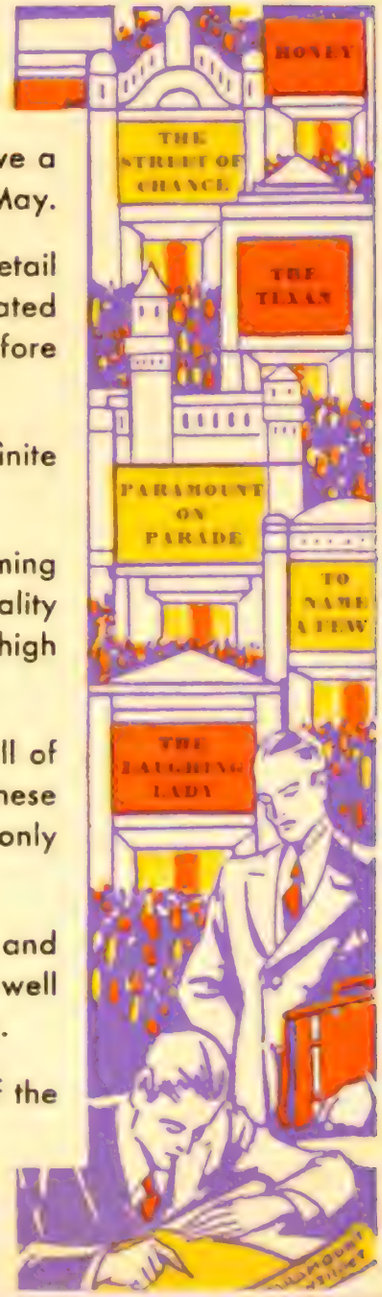
Anybody who attempts in these changing times to hogtie a picture production department, force them to lay down the full details of a season's product months in advance and then stick to this program to the letter, is doing the worst possible service to theatre box offices.

Production must be left free to give you the advantage of changes in public tastes, new discoveries in sound, changes in star popularity. New faces and voices are continually coming to the fore; production must not be forced to deny them to your screens because of casts announced months previously.

Paramount owns an important group of theatres that must be protected with fine, up-to-date product at all times. This is in turn a protection for you.



PARAMOUNT WILL MEET CHANGING DEMANDS OF THEATRE AUDIENCES



IT'S more important to you as an exhibitor to get a new picture that's hot than to receive a picture after its style has passed, merely because a company announced it the previous May.

For the reasons above, we do not attempt in this announcement to describe in definite detail the entire program of pictures which we expect to release during 1930-31. We have eliminated all pictures which might look good on paper now but which might pass out of public taste before release date. We do not intend to produce such pictures.

This announcement becomes a part of any exhibition contract only insofar as it covers definite pictures announced by us at this time. It includes:

1. A large number of productions definitely to be released by Paramount during the coming season. Details are given. In many cases the picture is completed or in production. In quality and quantity the line-up must certainly impress the thinking showman with the extremely high merit of 1930-31 Paramount Pictures.

These pictures you will get if you buy Paramount now. Additional pictures will be made. All of them will meet the high quality standards of those announced. Some of them may top these standards. Interesting announcements will come later. But for the present we describe only what are now certain.

2. We offer you a list of definite stars, the biggest box office personalities in this business, and the number of pictures which each will make during the coming season. Each star has a well known box office value. We list starring pictures only where these have been finally chosen.

We further give you a list of important players of known value who will form the bulk of the casts of Paramount 1930-31 productions. They also are a guarantee of drawing power.

PARAMOUNT PRODUCT AND TRADE MARK BEST 1930-31 BUY, SAYS MR. KENT

PARAMOUNT will release a minimum of 65 pictures in the coming season. On the basis of Paramount's reputation as leader of this business, our excellent record of the past two years in sound, the information supplied on specific productions and stars in this announcement and our guarantee of 100% timely product rounding out the program, we invite you to make certain of having Paramount in the coming season by buying and reserving playing time now.

If you prefer to buy now only the portion of the product announced and take a chance on securing the remainder as it is finished, we are willing to negotiate on that basis.

We firmly believe that the pictures described in this book constitute by far the strongest line-up which Paramount or any other company has ever offered. We call attention particularly to their variety and obvious box office strength. Drama, comedy, musical comedy, outdoor productions, Westerns, the public's favorite stars — everything is here. Sound has largely divorced the children of the country from picture theatres; we give you the opportunity to rekindle their enthusiasm for movies and bring them back to you as customers with kid classics like "Tom Sawyer", "Skippy" and "Huckleberry Finn".

We are announcing what you will agree is the first complete, showman-like program of quality shorts ever offered to theatres. This program was formulated only after months of research through our own theatre organization into the public's and exhibitors' tastes in one- and two-reelers. You can sit down now and book a definite number per week and know they'll arrive as scheduled and will be quality assets to your shows.

Nothing vital to your success has been forgotten by Paramount in putting together the Greater New Show World Group. We believe these pictures and our manner of selling them are the best guarantee of your prosperity in 1930-31 that you could possibly buy.

S. R. Kent

HAROLD LLOYD

IN

"FEET FIRST"

NOW the Monarch of Mirth gives you a lavish comedy production that will write box office history. Already in the making. With the bulk of its hilarious action actually taking place on an ocean liner bound from Hawaii. Harold as a shoe clerk pursuing a beautiful girl from Waikiki to thrills in San Francisco. Barbara Kent, his leading woman in "Welcome Danger", is again the heroine. Produced by the Harold Lloyd Corporation. A Paramount Release.

The Comedy King's Second Big All-Talking Picture!




TWO BLACK CROWS
IN
"ANYBODY'S WAR"
MORAN AND MACK
The famous blackface stage, radio and phonograph record stars who wowed screen audiences from coast to coast with their first Paramount comedy, "Why Bring That Up?"
Now back again with double the laughs and screen following. Adapted from Charlie Mack's own best selling book, "Two Black Crows in the A.E.F." With Neil Hamilton and Joan Peers making love among the grins. Directed by Richard Wallace.

GARY COOPER in an EDWIN CAREWE production

"THE SPOILERS"



Can you imagine a finer vehicle for Gary Cooper than "The Spoilers"? Rex Beach's dynamic drama of the great outdoors. Now you see the greatest fight scene in entertainment history as it should be fought! Now you hear this famous he-man masterpiece of the Alaska gold rush in all of its strength and splendor.

Gary Cooper as the brawny giant who battles the despoilers of the Yukon and conquers them. With two beautiful women — one bad, one good — fighting for his heart.

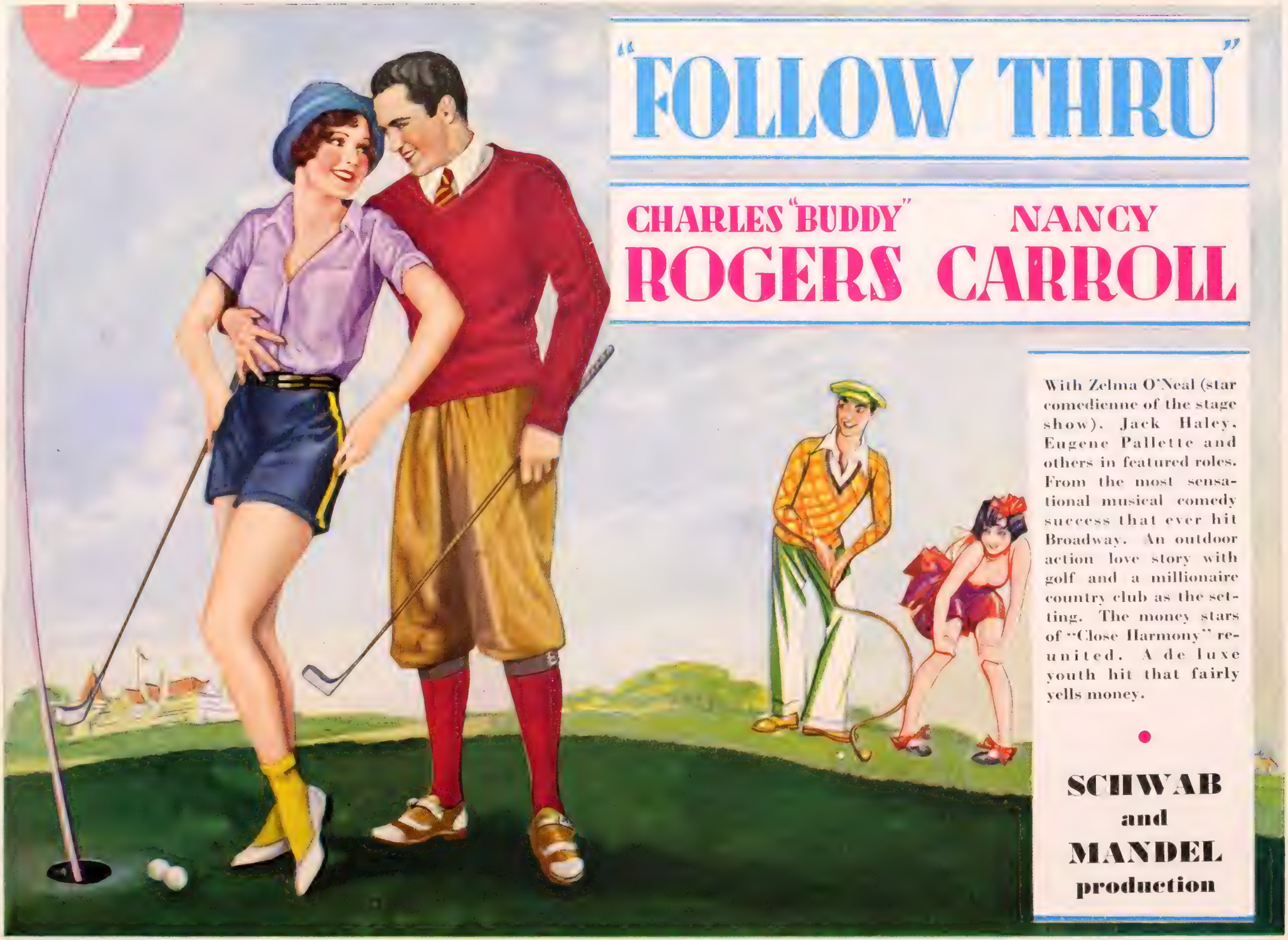
The entire world of outdoor talking pictures will take a mighty leap forward with the release of "The Spoilers."

with

BETTY COMPSON

and a strong cast

by Rex Beach



"FOLLOW THRU"

CHARLES "BUDDY" ROGERS

NANCY CARROLL

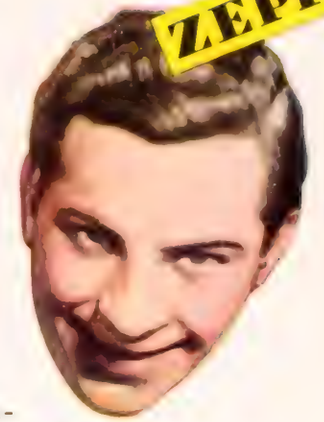
With Zelma O'Neal (star comedienne of the stage show), Jack Haley, Eugene Pallette and others in featured roles. From the most sensational musical comedy success that ever hit Broadway. An outdoor action love story with golf and a millionaire country club as the setting. The money stars of "Close Harmony" reunited. A de luxe youth hit that fairly yells money.

SCHWAB and MANDEL production









THE MARX BROTHERS

STARS OF "THE COCOANUTS"

They're back again! Cocoanuttier and funnier than ever. This time in the enlarged screen adaptation of the show that brought them their most sensational stage success. You know what "The Cocoanuts" did at box offices everywhere. The public's hungry to see and hear this quartet of super-clowns again!

From the musical comedy hit by George S. Kaufman and Morrie Ryskind. Directed by Victor Heerman



"Animal Crackers"



LOVE under the warm Riviera moon. A beautiful woman running away on her bridal night. A handsome millionaire masquerading as a hairdresser. Their fates at stake on the spinning wheel of fortune.

"MONTE CARLO"

A lavish musical romance with a cast including

JEANETTE MacDONALD
JACK BUCHANAN, ZASU PITTS
and others. The lovely heroine of "The Love Parade" and "The Vagabond King". The famous hero of the Broadway musical success, "Wake Up and Dream". United under the direction of Lubitsch, maker of masterpieces.

Gambling in Hearts ..Lilting Music. Gay Adventure ..The Playground of the Rich

AN ERNST LUBITSCH PRODUCTION

CHEVALIER AS A MILLIONAIRE WAITER

The Big Personality Man in his biggest role. From the stage hit by C.M.S. McLellan and Ivan Caryll. Waiter by day, rich lover of society belles by night. Singing, spreading sunshine in the one and only Chevalier manner.

LUDWIG BERGER production



MAURICE CHEVALIER IN "THE LITTLE CAFE"

WEALTH AND BEAUTY VS. THE LAW!



"I love you—but you have flaunted society and you must pay!"

CLAUDETTE COLBERT
FREDRIC MARCH
and an exceptional cast

If there's one surefire dramatic attraction in this announcement, "Manslaughter" is it! The gripping story of a young woman so beautiful, so rich, that she thinks the world was created for her pleasure—and almost proves it. Until fate dynamites her selfishness, strips her of her power, throws her into prison! And she falls in love with the man who jailed her!



With the lovely heroine of "The Lady Lies," "The Big Pond" and "Young Man of Manhattan." Fighting and loving the hero of "Sarah and Son." Directed by George Abbott. From the famous Saturday Evening Post serial and novel by Alice Duer Miller.

"MANSLAUGHTER"


GREATEST OF ALL OUTDOORS ACTION HITS!
EVER since sound moved outdoors you've been waiting for the all-talking "Covered Wagon". Here it is! With the star of "The Virginian". Produced by the company that made "The Covered Wagon" and with the hit of that famous classic, Ernest Torrence, in an important role. Written by the most famous of Western novelists.
GARY COOPER
ERNEST TORRENCE
and a big cast in
"FIGHTING CARAVANS"
ZANE GREY'S MIGHTY NOVEL

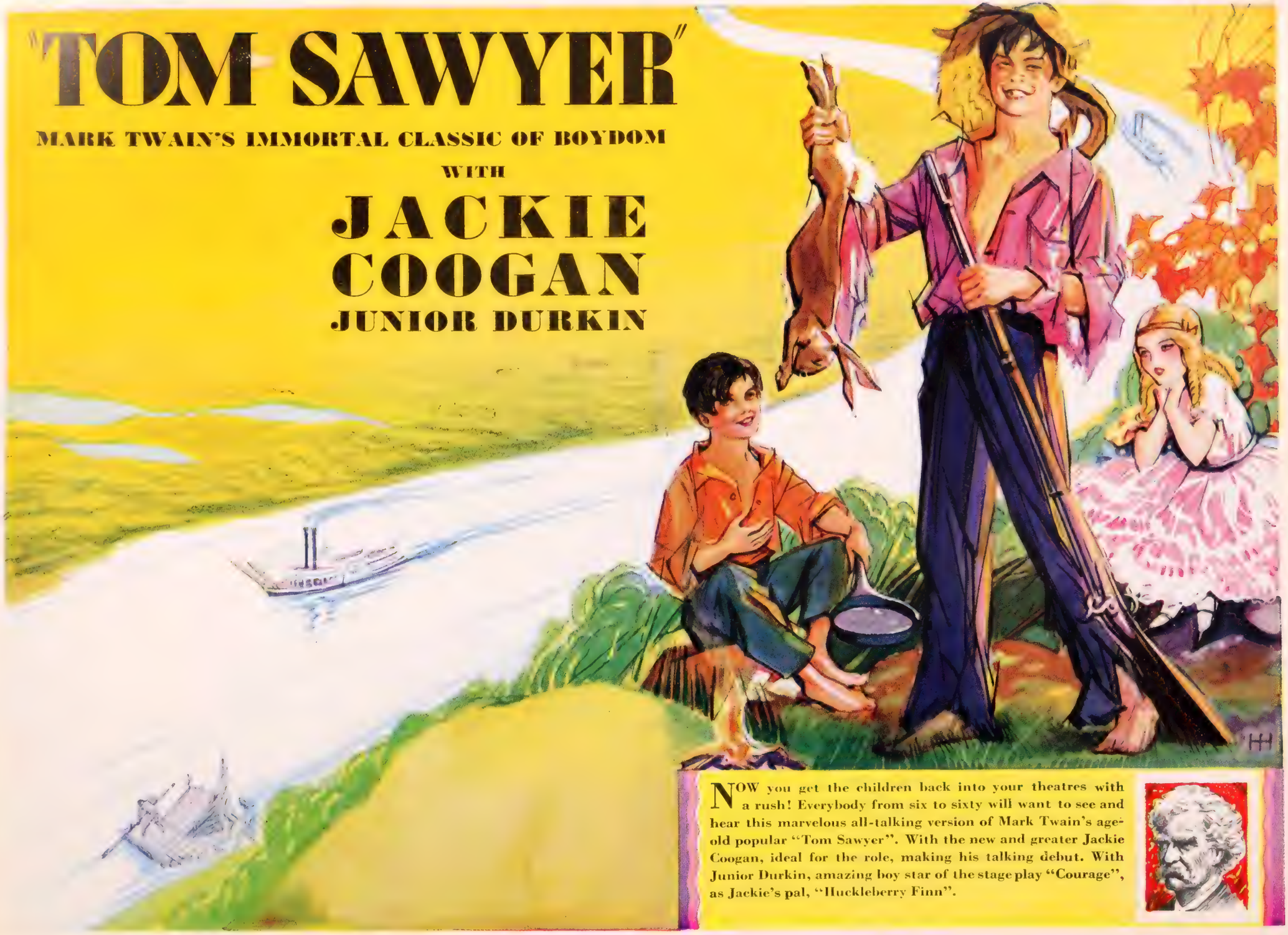
"TOM SAWYER"

MARK TWAIN'S IMMORTAL CLASSIC OF BOYDOM

WITH

JACKIE COOGAN

JUNIOR DURKIN



NOW you get the children back into your theatres with a rush! Everybody from six to sixty will want to see and hear this marvelous all-talking version of Mark Twain's age-old popular "Tom Sawyer". With the new and greater Jackie Coogan, ideal for the role, making his talking debut. With Junior Durkin, amazing boy star of the stage play "Courage", as Jackie's pal, "Huckleberry Finn".

FOLLOWED BY THE FAMOUS SEQUEL TO "TOM SAWYER"

"HUCKLEBERRY FINN"

Paramount produced clean-ups for theatres in the silent versions of "Tom Sawyer" and "Huckleberry Finn". Now with bigger and better productions, perfect casts and the added magic of talk, box office records are bound to tumble!

Everybody wants to HEAR the fascinating story of "Huck" and "Tom" and "Becky" and the gang and the "Duke" and the rest of the immortal characters. Life on the old Mississippi of steamboatin' days. "Huck" a runaway on a raft. The rescue of "Jim", the slave. "Huck" attending his own "funeral". All of the unforgettable Mark Twain lore.

The Mark Twain classics in talk are sure to mop upon the screen. So is "Skippy", Paramount's other great kid production in this group. But aside from the assured success of these individual pictures, here's another important point to think about:

Talking pictures have largely divorced the child part of your audiences from your theatres. They think talking pictures are over their heads. The three productions named above, aimed at kids as well as grown-ups, will bring the children back to you. So will Paramount's fine Western action pictures. Once back, they'll stay!

CHARLES "BUDDY" ROGERS

"HEADS UP"

VICTOR MOORE and special cast



BUDDY ROGERS topping "Safety in Numbers" and his other successes in the musical comedy that enjoyed one of the longest S. R. O. runs on Broadway. Victor Moore in the role that had all New York roaring its head off. An absorbing story of a handsome young naval officer foiling a yacht-full of rum runners and winning a beautiful society girl. Sprightly tunes. Clever comedy. Breezy romance. From the Aarons and Freedley production.

"MOROCCO"

with GARY COOPER

and the flaming new sensation of the screen

MARLENE DIETRICH

A JOSEF VON STERNBERG PRODUCTION



Gary Cooper as the dashing, handsome private of the French Foreign Legion who risks everything for a luscious dance hall beauty. His most romantic role to date.

Tempestuous, exotic Marlene Dietrich, destined to be the great screen discovery of 1930, in her American debut in the "Beau Geste" of the Greater New Show World.





WINE, WIVES AND WAR!

A startling drama on a hitherto untouched subject—the beautiful, mysterious ladies who hovered just behind the battle lines. And of one lady in particular who, with a husband in the ranks, infatuated a mighty General—for a purpose. From the smashingly successful stage hit by Lajos Zilahy. With the star of "Abraham Lincoln" the "Trampas" of "The Virginian," in his greatest role.

(Working title)

"THE GENERAL"

WALTER HUSTON, MARY ASTOR, OTHERS

ROWLAND V. LEE Production

THE SEA GOD

RICHARD ARLEN
FAY WRAY

SCREEN fans today cry for action all-talkers in sweeping outdoor settings and packed with adventure and excitement.

You can give it to them in this astoundingly unique story—and a spine-tingling dash of mystery besides.

A reckless young adventurer, deep-sea diver for precious pearls in the South Seas. A beautiful girl stowaway on his ship with him and his roughneck crew. A remote tropical island. Marvelous undersea shots of pearl divers at work. Fierce natives capture and burn the ship. Carry away the girl. From the sea emerges the hero in a diving suit—and the natives, awed, hail him as a god! Worship him while he fights suffocation. Then the miraculous escape with the girl.

From John Russell's virile mystery-love-thriller.



"DANCING MOTHERS"

Directed by
EDMUND GOULDING

Now the production genius who wrote and directed "The Trespasser" and "The Devil's Holiday" offers you his greatest dramatic effort! A big special cast will be selected from among Paramount's powerful box office names to portray this story of the reckless rich. From the stage success by Mr. Goulding and Edgar Selwyn.

When parents play, do the children pay? The answer is hurled at you with the force of a thunderbolt in this drama of a daring, courageous daughter of today. Victim of wealthy parents having their last fling at life. Fighting for her home and her own soul. A sensational drama powerful as "Sarah and Son". And laid in the gayest of settings.



DARING DAUGHTERS!

FLIRTING FATHERS!

Greatest of Outdoor Romances!



If you know show business, you've long had in mind that the famous "Rose of the Rancho" would make the greatest of all action thrillers. The play that David Belasco counted his biggest success, that enthralled all America!

Now it comes to you — with music and entirely in TECHNICOLOR. With Gary Cooper as the gallant cavalry officer who battled a whole battalion of bad men for the heart of a luscious Spanish senorita.

Breathlessly beautiful settings. Stirring action. Inspiring music. Color, beauty, reckless youth. With Rosita Moreno, the well known Shubert prima donna. Lillian Roth and Nino Martini, greatest of tenors.

Directed by Victor Schertzinger

From the famous stage success by David Belasco and Richard Walton Tully

"ROSE OF THE RANCHO"

GARY COOPER

"SCARAB MURDER CASE"

WILLIAM POWELL

as Philo Vance

EUGENE PALLETTE as the dumb but very funny Detective Sergeant Heath, E. H. Calvert as the polished District Attorney. The same absorbing trio who helped make "Canary Murder Case", "Greene Murder Case" and "Benson Murder Case" such outstanding box office hits. Now you see and hear them in the most different and spine-tingling thriller of the whole series.







Latest and Most Thrilling of the S. S. VAN DINE Mystery Stories

•

Recently ran as a serial in the American Magazine. Soon to be a best selling novel. The victim is a daring adventurer who delved into Egyptian mysteries and met death. His pretty young wife is the chief suspect.

THE First Lady of the Screen. Magnificent Ruth Chatterton. Star of "Madame X", "The Laughing Lady" and "Sarah and Son". Now bringing to vibrant life the flaming, emotion-tossed heroine of Susan Glaspell's dynamic love novel, "Brook Evans". A world-wide best seller.





FROM the tornado-torn prairies of Illinois to color-splashed Paris, this woman of destiny fights for the right to love. Unworthy men clutch at her. Convention forges chains. Yet she conquers. Through her child of love her soul goes marching on!



"THE RIGHT TO LOVE"

....WITH THE INCOMPARABLE RUTH CHATTERTON



Percy Crosby drawings on this page used by courtesy of LIFE







YOUNG and old know Skippy. He's all boy. He'll bring the kids back to your theatre. Known everywhere in comic strips, magazine drawings and Percy Crosby's own novel of his adventures that appeared as a serial in the Ladies' Home Journal. Now faithfully caught in person in a great talking picture of refreshing boy comedy and adventure.

MONTA BELL *production*

PERCY CROSBY'S KID KLASSIC

"SKIPPY"



SPECIAL EXTRA ATTRACTION . .



THE star and director of "The Love Parade" will join talents again in a de luxe special for Paramount in 1930-31. The subject will be of an ultra modern type.

Sparkling with the one and only Chevalier personality — his refreshing fun, warm love-making, catchy songs. Produced with all the lavish glamor, clever touches and expert polish for which Lubitsch is famous.

No two names in filmdom are better guarantees of S. R. O. than Chevalier-Lubitsch.



New York's most famous lover hurled from a hotel window into the Gay White Way at midnight!



WILLIAM POWELL IN HIS MOST EXCITING ROLE! . . .

For women, he is the most dangerous and fascinating man in New York. Suave, handsome, nimble-tongued, an accomplished lover. Nobody knows whence he comes or where he gets his millions. Yet society welcomes him like a conquering hero and society's wealthiest and most beautiful women are at his feet! A score of irate husbands and thwarted rivals plot to kill him. The startling climax rocks New York!

William Powell in a role more thrilling than "Street of Chance".



"LADIES MAN"

From Rupert Hughes' sensational Cosmopolitan Magazine serial and novel. With a cast worthy of its excellence!

Florenz Ziegfeld's

"KID BOOTS"

with

JACK OAKIE

FORE! Make way for a mighty blaze of Oakie sunshine in one of the biggest, peppiest, funniest productions in which the Big Roar Boy has ever appeared. Watch for Jack as the wise-cracking caddy master in Ziegfeld's famous show of golf, grins and girls. The ace attraction that ran over a year on Broadway and toured the U. S. for another with never an empty seat.

In "Kid Boots" you get two of the nation's crazes united — golf and Oakie! A well-known male favorite and a feminine player of prominence will enact the romantic leads. With Happy Jack helping them through the bunkers of love. Produced in a lavish country club setting.



By the author of "SWEETIE" and "SAFETY IN NUMBERS" + + +





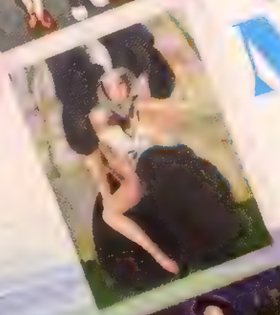


"LET'S GO NATIVE"

starring

JACK OAKIE
JEANETTE MacDONALD







With James Hall, Skeets Gallagher, Eugene Pallette, Kay Francis, William Austin and others.

Here's the logical successor to the long string of musical comedy clean-ups that have made Paramount supreme in this type of entertainment. Enough stars for three big shows. Directed by the man who made "The Sophomore".

A gay band of Broadwayites invade a South Sea isle and outhoola the natives. At least three great songs that the whole world will be whistling. More fun than a circus.



EAST vs. WEST in "RODEO ROMANCE"



"Sweetie" goes West in search of adventure. Handsome Dick, the daredevil cowboy, falls in love with this society beauty. Amid rodeos, round-ups and wild western adventures their love is tested by fire and emerges triumphant. It can't fail but be a clean-up!





NANCY CARROLL
RICHARD ARLEN

in Mary Roberts Rinehart's popular Saturday Evening Post serial and novel. Two favorite stars in an ideal outdoor love story.





NANCY CARROLL

FREDRIC MARCH

FOLLOWING her amazing dramatic success in "The Devil's Holiday", Miss Carroll was chosen as the heroine of "Laughter", one of the most prized and most powerful roles in Paramount's entire line-up. Fredric March, leading man in "Sarah and Son" and "Manslaughter", will have the chief male part.

INNOCENT—but trapped by her past! Able to save herself by betraying the real guilty one—but swayed by a blind, unreasoning loyalty. What does this beautiful ex-Follies wife do, while the gods of chance laugh with sardonic glee and the law rushes to fasten scandal upon her? A drama of intimate headlines screaming with emotions. Story by Douglas Doty and H. D'Abbadie D'Arrast.

Directed by H. D'Abbadie D'Arrast

"LAUGHTER"

A MIGHTY DRAMA OF REAL ADVENTURE!



WITH BYRD AT THE SOUTH POLE



Including motion pictures of ACTUAL FLIGHT OVER THE SOUTH POLE!

From the mysterious bottom of the world two Paramount cameramen, members of the Byrd expedition, have brought back the the most amazing drama of modern times, with TALK, SOUND EFFECTS.

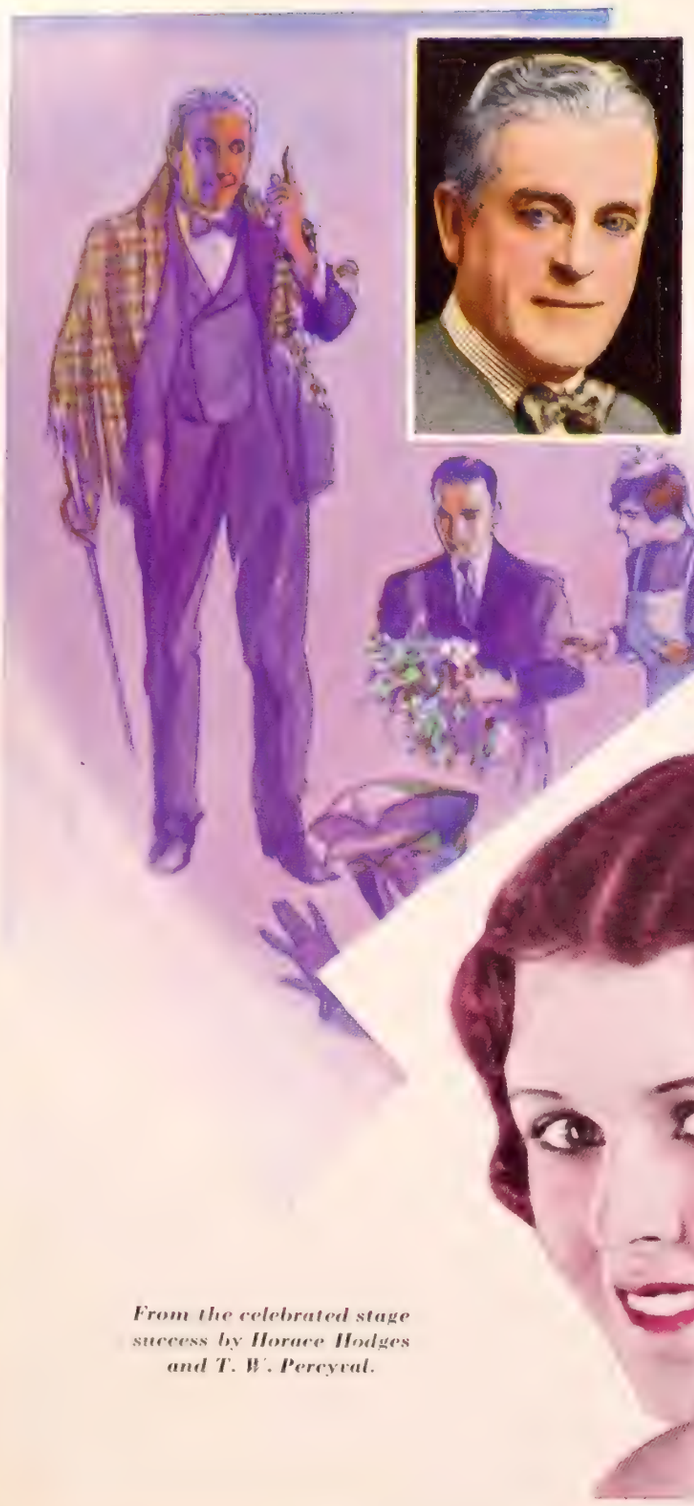
The only actual and exclusive motion pictures made of this colossal undertaking, they depict a story of daring, courage and absorbing interest that is unbelievable until you see it.

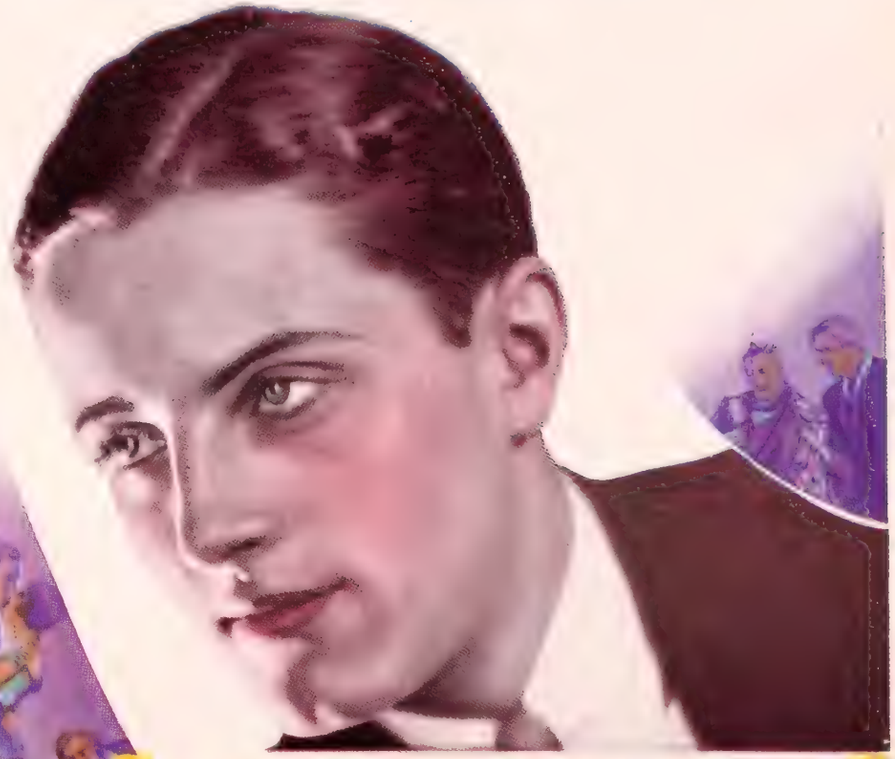
A sea of publicity has accompanied Rear Admiral Byrd from the start. When every newspaper is flooding its columns with news of his return to America in June, this picture will be given to you!

"GRUMPY"

starring CYRIL MAUDE

the distinguished star in his most famous role





From the celebrated stage success by Horace Hodges and T. W. Percyval.

PHILLIPS HOLMES

who scored so emphatically in "The Devil's Holiday", with a prominent feminine player supplying the romantic interest in one of the most exciting and delightful mystery love dramas of all times. Cyril Maude in the part of the lovable and astoundingly clever old grouch which he played to thunderous applause on the stage for years. Bound to be an outstanding success of the 1930-31 season.



SCHWAB and MANDEL

Production. Stage producers of such musical comedy smash hits as "The Desert Song", "Good News", "Follow Thru" and others.

●

With

STANLEY SMITH

(the "Sweetie" and "Honey" Boy)

GINGER ROGERS

CHARLES RUGGLES

FRANK MORGAN

●

Paramount now brings to the screen the producers who have provided Broadway with more $6.60 hits than any entertainment-creating pair in history —Schwab and Mandel. They offer you the gay musical play that has done sensational business on the stage from coast to coast — "Queen High". The story of two business partners who decided which should be a millionaire and which his valet by a cut of the cards. *A real story!*

With attractive Stanley Smith, Ginger Rogers, feminine flash of the New York hit, "Top Speed". Charles Ruggles, of "Lady Lies" and "Young Man of Manhattan" fame. Frank Morgan, star of "Topaze".

Brand new song hits. From the play by Frank Mandel, B. G. De Sylva and Lewis Gensler. Directed by Fred Newmeyer.



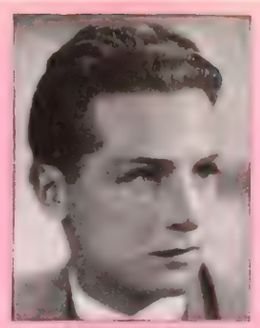

JEAN ARTHUR


WILLIAM AUSTIN


MARY ASTOR


STUART ERWIN


MARY BRIAN

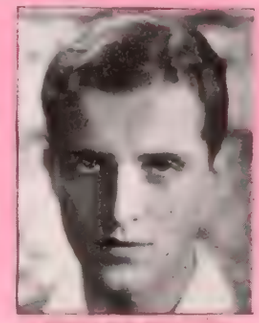

MORGAN FARLEY


VIRGINIA BRUCE


MITZI GREEN

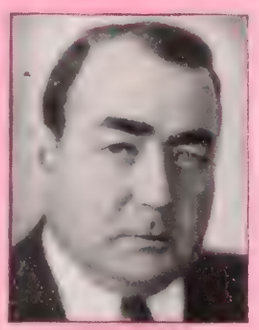

NEIL HAMILTON


HELEN KANE


PHILLIPS HOLMES


JEANETTE MacDONALD


GUY OLIVER


EUGENE PALLETTE


FRANK ROSS


CHARLES RUGGLES


STANLEY SMITH


ROSITA MORENO

A MINIMUM OF 10 ADDITIONAL SPECIALS

will be produced and released by Paramount during the 1930-31 season. Of the same high production quality as those now announced. Details of titles, stories, etc. soon.

WITH CASTS PICKED MOSTLY FROM THESE BOX OFFICE ACES!

← →


WALTER HUSTON


JUNE COLLYER


JACK HALEY





STANLEY FIELDS



CLAUDETTE COLBERT



SKEETS GALLAGHER



MARLENE DIETRICH



HARRY GREEN



KAY FRANCIS



JAMES HALL



PAUL LUKAS



ROBERTA ROBINSON



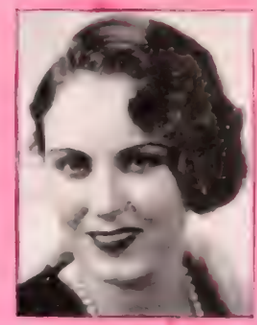
FREDRIC MARCH



LILLIAN ROTH



LEON ERROL



FAY WRAY



WARNER OLAND



REGIS TOOMEY



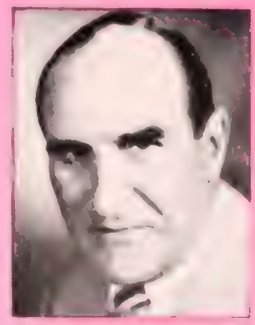
BETTY COMPSON



CYRIL MAUDE



ZELMA O'NEAL



ERNEST TORRENCE



GINGER ROGERS



JACK BUCHANAN



WILLIAM BOYD



FRANK MORGAN



VICTOR MOORE



MARION SHILLING



BARRY NORTON

BIG names of the present. Big names of the near future. A gold mine of them! That's what you get for your electric lights and your screen when you book Paramount. They make any picture produced by this company a surefire drawing card.



"THE SILENT ENEMY"

A Natural Drama... Real and Startling as "Chang" and produced in America!

●

Here's stark realism in talk and sound. Actually photographed in the frozen white wilderness of the Great Canadian North. By a band of intrepid adventurers who lived, and fought to live, with a tribe of Indians on a perilous 500-mile hunt to stave off starvation. A warm love story between a handsome Indian brave and a pretty maid.

ABurdenChanlerProduction.Story by W. Douglas Burden. Scenario by Richard Carver. Directed by H. P. Carver. Music by Massard Kur Zhene.

W. DOUGLAS BURDEN, well known New York society youth who wrote "The Silent Enemy" and spent a year in the wilds filming it.





PARAMOUNT CAPTURES ONE OF THE DRAMATIC PRIZES OF THE CENTURY!



"THE ROYAL FAMILY"

WITH FREDRIC MARCH AND A BIG SPECIAL CAST

FROM the S. R. O. stage triumph by George S. Kaufman (author of "The Cocoanuts", "Animal Crackers" and "June Moon") and Edna Ferber (author of "Show Boat" and "Cimarron"). A capacity hit for over a year on Broadway. A smash on the road. Reaching the full glory of its sparkling comedy and poignant drama as a Paramount New Show World super-show. With Fredric March, who rose to fame in this play on the stage, heading the cast.

NOT a costume play of royalty, but the brilliant, intimate exposé of a famous and fascinating American family of today. Ruling millions of Americans with their genius and charm. Their lives a series of explosive headlines; their loves as sensational as their wild, reckless personalities. Racing through a gamut of emotions, from roaring humor to the tenderest of pathos. If you saw the stage play, you talked about it for weeks!



NATION-WIDE STAGE SMASH . . . SURE-FIRE SCREEN HIT!



FOR over a year "Honeymoon Lane" packed 'em in on Broadway. And followed this with a record-breaking tour of the country from coast to coast. Its warm, wholesome story of the youth who won over great odds and brought his girl from temptation to "the little white house at the end of Honeymoon Lane," captivated America! Now you get it, better and more appealing than ever, with its original star.



EDDIE DOWLING IN "HONEYMOON LANE"

Book, lyrics and music by Eddie Dowling and James F. Hanley. A Sono-Art Production. Presented by O. E. Goebel and George W. Weeks.

GEORGE BANCROFT

In Two Strong Dramas

Now at the very pinnacle of his fame, George Bancroft comes to you in the two most powerful vehicles he has ever made.

Variety's annual poll reveals him the greatest drawing card on the screen today. Exhibitors and the public will confirm this impartial and carefully proven verdict.

When he-men stars and red meat drama became the vogue in the New Show World, Bancroft leaped to the front. In his line he has no rivals today—and his line supremely pleases.

A great voice, a great actor, a mighty box office magnet. Complete details of his 1930-31 starring pictures will soon be announced.





Proving first in "The Wolf of Wall Street" that he was admirably suited to the talkies, Bancroft won fresh laurels in "Thunderbolt", "The Mighty" and "Ladies Love Brutes". He is now on his way to even greater fame.



Clara Bow — slim, trim and radiant with more fire and "It" personality than ever — is out to make 1930-31 her greatest year. Her singing voice, revealed in "Paramount on Parade", and more startling new talents increase her appeal many fold.



CLARA BOW

In Four Flashing Hits

The "It" Girl, the Redheaded Riot, the Brooklyn Bonfire—whatever you call her, Clara Bow remains the most sensational feminine star bet on the screen today.

"True to the Navy" and "Paramount on Parade" reveal the new and better Clara you'll get in a quartet of Bownanzas for the coming season. The first one is practically set and full details will be given soon.

Exceptionally strong casts and star directors will be assigned to Clara. Her pictures will be in the big special class and entitled to extended run preferred playing time.

Clara's fan mail of 20,000 letters a month, biggest in Hollywood, is due for another rise!

CHARLES "BUDDY" ROGERS

Star in Three Hits

The first: "MOLINOFF" (new title coming). The tale of a millionaire who could cook as well as he could love, went broke and got a job as chef to a wealthy family. With amusing complications-including songs and a band.

New York cops threatened Buddy with arrest for blocking Broadway traffic when he appeared personally at the Paramount Theatre, New York. He's riding an amazing crest of popularity. Get aboard with him.

He proved in "Close Harmony" and "Safety in Numbers" that musical romance is his forte. He'll prove it more than ever in 1930-31.





Clean, wholesome, refreshingly young and exuberant, Buddy Rogers is truly America's Boy Friend. He comes to you straight from the biggest hit he ever made—"Safety in Numbers"—the musical love-drama ace of 1930. He gets the young folks—and they're 70% of theatre patronage.



The magnetic vagabond of "Innocents of Paris". The naughty, irresistible Prince of "The Love Parade". The exuberant American "beezness" man of "The Big Pond". The man who cornered all the legit theatre business of Broadway in two weeks of personal appearances at the Fulton Theatre. The one and only Chevalier!



MAURICE CHEVALIER

Coming in Specials

"You brought a new kind of love to me", Maurice sings jauntily in "The Big Pond"—and thousands of women motion picture fans sing it back to him!

Seldom has a new personality secured such a strangle-hold upon the affections of the American theatre-going public in such a short time as has Chevalier.

"Within a year he will be the Idol of the American Screen!" wrote a conservative critic on a New York daily of Maurice in "Innocents of Paris". Her prediction has come true.

Check the specials in this announcement in which Chevalier appears and mark "Surefire Record Smasher" after each!

THE VERSATILE CHARMER OF THE SCREEN

NANCY CARROLL

In Two Starring Dramas

We made the full length drawing of Nancy on the right before we saw "The Devil's Holiday" and the new Nancy Carroll. The drawing shows her as the alluring charmer of such hits as "Sweetie" and "Honey".

"The Devil's Holiday" will skyrocket Nancy Carroll into the front rank of the greatest dramatic actresses of our times! The revelation is amazing. It will be the talk of the business.

While you'll still get this star in pictures of the "Sweetie" type, her two starring vehicles will be confined to stories that give full rich rein to her remarkable dramatic ability. You can count on something surprisingly new, and box office to the core.





No actress on the screen today enjoys a greater or more loyal personal following than lovely, red-headed Nancy Carroll. Starting with "Abie's Irish Rose" she has come like a whirlwind. She's the Sweetheart of the Talkies—and no foolin'.



The past season has seen a meteoric rise to increased popularity of Gary Cooper. They talked about him in "The Shopworn Angel." They cheered him to the echo in "The Virginian" and "The Texan" and yelled for more. Now you can give them a greater Cooper than ever.





GARY COOPER

In Big Specials Only

The public demands big outdoor pictures. Paramount, especially the leader in this type of entertainment, is announcing elsewhere in these pages a number of spectacular action specials to be filmed in the open. In four of them the hero is that favorite he-man star—Gary Cooper.

A Montana cowboy in real life and a splendid type of tall, sinewy, wholesome American manhood, Gary is the ideal talking picture star that the public today demands.

Owing to his frequent appearances in specials, no Cooper starring pictures will be announced at this time. His name in a cast is box office insurance enough for the smart showman.



RICHARD ARLEN

Star in Four Westerns

The first: "SPANISH ACRES". With Harry Green, Eugene Pallette and Rosita Moreno. From Hal Evarts' all-action novel.

Headline favorites of today. Young money stars flashing to nation-wide fame. Therein lies the strength of Paramount's amazing roster of all-big names.

Dick Arlen is an example. Personification of stalwart, good looking, action-full Young America. Especially fine in strong Western roles. "Steve" of "The Virginian". Dashing hero of "The Light of Western Stars" and "The Border Legion".

The public clamors for Arlen in more Westerns. Here's a chance for you to cash in on this demand with a quartet of Arlen Western knockouts.





When Dick Arlen plays in St. Paul, his home town declares a holiday! He's hero also to the Royal Air Force, who remember him as a daredevil young pilot. And to the University of Pennsylvania, where he starred in athletics. And, most of all, to the movie millions, who know a great boy and a fine actor when they see one.





JACK OAKIE

In a Trio of Laff Riots

The current season goes down in m. p. history as the year of The Great Oakie Grin Invasion. "Fast Company," "Sweetie," "Hit the Deck," "Paramount on Parade" and other hits brought him stardom. "The Social Lion" and "The Sap from Syracuse" will clinch it. The public today pays big for real laughs. Jack's the boy to give them.

* The first: "TOPLITZKY OF NOTRE DAME." Oakie as "Ten Yard" Toplitsky, son of a Jewish father and Irish mother, makes the Fighting Irish grid team and laughs and bucks his way to fame.

The second: "MERTON OF THE TALKIES." Fresh from the tall timbers, Jack invades Hollywood to show the big stars how to do their stuff. With side-splitting results.

The third: To be announced. Typically Oakie.

The Oakie craze has swept the country from coast to coast. Jack's name in electrics means a box-office stampede. Cash in!

* Owing to a change in studio plans, made after the remainder of this page was printed, "TOPLITZKY OF NOTRE DAME" will not be produced. Another vehicle will be selected for the first Oakie.



RUTH CHATTERTON

The First Lady of the Screen — that's the title critics and public have awarded Miss Chatterton after her splendid work in "Madame X", "The Doctor's Secret", "The Laughing Lady" and "Sarah and Son". Paramount plans still greater Chatterton triumphs.

THREE STRONG CO-STARRING DRAMAS

•

THE FIRST

"THE BETTER WIFE"

From Gouverneur Morris' unusual story of a polished gentleman who, enraged by his wife's divorce, picks a nobody from the gutter and marries her.

•

THE SECOND

"NEW MORALS"

By Frederick Lonsdale. Ludwig Berger Production.

•

THE THIRD

•



CLIVE BROOK

No better starring mate could be chosen for the brilliant Ruth Chatterton than the splendid, distinguished Clive Brook. Their marvelous work together in "The Laughing Lady" will be remembered by film fans everywhere. Seeing them paired again will fill theatres.

Announcing

PARAMOUNT SHORT FEATURES

for

THE GREATER NEW SHOW WORLD

104 PARAMOUNT SOUND NEWS
104 PARAMOUNT ACTS 1 Reel
26 PARAMOUNT COMEDIES 2 Reels
12 PARAMOUNT PICTORIALS
13 PARAMOUNT SCREEN SONGS
13 PARAMOUNT TALKARTOONS

Changing Shorts from a Problem to a Pleasure!

THE COMPLETE IDEAL PROGRAM OF SHORTS FOR SHOWMEN

THE program of Paramount Short Features for 1930-31 outlined in the pages that follow was compiled only after a long and careful survey of the entire shorts situation today conducted through our own theatre organization.

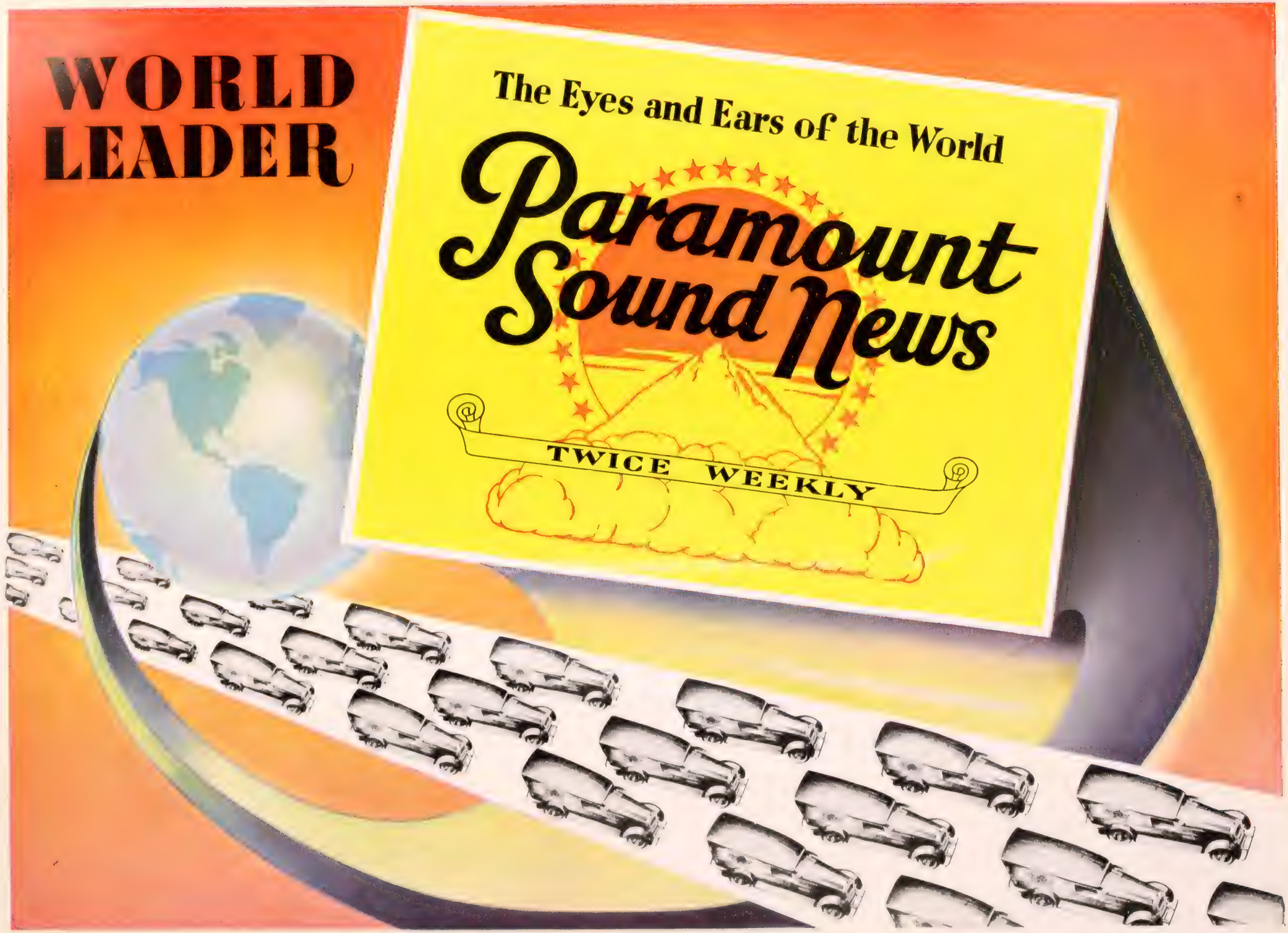
We discovered at first hand what types of shorts were most popular with the public and in what numbers. We obtained accurate information as to what quality and quantity of shorts best balanced the shows in all kinds of theatres. On the basis of this investigation we compiled what we believe is the first complete, ideal, practical shorts program ever offered.

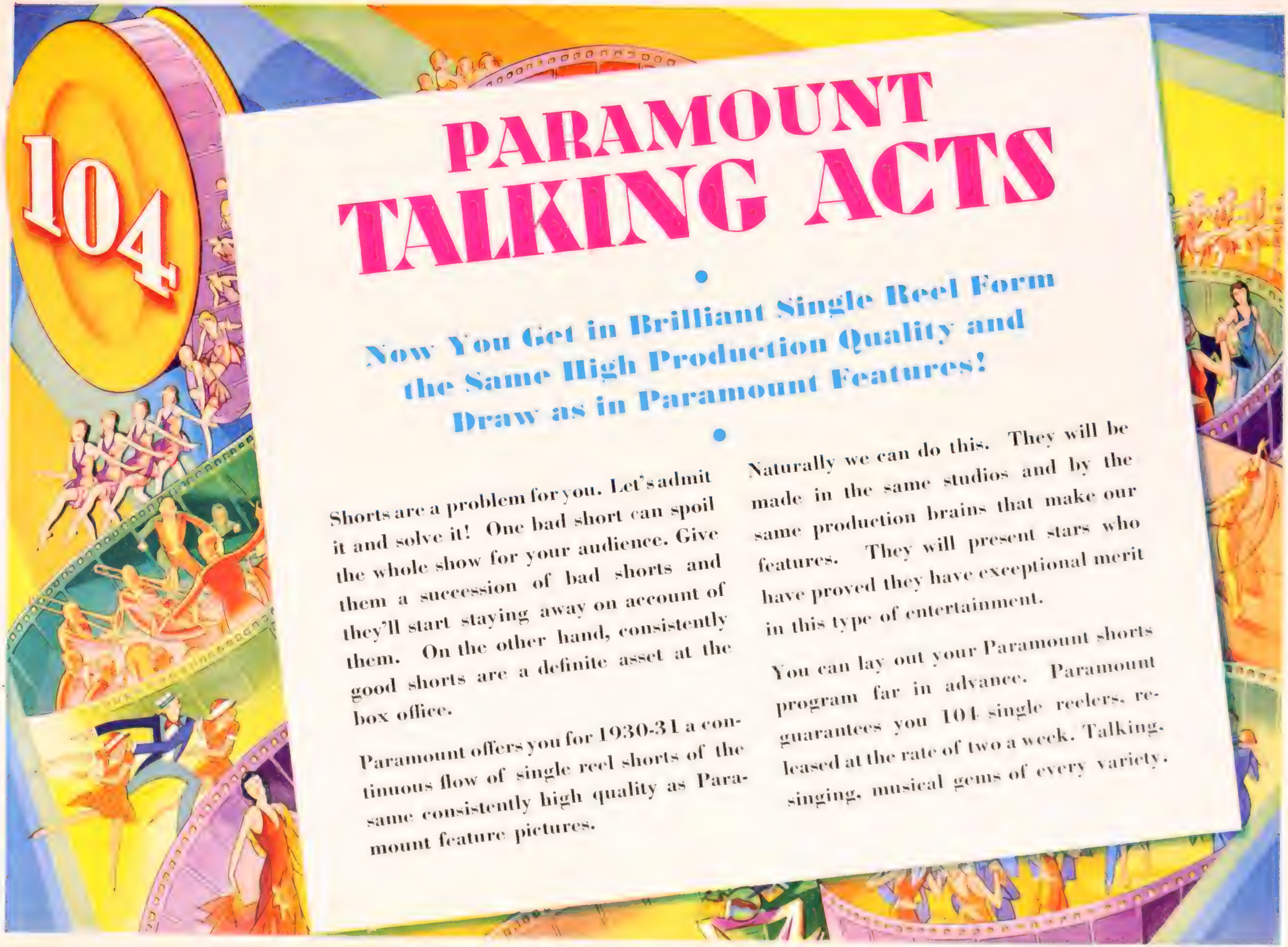
You demand quality. We promise you shorts of the same high standard as Paramount features.

You demand variety. Here it is: a truly brilliant Sound News, a new kind of ultra-modern magazine reel in Paramount Pictorial, two single-reel Acts each week comprising every species of class flash entertainment, two screamingly funny two-reel Comedies each month, eighteen releases each of the proven popular Screen Songs and Talkartoons.

You demand definite releases that can be dated in advance. We will deliver these shorts exactly when and as promised.

Book Paramount Shorts for the coming season and your shorts problem will become a pleasure.


WORLD LEADER
The Eyes and Ears of the World
Paramount Sound News
TWICE WEEKLY



PARAMOUNT TALKING ACTS

Now You Get in Brilliant Single Reel Form the Same High Production Quality and Draw as in Paramount Features!

Shorts are a problem for you. Let's admit it and solve it! One bad short can spoil the whole show for your audience. Give them a succession of bad shorts and they'll start staying away on account of them. On the other hand, consistently good shorts are a definite asset at the box office.

Paramount offers you for 1930-31 a continuous flow of single reel shorts of the same consistently high quality as Paramount feature pictures.

Naturally we can do this. They will be made in the same studios and by the same production brains that make our features. They will present stars who have proved they have exceptional merit in this type of entertainment.

You can lay out your Paramount shorts program far in advance. Paramount guarantees you 104 single reelers, released at the rate of two a week. Talking, singing, musical gems of every variety.



PARAMOUNT SATISFIES DEMAND FOR GOOD 2-REEL LAUGHERS!

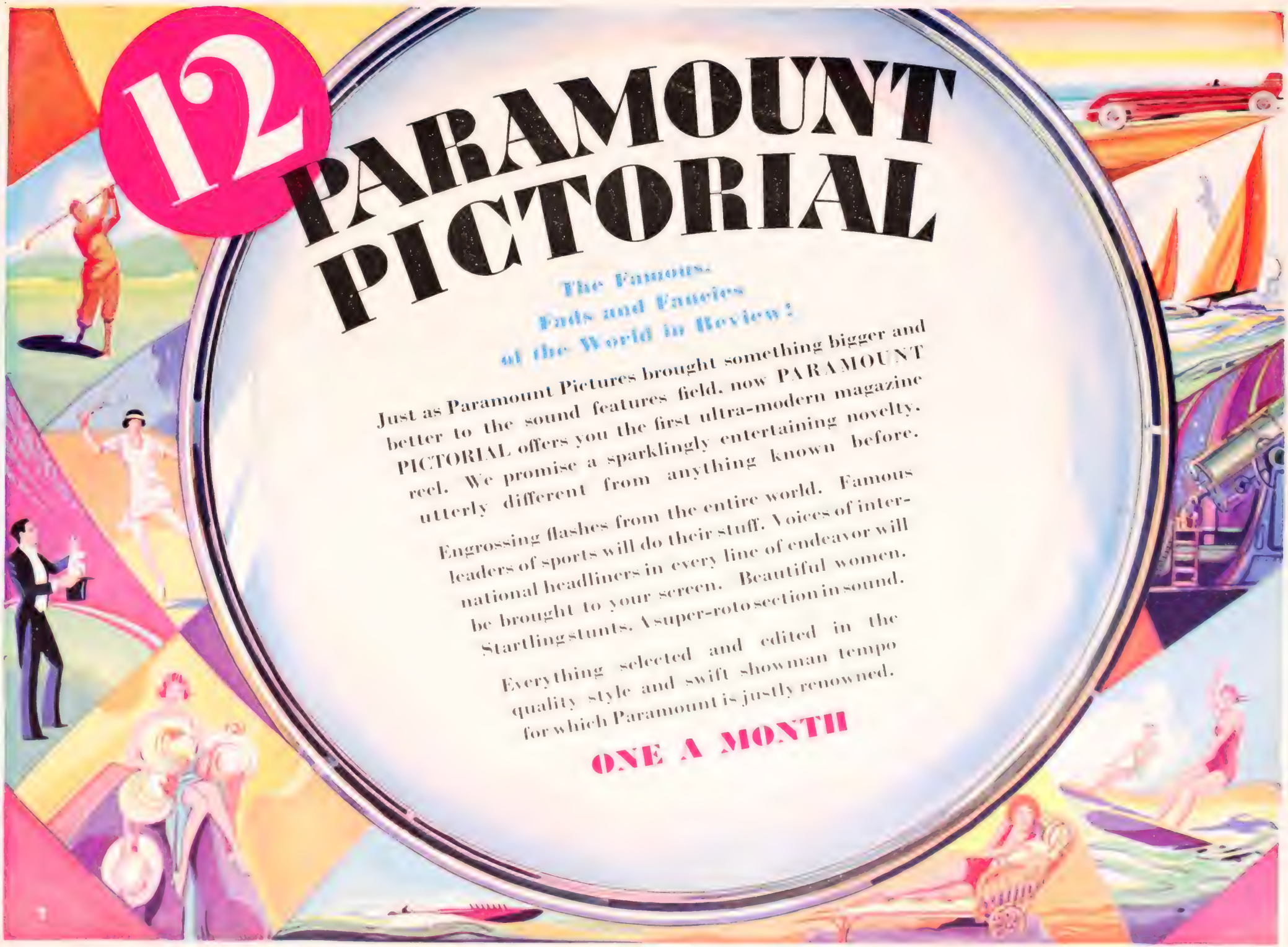
"Good comedy shorts are in big demand," says Variety in its April 16th issue. It's true. And here's the way to satisfy it—26 Paramount 2-Reel Comedies in 1930-31. Released at the rate of one every other week.

Paramount has always been famous for its success with comedy. Every year this company produces the outstanding comedy hits in the feature market. The greatest comedians of today are found in Paramount feature releases—Moran and Mack, Harold Lloyd, Marx Brothers, Oakie, Gallagher, Harry Green and many others.

Now Paramount is using the same surefire comedy production methods to make laugh gems in two reels. Big name comedians will be featured. Plenty of care and money will be spent. We promise a series of Paramount Comedies that will travel a smile a minute ahead of anything else in the field.

The first group in the series is now in production and will be ready for screening soon.

26 PARAMOUNT COMEDIES


12
PARAMOUNT
PICTORIAL
The Famous
Feats and Fancies
of the World in Review!
Just as Paramount Pictures brought something bigger and better to the sound features field, now PARAMOUNT PICTORIAL offers you the first ultra-modern magazine reel. We promise a sparklingly entertaining novelty, utterly different from anything known before.
Engrossing flashes from the entire world. Famous leaders of sports will do their stuff. Voices of international headliners in every line of endeavor will be brought to your screen. Beautiful women. Startling stunts. A super-roto section in sound.
Everything selected and edited in the quality style and swift showman tempo for which Paramount is justly renowned.
ONE A MONTH

18 PARAMOUNT SCREEN SONGS

All America sings in time with this famous bouncing ball!

Actual records would undoubtedly show that more wired houses of every class are using this great single reel novelty than any other one series of short subjects on the market today.

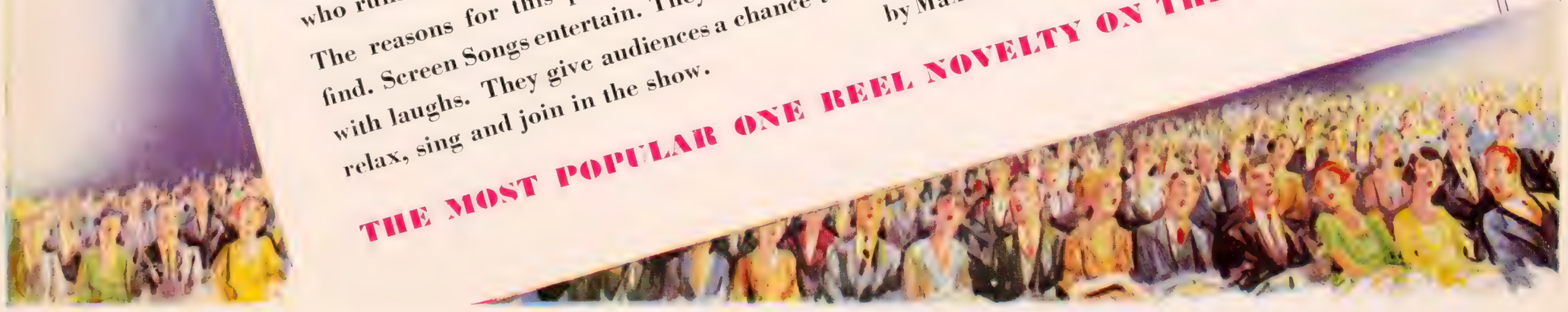
The best salesmen for Paramount Screen Song are the thousands of exhibitors who are playing them regularly. If you want to know their real value as seat sellers, ask the man who runs them!

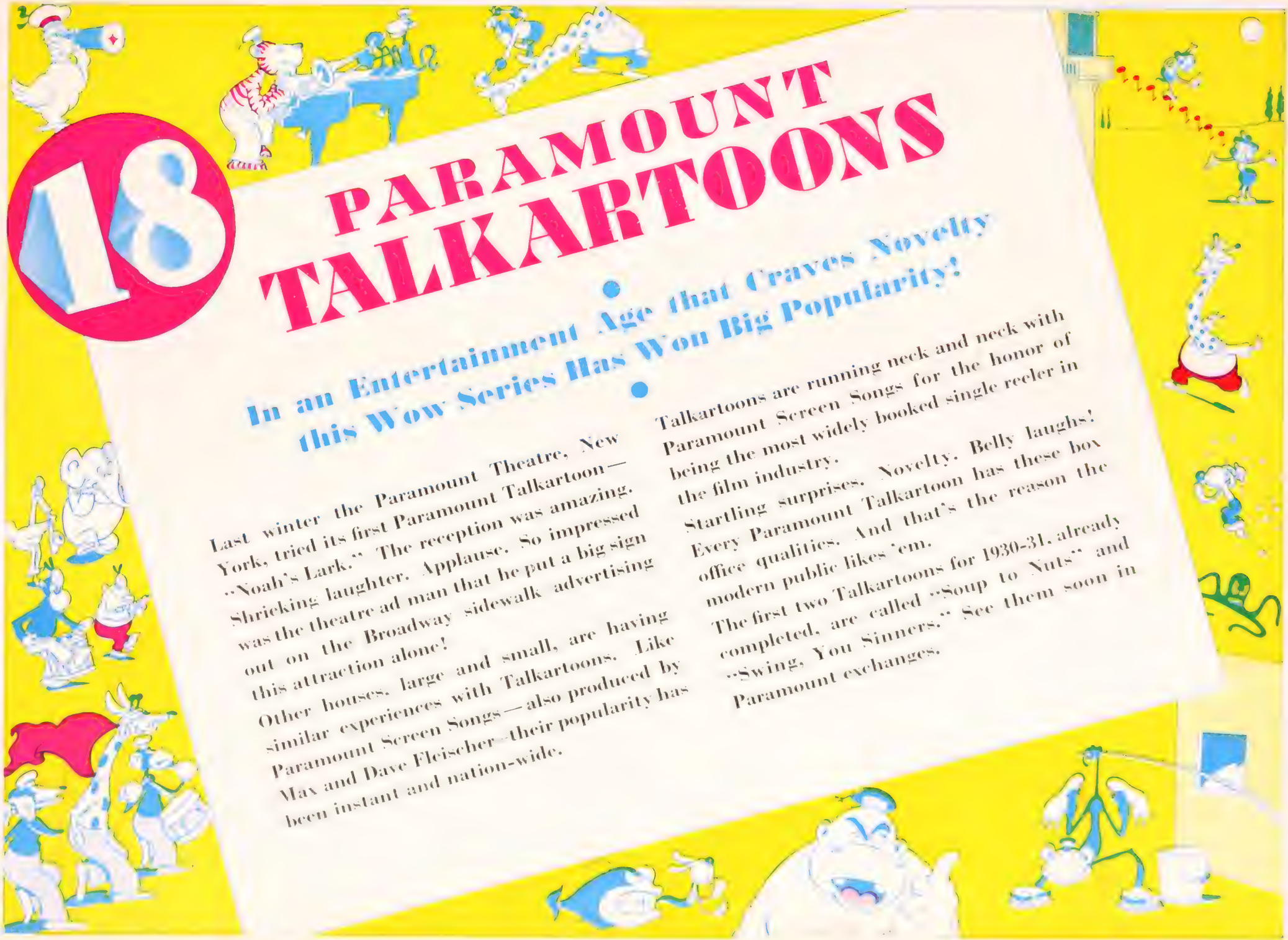
The reasons for this popularity are easy to find. Screen Songs entertain. They are packed with laughs. They give audiences a chance to relax, sing and join in the show.

This little giant of entertainment picks well known favorite songs and presents them as unique talking and musical pictures. Orchestras of exceptional quality furnish the music. Funny cartoon characters sing the lyrics amid hilarious antics. Then comes the famous bouncing ball, beating time. The words flash on the screen. And the whole audience joins in the choruses!

"There'll Be a Hot Time in the Old Town Tonight" and "My Gal Sal" are two Screen Songs set for early 1930-31 release. They're typical. See them at your exchange. Presented by Max Fleischer. Directed by Dave Fleischer.

THE MOST POPULAR ONE REEL NOVELTY ON THE MARKET!





18 PARAMOUNT TALKARTOONS

In an Entertainment Age that Craves Novelty this Wow Series Has Won Big Popularity!

Last winter the Paramount Theatre, New York, tried its first Paramount Talkartoon—"Noah's Lark." The reception was amazing. Shrieking laughter. Applause. So impressed was the theatre ad man that he put a big sign out on the Broadway sidewalk advertising this attraction alone!

Other houses, large and small, are having similar experiences with Talkartoons. Like Paramount Screen Songs—also produced by Max and Dave Fleischer—their popularity has been instant and nation-wide.

Talkartoons are running neck and neck with Paramount Screen Songs for the honor of being the most widely booked single reeler in the film industry.

Startling surprises. Novelty. Belly laughs! Every Paramount Talkartoon has these box office qualities. And that's the reason the modern public likes 'em.

The first two Talkartoons for 1930-31, already completed, are called "Soup to Nuts" and "Swing, You Sinners." See them soon in Paramount exchanges.

Selling the GREATER NEW SHOW WORLD to your public





20,000,000 Readers Sold Continually on Theatres Playing Paramount . . .

For 13 years Paramount advertising in national magazines has powerfully steered the public to theatres showing Paramount Pictures. "If it's a Paramount Picture, it's the Best Show in Town" is more than a slogan; it's a national entertainment-buying guide. In the Saturday Evening Post, Country Gentleman, Photoplay, Picture Play, Motion Picture, Motion Picture Classic, Screenland, Screen Book, and other widely read publications, this effective aid to the Paramount showman will be continued more vigorously than ever in 1930-31.



Radio Bombardment over 69 Columbia Stations is Mighty Seat Seller! . . .

Every Saturday night at 10 P. M. (Eastern Time) over the coast-to-coast network of the Columbia Broadcasting System, the Paramount-Publix Hour brings news of coming Paramount Pictures into the homes of millions of radio listeners. One of the most popular hours on the air, it builds patronage for theatres showing Paramount — and does it 52 weeks a year.

Over both of the great national radio chains and over every important local station as well, Paramount personalities and songs are continually broadcasted. The tremendous benefit which theatres reap from this exploitation barrage is without question!

THE GREATER NEW SHOW WORLD 1930-1931



SUMMARY

SPECIAL PRODUCTION

*HAROLD LLOYD
MORAN AND MACK
THE SPOILERS
**FOLLOW THRU
†MARX BROTHERS
MONTE CARLO
THE LITTLE CAFE
MANSLAUGHTER
FIGHTING CARAVANS
TOM SAWYER
HUCKLEBERRY FINN
††HEADS UP
MOROCCO
‡THE GENERAL
THE SEA GOD
DANCING MOTHERS

‡‡ROSE OF THE RANCHO
SCARAB MURDER CASE
THE RIGHT TO LOVE
SKIPPY
LUBITSCH-CHEVALIER
LADIES' MAN
KID BOOTS
LET'S GO NATIVE
RODEO ROMANCE
LAUGHTER
WITH BYRD AT SOUTH POLE
GRUMPY
QUEEN HIGH
THE ROYAL FAMILY
HONEYMOON LANE
THE SILENT ENEMY

STAR PRODUCTION

4 RICHARD ARLEN
2 GEORGE BANCROFT
4 CLARA BOW
2 NANCY CARROLL
3 RUTH CHATTERTON-CLIVE BROOK
#3 JACK OAKIE
2 WILLIAM POWELL
3 CHARLES "BUDDY" ROGERS

SHORT FEATURES

104 PARAMOUNT SOUND NEWS
12 PARAMOUNT PICTORIALS

One-reel Shorts

104 PARAMOUNT ACTS
18 PARAMOUNT SCREEN SONGS
18 PARAMOUNT TALKARTOONS

Two-reel Shorts

26 PARAMOUNT COMEDIES

Additional productions, meeting the audience demands of the day, will be announced and released during the season. Watch for them. A minimum of 65 Paramount feature pictures will be released in the Greater New Show World of 1930-31.

* Produced by Harold Lloyd Corp. Paramount Release
** Entirely in TECHNICOLOR
† Cast includes LILLIAN ROTH
†† Cast includes HELEN KANE
‡ Title to be changed
‡‡ Rosita Moreno not in cast
"TOPITZKY OF NOTRE DAME", announced on a previous page as the first Jack Oakie 1930-31 picture, will not be made.

PARAMOUNT PICTURES

THE SIGN OF A SMART SHOWMAN

Paramount



PARAMOUNT

GREATER NEW SHOW WORLD

1930 - 1931

HELD OVER

for a Second Big Week at the

ROXY



JOHN BOLES—JEANIE LANG

How the critics raved over Boles rendition of "Song of the Dawn" and "It Happened in Monterey." And how they raved over the screen's newest sensation, Jeanie Lang, who stops the show when she croons "I'd Like To Do Things For You" and "Ragamuffin Romeo." She's already clicked as AMERICA'S PERSONALITY GIRL. Read all about it in the reviews below.

. . . the new era in sound and color entertainment . . . the picture that does for the sound screen what sound did for the silent screen . . .

"Entertainment for which New York is accustomed to pay $16.50 is presented at the Roxy this week in 'King of Jazz.' A lavishly beautiful cinematic production . . . colorful entertainment tapestry of breath-taking beauty . . . music galore . . . plenty of spectacle . . . lots of humor . . . upon occasion art reaches a new high . . . John Boles throttles all competition in the singing cinema . . . The 'discovery' of the picture is a little girl named Jeanie Lang, who stops the show when she croons to Paul Whiteman, 'I'd Like To Do Things For You.'"

—REGINA CREWE, N. Y. American

"A marvel of camera wizardry . . . will appeal to all types of audiences . . . nothing imitative, all the various turns being blessed with originality . . . thoroughly diverting . . . sparkling piece of work . . . 'Rhapsody in Blue' is set forth with much artistry . . . picture aroused gales of laughter . . . There is no sequence that isn't worth witnessing and no performance that is not capable in this fast-paced picture."

—MORDAUNT HALL, N. Y. Times

"A magnificent spectacle. It cost Universal two million dollars. You can see it for one. You're getting a great break . . . surpasses everything done in Technicolor . . . most spectacular color picture ever made . . . Stunning!"

—BLAND JOHANESON, N. Y. Mirror

"An astonishing quantity and variety of visual beauty . . . musically, too, it is a superior production . . . and one will sit before it and come away convinced he has had his money's worth."

—QUINN MARTIN, N. Y. World

"An eye-filling spectacle done in Technicolor and in exceptionally good taste . . . performances are good throughout."

—MARGUERITE TAZELAAR, N. Y. Tribune

"A handsomely mounted, elaborately devised picture . . . lots of brief and pointed sketches . . . good entertainment . . . the audience seemed to like it a lot."

—THORNTON DELEHANTY, N. Y. Evening Post

"There is a high class jazz carnival at the Roxy this week and, boy, how it goes over! . . . The picture is as pretentious as anything Ziegfeld has done . . . the director manages to inject a fast-moving pace . . . John Boles walks off with most of the singing honors . . . There is a little girl named Jeanie Lang, who steals a few laurels for herself."

—GEORGE GERHARD, N. Y. World

"As a spectacle it is an eye-filler . . . spirited tempo . . . the music is exceptionally tuneful and there are at least three potential hits . . . John Boles sings more beautifully and photographs better than in any of his own starring vehicles."

—JULIA SHAWELL, N. Y. Evening Graphic

"Roxy is worth a visit this week . . . the film feature is unquestionably the most majestically mounted, the most plentifully, fulsomely costumed . . . John Murray Anderson displays high standards . . . most effective of all is the staging of Mr. Gershwin's 'Rhapsody in Blue!' . . . there are all sorts of kaledioscopic camera effects in this episode."

—JOHN S. COHEN, Jr., N. Y. Sun

"What a picture! . . . What . . . a . . . picture! It isn't often we get excited about a motion picture. But when we saw 'King of Jazz'—well, no praise is too great for it . . . Aside from Whiteman and his orchestra, the sole attraction in this film is entertainment. And that entertainment goes on for reel after reel" . . .

—DAN THOMAS, N. Y. Telegram

With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Stanley Smith, Grace Hayes, William Kent Chisholm, Irwin, Twin Sisters G, Russell Markert Dancers, Lynn Holcomb, Tommy Atkins Spaniels, Neil O'Day, George Chiles, Jacques Cartier & Norman Frank Leslie, Jeanie Lang. Presented by CARL LAEMMLE. Entire production conceived and directed by JOHN MURRAY ANDERSON. Produced by CARL LAEMMLE, Jr. Including the first dramatization of George Gershwin's "Rhapsody in Blue."

UNIVERSAL FIRST!

UNIVERSAL PICTURES

PAUL WHITEMAN AND HIS BAND, IN KING OF JAZZ

ALL QUIET on the WESTERN FRONT—S.R.O. (including special midnight shows) Central Theatre, N.Y. $2.50 Top

CINEMA PATENTS COMPANY, Inc.

Announces to the

Motion Picture Industry

The CINEMA PATENTS COMPANY, Inc., has acquired rights, title and interest in all the motion picture film processing machines covered by the following patents:

ERBOGRAPH

United States Patent No. 1,407,543
United States Patent No. 1,572,798
United States Patent No. 1,377,887
United States Patent No. 1,434,154
United States Patent No. 1,362,146
Application No. 75,550 for U. S. Patent
Application No. 660,583 for U. S. Patent

LEON GAUMONT

United States Patent No. 1,177,697
United States Patent No. 1,209,696

SPOOR-THOMPSON

U. S. Patent Nos. 1,328,464; 1,299,266; 1,281,711; 1,260,595; 1,569,156; 1,587,051; 1,725,944;
United States Application Nos. 105,066; 174,989
Australian Applications Nos. 19,746; 19,747
Belgian Patent Nos. 360,040; 360,041
Belgian Application Nos. 283,711; 283,712
British Application Nos. 11,620; 11,621
Canadian Application No. 345,960
German Application Nos. 91,007; 91,008
Patent of Great Britain & Ireland, No. 123,168
Patent of the Republic of France, No. 494,379
Pat. of Dominion of Canada, No. 292,604, 204,855

Motion picture film processing machines made under these patents are the best and most efficient in the world and are in use by the foremost producers in the Industry under licensing agreement with the undersigned.

WARNING!

Our patent attorneys advise us that our patents are basic and it is our intention to prosecute to the fullest extent of the law any and all who infringe our patents.

CINEMA PATENTS COMPANY, Inc.

1776 Broadway, New York



NO WONDER THEY CHEERED!

The artist's conception of the scene he witnessed recently at the Drake Hotel during the M-G-M Sales Convention. The announcement had just been made of the Metro-Goldwyn-Mayer line-up for next season that the boys are to present to exhibitors! *No wonder they cheered!*

The BR RE

Is The N



with

Vivienne Segal
Walter Pidgeon
Allan Prior
Myrna Loy
Ford Sterling
Louise Fazenda
Lupino Lane

Adapted from the operetta "The Lady In Ermine" by Rudolph Schanzer and Ernest Welisch

Directed by JOHN FRANCIS DILLON

VITAPHONE
REG. TRADE MARK

"VITAPHONE" IS THE REGISTERED TRADE MARK OF THE VITAPHONE CORP. DESIGNATING ITS PRODUCTS

Get It From **FIRST NA**

IDE *of the* GIMENT

ew Sweetheart of New York

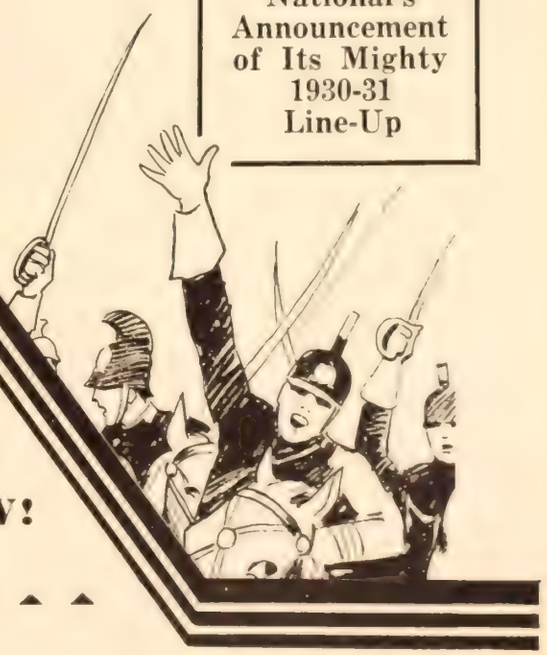
Broadway Hails Its New Darling At World Premiere
At Warner Brothers Hollywood Theatre

Watch for Variety's 25th Warner Anniversary Number for First National's Announcement of Its Mighty 1930-31 Line-Up



Broadway is on its toes. A new sweetheart has captured its imagination. Never such excitement. Never such an advance sale. And never such a startling love story. Magnificently mounted. Luxuriously produced. Telling a story the whole world wants to hear.

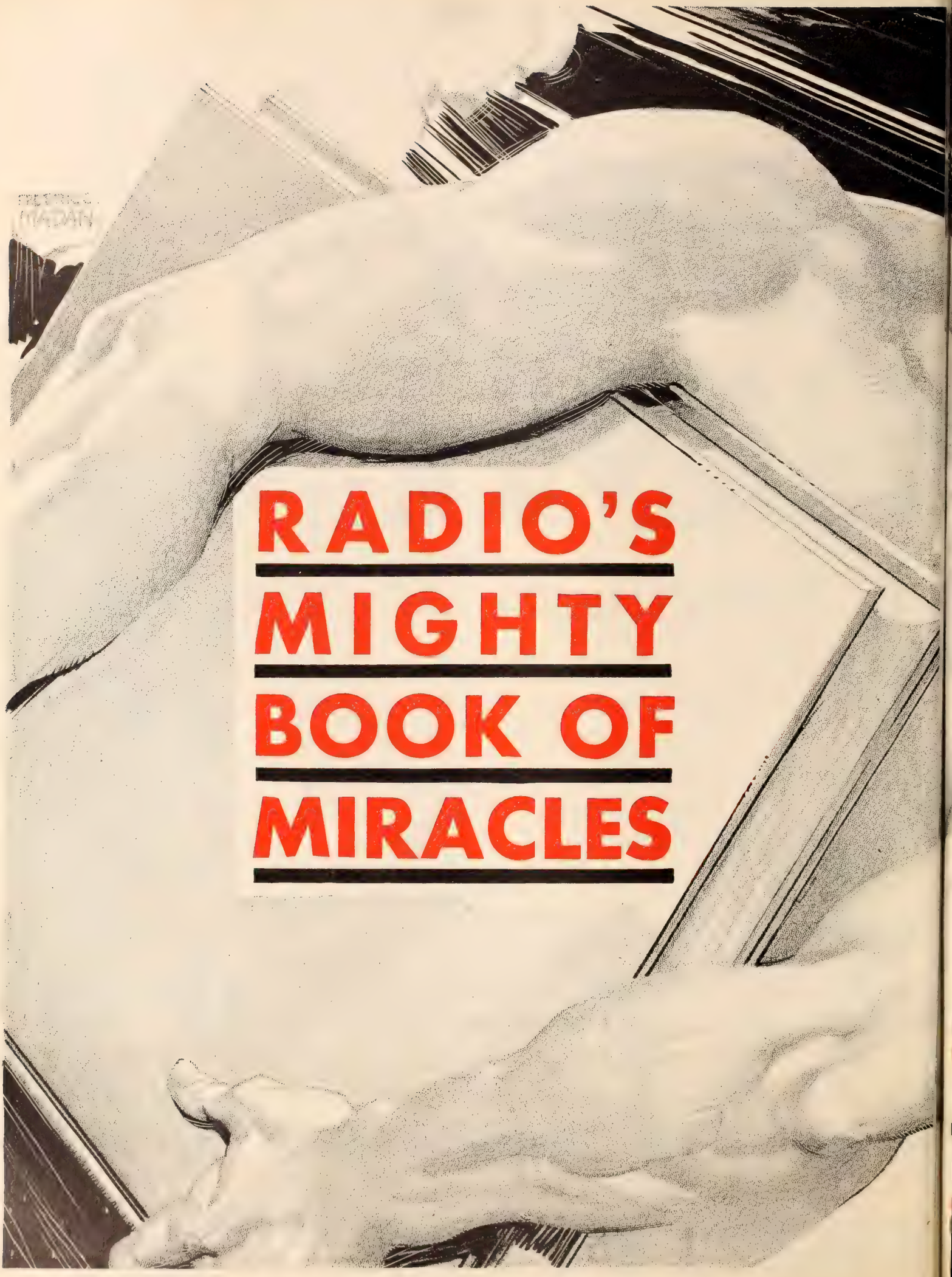
ONE OF THE BIG SENSATIONS FIRST NATIONAL IS RELEASING RIGHT NOW!



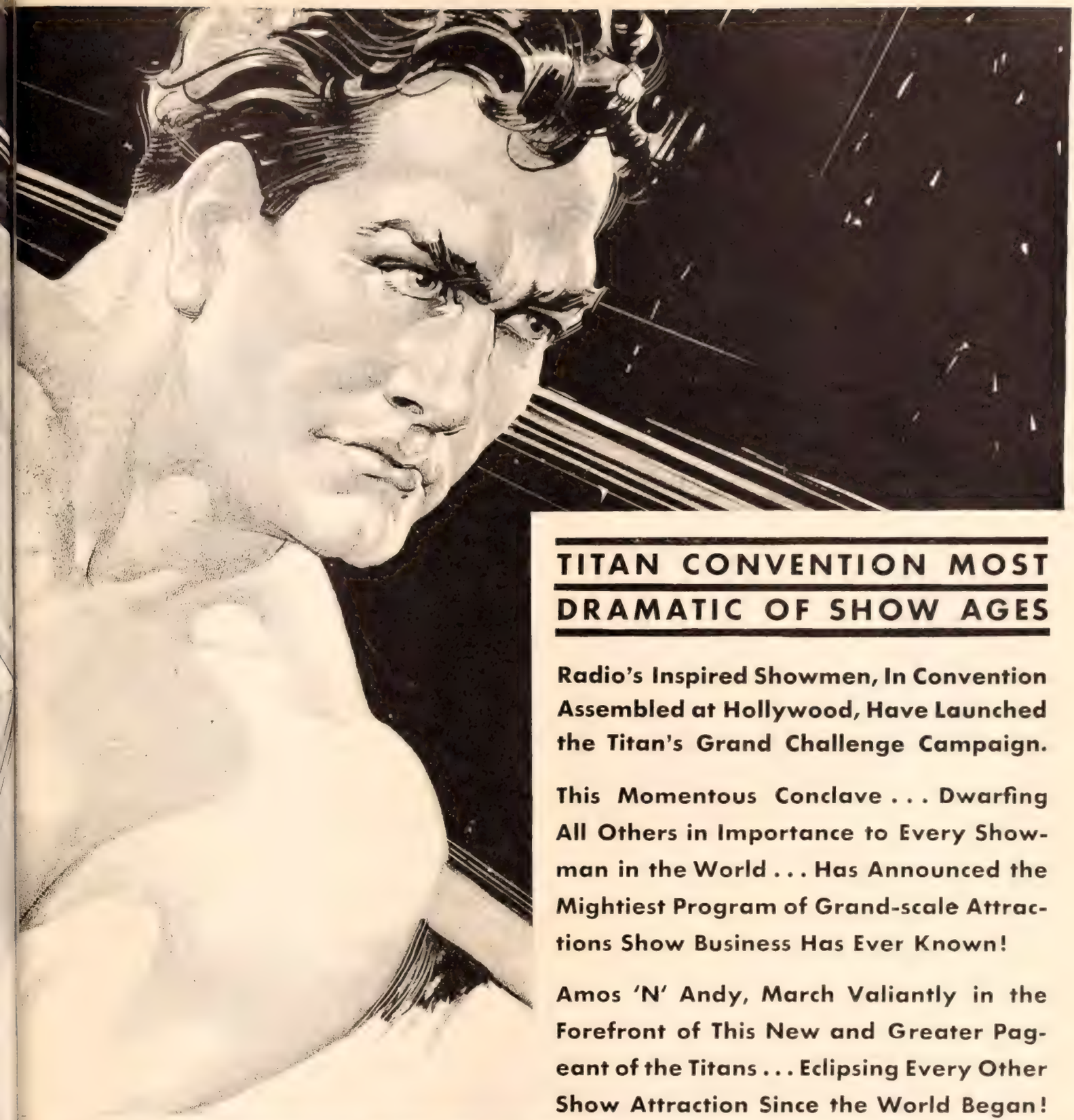
▲ ▲ ALL TECHNICOLOR ▲ ▲

TIONAL

PLAY IT DAY AND DATE WITH BROADWAY



RADIO'S MIGHTY BOOK OF MIRACLES



TITAN CONVENTION MOST DRAMATIC OF SHOW AGES

Radio's Inspired Showmen, In Convention Assembled at Hollywood, Have Launched the Titan's Grand Challenge Campaign.

This Momentous Conclave . . . Dwarfing All Others in Importance to Every Showman in the World . . . Has Announced the Mightiest Program of Grand-scale Attractions Show Business Has Ever Known!

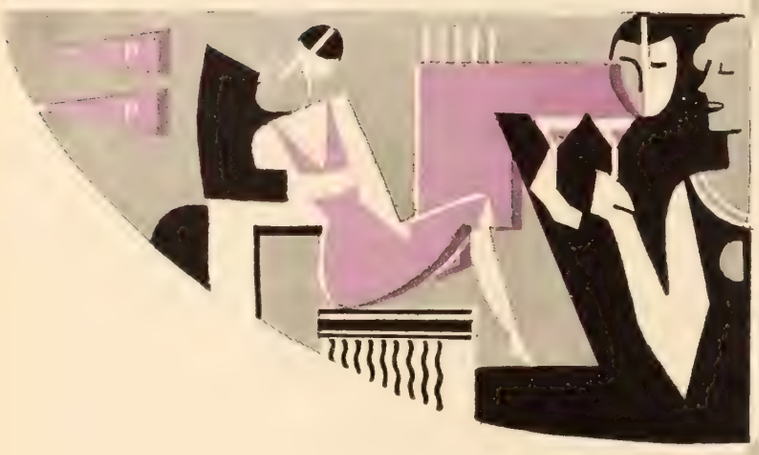
Amos 'N' Andy, March Valiantly in the Forefront of This New and Greater Pageant of the Titans . . . Eclipsing Every Other Show Attraction Since the World Began!

WATCH FOR RADIO'S ANNOUNCEMENT

MOST ASTOUNDING IN SHOW HISTORY

OF · BY · AND FOR THE GAY JOYOUS TEENS!





It's an open question whether it's the youth of this nation or their elders who determine the size of the box-office take-in. But there's no doubt that the young 'uns, in their teens, the high school zippers, the peppy collegians, make up a very impressive part of the great American movie audience . . . And that's where Pathé's series of SIX Campus Comedies comes in. It will be the screen fad of millions of raccoon-coaters, roadster-burners and prom-petters. For there's rah-rah-rah in every cackle of Old Man Rooster!

ONE OF THE 8

PATHÉ

WONDER SERIES

FOR 1930-1931



campus comedies

THE REAL PRICE OF EQUIPMENT IS THE COMPLETE COST TO YOU

$2995.00 Sound on Film and Disc Complete

WE WANT THE EXHIBITOR TO KNOW JUST WHAT HE IS GETTING FROM US FOR HIS MONEY ▼▼

RCA PHOTOPHONE, INC., presents three plans whereby exhibitors operating theaters up to 1,000 seating capacity may install RCA PHOTOPHONE Small Theater sound reproducing equipment, including both SOUND-ON-FILM and DISC for Simplex S, 60-cycle, AC, either motor generator or battery operated, complete with all equipment parts.

ON A CASH BASIS

EXHIBITOR PAYS	$2995.00
Insurance	150.00
Total	$3145.00

(Added to this total is a nominal service charge of $15.00 weekly for 2 years)

ONE YEAR PLAN

Down Payment		$81.97
Weekly Payments		
License Fee	$56.02	
Service	15.00	
Insurance	2.88	
Interest	5.95	
Total	$79.85	
Aggregate for 52 weeks		$4152.20
Service Charge at $15.00 weekly for second year		780.00
TOTAL		$5014.17

TWO YEAR PLAN

Down Payment		$51.90
Weekly Payments		
License Fee	$28.30	
Service	15.00	
Insurance	1.44	
Interest	7.16	
Total	$51.90	
Aggregate for 104 weeks		$5397.60
TOTAL		$5449.50

(At expiration of two years exhibitor may exercise option to cancel service)

The Whole Story Without a Single Reservation!

RCA PHOTOPHONE

RCA PHOTOPHONE, INC.

411 FIFTH AVENUE
NEW YORK

TO EXHIBITORS:

The real price of equipment is the complete cost to you. You need no cost accountant to figure the basis of RCA Photophone prices. We want you to know exactly what you are getting when you contract for the installation of RCA Photophone sound reproducing equipment in your theatre.

As indicated in the figures submitted, you can procure RCA Photophone Small Theatre sound reproducing equipment, adaptable to theatres up to 1,000 seats, for $2,995 -- equipment which includes, if you please, BOTH SOUND ON FILM AND DISC.

RCA Photophone deferred payment plans for one and two years are the most reasonable you can obtain for equipment that will deliver sound satisfaction.

Hundreds of exhibitors, including the RKO Circuit, the Dickinson circuit, the Griffith circuit, the Earl Carroll Theatre, New York City, the Publix Uptown Theatre, Boston, the West Coast circuit, William Wrigley's Casino Theatre, Catalina Island, California, and E.I.Dupont de Nemours Y.M.C.A. theatre at Carney's Point, N.J., attest to the superiority of RCA Photophone sound equipment, and

RCA Photophone Equipment is being installed at 60 United States Army Posts, including West Point Military Academy.

We respectfully submit these facts and figures for your consideration and urge you to analyze them carefully. We are ready to serve you NOW.

RCA Photophone, Inc.
General Sales Offices, 411 Fifth Ave.
New York

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC SOUND EQUIPMENT

For Canadian prices communicate with ELECTRICS, LTD., 366 Mayor Street, Montreal, Quebec.

United States Branch Offices

Albany, N. Y.	State and Eagle Sts.
Atlanta, Ga.	101 Marietta St.
Boston, Mass.	Room 706 Statler Office Bldg., 20 Providence St.
Chicago, Ill.	100 W. Monroe St.
Cleveland, Ohio	Suite 203 Film Bldg.
Dallas, Texas	Room 824, 1700 Commerce St.
Denver, Colo.	Room 1014 U. S. National Bank Bldg.
Detroit, Mich.	Suite 603 Fox Theatre Bldg.
Kansas City, Mo.	1717 Wyandotte St.
Los Angeles, Calif.	811 Hollywood Bank Bldg.
Philadelphia, Pa.	261 North Broad St.
Pittsburgh, Pa.	William Penn Hotel
San Francisco, Calif.	Room 2012 Russ Bldg., 235 Montgomery St.
Seattle, Wash.	Suite 506 Orpheum Theatre Bldg.
Washington, D. C.	1910 K St. N.W.

VOLUME XLI
NUMBER 21

Motion Picture News

NEW YORK CITY
MAY 24, 1930

Kent, Myers Pouring Oil on Waters So 5-5-5 Meetings Can Be Resumed

The Actor Talks

A well known actor—name withheld because of the sensibilities of the studio head for whom he works—talking of his film career:

"I've played 22 parts in 14 months with that outfit and all of them combined wouldn't even make a good butler."

Sheehan Tact to Heal Breach of Gaynor with Fox

Hollywood—With Winfield Sheehan's return to the coast, the difficulties between Janet Gaynor and Fox are expected to be ironed out. Sheehan's diplomacy is expected to bring an end to the breach.

The trouble hinges around the type of roles Miss Gaynor has been playing. It is understood she is anxious to return to serious roles, such as Diane in "Seventh Heaven," as against continuance in musicals, despite the fact that "Sunnyside Up" ranks among the first three box-office cards of the season now drawing to a close.

Sol Wurtzel, who has been handling the Fox plant during Sheehan's protracted stay in New York, and Miss Gaynor have not been hitting off any too well. Sheehan, however, is expected to iron out the kinks.

Stop, Sinners! St. Louis Pastor Would Reform Ye

St. Louis—Boys in local film row, and those poor old souls 'way out in the sticks who fight hard to keep the wolves from the door of the theatre box-office, are on bended knees asking forgiveness for their multitude of sins. They can be seen almost any day along Olive Street with heads bowed deep in shame.

It all came about when the Rev. Dr. William B. Lampe, pastor of West Church, at Maple and Maryville Aves., the city's largest Presbyterian congregation, took as his regular weekly sermon: "What Are the Movies Doing to Us?" And when the Reverend terminated his spiel, his audience departed with the firm resolve to "bring back the sinners to the straight and narrow path."

(Continued on Page 85)

New Contract Slated to Be Written, Kent Tells Staff

Atlantic City—There will be a resumption of the 5-5-5 conferences to complete the work of drafting a new contract. The present squabble over alleged statements directed at leaders of Allied States Ass'n., will be ironed out and the meetings probably resumed in June as originally scheduled.

This is learned exclusively by MOTION PICTURE NEWS, for negotiations toward a removal of the differences which have arisen already are under way between S. R. Kent, Paramount's vice president and general manager, and Abram F. Myers, president of Allied States Ass'n.

Kent indicated a satisfactory settlement in addressing the company's convention here when he told the sales force that the new standard contract is to have an arbitration clause, because the industry cannot do business without arbitration.

Wunder, Alleged Hays Spotter in Academy, on Job

Hollywood—Clinton Wunder, newly appointed secretary of public relations for the Academy of M. P. Arts and Sciences and reputed agent of Will H. Hays in the inner councils of the organization, has lost little time in getting into action.

Although he took up his duties with the association less than a month ago, Wunder has already delivered lectures and addresses before five clubs and welfare organizations in southern California. In his discussions before the various bodies, he explains the purpose and accomplishments of the Academy besides the problems of the creative end of projection.

After getting his department organized, he is expected to make a trip East, at which time he will stop off at many points to appear as the Academy representative before various organizations.

Some Academy members still look upon Wunder's activities with some apprehension.

Dirty Dig

Gary Cooper to Learn How to Act in Next Film.—*Headline in N. Y. Eve World.*

Free Advice

Our suggestion to the news reel folk who want to have a good living a few years hence is to change the name from *news* reels to *new* reels, and to change themselves from chroniclers to creators.—*Motion Picture.*

Roxy to Fulfill Fox Contract? One Year to Go

S. L. (Roxy) Rothafel may complete his contract with Fox, it is indicated. The agreement still has one year to run. Previously, it had been reported that the managing director of the Roxy's contract might be abrogated by mutual consent, following his signing of a contract with RCA. Under terms of this agreement, Roxy is to take charge of the theatre end of the amusement center which RCA will build between Fifth and Sixth Aves., from 48th to 51st Sts.

Grauman Report Seen As "Pure Speculation"

Hollywood—"Purely speculation" is the way the report that Sid Grauman is soon to succeed S. L. (Roxy) Rothafel is considered here.

Maxwell Chain In England to Go to Warners?

Associated British Cinemas, the Maxwell chain of British theatres and second in importance in England, may go to Warners as the first step to acquire a foothold in exhibition in that country.

John Maxwell, head of British International Pictures and which controls A. B. C., has just completed a hurried trip to New York from London and is now en route home. Harry M. Warner could not be reached for a statement.

There are about 100 houses in the Maxwell chain, principal opposition of which is Gaumont British, in which Fox holds a substantial interest.

Motion Picture News

Vol. XLI NEW YORK CITY, MAY 24, 1930 No. 21

GIVE THE LITTLE CHAP A BREAK OR BREAK HIM!

IF the little exhibitor can be saved in the economic upheaval besetting this industry, far-sighted leaders of the trade are determined it shall be done.

Such is the essence of words percolating out from the privacy of convention halls where salesmen are being instructed in sales tactics and policies for the new season. Emphasis is being placed by executives on company intentions to give the little fellow the break wherever it is possible.

How much of such orations to "give the little fellow the break" is sincere remains for developments to prove. The record would incline those not politically minded to juggle words and wonder if the final reading will present the same words transposed to read: "break the little fellow."

Film Salesmen's Pay Check

Producers and distributors depend on the vast unorganized and unaffiliated exhibitor, who pays the moderate rentals, for their sustenance.

Film salesmen have a selfish interest in the small exhibitor. He is their bulwark and chief reason for continued association with distributor payrolls. Eliminate the little fellow through excessive rentals, indifference to his problems and limitations, and the film salesman passes with him.

Just how much the small theatre owner means to distributing companies in gross revenue is sufficient as a subject for any one luncheon. Estimates vary, from thirty percent to fifty percent, depending on the company and its circuit affiliations. Granting the minimum of thirty percent, the little fellow still is a factor.

Independent producers and the remaining states rights operators may find it extremely profitable to watch carefully the methods of the major distributors in selling product this season to the small exhibitor. There may be lapses of memory about intentions voiced at conventions.

Countering this brief for the small exhibitor is a word of counsel to him in his contacts with salesmen during the coming months. Production costs for sound pictures far exceed those for the old silent films. He will do well to start his negotiations for product on the theory that the distributor is disposed to "give him a break," and meet the rental schedules by conceding prices honestly and sensibly to the point where good business judgment obliges him to call a halt. If the willingness to give him a "break" isn't apparent when it gets down to whittling dollars, the exhibitor is well justified in mustering his most expert trading faculties and dubbing his immediate geography as "no man's land."

Arteries Without Nerves

The realization exists in several very high councils that an industry, to be successful, must prosper in all of its parts; that one branch is an appendage of the others, and that a sustaining life fluid must flow through all of the organs that make up the whole, or disintegration will set in.

If that opinion persists, instead of being merely transient, there is reason to hope that the rally 'round the small exhibitor is not entirely altruistic and political in character. The distributor has one important fact at his disposal in giving the "break" to the little chap. He knows from intimate contact through circuit ownerships what theatres of different classifications can gross as an average with the general run of product. This should be a valuable guiding influence in fixing rentals, and it should give the small exhibitor a decided advantage so long as he holds to the truth about his business.

The entire industry can endure a dose of real business acumen and a measure of sound economics in the relations between producer-distributors and independent exhibitors. It has been promised and promised again. Here and there it has materialized to mutual advantage. But it still is far from being an epidemic. Clear-headed sales leaders, with minds excellently tempered and balanced by experience, have voluntarily sounded a keynote that should perk up the ears of every independent theatre operator. If the creed is sincerely meant, the new season can be viewed with hope and, perhaps, at its end with gratification and mutual good-will between all concerned.

KANN.

New Coast Zoning Plan Seen as Move To Forestall U. S. in Protection Trial

Can It Be?

Paramount Famous Lasky Corp. was chartered this week at Delaware. On the same day, the secretary of state issued incorporation papers to the Publix Oil Holding Co.

RKO, Paramount In Theatre War In Schenectady

Schenectady, N. Y.—There's a merry time in store for this city. With a population of 97,000, fourteen neighborhood theatres wired and what many consider to be plenty of first-runs downtown, R-K-O is set to build here and Paramount is threatening. R-K-O now operates the three-year-old Proctor's, but wants another house in town. On a site near its present theatre, the proposed house will go up.

Paramount has been trying to make a deal with Farash Theatres Corp. and doesn't seem to be getting anywhere. Its new house, however, has no bearing on that situation since Sam Dembow is endeavoring to work out a deal embracing the new theatre as well as those operated by Farash. Sitting comfortably on the sidelines is William M. Shirley, general manager of the Farash chain, which embraces the State, seating 2,000; the Strand, seating 1,200; and the Wedgway, seating 1,600. The joker in the situation revolves around bookings. Shirley is tied up with First National, Warners and Fox and is understood to be dickering with M-G-M. The R-K-O house will naturally exhibit Radio and Columbia Pictures, thereby leaving Paramount in a tough spot. At least, film men in Albany who visit here think so.

David Selznick Suing L. A. Bank for $250,000 on Loan

Los Angeles—David O. Selznick, assistant to Ben Schulberg at Paramount, is suing the Pacific-Southwest Trust and Savings Bank for $250,000. The action has been brought to recover stock, Selznick says, which he put up at the bank as collateral on a loan. He charges the bank refuses to return the stock.

The stock is that of United Studios, totals 1,000 shares valued at $150,000 by the plaintiff who maintains the dividends paid by it have been more than sufficient to pay off the loan.

Loew's Declares Dividend

The board of director of Loew's, Inc., has declared the regular quarterly dividend of 75 cents a share on outstanding common stock payable June 30 to stockholders of record June 14.

Distributors Worried Over Conspiracy Suit as June 17 Approaches

Distributors won't come into the open with what's on their chests, but from the inside it is learned that many of them are seriously worried over the Government's criminal conspiracy case against West Coast Theatres, which also involves a number of distributing organizations.

In the meantime and construed as a possible gesture toward the government, is the new zoning plan completed in Los Angeles late this week and worked out by Charles C. Pettijohn in conjunction with Fox West Coast, the Los Angeles Film Board of Trade and the M. P. T. O. of Southern California.

The plan, it is claimed, will give independent theater owners a better break than formerly prevailed and at the same time adequately protect Fox West Coast. The committee in charge has ratified the measure unanimously with the anticipated result that the situation is expected to be considerably relieved.

Notables to Testify

What influence this voluntary move on the part of distributors will bring to bear when the case is heard beginning June 17 is a question. When the trial opens in Los Angeles on June 17, following a long series of legal maneuvers to ward it off as along as possible, the courtroom will contain a lengthy list of well known film names whose testimony will be required.

The suit which is aimed at protection hinges largely on an alleged agreement among distributors not to serve theatres in that zone charging ten cent admissions. The government maintains broadly that this constitutes a conspiracy.

At a recent meeting of Hays members when other business was slated for discussion, conversation veered toward the forthcoming trial. At that time, there was considerable wagging of heads and a number of company executives then present openly declared thei rconcern over the outcome.

Columbia Names Sharkey Eastern Division Mgr.



J. F. Sharkey

J. F. Sharkey, formerly branch manager for Columbia in Pittsburgh, has been advanced to the post of eastern division manager for the company. Joe Wolf, who has been in charge of the Kansas City office, replaces Sharkey at Pittsburgh and L. George Ross moves into the Kansas City branch as manager.

Sound News in Europe

Berlin—Development of a talker newsreel for all Europe is one of the plans of the Tobis-Svensk Film Industry alliance. The German firm recently made excursion into the talking newsreel field with an enthusiastic reception attending its efforts.

Tobis, Svensk in Alliance; Plan Arctic Venture

Berlin—Close co-operation has been established between the Svensk Film Industry and Tobis, and the two firms already have begun operations under the new partnership. Talking picture expeditions into the Arctic are planned. General Director Anderson of the Svensk firm and Herr Reuperswaerd of Tobis spent several days in completing the negotiations.

Pettijohn Tells Wampas Dirty Ad Copy Is Tabooed

Hollywood—The Wampas boys were handed a jolt this week when Charles C. Pettijohn, addressing the organization, used plenty of plain language in socking suggestiveness and vulgarity in advertising.

Drawing upon his own experience, the Hays' general counsel said it seemed to him advertising of pictures today cannot be accomplished without displaying "either dollar signs or women's legs." Reform is not only needed, but an immediate necessity, Pettijohn added.

Without making direct reference to the proposed code governing advertising with which advertising men in New York headquarters have been struggling for some weeks now, Pettijohn intimated that the plan will go through as per schedule when he declared the present tendency toward off-color copy must stop.

More Legal Trouble for Nacio Herb Brown in L. A.

Hollywood—Nacio Herb Brown, song writer, has his troubles. Recent difficulties involved home life and marital affairs. Now Rufus Lemaire is suing for $10,400 on breach of contract action.

Lemaire claims he and Brown entered into a contract whereby he was to obtain engagements for Brown to write music. The complaint stated Lemaire obtained a contract for Brown for $1,000 a week for 400 weeks and that he has not been paid the $10,400 alleged due him.

The Insiders' Outlook

GET a load of this:

On Thursday, in Schenectady, practical television was demonstrated by Dr. E. F. W. Alexanderson, pioneer radio research expert of General Electric. This is what this modern miracle worker did:

He showed on a screen six feet square in a vaudeville theatre a mile away motion pictures combined with the voices of individuals standing in the laboratory.

The audience in the theatre saw on the screen and heard the voice of an orchestra leader directing his men from the laboratory. Then a vaudeville team demonstrated another possibility when a girl sang into a microphone on the theatre stage while her partner sang into a "mike" at the laboratory, their combined efforts merging harmoniously and for all the world as if both were on the same stage.

This significant and unheralded advance in the mechanical development of television came unannounced except to a limited number of guests and newspaper men. It proved a day of mystery for the audience. For instance, the orchestra in the pit of the theatre saw its leader on the screen. Also heard his voice. Then came directions, the baton tapped sharply and the uncanny circumstance of a celluloid leader conducting a flesh-and-blood orchestra became a fact.

Only the head and shoulders of the performers were shown on the screen. In gesture and voice inflection the effect is reported identical with talking pictures, but the images were not quite so clear. Now here's an amazing and, potentially, a most vital point. The actual images were reproduced on a screen six feet square whereas the best previous efforts in television broadcasting had been confined to a screen fourteen inches square. That should mean a lot to you.

As a matter of fact, so magical did the demonstration appear that predictions were made readily that a chain of television theatres would soon become a fact.

Whether or not the intricate mechanics involved would make such a step a commercial practicability is a serious question. The Schenectady episode, which may easily prove itself to be an historic landmark in the development of this new scientific wonder, takes on proportions worthy of deep consideration because it indicates the electrics are working quietly but diligently on the job.

The inclination in the picture business is to regard television as a visionary something far in the offing. Perhaps it is. For reasons of their own, experimenters seemingly have gone out of their way to discount the impression that any workable system is ready for the public. Yet, to belie that comes the Schenectady revelation.

What it will all lead to its problematical. When television is ready, it is safe to assume the big electrics will control it. Yet, it is important to bear in mind that these selfsame powers are heavily interested in the business already. How much more so in the next six months remains to be seen.

It isn't conceivable that they will throw on the market for public consumption any development when such a rash act might easily upset trade equilibrium.

Making the rounds on the inside again is a yarn heard before that television and the potential danger it offers to theatres unless carefully blended into the amusement structure might supply the whip cracked by the electrics to force those portions of the industry not now in their control into line. Sounds a bit fantastic, THE INSIDERS are ready to admit, but far from impossible, very far.

Space Grabbing?

In the flurry of speculation which followed the report that Raoul Walsh would desert Winnie Sheehan for Doug Fairbanks, several salient facts were overlooked. To begin with and, perhaps most important, is the strong friendship between the two men. So strong, in fact, that it is understood a clause prevails in Walsh's contract that he can walk off the Fox lot if anyone but Sheehan is in command.

Add to this the vagaries in decision which are peculiar to Fairbanks insofar as story selections and frequency of production are concerned. Doug is in England, golfing and vacationing. He doesn't even know what his next picture will be or when he will get busy on it. He always has three or four ideas on tap, but usually goes cold on one or all before reaching decisions. Hollywood guesses it will be five or six months before Fairbanks is ready to shoot.

While Walsh and Doug are good friends and there is reason to believe the latter would like the former to direct him, Raoul has a lovely berth at Fox on a deal that gives him a sweet salary check every week in the year.

That's the dope. The Walsh-Fairbanks yarn made the press wires because of name value, not fact value.

Who Gets the Fees?

It isn't always that lawyers straighten out the affairs of their clients. Occasionally, the legal fraternity engages in a professional fracas entirely its own.

A case in point is the tangled skein of circumstance surrounding fees for legal services in the recent Fox steeplechase. A statistically-minded individual, acquainted with the facts, estimates that $5,000,000 is involved and a lot of disagreement over how the money is to be split up.

One group of solons, eminent and noteworthy in the profession, represented the original trustees, Fox Film, and a banking group entangled in the maze. Another represented individuals and corporations. Just who's going to pay it to whom, when and how are the questions disturbing those at the receiving end.

Western Union Up

Western Union's balance sheets go heavily black this week and next. Salesmen are burning up wires and money assuring wives and girl friends from convention cities and trains that everything is jake and the jobs are still theirs.

One fellow sent his wife the following message the other day:

"All our worries are for naught. Everything set until October at least."

THE INSIDERS

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Ethics Code Faces First Test with Pictures Released From July 1 On

Big Audiences

Films still are miles ahead of radio, insofar as followers in the ranks of the public are concerned. Total radio audience now approximates 52,581,800, according to Frank Arnold, of NBC, while pictures play to about 120,000,000.

Clarke Order Halts Suspected Employee Graft

Suspicions of graft in the purchase of equipment reaching into ranks of employees of Fox theatres have resulted in a general order from Harley L. Clarke that all buys must be cleared through General Theatre Equipment, Inc., which, incidentally, is the company controlling Fox Film and Fox Theatres.

Charles Caballero, former Fox West Coast official, has been on the job as general purchasing agent of the Fox companies for several weeks. Every requisition from now on will clear through him all the way down the line to orders for coal.

Sheehan to Pass on "Connecticut Yankee"

Hollywood—Interest has been revived in the proposed talkie remake of "Connecticut Yankee in King Arthur's Court" by Fox. Picture was under consideration for Will Rogers several months ago, but finally abandoned at that time. Winfield Sheehan will look over the prepared adaptation for the talker remake next week and will make final decision.

"U" Road Shows "All Quiet" in Shubert Houses

Universal has completed plans to roadshow "All Quiet on the Western Front" in the big key cities at once, most of the bookings to be in Shubert houses, in accordance with an agreement whereby the Shuberts will wire their theatres. All will be at $2 top.

The first two engagements, slated for June 2, will be at the Majestic in Boston and the Pitt in Pittsburgh. Universal has organized a roadshow department for handling the picture, with Dave Werner in charge of bookings and Joe Weil of exploitation and advertising. "All Quiet" has been clicking big business in New York, Los Angeles, San Francisco, Detroit and Baltimore.

First Batch of "Lily Pure" Films Ready Then—Earlier Stuff a Problem

Hollywood—First pictures to be produced under the mandates of the code of ethics are expected to be ready for theaters about July 1. The Hays organization and its members will, therefore, face their first test on or about that date.

If any squawks develop between now and then, the answer will be that the code does not and was never intended to embrace pictures placed in work before March 31 or produced before that date. Whether better film movements and the various civic organizations with which the Hays group has been cooperating will understand this is something which several observers are beginning to question here.

Holdovers Troublesome

It is not uncommon for producers to release pictures anywhere from one month to a year after they are completed. For instance, "Song of the West" was produced by the Warners about a year back yet it made its debut on Broadway a few weeks ago. The Hays association declares pictures like this are not subject to code regulations. While this may be understood in the trade observers are asking how the line of demarcation can be made clear to the public. They argue further that, insofar as the public is concerned, pictures reaching theatres from now on will be scrutinized by those interested enough to do so with the code very much in mind. They see a messy situation shortly developing because of this condition.

The code has elicited considerable editorial comment from newspapers all over the nation. Some of this is favorable; the tenor of other comment is to await what the product itself reveals while others are frankly skeptical. Critics of the industry, it is felt in some production circles, will seize what appear to be violations with considerable alacrity and make capital thereof.

Progress made to date and a check-up on whether or not the letter of the code is being observed will comprise a substantial portion of Will Hays' time while here. He will discuss the matter with producers during the next two weeks.

Hays has just arrived from New York and on Thursday addressed the Foreign Trade Council, in convention here, on "The Relation of Motion Picture to Foreign Trade."

Kids and Talkers

Baltimore — Extent to which kids have been won away from picture houses was demonstrated when Hoot Gibson's new talker was shown here at the Ritz. Hoot has been a big draw at the house as a silent picture star, but found difficulty in drawing as a talker star.

"Library" in Work

Will Hays' library of historical films still is in the formulative stage. President Hoover and Hays, who will appoint a committee to supervise development of the celluloid records, have not as yet completed details for operation of the plan.

Pictures' Subtle Power Adds to Value, Says Hays

Los Angeles—"The commercial value of the film lies in the subtle power of suggestion emanating from it, even though the picture's primary purpose is to entertain," Will H. Hays told 2,000 delegates to the Seventeenth National Foreign Trade Council convention here Thursday.

"The film as a salesman" was Hays' topic, and he hailed pictures as an important factor in international trade because of the exchange of ideas they offer.

Chain of Yiddish Talker Houses Plan of Seiden

Three picture houses, the first of a chain devoted exclusively to the showing of Yiddish talking pictures, will be opened by Judea Films early in June, according to Joseph Seiden, president. The first will be the St. Marks at 2nd Ave. and 8th St., Manhattan, on June 4. The same day a theatre in Brighton Beach will start a run of Yiddish films. On June 11 the Prospect, the Bronx, will be dedicated to the same type of program.

Three Columbia Sales Meets; 20 Features Listed

Columbia's 20 features for the 1930-31 season, plus the 104 shorts on the company's program, are to be outlined at three sales conventions to be held by Joe Goldburg, general sales manager. The first will be at New York June 1 and 2, followed by a Chicago session beginning June 6 and a Hollywood session beginning June 12.

Multilingual Plans Cited By Zukor, Feted at London

London—Plans of Paramount-Publix to make talkers here and in other European countries were outlined by Adolph Zukor at a luncheon in his honor. The Paramount chieftain is embarking Friday for New York.

Hollywood Racketeers Chisel Foreign Actors for Own Lingo Talker Dough

He Ain't Seen Nothing Yet

Kansas City—C. M. Patee, who claims to be the first motion picture exhibitor in the United States, and who has been operating a theatre in Lawrence for more than 20 years, has never figured in an arbitration case.

"I have never been in the office of the Film Board," he declared. "Don't even know what it looks like."

That's a record of some kind or another.

Stomachache or Cold Feet, but "Feet First" Out

Hollywood—An official stomachache is responsible for dropping production on "Feet First." This is Harold Lloyd's new talker. Also his belly pain which the studio says is responsible for the act.

As a result, the troupe will not leave for Honolulu Saturday. Lloyd will rest for a few weeks and beyond that the organization says nothing. The comedian's representatives do add, however, that they first feared Harold's illness was appendicitis. That fear is now eliminated.

Nolan Temperament Fades in Face of "U" Pact

Mary Nolan has forgotten temperament and troubles with Universal. The result is a new five-year contract signed this week with Carl Laemmle, Jr., and assignment to "Outside the Law" as her first under the agreement. Tod Browning will direct.

For the last two months the blonde star has been at cross purposes with Universal. By way of bringing her into line, the company took the lead in "What Men Want" from her and gave it to Pauline Starke. At the time, the old Nolan contract had three years to run.

Skouras May Revamp St. Louis Stage Policy

ST. LOUIS—Grand Central theatre, St. Louis' first de luxe, has closed and probably will not open again until fall. In the meantime, Skouras Brothers are said to be casting about for a master of ceremonies to revive stage shows at their Missouri on Grand boulevard at Lucas, just across the street from the Grand Central.

Bert Frohman's success at the Fox, a block south of the Missouri, has indicated that the flappers still like that sort of show when they step out on the boulevard.

Nick Bankrolls for $50,000, Promising Million Dollar Profits

Hollywood—Agitation for production of talkers in foreign languages has developed racketeers in Hollywood who are searching for suckers to put up the dough to make foreign versions.

The wise promoters are disregarding the German, French and Spanish languages—too many of the large studios are figuring on covering these fields.

Naturally the racketeers are broke, or at least they have no inclination to put up their own bankroll. Method of operating selects a foreign actor who has been working as an extra or small bit player. He is called in and told that the racketeers have decided to produce a talker version in his native language and have decided to star him, providing they can agree on terms. Then they point out the alleged tremendous profits that can be derived from distribution of a talker in Rumania, Russia, Greece, Turkey, or Poland, depending on what country the victim is from.

The Old Army Game

After hopping up the player for a few days, they finally give him the "works." This is a sales talk that they want to let the victim's friends and countrymen into the huge profits they will make, and have decided that the player should canvass his friends in this country to put up $50,000, which is half of the production cost, and the promoters promise they will invest the other fifty grand. They paint rosy pictures of "million dollar profits" when the picture is released in the particular country.

Stunt of the racketeers is to have the sucker raise the $50,000 and get theirs out of this amount, chiseling from every angle. But, so far, they have met with plenty of listeners, but no enthusiasm from the foreign actors.

With the various foreign colonies in Hollywood closely knitted, all actors of the various groups have been wised-up to the racketeers and most of them are now ignoring calls to the promoters' offices entirely.

Meow, Meow

Hollywood—One of the week's best yarns going the rounds here is told by Mollie Merrick. It concerns two ladies, both stars, who are inclined to be a bit jealous, one of the other. It was a very hot day. Said one:

"Hello, darling; how are you?"

"Feeling languid, dear. This hot weather gets me."

"Really, you poor dear? I simply thrive on it—in fact, I always feel simply glorious. I'm so sorry you're so seedy. Wish I could do something about it—"

Said a bystander: "Marmalade—on a sword."

Nudes "Out" for Mary

Paris—Mary Lewis, Metropolitan opera warbler, is en route to New York in a huff, which developed when she discovered a clause in a film contract which specified that she appear in her birthday garb in "La Belle Helen," which was scheduled in English and French versions. Mary tore the agreement to bits when she spied the clause.

Hot Time in Old Town Over Time Saving

Baltimore—Discovered: A new excuse for theatre owners to fight. This new angle cropped up here when several exhibs walked about town with chips on their shoulders over daylight saving changes. At present only two houses, the Rivoli and Little, are carrying cudgels in behalf of time saving, with others "fightin' like hell" to continue on standard.

The Hip went daylight for two days and, because of conflicting opinions of company chiefs, gave back the extra hour for standard. Warner's Met was all set to switch, but home office execs instructed Manager C. S. Langue to forget it.

The M.P.T.O. of Maryland fought the issue in its ranks bitterly. The association disfavors daylight and told one member, it is understood, that his resignation would be in order if he made the changeover from standard time.

Although the Rivoli continues, despite much resentment generally, an M.P.T.O. director is said to have fought with J. H. Hoover, of the Wilson Amusement Co., Rivoli owners, against the new policy.

Williams Suing Fredman, Charging He Was Libeled

London—J. D. Williams doesn't like some of the things Ernest W. Fredman, editor of "The Daily Film Renter," has said about him in print and is, therefore, suing that publication under the British libel laws.

Williams charges Fredman published damaging statements in connection with the former's management of British National Pictures. A settlement out of court is reported in the offing.

Dan Fish to Produce

London—Dan Fish, well known in New York, has purchased picture rights to "French Leave" and will produce the farce in June.

Fear RCA Suit Is Prelude to Government Drive Against Big Business Untrue

Exhibs Paid $25,000,000 Excess to ERPI?

Washington—Exhibitors of the United States have had to pay Electrical Research Products, subsidiary of American Telephone & Telegraph Co., $25,000,000 more than they would have had to pay independent manufacturers of reproducing equipment, C. C. Colby, president of the Samson Electric Co., Canton, Mass., and chairman of the board of directors of the Audio Research Foundation, declared before the Senate patents committee.

Exhibitors have been "forced" to agree to pay an additional $50,000,000 for service during the next ten years, Colby said.

Fraud Charges Oust Ullman As 'Rudy' Executor

Hollywood—After listening to charges of fraud, mismanagement and misappropriation of funds of the estate of Rudolph Valentino, Judge Charles Crail has suspended the powers of F. George Ullman as executor, pending a complete investigation.

The sensational charges were brought against the former business manager of Valentino by the late star's brother and sister, Albert Guglielmi and Maria Guglielmi Strada. In their petition, they claim that Ullman loaned $50,000 of the estate's funds to a certain corporation known to be in financial difficulties and now is unable to repay the loan. It is also alleged that Ullman advanced sums totaling $40,000 to an individual without authority or security, and these loans have not been repaid. Another charge states that Ullman appropriated nearly $22,000 for his own personal use with neither interest nor principal paid on this loan.

Unable to Pay Mortgage?

According to the Valentino kin, the estate has been depleted to an extent that Ullman has been unable to pay a mortgage of $15,000 on real estate, besides government income taxes.

Ullman, who is now operating a casting agency in Hollywood, recently petitioned the court to allow him a salary of $750 weekly for his services as executor, besides $50,000 in cash. His request was filed.

The Bank of Italy was appointed special executor pending Ullman's hearing on May 29. George Greer, his attorney, denied the allegations against his client.

Took Estate Out of Red?

"When Valentino died in 1926," he said, "Valentino was $165,000 in debt. Ullman, through his management, has virtually created a $500,000 estate."

The attorney said that the executor has sold what he termed "junk" to eager admirers of the late star at huge prices. He said that the loans outstanding are still good.

Cycle of Prison Dramas in Vogue In W. C. Studios

Hollywood—With crowded prison conditions all over the country landing newspaper headline stories, a cycle of prison melodramas has already hit Hollywood producing circles. First National beats all other companies to the market with "Numbered Men," currently released; while M-G-M will have "The Big House" ready within a month. Fox is preparing a prison picture for direction by John Ford as a special for next year, and other companies are looking for prison stories.

Lola Lane in Squabble With Agent on Commish

Hollywood—Lola Lane and Arthur Lyon, New York theatrical agent, can't agree on business matters. Lyons alleges the actress owes him $1,075 commission on a contract and $755 for funds advanced.

Miss Lane said Lyons failed to fulfill the terms of the contract and that she notified him of her recision of the deal in April, 1929.

Deal of Gaumont British And United for 5 Years

London—Operating agreement, under which Gaumont British takes over the running of theatres of the United Picture Theatres chain, is to run for five years. Gaumont gets ten per cent of the profits under terms of the arrangement.

4,000 Patents

Washington—Four thousand patents will be brought together by the RCA, American Telephone & Telegraph, Westinghouse and General Electric deal, Leroy J. Williams of the Grigsby-Grunow Company, Chicago, told the Senate patents committee. The combination represents capital of $6,000,000, he said, and the firms brought hundreds of suits involving thousands of patents throughout the country.

Talk "Trust Busting" Move Is Planned Discounted by Justice Dept.

Washington—Announcement by the attorney general that the Dept. of Justice has no intention of engaging in a "trust busting" campaign is understood to have been issued in order to reassure business men throughout the country, who looked upon the filing of the RCA suit with considerable trepidation as the inception of a drive against "big business."

The department's statement, as a matter of fact, means merely that it will continue along the line it has been following for some time and will engage in no new activities.

Two influences are believed to be back of the filing of the RCA suit. On the one hand, there has been constant pressure on the department for action against the so-called radio trust from the Senate interstate commerce committee, headed by Senator "Jim" Couzens of Michigan, which for many months has been investigating the radio situation.

On the other hand, there was the decision in the so-called oil "cracking" case, similar in many respects to the RCA suit, involving the licensing and cross-licensing of patents, in which the government was upheld. That suit, however, is to go to the United States Supreme Court and the fate of the RCA proceeding, to a large extent, will depend upon the opinion rendered there.

Patent Licensing Not Unique

Patent licensing is not unique to the radio industry. It is practiced in the oil industry, as evidenced by the "cracking" case, in the automobile field and in many others. Accordingly, the filing of the RCA suit, close upon the heels of the oil suit decision, caused apprehension among men in other industries where patent pools or licensing arrangements have been adopted.

The suit caused considerable interest in film circles because of the inclusion among the defendants of RCA Photophone.

To reassure business men, generally, the department issued a formal statement promulgating its attitude as follows:

No Occasion for Campaign

"Reports that the Dept. of Justice is starting on a 'trust busting' campaign are erroneous as there is no occasion for any such campaign.

"It must be borne in mind that the courts during the last 20 years have greatly clarified the Sherman act so that the business world knows more precisely what the limitations upon its activities are. In addition, the business world as a whole in the large sense is endeavoring to keep within the act.

"There are developments in our economic life which bring forward new problems in relation to the Sherman act, that have to be further clarified by the courts. One of these situations arises out of the action of the last administration in raising the question as to the use of interlocking patents, in which a decision was reached in the oil-cracking case which created a new set of considerations and where the law needs to be further clarified.

"The department has before it at all times many cases of possible violation of law which are subject to rigid inquiry and in most of which it is found that the violation does not exist. There are other cases where there still remains a doubt, and generally in such the business world readily makes adjustments to remove such doubts.

"Where there are cases of actual and deliberate violation of the act, the department now, as always, proceeds to enforce the law. There is no change of policy in respect to any of these matters."

Stage Shows Back in Favor as Houses Change Policy; Units Formed on Coast

Falling For Titles

"The best paying racket out in the movie capital, where the majority of stars have a pedigree that began yesterday, is the nobility stunt. This venerable racket has gained a new lease on life in Hollywood. The Almanac de Gotha, at its palmiest, could hardly compete with filmdom's array of imposing titles. And although exposures occur nearly every day, still the movie folk fall and fall again."—Gardner in *Talking Screen*.

Presentations Fail as Box Office Draw; Publix Active in West

Return of stage shows to favor is being reflected in policy changes of theatres which had dropped them in favor of all-sound bills. Despite the element of overhead, de luxe houses in various sections are finding the stage program necessary to box office draw, and the number of all-sound houses is decreasing, so far as first runs are concerned.

Fanchon & Marco now have 48 weeks of time, routing its shows from Hollywood to New York, and Marco predicts the increase in use of stage shows will be greater this year than last.

At Seattle, Paramount Publix is planning to return stage shows to the Seattle Paramount, routing the shows from Los Angeles to San Francisco, Seattle, Portland, Spokane (house now under construction) and probably Denver.

These will not be Publix units produced in the East, under the plan, but would be designed and produced particularly for Coast houses with principals chosen from stage and screen names in Hollywood.

Favors Stage Shows

Portland—So far as Fox West Coast is concerned, stage shows "are here to stay," Howard Sheehan, vice-president of the circuit, declared on a recent visit here. Los Angeles, he says, is the ideal place to produce the shows, because of the talent available.

Sheehan said that business in the Northwest is running about 25 per cent ahead of last year and that the circuit is grossing more than $1,000,000 weekly.

Ind'p'ts Vital to Trade's Success, Burkan Insists

If the big organizations in the industry adopt a wise business policy they will see to it that the independents are not squeezed out. So thinks Nathan Burkan, one of the speakers at the dinner given to Harry H. Buxbaum in New York this week, and the one speaker to strike a serious note at that function.

He told the audience, totaling almost 500, of a chain store bill now pending in Washington which seeks to protect the lone operator from aggressions of chain organizations, and remarked that, since it dealt with

(*Continued on Page* 88)

Whoopee Parties Result In Betty Compson Decree

Los Angeles—Parties she said her director-husband threw, sent Betty Compson to a sanitarium and won for her an interlocutory decree of divorce from James Cruze, following her testimony in an uncontested action.

Still Doddering On Plan to Form Advertising Code

Another week has slipped by and still no progress in shaping a code governing advertising has been made. At a meeting held early in the week at the Hays office, a general discussion was held. Beyond that, the situation remains unchanged.

The advertising fraternity isn't worrying much. Some are out of New York attending sales conventions. Others are busy to the hilt in preparation of annual product announcements. In general, the impression prevalent is that there is too much pressing business on hand to worry much about the code.

New York Film Row Turns Out for Harry Buxbaum



Five hundred exhibitors and competitive exchangemen attended a dinner to Harry H. Buxbaum, sales manager for Fox in the New York territory, at the Astor Monday night. Harry L. Reichenbach was toastmaster. Speakers included James R. Grainger, Saul Rogers, Nathan Burkan, Charles L. O'Reilly and Sam Trigger, old time exhibitor. The gang presented "Bux" with a diamond ring.

Paramount Facing Criminal Action if Buy of Canadian Chain Goes Through

Minister Praises Films ! !

Tampa, Fla.—Dr. Willis G. Clark, rector of St Andrew's Episcopal Church, believes that good talking pictures "have a mission" and that ministers would do well to co-operate in all movements to improve them. He was one of the speakers at a meeting of the Tampa Ministers Ass'n, at which "The Effect of Sound Motion Pictures on Morals" was the general subject.

"I enjoy a high type motion picture and believe that Christians should support them to show producers that they should offer more of this type," he said. "I believe the class of pictures is improving."

Dr. Clark does not approve of the Saturday midnight shows, however, as he seems to think it works a hardship on workers.

Stop, Sinners! St. Louis Pastor Would Reform Ye

(Continued from Page 77)

'cause old man Satan had nothing on the gents who purvey celluloid fare for a livelihood, in the opinion of the pastor, who put it mildly (so he thinks) when he charged the industry with polluting the "inner life and hearts of our young people of America," purely for financial advantage. He further stated that the industry has failed to reform from within, advising parents to keep their children from shows that screen improper pictures.

The Source of Distortion

Rev. Lampe would at least have a "pure food law" for pictures, to prevent them from "poisoning the minds and bodies" of youngsters.

"One thing the movies are certainly doing is giving the young people a distorted idea of life," he continued. ."Our boys come to think that real life consists of getting wealthy, keeping a jazzed-up girl, and makink love promiscuously.

"Our girls come to think that the only way to be popular is through a distorted sex appeal. The song 'Get Hot,' from 'Sunny Side Up,' is but typical of what is expected from girls. All of this makes sin common and is to be expected. The statement of the movie producers that they make sin unattractive is not true.

"Another thing that the movies are most certainly doing is to make cheap and common the highest and most beautiful emotions of life. Illicit love, broken marriage vows, the constant suggestion of the impure is to be found in almost every show at some point. In this respect, the advertisements of pictures outdo the pictures themselves for rottenness."

Attend I.A.T.S.E. Meet

Jack Winick, chief projectionist, and Jim Sheehan, set electrician at the Paramount New York studio, leave next week to attend the I.A.T.S.E. convention at Los Angeles. Both will return next month.

FitzPatrick to Make 90 Shorts, Three Features

Ninety shorts and three feature productions will be produced and distributed by FitzPatrick Pictures, New York, for the 1930-31 season, states James A. FitzPatrick. These will consist of six series of shorts, as follows: 24 Traveltalks, 18 Music Masters, 12 Movie Horoscopes, 12 Secrets of Success, 12 American Holidays, 12 Novelties.

Each series will embody dialogue, music, and occasionally color. Nathaniel Shilkret of Radio-Victor will supervise recording. The first feature is Scott's "Lady of the Lake," synchronized, which FitzPatrick made in Scotland with Percy Marmont featured.

"Courage" for Women

This one is real audience for women. The humanness of the stage play, well-placed emphasis on the mother-love theme and more comedy relief than the stage version offered, combined with competent direction and good performances by the entire cast, put "Courage" in the rating as unusually good entertainment.

Its opening at the Winter Garden, New York, on a grind policy, brought tears and laughs from fully two hundred feminine early birds at the first morning show, despite the fur-coat temperature developed by an ambitious refrigerating system.

Archie Mayo handled action and dialogue intelligently. Belle Bennett gave the mother part plenty of realism and symbolized courage in the way that every woman best understands. Rex Bell troups the youngest son part so well that he races the cast for honors.

"Courage" is entertainment for any audience in any weather. For women particularly it's a natural.

Premier King Promises Probe If Deal Violates the Combines Act

Ottawa—Possible criminal action against Paramount Publix is in sight if its proposed purchase of the Famous Players Canadian Corp. is found to violate any provisions of the criminal code. An investigation into this phase of the proposed deal now is under way by the Department of Labor. If it is found that the proposed deal violates the combines act, action to prevent it will be taken in the courts. Promises to this effect have been made by Premier King.

Because of the national issues involved, the combines act should be amended to provide especially for picture corporations, Opposition Leader R. B. Bennett urged during discussion of the matter in the House of Commons. Such companies, he said, should be under the control of Canadians while operating in Canada.

Parliament should adopt a policy for the Dominion to pursue in view of the fact that Paramount Publix is a producer, distributor and exhibitor, and that control is in a foreign country. Action should be taken to safeguard what is a national business, he declared. The subject is to be discussed further in Commons.

Shareholders Rap Killam For Alliance with Zukor

Toronto—Considerable criticism of I. W. Killam, voting trustee, who has sided with Adolph Zukor during the various battles over proposed sale of Famous Players Canadian, featured a meeting of the Shareholders Protective Ass'n. The association was formed to block sale of the Canadian circuit to Paramount Publix. There is considerable agitation against the proposed sale.

Dailey and Barnett in Court on Theft Charges

Hollywood—With eleven counts of grand theft filed against them by Deputy District Attorney Cooper, U. M. Dailey and V. M. Barnett, charged with operating a movie school, are capturing some attention in film circles here.

The reason revolves around the fact that Colleen Moore, Mary Pickford, Betty Bronson, John Gilbert and Mary Carr have been subpoenaed to testify.

Biggest Year Forecast For Showmen by Zukor

Atlantic City—"Exhibitors who buy pictures intelligently, manage their theatres well and merchant their shows with enthusiasm, can look forward to the most prosperous season in their history," in the opinion of Adolph Zukor as expressed in a cablegram to the convention here.

Fox Acquires in K. C.

Kansas City—The Neptune has been acquired by Fox West Coast.

Hays Members Sued for $2,744,250 On Arbitration Award Boycott Charges

L. A. Fourth Largest

Washington—Los Angeles, tenth city of the United States ten years ago, is expected to vie with Detroit for fourth place in census returns now being tabulated. New York and Chicago are sure bets for the leadoff positions and Philadelphia is expected to retain third place. Ten years ago, Los Angeles had a population of 576,673.

Growing Academy May Move Into Its Own Building

Hollywood—On account of the broadened scope of its activities, the Academy of M. P. Arts and Sciences is considering newer and larger quarters. At the present time the organization has offices and a meeting room in the Roosevelt Hotel. These were sufficient for the needs of the Academy during the first two years of its work, but the strides made in the past year necessitate larger quarters.

A special committee is looking over possible locations at the present time with a chance that a new building will be constructed for the Academy. According to present needs, the new quarters would have to provide a large amount of office space, together with a meeting room where sound pictures can be projected, besides sufficient space for the technical research department. The Academy will be moving just as soon as a new location has been definitely set, but officials expect to be out of the Roosevelt long before Sept. 1.

Hoxie Planning New Studio Plant in Texas

San Antonio, Tex.—A modern "picture city" will spring up on the site of the 75-year-old Fort Davis, if plans under way develop. Jack Hoxie, Western star and W. A. Wilson, his manager, have interested J. E. Pierce of New York, head of the Pacific Far West Pictures Corp., in the project.

The plans contemplate a $2,000,000 corporation for building on the site of the abandoned frontier-Indian-army post a modern production plant and a summer resort.

Film Guild Cinema Goes to Fliesler; Gould Out

Joseph R. Fliesler has taken over the Film Guild Cinema on West 8th St., New York, and will operate it as an art theatre under the new name of the 8th St. Playhouse. The 5th Ave. Playhouse, Fliesler's other theatre, will run American films. Martin C. Ansorge, former congressman, is interested with Friesler in the venture. The deal marks retirement of Symon Gould from the field.

Independents Forced Out of Business by Old Rule, Rembusch Alleges

Indianapolis—Triple damages of $2,744,250 are asked in two anti-trust suits against the Hays association and its members filed here by F. J. Rembusch Enterprises and the Capitol Amusement Co.

Conspiracy in restraint of trade in the compulsory arbitration system formerly employed in the industry is charged in the suits growing out of enforcement of arbitration awards. The boycott feature of the arbitration system forced independents to comply with arbitration awards or go out of business, it is alleged.

The Hays association and its members, it is stated, forced block and blind booking on independents, at higher rentals than paid by affiliated theatres, and dictated admission prices. Independents, it is alleged, are forced to pay from 40 to 60 per cent of grosses for pictures, while affiliated houses pay but 15 to 20 per cent.

This practice, it is asserted, has forced independents to go out of business, with their theatres acquired by Hays association members now said to own or control 4,000 first run houses.

Other defendants are: Will H. Hays, Paramount, M-G-M, First National, Universal, United Artists, Pathe, RKO, Vitagraph, Educational, Publix, Tiffany, Warners, Nicholas Schenck, Charles C. Pettijohn, Carl E. Milliken, Gabriel L. Hess and Fred L. Herron.

After Tallulah Bankhead?

London—Reports are current here Paramount Publix is dickering with Tallulah Bankhead, American actress, who has been appearing here in plays for several years, for talkers.

Originality (?)

A complete knowledge of geography seems necessary to become eligible for the studio job of picking main titles. This gentry will soon be in the same fix as the chap who names Pullman cars, judging from the line-up of geographical locations called upon for current attractions. A partial list includes the following:

"CHINA Express," "Storm Over ASIA," "PARIS Nights," "Hot TURKEY," "Show Girl in HOLLYWOOD," "ARIZONA Kid," "CONNECTICUT Yankee," "So This Is LONDON," "MONTANA Moon," "Ship From SHANGHAI," "Singer of SEVILLE," "Young Man of MANHATTAN," "The TEXAN," "Duke of DUBLIN," "So This Is PARIS Green," "SARATOGA," "GETTYSBURG Address," "In a RUSSIAN Cabaret," "A Night in MADRID," "Cohens and Kellys in SCOTLAND," "MONTANA Kid," "Hot For HOLLYWOOD," "Under a TEXAS Moon," "See NAPLES and Die," "HOLLAND," "JAPANESE Bowl," "RUSSIAN Rhapsody," "Off To PEORIA," "RENO," "Caught in BERLIN Underworld," "South of PANAMA," "GERMAN Underworld," "In Old MADRID," "Voices of HOLLYWOOD," and others.

Going Down

Mary Lewis, the Follies star who jumped to grand opera just like that, has found the gate to movie stardom much harder to crash. However, by getting rid of forty pounds excess weight so that she now tips the scales at 130, she managed to slip in.—*Motion Picture Classic.*

Operators' Fight vs. Exhibs Echoes In Appeal Court

Cleveland—Operators here filed an appeal against the permanent injunction granted the exhibitors' association in September by Judge Kennedy, preventing operators from going on a sympathetic strike because theatre owners failed to renew the agreement of stage hands.

The papers filed in Court of Appeals are based on the plea that projectionists are working under an employment agreement, namely, that certain wage and working conditions exist in case of employment, whereas the exhibitors contended in their injunction that operators work under a contract agreeing to furnish services which exhibitors are bound to engage.

Luther Day, of exhibitor counsel, and Mark Patterson, representing the operators, were required by Appellate Judges Vickery, Levine and Sullivan to present briefs.

George Sweet Quits Legit For Films; Joins Warners

George Sweet, stage player, who was featured in the musical comedy, "My Girl," has been signed for Vitaphone shorts by Warners, working at the company's Eastern plant. Arthur Hurley will direct Sweet in his first, John Hobble's sketch, "The Bubble Party."

Schmeling-Sharkey Fight Films Go to New Company

Film rights to the Schmeling-Sharkey heavyweight championship were sold to Harry Eilpern and Cy Braunstein, who will form a new state rights company, with headquarters in the Film Center Bldg., New York. The event, set for June 12, will be shot in three reels, sound and silent. Columbia will distribute.

Ed Frank Dies

St. Louis — Edward Frank, 45 years old, a booking agent, dropped dead in the lobby of the Fox Theatre, Grand and Washington boulevards.

R-K-O Starts Invasion of South; Gets Hoblitzelle Chain Fox Lost in Crisis

Take This Tip!

Washington—"The science of modern advertising is the science of psychology, and psychology is the science of the human," Advertising Federation delegates were told at their convention here, in an address by Francis P. Sisson, vice-president of Guaranty Trust, New York.

"Any advertising man is truly successful only as he visualizes his audience, thinks and feels with them," Sisson stated, and, continuing, pointed out that the ad man's effort "is to supply a human want, known or unknown

"Often he has to create it, at least to arouse a desire for his goods to satisfy. He must educate the public as to what it needs, what it wants and show it where and how to get it. No institution can stand still. To stand still is to retreat. To hold the old customer you must seek the new."

Canadian Quota Move Is Denied; Rumors Blamed

Ottawa—Report that Canada was to place restrictions upon films from the United States on a quota basis is discredited here and attributed to the flood of rumors which have followed the fight over proposed sale of Famous Players Canadian Corp. to Paramount Publix.

There is only one semblance of a film quota system in Canada and that is maintained by the Ontario Board of Moving Picture Censors in the examination of news reels. Each topical release must have a majority of shots dealing with countries other than the United States. The government bureau also makes scenics for travel purposes.

C. J. Ross Goes Abroad to Study Sound Conditions

Study of the European situation and conferences with theatre owners is the purpose of the trip abroad of Charles J. Ross, president of RCA-Photophone. Accompanied by Mrs. Ross, he will visit England, France, Germany, Spain, Belgium, Italy and Switzerland.

Philadelphia Exhibitor Meeting Slated in June

Philadelphia—Annual convention of the eastern Pennsylvania and southern New Jersey exhibitor unit is to be held in June. Previously, it had been planned to hold the event next week.

Tough Man

Larry Kent of the short subject department at Paramount's New York studio does not let a little thing like an automobile accident keep him from his desk. Wednesday he arrived at his office with his nose and chin bandaged, the result of a collision Tuesday night between his car and a milk wagon.

"Ingagi" Yanked Out in Omaha On N. Y. Orders

Omaha.—After playing two days, "Ingagi," gorilla film, was jerked from the R-K-O Orpheum here following long distance phone orders from the circuit's New York office to Ralph W. Thayer, manager.

"Ingagi" was set for a week and was drawing big. Joe Plunkett ordered the picture out.

Billie Dove in "The Notorious Affair" was the replacement for balance of week.

"Gross misrepresentation of the facts" coupled with alleged "filthiness" of the production are understood to be the reasons why Hays organization members have turned thumbs down on "Ingagi," which, as a result of the ban, cannot be screened in theatres operated by M.P.P.D.A. affiliations, thereby automatically slicing a large block of houses from the picture's possible booking list.

The attraction, according to weekly box-office reports compiled by Motion Picture News, has been a big money getter in the few key spots where it has been plugged, particularly in Chicago. Theatres controlled by producer-distributors, however, closed doors on the film when it was pointed out that its booking would hurt the respectability of the industry."

One very widely exploited highlight of the film concerns the alleged rape of a Congo woman by a gorilla. This sequence, along with the rest of the shots, is claimed to have been an actual happening, taken in the Congo.

Coast reports have it, however, that the woman probably had never left the borders of the good old U. S. A. and that the shots were made in usual studio fashion in Hollywood. The gorilla, these unconfirmed reports continue, was used by First National for "The Gorilla," which was released late in 1927. Other material is claimed to be stock library shots.

Spencer Tracy Signed

Fox has signed Spencer Tracy, lead in the stage play, "The Last Mile." The firm now has 75 contract players.

Arkansas, Alabama, Texas Key Cities Entered in Expansion

San Antonio—Radio Keith Orpheum has extended its expansion program to the South and acquired the Interstate Amusement Co. circuit in a deal with Karl Hoblitzelle. Previously, Hoblitzelle had arranged for sale of the chain to Fox, but the deal was held up by bankers at the time of the Fox financial crisis.

The Hoblitzelle houses are located in key cities of Texas, Alabama and Arkansas. They include the Lyric, Ritz and Trianon, Birmingham; and the Majestic theatres at Dallas, Little Rock, Fort Worth, San Antonio and Houston.

The acquisition augments R-K-O holdings in New Orleans, Memphis and other principal centers, and adds more than 10,000 seats to the circuit.

For the operation of these properties which are taken over at once, the R-K-O Southern Corp. has been organized. Karl Hoblitzelle will be the president of this subsidiary and general representative in the South and Southwest.

Another new theater acquired by R-K-O is the Virginia in Champaign, Ill., built by the Stoolman-Pyle Co.

"Floradora Girl" Opens Fox Pantages May 29

Hollywood—Marion Davies' recently completed filmusical, "The Floradora Girl," will open the new Fox Pantages with a gala premiere on May 29. Picture was apparently booked in to give the house the added break of widespread publicity and advertising campaign in the two local Hearst dailies.

Miller's California, due to reopen early next month, will have Tiffany's English production, "High Treason," as the initial attraction.

Wobber Resignation Held Ridiculous by S. R. Kent

San Francisco—Reports that Herman Wobber, one of the old reliables in the Paramount Publix organization, would resign are denied emphatically by S. R. Kent.

"As long as Herman Wobber lives and there is a Paramount, he will be with us," was Kent's manner of dismissing the report.

Loud Speakers Out

All quiet on the Broadway front is ordered in an ordinance passed by New York's board of aldermen in prohibiting the use of loud speakers outside any building or at any window looking on a street, or within 150 feet of a school, court house or church or 250 feet of a hospital. The new law will affect a number of Broadway houses.

Sound and Radio Patent Control Hit As "Evil" Trust in Senate Hearing

On Burkan

Guests at the Buxbaum dinner got a great kick out of Harry Reichenbach's introduction for Nathan Burkan. Emphasizing Burkan's high-rate fees as a lawyer, Reichenbach told this story:

"I met him on the street one day and asked him if he thought Hoover would be elected. Burkan said yes and the next day I got a bill for $200.

"A few weeks later, I bumped into Nate again and said:

"'I think it's going to rain today, don't you? And before we go any further, Nate, remember, I'm telling, not asking.'"

Ind'p'ts Vital to Trade's Success, Burkan Insists

(*Continued from Page* 84)

price fixing, the measure appeared to him to be illegal.

Harry L. Reichenbach, toastmaster of the evening, followed up Burkan's remarks by stating:

"Monopoly is weak. When the independent in any business goes, the business goes. It would be poor tactics to put the independent out of business, and I believe the important companies in this industry recognize the fact."

Among those present at the dinner:

Arthur Abeles, Leo Abrams, Adam A. Adams, Peter A. Adams, Paul Alberts, Harry Allen, Glen Allvine, Ed. Alperson, Andrew C. Angelson, Harry Arthur, Gennaro Ascione.

Fred Backer, George Baldson, Adolph Barr, Max Barr, W. Barry, Herman Becker, E. H. Behrends, E. Bell, Jack Bellman, John Benas, Billie Benson, H. Berlin, Jim Berlin, H. Berman, James Binkow, George Blake, Ben Blatt, George Blenderman, Rudolph Block, Lou Blumenthal, Lawrence Bologino, A. Bordeaux, S. Borrell, Frank Bowers, J. Alton Bradbury, Leo Brecher, Henry Brill, Sol Brill, Leroy Brown, Joe Bruno, Chris Buckley, Nathan Burkan, Dan Burns, Samuel Burns.

Chas. A. Caballero, I. Capsuto, Harold Carlock, J. Casey, J. Chamberlain, Julius Charnow, Joe Cinelli, Sam Cocalis, Clarence Cohen, Jack Cohen, Max Cohen, Thos. A. Clark, Eddie Collins, Robert Crawford, Thomas Culkin.

Abe Davis, B. Davis, George Davis, Frank R. Day, Wm. Decker, Jack Dillon, Oscar Doob, Frank Dorsey, J. Drake, Irving Dreeben.

Wm. J. Eadie, Mike Edelstein, Chas. Eichhorn, George Eisle, Bob Ellsworth, Jack Ellis, George A. Entherman, Morris Epstein, Sam Epstein, David Erwich.

Fred Faulkner, Max Feinberg, J. J. Felder, Nat. Feldman, Roger Ferri, H. Fichen, Jack Fink, Nat. Finkler, Irving Fishman, Peter Fishman, Pat. Flaherty, Abe Flaum, C. S. Fleiber, Barney Fleishnick, Cornelius Fleishnick, Leopold Freedman, Y. Frey, Dave Friedman, Harold W. Friedman, Al. Friedlander, Louis Frisch.

Hy Gainsboro, Richard J. Galvin, Pat. Garyn, J. Gate, Jack Genell, Max Gibeon, Mike Glynne, Moe Goldman, Russell Goldman, Ira Goldstein, J. Gomprecht, Morris Goodman, Tom Gorman, Edmund C. Grainger, J. R. Grainger, Joe Graimsky, Al. Greenberg, Harry Greenberg, Joseph Greenberg, Max Greenberg, Sam Greenberg, Dr. L. Greenfield, J. Greenhalgh, Harry Gross, Irving Grossman.

Harry Hamberg, Tom Hamlin, John Hamnis, Stanley Hand, Thomas Hansberry, Harry Harris, Benj. K. Harrison, Jos. Harrison, Pete Harrison, Jack Hattem, Harry Hecht, Percy Heiliger, J. Hevia, James J. Higgins, Arthur J. Hirsch, Wm. J. Hollander, R. Horn, Wm. Horn, Jack Horowitz, Wm. Hughes.

Sidney Jacobson, Arthur James, Felix A. Jenkins, Milton Joseph.

Harry Kalmine, Red Kann, James Kaplan, Sam Kaplan, Jules Kashim, Peter Kassler, Sam Katz, M. Kaufman, Wm. Kavanaugh, Sol. R. Kelsey, Alex. Kempner, Jack Kieley, Edwin E. Kilrue, Phillip Klivan, Gus Konigswald, Louis Kramer, Rudolph Kramer, George Kridel, Moe Kridel, Louis Kranowitz, Morris Kraus, Harry Kroll, Wm. J. Kupper, Harry Kutinsky, Matty H. Kutinsky, Morris Kutinsky.

Wm. Landau, Louis Lane, Morris Lane, George Langbart, P. S. Lasdon, Otto Lederer, Joseph J. Lee, Sam Lefkowitz, Eugene Lerner, Joel Levey, Chas. Levin, Julius Levine, Hon. Aaron J. Levy, Mike Levy, Louis Lewey, Al. Lewis, Nat. Lieberman, Irving Liner, H. Livingston, David Loew, Edmund Lowe, David Lustig.

Harry Mackler, Frank Maintlau, Ned Malouff, A. Mandel, John Manheimer, Jake Margolis, Ben Marks, Harry Marx, Samuel Mason, Irving Mass, Mat. McNamara, Ed. Meinhardt, Wm. Meinhardt, S. H. Meinhold, Tom Meighan, Al. Mendelsohn, Chas. Mendelsohn, Judge Orv. Meslar, Fred Meyers, Wm. C. Michel, Benj. Mindlin, Fred H. Mitchell, Nat. Modell, Joseph Morrison, Chas. Moskowitz, Edgar Moss, Louis J. Moss, Gus Mothner, Robert Murphy, Tom Murray.

Joseph Natenson, Harry Needles, Forman Nelson, Louis Nelson, Gus Nestle, I. Newman, Kenneth Newman, Louis Nizer, M. Noclese, John Nolan.

E. C. O'Brien, T. A. O'Brien, J. J. O'Connor, Oscar S. Oldknow, C. L. O'Reilly, A. Ornstein.

N. Palley, George Passmore, Louis Phillips, G. Piccone, Eugene Picker, Joe Pincus, Adolph Pollock, Louis K. Press.

Joe Quittner, R. Quittner.

Harold Raives, Sol. Raives, Harry Reichenbach, Herman Reisner, Irving Renner, A. W. Renz, Otto Rettig, Sam Rhonheimer, Antony Ricci, Herman Rieper, Sam Rinzler, Angelo Risso, George Roberts, Dr. Julian Robinson, Harold Rodner, Saul E. Rogers, Selig Roggen, Harry Rosen, Louis Rosen, Morris Rosen, Phil Rosen, Murray Rosenblum, Leon Rosenblatt, Joe Rosenthal, Andrew Roth, Harry Roth, I. A. Roth, Morris Rotker, Leo Rubinstein, M. Rudin, M. Rudnik, Ed. Rugoff.

Harry Samwick, Arthur C. Sanders, Chas. Sanders, Morris Sanders, Rudy Sanders, Bert Sanford, Abe Savage, Jos. Schaeffer, Louis Schiffman, L. Schneider, Joseph Schoen, Ed. M. Schnitzer, Wm. Schutzer, A. Schwartz, A. H. Schwartz, Adolph Schwartz, Harry Schwartz, Julius Schwartz, Marty Schwartz, Jos. M. Seider, Morris Shahan, I. Shapiro, Mannie Shapiro, E. M. Shapiro, Clayton P. Sheehan, Ben Sherman, Harry Shiffman, Herman Shifrin, Harry Shliff, Giacoma Siccardi, Jack Sichelman, Henry Siegel, Joseph Singer, R. Sivers, G. Skouras, Spyros Skouras, Benj. Small, Aleck Smith, J. Smith, Courtland Smith, David Snapper, Meyer Solomon, Sam Sonin, Jack Springer, Chas. R. Stainton, Fred Stein, Chas. Steiner, George Steiner, Jack Steinman, Chas. Stern, Morris Sternberg, Harvey Strauss, Moe Streimer, Al. Suchman.

Truman H. Talley, Ralph Taylor, Harry Thomas, Al. Thomas, Sam Tigner, Sol. Title, John Toolan, Harry Toms, Sidney Towell, V. Trainor, Sol. Trauner.

A. Wardell, Herbert Wasserman, Geo. Weeks, Joe Weinberg, John Weinberg, Lou Weinberg, A. M. Weinberger, Moe Weinberger, Joe Weinstock, D. Weitzman, Isadore Weldt, Larry Wener, Jules A. Wenig, Irving Wernick, I. Wheeler, David T. Wilentz, Robert E. Wilson, Jack Wolf, Jack Wolheim, Irving Wormser, A. G. Wythe.

Barton Zabin, Bob Zabin, Sam Zalud, J. Zamperi, Eugene Zerner, Hugo Ziegfield, Sam Zierler, Chas. Zullo.

Independents Protest Against Combinations by Patent Custodians

Washington—There is a trust in the sound picture, radio and allied fields through control of patents, it was alleged before the Senate patents committee. Independents testified at the hearing before the committee.

The independents came before the committee to protest against alleged illegal combinations by custodians of patents.

Ernest R. Richman, counsel for the Radio Protective Ass'n., said that if the government is successful in its anti-trust suit against RCA and affiliated companies that "the radio industry and its allied arts will no longer be dominated by this combination."

"This is not a friendly suit or a test case," he said, "it is a militant attack against a great evil."

Gone Are the Good Ol' Days?

Hollywood — Constance Bennett declares since she has become a nomad emoter, trailing from studio to studio instead of parking on her contract lot (Pathe), she understands how the little lad felt whose divorced parents insisted he spend alternate week-ends at their homes, according to Dorothy Herzog.

One day he rushed to his mother with the following excited query:

"Mother, whose little boy am I this week? I'd like to know whether to study my Sunday school lesson or dig bait!"

High Court to Get General's Suit vs. Stanley

Wilmington, Del.—Suit of General Talking Pictures versus the Stanley Co., which is in reality an action against Electrical Research Products, is headed for the U. S. Circuit Court of Appeals unless an out-of-court settlement is effected between the parties. The action involves an estimated $35,000,000 and covers three basic patents which are claimed to infringe the De Forest Phonofilm patents.

The case has been continued and is expected to be resumed next week. Star witness for the defense is Eugene A. Lauste, pioneer sound system inventor, while the plaintiff's ace is Dr. Lee De Forest.

Reports that a settlement might be brought about find little credence here.

Senator Dill Presses Action on Patent Bill

Washington—Senator Dill (Wash.) hopes to get final action at the present session on his bill to make patents unenforceable if use of them constitutes violation of the anti-trust laws. The bill, the senator says, results from complaints that combinations through agreement or cross-licensing are able to suppress the independent. The measure, he declared, would make any plaintiff in an infringement action come to court with "clean hands," so far as violation of anti-trust laws are concerned.

Klein Wins Judgment

Justice Aaron J. Levy, in Supreme Court, New York, has ordered judgment against American Cinema Ass'n. for $33,494, favoring Edward L. Klein Corp. Weinstein & Levinson represented Klein in its action based on contracts for foreign distribution of two series of 12 and 18 pictures per year, some of which the defendants were charged with failing to deliver.

"Best Possible" Break for "Little Fellow" Ordered of Paramount Force

PARAMOUNT PERSONALITIES

By CHARLES F. HYNES

S. R. KENT had everything well in hand, and surely was beaming throughout the four days of hard work.

Credit G. B. J. Dudley with handling the convention arrangements. The whole affair ran like clockwork.

Emanuel (Manny) Cohen, who heads the short subject department, said there would be no more silent newsreels. However, he added, there will be plenty of sound shorts to take their place.

Willard Vanderveer and Joe Rucker, Paramount News cameramen, got some cheers when they told about their adventures with the Byrd South Pole expedition.

"Bob" Gillham of Hanff-Metzger made the convention trip a honeymoon.

Ralph Kohn, veteran treasurer, didn't have any new deals to announce. A wonder for him.

Dr. E. Stern, company physician, did the early morning stuff for the boys.

George J. Schaeffer, eastern division manager, was chairman of the meetings, and made a big hit with his efficient treatment of company affairs.

Russ Holman of the advertising department got a big hand on the company's announcement. A real job, we call it.

John Hammell's wit was the occasion for several complimentary remarks.

J. A. Clark, ad sales chief, had a lot to say about the new accessories the company has to offer.

Larry Flinn, transportation manager, had things rolling along.

Walter Wanger took bows on the splendid manner in which the production end is functioning at the New York studio.

And B. P. Schulberg, in charge of Coast production, had plenty of enthusiasm over the new and old stars on the Paramount program.

Al Kaufman, production aide, insists that Yurrop agrees with him.

E. E. Shauer, foreign department chief, was convalescing, but that couldn't keep him away from the convention sessions.

And Mel Shauer, addressing the boys for the first time as a foreign production executive, made a real hit.

Charlie McCarthy's address on public relations was a highlight. The veteran executive is popular with the sales force.

* * *

Short product is to get real sales pressure, which doesn't make Miles Gibbons and Stanley Waite sore.

THE convention's most attractive souvenirs were the engraved cigar lighters, the gifts of Ufa. F. Wynne-Jones and Herr Malitz of Ufa were kept busy seeing to it that the proper lighters were given the proper delegates.

Paramount's publicity department functioned, and how! There were reams of material to be written, and the boys functioned in great shape. To see them up early Sunday pounding out material was a treat.

Les Whelan of the Harold Lloyd Corp. was plenty popular during the Paramount convention, one of the reasons being that he gave away bedroom slippers to advertise Harold Lloyd's new picture, "Feet First." This led to a crack that Lloyd should make a tailor picture, so Les can give away suits next year. And Les gets the break of a trip to Honolulu to appear in the Lloyd film.

W. R. Fraser and C. A. Neeper of the Lloyd firm were around making friends and renewing acquaintances. They promise a real laugh is in the new Lloyd film.

Vernon Gray of the New York Rialto probably was the most noticeable delegate by virtue of a loud tie which was a riot.

Ed Corcoran, former Paramounteer, had a glad hand for his host of friends. Ed. is handling the motion picture exhibit on the steel pier.

The boys that got a load of Phil De Angelis' billings in and around Atlantic City had congratulations for the veteran billposting firm head for turning out a real job.

J. E. D. Meador of Technicolor was on hand to convince all and sundry that color is the thing in present day and future pictures.

Hard work and nothing else but was the order of the day for delegates. Friday's long session is declared to be a convention record breaker.

The switch to pictures aimed directly at kid attendance surely made a hit with the Paramounters. Jackie Coogan certainly should get a big hand coming back to the screen under such favorable auspices.

Sam Katz's speech on theatre operation was a terse, straight from the shoulder talk by a man who knows and loves his subject.

His new title, by the way, under the combination of Paramount Publix is vice-president in charge of theatre operating activities.

Part of Contract

Atlantic City—Paramount considers its program announcement as part of an exhibition contract for the product, the firm officially states. However, only pictures definitely announced are included. Whether an announcement is part of the contract long has been a controversial subject in the industry.

Flexible Production Plan Is Outlined by Kent at Convention

Atlantic City—Play ball with the fellows who have played ball with Paramount was the substance of S. R. Kent's message to his sales force at the annual convention of the eastern and central division, which heard outlined the company's sales policy for 1930-31.

"The little fellow" is to be given the best break possible, Kent instructed his men in detailing the modified sales policy the company has adopted, under the new flexible production policy announced exclusively two weeks ago by Motion Picture News.

This policy calls for the listing of only the major portion of company product, with the remainder left open so that production can be shaped to meet possible change of public taste.

"Motion pictures," he said, "are today a style business and productions must be made to the current taste of theater patrons, tastes which change rapidly and often. It is therefore impossible for a producer in May to announce in every detail a group of pictures to be released during the entire year and hope to give theatres 100 per cent hits."

Minimum of 65

Paramount, under the new plan, oulined by Jesse L. Lasky, will have a minimum of 65 features. Of these 50 are announced as to title and cast, the remainder being left open. In addition, there will be 178 shorts and 104 issues of Paramount Sound News. No silents will be made by the company and the silent newsreel is being discontinued.

Kent pointed out that anybody who attempts in these changing times to hogtie a picture production department, force them to lay down the full details of a season's product months in advance and then stick to this program to the letter, is doing the worst possible service to theater box offices.

"Production must be left free to give exhibitors the advantage of changes in public tastes, new discoveries in sound, changes in star popularity" he explained. "New faces and voices are continually coming to the fore; production must not be forced to deny them to the screens because of casts announced months previously."

The Feature Line-Up

The line-up includes:

Mark Twain's "Tom Sawyer," starring Jackie Coogan and marking the youth's return to the screen; "Huckleberry Finn," starring Junior Durkin, who is to play that character in both pictures; and "Skippy," talker version of Percy Crosby's kid cartoons, featuring a juvenile not yet selected.

Clara Bow will be represented by four.

George Bancroft will be in two starring vehicles.

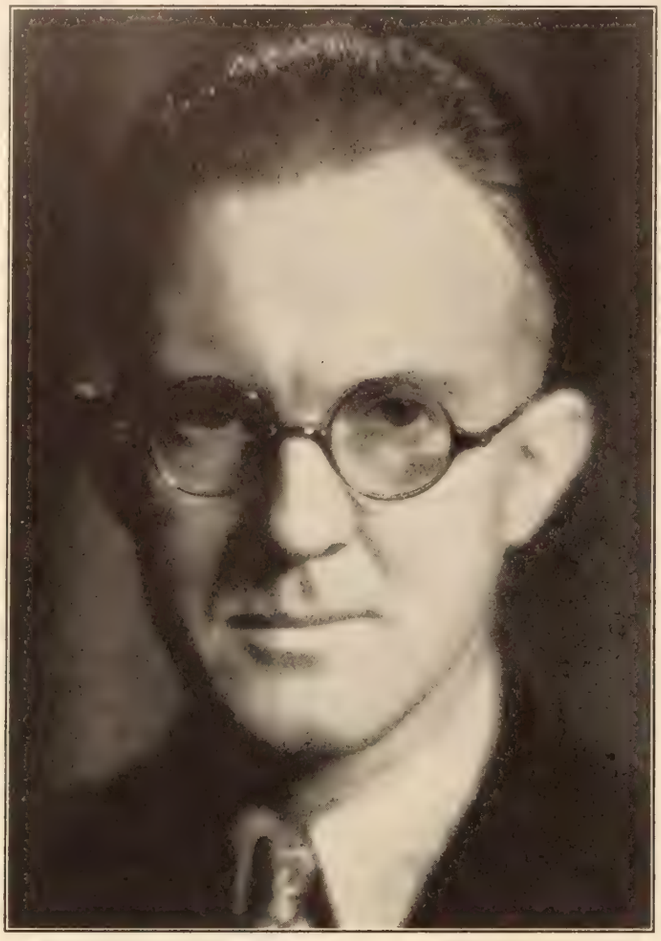
Richard Arlen will be in four, including "Spanish Acres."

Jack Oakie will have three, one of them being "Merton of the Talkies."

William Powell will be in two.

Nancy Carroll will have the same number.

(Continued on page 91)



DENISON CLIFT

"The Woman Disputed"
"Scotland Yard"
"Rolling Down to Rio"
"Sin Becomes Fashionable"
"A Collector of Women"

Paramount

Playwright---Director



GARY COOPER

Starring in PARAMOUNT PRODUCTIONS

"THE VIRGINIAN"
"SEVEN DAYS' LEAVE"
"THE TEXAN"

— Coming —

"THE SPOILERS"

New Paramount List Outlined At Sales Meet

(Continued from page 89)

Charles (Buddy) Rogers will be in three, including "Molinoff," a musical successor to "Safety in Numbers," adapted with dialogue and lyrics by George Marion, Jr., from a play by Maurice Bedell.

Ruth Chatterton and Clive Brook will repeat the starring combination of "The Laughing Lady" by appearing together in three. One will be "The Better Wife," directed by Dorothy Arzner and adapted by Daniel N. Rubin and Agnes Brand Leahy, from Gouverneur Morris's story. A second vehicle will be "New Morals," written in Hollywood by Frederick Lonsdale, English playwright.

"The Spoilers," starring Gary Cooper under the direction of Edwin Carewe, in Rex Beach's story. Adapted by Bartlett Cormack with cast, Betty Compson, Kay Johnson and William Boyd, stage player.

Moran & Mack in One

"Anybody's War," second starring vehicle of Moran and Mack, under the direction of Richard Wallace, adapted by Turnbull from the novel, "Two Black Crows in the A. E. F.," by Charles Mack. Screen play by Lloyd Corrigan, with additional dialogue by Walter Weems. Supporting cast is headed by Neil Hamilton of the "Fu Manchu" series and Joan Peers, ingenue of "Applause."

"Animal Crackers," starring the Four Marx Brothers under the direction of Victor Heerman. Lillian Roth, Broadway "blues" singer, will have the feminine lead in this musical adapted from their stage show by George S. Kaufman and Morris Ryskind, with music and lyrics by Bert Kalmar and Harry Ruby.

"Feet First," Harold Lloyd's second talking comedy, under the direction of Clyde Bruckman. The story is by Bruckman, Lex Neal, John Grey and Paul Gerard Smith, and has scenes taken aboard a Pacific ocean liner, besides sequences in Hawaii. Lloyd's leading woman is Barbara Kent. Others in the cast are Robert McWade and Lillianne Leighton.

"Follow Thru," starring "Buddy" Rogers and Nancy Carroll in the screen musical adapted from the Schwab and Mandel Broadway play by Laurence Schwab and B. C. DeSylva, with musical numbers by DeSylva, Brown and Henderson, Richard Rodgers and Lorenz Hart. Featured in the cast are Zelma O'Neal, Eugene Pallette and Jack Haley. This romance suggested by Glenna Collett, woman golfing champion, has Laurence Schwab and Lloyd Corrigan as directors, and is to be presented in Technicolor. The dances are under direction of David Bennett. George Ilsen and his band appear in the production. The supporting cast includes Thelma Todd, Don Tompkins, Margaret Lee, Claude King, Kathryn Givney and Albert Gran.

"Fighting Caravans," a western vehicle for Gary Cooper. Adapted from the novel by Keene Thompson and Edward E. Paramore, Jr. Ernest Torrence and Tully Marshall are in the cast.

"Monte Carlo," an Ernst Lubitsch musical production with Jeanette MacDonald, Jack Buchanan and Zasu Pitts. Written by Ernest Vajda, author of "Fata Morgana," based on the play by Hans Muller, "The Blue Coast," and adapted by Vincent Lawrence. Musical numbers by Richard Whiting of "Sweetie," W. Franke Harling of "Honey," and Leo Robin, lyric writer of "Louise."

"Rose of the Rancho," starring Gary Cooper, from the stage play; by David Belasco and Richard Walton Tully. Done in Technicolor, and directed by Victor Schertzinger. Musical numbers by W. Franke Harling and Leo Robin. Screen play by Zoe Akins, authoress of "Declassé," "Ladies Love Brutes," "Daddy Goes A-Hunting" and other hits.

"Heads Up," starring "Buddy" Rogers, with Victor Moore and Helen Kane featured. A screen musical directed by Victor Schertzinger and utilizing the Broadway play produced by Aarons and Freedley, with book by John McGowan and Paul Gerard Smith and musical numbers by Richard Rodgers and Lorenz Hart.

German Player in "Morocco"

"Morocco," starring Gary Cooper, supported by Marlene Dietrich, German actress. This is an adaptation by Jules Furthman of the novel, "Amy Jolly," by Benny Vigny, directed by Josef von Sternberg.

"The Little Cafe," starring Maurice Chevalier. Directed by Ludwig Berger and based on the musical play by C. M. S. McLellan and Ivan Caryll, with adaptation by Percy Heath, and dialogue by Vincent Lawrence.

"The Scarab Murder Case," starring William Powell in S. S. Van Dine's latest story.

"Manslaughter," with Claudette Colbert and Fredric March in a version of Alice Duer Miller's story. Adapted and directed by George Abbott, co-author and director of "Broadway" and maker of "Why Bring That Up?"

Another picture, as yet untitled, starring Maurice Chevalier under direction of Ernst Lubitsch.

"The Sea God," starring Richard Arlen, supported by Fay Wray, under direction of George Abbott. This is being adapted by Abbott from John Russell's story.

"Dancing Mothers," to be directed by Edmund Goulding author of the stage pay.

"Let's Go Native," with the co-stars, Jack Oakie and Jeanette MacDonald, and these featured players, James Hall, Skeets Gallagher, Kay Francis and Eugene Pallette. Directed by Leo McCarey from an original by George Marion, Jr., and Percy Heath, with music by Richard Whiting and lyrics by Marion.

Huston in "The General"

"The General," with Walter Huston in the title role, and Kay Francis opposite. From the European stage play by Lajos Zilahy, Hungarian dramatist, and directed by Rowland V. Lee.

"Queen High," with a stellar cast including Stanley Smith, Ginger Rogers, Charles Ruggles and Frank Morgan. Directed by Fred Newmeyer from the Schwab and Mandel stage production, with the producers supervising screen version, with book by Laurence Schwab, lyrics by B. G. De Sylva and music by Lewis Gensler.

"Grumpy," starring Cyril Maude, who has played the stage role 1,300 times here and abroad. Co-directed by George Cukor and Cyril Gardner, this talking version of the comedy by Horace Hodges and T. W. Percyval has a cast that includes Phillips Holmes, Frances Dade, Paul Lukas and Paul Cavanagh. Doris Anderson did the adaptation.

"Laughter," starring Nancy Carroll, with Fredric March of "Sarah and Son" and "The Marriage Playground," as leading man. Written and directed by H. D'Abbadie D'Arrast, noted European director.

"The Right to Love," starring Ruth Chatterton, under direction of Dorothy Arzner. From Susan Glaspell's book, "Brook Evans," with screen treatment by Zoe Atkins.

"Ladies' Man," starring William Powell. From the story by Rupert Hughes.

"Kid Boots," starring Jack Oakie in the role played on the stage by Eddie Cantor.

"Rodeo Romance," starring Nancy Carroll in her second western, with Richard Arlen.

"The Silent Enemy," a William Douglas Burden production, using an entire cast of genuine redskins.

"With Byrd at the South Pole," showing Rear Admiral Richard E. Byrd's flight by plane over the Pole.

"Honeymoon Lane," starring Eddie Dowling, in the screen version of his stage musical comedy.

"The Royal Family," with Fredric March in screen version of the Broadway stage comedy by Edna Ferber and George S. Kaufman.

No Quota

Atlantic City—Because of the large number of percentage bookings, Paramount has dropped the sales quota plan. About 80 per cent of the firm's sales are on percentage, with the number increasing at a rapid rate.

178 Shorts on Paramount List; Double Previous

More than doubling its production output in the short subject division, Paramount Publix will offer 178 pictures of this type during 1930-31. Last year the total produced was 86. All of the pictures in this division are to be produced at the Paramount New York studio.

In addition to the short subjects, there will be 104 issues of Paramount sound news.

Included in the list are 18 screen songs, 18 talkartoons, 12 pictorials, 104 one-reel acts and 26 two-reel comedies. At the present time 35 pictures of the new group are completed and will be ready for early releases. Following is the list of those completed:

35 Shorts Completed

One reel: "The Artist's Reverie," "Feelin' Blue," with Paul Ash and George Dewey Washington; "I'm a Wild Woman" with Jean Boydell and Paul Ash; "At Home" with Lulu McConnell; "A Sailor's Luck" with George Beatty; "Impersonations" with Venita Gould; "Lady, You Slay Me" with Johnny Perkins and William Hillpot; "The Introduction of Mrs. Gibbs" with Lulu McConnell; "Ole Man Whoopee" with Art Frank; "Fit to Be Tied" with Burns & Allen; "The Meek Mr. Meek" with Jimmy Barry; "Jazz Preferred" with Zelaya; "Insurance" with Eddie Cantor; "Food for Thought" with Allen and Canfield; "The Story Book Parade," Children's Ballet; "Kandy Kabaret," Children's Ballet; "The Helping Hand" with Solly Ward; "Many Moons" and "Runaway Boys."

Two reelers: "He Was Her Man" with Gilda Gray; "Resolutions" with Billy House; "Lovers' Lane" with Arthur & Morton Havel; "The Twentieth Amendment"; "Accidents Will Happen" with Smith & Dale; "Neighborly Neighbors" with Lulu McConnell; "La Schnapps, Inc., with Smith and Dale; one unentitled with Eddie Cantor.

Screen songs: "A Hot Time in the Old Town Tonight," "The Glow Worm," "Stein Song," "Strike Up the Band" and "My Gal Sal."

Talkartoons: "Dizzy Dishes," "Barnacle Bill, the Sailor," "Swing, You Sinners," and "Grand Uproar."

SHORT SUBJECT DEPARTMENT

◇

LARRY KENT

MAX HAYES RAY COZINE

MORT BLUMENSTOCK

◇

PARAMOUNT NEW YORK STUDIO

STAFF COMPOSERS

FRANK E. TOURS

GENERAL MUSIC DIRECTOR

JAY GORNEY JOHN W. GREEN

SAMMY FAIN IRVING KAHAL

PIERRE NORMAN E. Y. HARBURG

PARAMOUNT NEW YORK STUDIO



LOUIS SORIN

"MOTHER'S BOY"
"LUCKY IN LOVE"
"GLORIFYING THE AMERICAN GIRL"

Now in Production
"ANIMAL CRACKERS"



MARGARET DUMONT

FIVE SEASONS WITH MARX BROS.

Prominently Cast in Stage and Screen Version of
"THE COCOANUTS"

Now Playing Opposite GROUCHO MARX in
"ANIMAL CRACKERS"

Paramount New York Studio



MARTIN BROWN

PLAYWRIGHT

Under Contract to

PARAMOUNT

Author of the following stage successes—

"A VERY GOOD YOUNG MAN"
"THE EXCITERS"
"COBRA"
"THE LOVE CHILD"
"PARIS"
"PLAYING CUPID"
"THE LADY"
"GREAT MUSIC"
"THE IDOL"
"THE DARK"
"STRAWBERRY BLONDE"
"A ROMAN GENTLEMAN"



GEORGE ABBOTT

DIRECTOR AND WRITER

FOR

PARAMOUNT

"Why Bring That Up" "Half Way to Heaven"
"Manslaughter"

In Preparation: "THE SEA GOD"

Screen play for—
"All Quiet on the Western Front"

1,561 Houses in Paramount Chain; After Lots More

Atlantic City—There are 1,561 theatres in the Paramount Publix chain as a result of recently completed deals. The firm has pending an offer for purchase of the Famous Players Canadian chain, which totals about 22 houses.

The company long ago learned to place "complete faith in the inherent decency of the uninfluenced public," Sam Katz, vice-president in charge of theatres, told the eastern division convention here. Katz recently sounded a warning to the theatre organization against the use of any off-color advertising copy.

"Basically, public desire does not change. We have found very definitely, however, that there are cycles of changing expression which clearly indicate the increase or diminution of interest in certain directions, but this change merely alternates in direction for a brief period.

"The third year of increasing perfection of the talking screen brought a new appreciation of sectional differences, particularly in points of dialects. Furthermore, screen articulation seems to have intensified public interest in various affairs, mainly cultural and fundamental philosophy. As to any special kinds of entertainment, the public expects its entertainment to reflect idealized life as plausibly and clearly as does the grist of news and features in the modern daily newspaper.

"As a matter of fact, the modern showman finds that his problems are much the same as those of the modern newspaper editor. He reaches a logical and ethical solution to each problem in much the same manner.

Theatre Is Safeguarded

"The public does not expect or want to intrude upon the main function of the press, which fact automatically safeguards the theatre and opens the way for wider creative scope within the limitations of those boundry lines the public sets up for the theatre.

"As to physical operation of the theatre, our many years of experience has made courtesy, luxury, convenience and safety a matter to be taken for granted. The no-tipping policy that started in Publix theatres is another appreciated idea in theatre operation that vies in popularity with the thought that provided luxurious chairs and healthful ventilation."

The Buying Plan

Atlantic City—Exhibitors may contract for the entire 65 pictures planned by Paramount Publix for 1930-31, or may buy only the 50 pictures definitely set, under the new policy of the company.

Publix Stage Stars to Appear in Paramounts

Atlantic City—Stars of Publix stage shows are to appear in Paramount features and shorts and names like Eddie Cantor are to be starred in one and two reelers, Jesse L. Lasky, vice-president in charge of production, declared in outlining the company's product.

Paramount 6 Months' Net To Approach $10,000,000

San Francisco—Between $9,000,000 and $10,000,000 net for the first half of 1930 is expected to be reported in July by Paramount, when its second quarter earnings are announced. The figure to be announced for the quarter will be a record second quarter earnings, but considerably below the $4,800,000 reported for the first quarter of the year.

Paramount Will Get New Theatre On Site of Astor

A fifty-story theatre and office building will be erected on the present site of the Astor at Broadway and 45th St. by Walter Reade, who owns the property. The date is clouded in some doubt, in view of a lease which M-G-M holds on the house and which Loew officials state has about six years to run.

If and when the new theatre is erected, Reade is understood to have stated Paramount will get it. The operator is now allied with the Zukor organization, having leased his New Jersey string to Publix for 20 years.

Paramount Coast Meeting Under Way on Saturday

San Francisco—New production and sales policy of Paramount and its product for 1930-31 are to be outlined at the western division sales convention opening here Saturday. Jesse L. Lasky, first vice-president in charge of production, heads the group of executives here for the meeting.

In the group are S. R. Kent, vice-president and general manager; Walter Wanger, general manager of production; B. P. Schulberg, general manager of coast production; John D. Clark, western division sales manager; George Schaefer, eastern division sales manager; and Charles E. McCarthy, director of public relations.

Geoffrey Shurlock

Foreign Productions

PARAMOUNT

WEST COAST STUDIO

GEORGE W. BARBIER

"The Big Pond"

"Barbier, as the Father, Will Capture Laughs From Any Audience."

—RED KANN
Motion Picture News

NOW IN PRODUCTION

"Sap From Syracuse"

PARAMOUNT

Warner Theatre Round Up Tip-Off To 'Rock Industry'; Recent Deals Secret

Warner Executives Headed for Sales Convention



ALBERT WARNER



HARRY M. WARNER



JACK L. WARNER



SAM E. MORRIS
Vice-President and General Manager



JAMES V. ALLAN
Southern and Western Sales Manager



MAX MILDER
Sales Manager for Central States



CLAUD C. EZELL
General Sales Manager



A. P. WAXMAN
Director, Advertising and Publicity



PAUL SWIFT
Sales Manager for Vitaphone

Warners in West Allis?

West Allis, Wis.—It is rumored that Warners are contemplating the erection of a $350,000 theatre here. The theatre will have a seating capacity of 1,100. At present Fox is operating the Paradise here.

Costello Off List

Hollywood—Dolores Costello is off the Warner list for next season, it is reported here. Miss Costello (Mrs. John Barrymore) has a new born baby at home engaging her attentions.

Terrific Campaign Staged to Combat Fox Chain and Paramount

Warners' terrific theatre acquisition campaign, which has been given added impetus in recent months, will be announced in detail at the company's annual sales convention, starting Tuesday at Atlantic City.

Deals closed in recent weeks have not been made public, in the hope of listing them all at once at the convention in an announcement designed "to rock the industry."

The acquisitions embrace a number of sections of the country, East, West, North and South. Twenty-five new theatres are under way or planned in Coast states, and 11 others under construction in Pennsylvania, West Virginia, New Jersey, Wisconsin and Ohio.

Fierce competition between the firm and Fox West Coast is in the offing on the Coast, and a tilt with Paramount in Virginia, where Warners has just acquired the National group of five houses at Roanoke. The Shenandoah chain recently was acquired in that state. Announcement also is expected to be made of acquisition of the Fourth Ave. Amusement Co., Louisville, chain of houses in Kentucky and Ohio. This deal was regarded as practically set Thursday night.

Active in Maryland

Warners is particularly active in Baltimore and in Maryland, where the Durkee circuit of several neighborhood houses and a house at Havre de Grace have been acquired, it is understood. Others at Baltimore acquired or being negotiated are understood to be the Ideal, Paterson and Astor, Edgewood, West Baltimore, and Arcadia, Salisbury, Md.

The theatres under construction, in addition to the Coast houses, are at Newark, Wilkinsburg, Pa., Perth Amboy, N. J., Tor-

(Continued on page 104)

Warner Schedule Includes 'Hamlet' and 'Old English'

Hollywood—Warners' anticipated contribution to the ranks of big pictures next year will be "Hamlet," with John Barrymore starred.

The studio is death on advance information concerning next year's releases, but in the line-up it is anticipated these will be found:

"Big Boy," starring Al Jolson, [illegible]

"Captain Applejack," which Hobart Henley will [illegible]

"College Widow," to be directed by William Wellman.

"Come Easy," Vina Delmar story, featuring Lotti [illegible]

"The Egg Crate Wallop," with Grant Withers in lead. Arthur Caesar is preparing the dialogue version.

"Handful of Cloud," to be directed by Archie Mayo

(Continued on page 96)

First National Laying Off Star Series; Talent Must Fit Stories, New Decree

Top Billing for Barthelmess, Miller, Skinner—Others "Just in Cast"

Shaking the star complex out of its system for ever and a day—perhaps—First National has shaped production plans for next season on the basis of worthwhile stories regardless of whether or not such yarns fit a particular personality.

There will be three exceptions to the rule which the company has set up for itself and these are Richard Barthelmess, Marilyn Miller and Otis Skinner. This trio will appear in material suitable for their particular talents. All other players on the Burbank lot will be cast in pictures as they fit.

Thirty-five on New Schedule

This switch, coupled with definite decision to make 35 pictures for the new season, will constitute the principal message of Ned E. Depinet, general sales manager, to his sales force when it gathers at the Ambassador, Atlantic City, next Tuesday for a three-day meeting. The confab will be held in the same hotel as Warners', but the meetings will be essentially distinct and apart. The two companies, however, will combine forces at a banquet to be given Thursday evening as a climax to the deliberations.

First National's switch has been in the making for some months. This is evidenced by the inside deals made with Corinne Griffith, Billie Dove, Jack Mulhall and Dorothy Mackaill covering the unexpired portion of their contracts. In toto, the move has cost First National plenty of money to wash up the contracts involved, but the company feels that the policy of story first, star second, is the one that will count next during the season.

Announcement of titles is being withheld until Thursday. Of the 35 to be released, some are in work. These and others in the schedule are outlined elsewhere in this edition and were secured by Motion Picture News via Hollywood.

National advertising plugging the entire group of pictures will play a heavy part in new season's plans. As against an approximate $600,000 spent during 1929-1930 on this form of copy, $1,000,000 is being set aside for 1930-1931. A series of four page smashes will be used in magazines with heavy national circulations in the effort to sell the product directly to the public.

Four Regionals Later

Following the Atlantic City get-together, a series of four regional meetings will be held by Depinet. The first will be held June 1 in New York and the others in Chicago, New Orleans and San Francisco. Salesmen and bookers in each of surrounding exchange cities will be brought in to learn what is planned for the new year.

Flanking Depinet as convention kingpin next week will be A. W. Smith, Jr., and Gradwell L. Sears, who handle national sales between them. S. Charles Einfeld, director of advertising and publicity, will deliver a talk. In the home office group will be W. C. Boothby, Lynde Denig, J. M. Loeb, J. H. Cunniff, S. Shernow, A. Sachson, Charles Baily, Joe Kelly, Charles Kempke and A. W. Schwalberg.

Branch managers who will attend include: Benjamin Kalmenson, Albany; Fred M. Jack, Atlanta; Thomas B. Spry, Boston; F. J. A. McCarthy, Buffalo; F. P. Bryan, Charlotte; Paul Krieger, Cincinnati; W. J. Brandt, Cleveland; F. E. North, Detroit; Floyd Brown, Indianapolis; M. H. Keleher, New Haven; J. C. Vergesslich, manager, and G. Soiomon, H. Hummel, H. Levy, sales supervisors, New York; W. J. Heehan, Philadelphia; R. H. Haines, Pittsburgh; R. Smeltzer, Washington; Carl Leserman, manager, and T. R. Gilliam, assistant manager, Chicago; J. E. Luckett, Dallas; J. H. Ashby, Denver; E. J. Tilton, Des Moines; William Warner, Kansas City; N. H. Brower, Los Angeles; H. D. Hearn, Memphis; C. K. Olsen, Milwaukee; W. C. Brimmer, Minneapolis; L. Conner, New Orleans; T. O. Byerle, Oklahoma City; G. W. Taif, Omaha; Pete Stewart, Portland; D. P. Rathbone, St. Louis; William F. Gordon, Salt Lake City; Charles Muehlman, San Francisco; Al Oxtoby, Seattle; E. H. Teel, Calgary; A. Gorman, Montreal; G. M. Hoyt, St. John; H. Paynter, Toronto; J. E. Archer, Vancouver, and G. A. Matthews, Winnipeg.

To Address First National Convention



NED E. DEPINET
General Sales Manager



A. W. SMITH, JR.
Eastern Sales Manager



GRADWELL L. SEARS
Western Sales Manager



S. CHARLES EINFELD
Director, Advertising and Publicity

Warner Schedule Includes 'Hamlet' and 'Old English'

(*Continued from page* 95)

with Lew Ayres, borrowed from Universal, as lead.

"Married in Mexico," by Pierre Couderc and Hal Davitt.

"Maybe It's Love?" Joe E. Brown, Evelyn Knapp and James Hall in the cast.

"Moby Dick," talker remake of "The Sea Beast," starring John Barrymore with Joan Bennett opposite. Lloyd Bacon is directing.

"Outward Bound," with Douglas Fairbanks, Jr., and Helen Chandler.

"Penny Arcade," John Adolfi directing.

"See Naples or Die," based on stage play. Al Dubin and Joe Burke are writing original song numbers.

"Three Faces East," a talker re-make of a silent picture made some years ago.

"Viennese Nights," Alan Crosland directing.

Bulk of 1st Nat'l's 35 Finished or in Work

Hollywood—Major portion of the 35 pictures which are to comprise the 1930-31 First National program is completed, in work or determined upon. Official outline of the product is not available, pending the Atlantic City convention, but Motion Picture News has gathered sufficient data to give a fair outline of the schedule. The probable list will include:

Richard Barthelmas in "Adios," in which he will be supported by Fred Kohler and James Rennie under direction of Frank Lloyd, and in "Dawn Patrol."

Bernice Claire is to appear in two, "The Toast of the Legion," adapted from Victor Herbert's "Mademoiselle Modiste," with Walter Pidgeon opposite, and "The Call of the East," an original operetta by Otto Harbach and Jerome Kern.

Billie Dove in "The Devil's Playground," in which Sidney Blackmer plays opposite, under direction of William Beaudine.

Alice White in "Man Crazy," which Eddie Cline is directing with Myrna Loy in the cast; "The Widow from Chicago," in which she will be supported by Myrna Loy, Robert Armstrong and Paul Page; "College Mothers," an original by Earl Baldwin, which Cline will direct.

"The Right of Way," by Gilbert Parker, and directed by Frank Lloyd, with cast including Conrad Nagel, Loretta Young, Fred Kohler and William Janney.

"Little Caesar," by W. R. Burnett, with Edward G. Robinson in the title role.

"When We Were 21," with cast including Loretta Young, Myrna Loy, Roy Hallor and Dorothy Mathews under direction of William A. Seiter.

"Under Western Skies," with cast including Lila Lee, Sidney Blackmer, J. Farrell McDonald and Raymond Hatton.

Elsie Ferguson in "Scarlet Pages," Samuel Shipman-John B. Hymer play, supported by Marian Nixon and Grant Withers.

(*Continued on Page* 104)

RKO Adopts New Policy of Percentage Only; Five-Year Franchises Continued

Marcus Asks Fair Play For Exhibs

Hollywood—RKO will not countenance conspiracy for deposits, so far as its employes are concerned, Lee Marcus told the sales convention at its session here. He warned his managers that they must not be a party to any conspiracy with other exchanges on exhibitor credits, demanding advance deposits because the exhibitor is having difficulty with some other company. If the exhibitor's dealings with RKO are okeh, the company wants his business, Marcus declared.

RKO Won't Road Show Next Year; 'Dead,' Exec Says

Chicago—"The road show is dead," said Lee Marcus, RKO vice-president in charge of distribution, in connection with the company's new production schedule, which calls for 34 features at an average cost of 50% more than last year's product. This is an increase of four and, despite the fact that, in addition, the new schedule calls for ten more productions of "special" classification than were listed last year, not one will be a road show picture, Marcus said.

The RKO party stopped here en route to the annual convention at Los Angeles. It comprised, in addition to Marcus, Joseph I. Schnitzer, president; Jerry Safron, eastern sales manager; Clive Adams, western sales manager; Frank O'Heron, treasurer; Charles Rosenzweig, general sales manager, and S. Langenscheidt, Berlin representative.

Schnitzer stated that the company's plans for wide film production were still "indefinite," and that, contrary to reports, neither a definite feature nor a starting production date to introduce the 70 mm. film had been decided upon.

The RKO party, while in Chicago, visited the company's theatre offices in the State-Lake building. They returned to the Blackstone hotel in the evening for dinner, leaving for the Coast on the California Limited that night.

Amos 'n' Andy, the radio team recently signed by RKO for one picture, were guests at the Blackstone dinner. They were introduced to their new "bosses" and advised that production would be begun on their picture early in July.

District and branch managers joined the RKO caravan at "stop-over" points all along the route from New York to the Coast.

Lee Marcus, while here, enthused over a "find" whom he had just signed up on a five-year contract before leaving New York. Her name is Roberta Robinson, described as a 19-year-old college girl, a "looker," personality and a voice. Her sole film experience to date has been in a minor part in "Dangerous Nan McGrew."

Shaw Plays for RKO; Deal Made By Basil Deane

Hollywood—Through Basil Deane, its producer in England, RKO has the privilege of buying for filming any of the works of George Bernard Shaw for the next ten years. If any are selected, they will be produced in England by Deane, who is a personal friend of the playwright.

Says Canadian Grosses Topped by "Rio Rita"

Hollywood—"Rio Rita" has chalked up a higher gross in Canada than any other picture ever made, Lee Marcus told the RKO sales convention here.

RKO Ramblings

By WALTER R. GREENE

HOLLYWOOD—Harry Tierney played several of his newly composed tunes for the boys on Tuesday to give them an idea of what they can expect in song numbers in next year's productions.

* * *

When the game got settled in the Roosevelt Sunday, many went down to the old ball game at Wrigley Field.

* * *

Pinochle and bridge were conspicuous by their absence Sunday night. The gang were getting over the train trip west.

* * *

The Chicago Daily News "four star" review on "The Cuckoos" made all the boys feel good. Sales were immediately increased another half million.

* * *

Charles Rosenzweig claims he only held four grand slams in his life. One of them came in the bridge game with Jerry Safron and his partner listed as the victims.

* * *

Amos 'n' Andy formed one of the chief topics of conversation on the trip west. The boys were figuring quotas that will sure stagger exhibitors when they get the real news.

* * *

Bill Dahler put in an order for a whale sand-

(Continued on page 105)

Branches to Get Account Quotas; Aim to Help Small Exhib

Hollywood—Percentage only, to be operated in a manner which will help keep the small exhibitor in business, is the new selling policy of RKO, the sales force was told at its meeting here on Friday. The company will continue sale of its five-year franchises.

No specific money quotas on pictures will be set, Lee Marcus, vice-president in charge of distribution, stated in announcing the firm's policy. Instead, he said, each office will have a quota of accounts to reach.

"When you find a small exhibitor cannot pay beyond a certain price," he said, "don't oversell him. The small exhibitor must be fostered and helped to remain in business at a profit."

Small exhibitors were better taken care of by RKO this year than by any other company, and this policy will continue, he added.

Plan 25 New Theatres

Evidence of the intention of the company to expand its theatre holdings was given in the announcement that plans have been made for 25 new theatres next year.

Brass bands, film stars, and studio executives welcomed the sales convention to Southern California Sunday morning. After photography by still and motion picture cameras at the station, the gang was escorted via police sirens to the Roosevelt Hotel, which were headquarters during the week. Monday's session included a meeting at the studio with addresses by Charles Rosenweig, general sales manager, and Lee Marcus, vice-president.

Following the noon luncheon at the studio restaurant, the visitors then saw "Dixiana" and were later escorted around the studio to get an insight into the ramifications of sound production.

Tuesday morning's sessions were in charge of William LeBaron, production head, at which time he and other studio executives outlined in detail production activities for the coming year. In the afternoon all of the stars, players and directors under contract to the company were introduced to the individual sales managers. At this time outside producers of short product, including Frank Newman, Larry Darmour and George Winkler, became acquainted with the delegates.

Wednesday saw an intensive discussion of the sales plans for the coming season, with both morning and afternoon sessions devoted exclusively to the sales angle under the direction of Rosenzweig.

The sales discussions were carried over into Thursday morning's sessions, while the afternoon was devoted to various talks on advertising and sound, with a closing address by Joseph I. Schnitzer.

The convention closed Thursday afternoon, with every one forgetting the selling problems that evening when a "Titanic" dinner dance was staged in the Blossom Room of the Roosevelt.

Educational Planning Sound Newsreel; 114 Short Subjects on '30-'31 Schedule

Sennett and Christie Units Combine with Company's Production Forces

Chicago—With plans set for 64 two-reel comedies and 50 one-reel subjects, to be made by the combined Christie and Educational studios and Mack Sennett, Educational is discussing plans for a sound newsreel.

Kinograms, which the company has released for several years, will continue to be released by the company, Motion Picture News learns, and plans now are being considered for its production as a sound newsreel.

Company heads and middle-west, central and southern managers meet here Sunday, Monday and Tuesday. This is the second regional meeting, the first having been held Monday at New York. Another will convene at Denver May 26 and 27.

Because of the late closing of the deal for merger of the Educational, Christie and Metropolitan studios, details of the new line-up are not available as yet for outlining to the conventions. However, with the company set on the number of pictures which will comprise its new line-up, details are to be completed at an early date.

Mack Sennett is to supply 26 two-reel comedies for the new program. Marjorie Beebe and Andy Clyde have been signed for next season, and the balance of the production and writing staff remains intact. Sennett will personally direct the comedies.

Hamilton To Make Six

Lloyd Hamilton, whose contract has been renewed by Educational, will make six two-reelers. The Mermaids are being continued with eight scheduled in this group. The Tuxedo series will consist of eight. The Ideal, Vanity and Gayety series will have six two-reel comedies each.

The Terry-Toons, animated cartoons made by Paul Terry and Frank Moser, will number 26. The series is being made at the Audio-Cinema Studios in Long Island City. Of this series, "Caviar," "Pretzels," "Spanish Onions," "Indian Pudding," "Roman Punch" and "Hot Turkey" have already been released.

Lyman H. Howe's Hodge-Podge will be issued once a month.

Work is to start at once on the coast at both the Educational and Metropolitan studios, which have been merged under terms of the Educational-Christie deal, first announced by Motion Picture News. Both studios will contribute a considerable part of the Educational program for 1930-31. Renting activities at Metropolitan will be continued.

A new operating company is being established with E. W. Hammons, Educational chief, as president, and Charles Christie as vice-president and business manager of the studios. In addition, a new producing corporation will be formed. Hammons also will be president of this corporation. Al Christie will be vice-president, and will assume general direction of the comedy producing activities. He will direct or supervise a number of the two-reel talking comedies to be made for Educational.

EDUCATIONAL ECHOES

By ROBERT HAGE

EDUCATIONAL'S eastern gang got a big thrill when they read in Motion Picture News that the Christie merger was set. The deal was announced at the Monday session.

It was a homecoming for Charlie Christie after an absence of three years from company conventions. He was nearly out-smiled, however, by his eastern representative "Bill" Frank.

President Earle W. Hammons was all business as he addressed the 12 managers and special representatives from ten eastern offices and told them what was in store for the new year.

A. S. Kirkpatrick, assistant general manager, also discussed the new product.

It was so close between closing of the deal and the start of the convention, that details could not be announced. However, the firm is set on the number which is 64 two-reel talking comedies and 50 one-reel subjects for the new year.

Stanley W. Hatch addressed the men for the first time as sales manager, but he already was well known to the gang, who have been shooting strong for him during the ten months he has been with the company.

It's getting to be a habit, this prize winning by Art Greenblatt, New York; Lou Klar, Cincinnati; J. A. Bachman, Philadelphia, and H. D. Noble, New Haven. They accept their awards these days with a nonchalance that would make a good cigarette advertisement.

Although he is celebrating his first year as g.m. in Canada, Jim Travis already has chalked up a record that preceded him to the convention.

Gordon White, advertising and publicity chieftain, had a lot of good suggestions to offer in the way of putting over the company's comedies. And he certainly had a right to take a few bows on the work he has done on "Match Play."

"Bob" Doidge, recently in publicity, and since elevated to the production department, a private office and a secretary, didn't even try to put on the high hat. He got a kick out of chats with Lou Klar as both are ex-marines.

Educational always has been known as a happy family, and only two new managers were present at the New York sessions. They are: F. J. Sliter, Boston, and J. H. Beaver, Washington.

Of course, they were envious of those old time Educational veterans, J. H. Morgan, Albany; H. F. Brink, Buffalo; H. R. Skirboll, Cleveland; and Joseph Kaliski, Pittsburgh. Few managers can match their continuous service with one company.

M. H. Starr, of Detroit, probably will have a lot to say about the popularity of one reelers this season.

Russ Borg, of Kansas City, has a good gag to offer about the traveling salesman.

PROBABLY Jimmie Winn, who now does his stuff at St. Louis, will have a lot to say about those Omaha days.

And W. O. Galloway, Des Moines, probably will have something to offer about conditions in the Iowa City.

They'll be paging J. A. Reynolds, of Charlotte, on the business he's been doing during the last year.

Leo Blank, Omaha, brings a famous name to the picture business. But Leo has plenty in the way of sales ability to offer in addition.

There'll be a German element when H. C. Dressendorfer, of Indianapolis, gets in his say.

W. J. Cammer, of Oklahoma City, probably will knock 'em dead as a sheik.

N. P. (New Orleans) Eberly may give the boys a lesson in rolling the bones.

However, L. L. (Louisville) Goldberg may have something to offer in this regard.

J. A. Reynolds, of Charlotte, also is said to be pretty adept.

Watch Arthur Luscas, southern division sales chief, take his boys in tow.

J. H. Butner, of Atlanta, can talk about his record on "Match Play," which is said to top the nation.

F. A. Tomes, of Dallas, is convinced that two reel comedies are the thing.

At the closing session E. W. Hammons was presented with a handsome tripod telescope by the branch managers. The presentation talk was made by Jack Skirboll, special representative.

The home office gang is now in Chicago, led by their chief, E. W. Hammons: A. S. Kirkpatrick, assistant manager S. W. Hatch, general sales manager J. R. Wilson, sales promotion department; F. X. Carroll, contract department; G. S. White, director of advertising and publicity.

At the Congress Hotel the home office executives are to meet the managers from Educational's Mid-West, Central and Southern States offices.

Max Stahl, that veteran and popular Educationalite, will be a host, and what a host Max can be. He's made a great record with the company.

Max will do the welcoming act for Harold Johnson, who hails from Swedetown and succeeded Max at the Minneapolis post. H. B. undoubtedly will be called on for some of his famous Swede stories.

Blackmer in New York

Sidney Blackmer is in New York from Hollywood to visit his wife, Lenore Ulric. He has just completed a role in "The Bad Man" for First National.

Fox Expected to Make Films Abroad; Coast Convention Set; 48 in Line-Up;

Spotlight Figures at Fox Convention Next Week



WINFIELD R. SHEEHAN
Vice-President in Charge of Production



HARLEY L. CLARKE
President



JAMES R. GRAINGER
Vice-President in Charge of Distribution



COURTLAND SMITH
Vice-President (duties to be assigned)



SOL M. WURTZEL
General Superintendent, Coast Studios



CLAYTON P. SHEEHAN
General Manager, Foreign Department



GLENDON ALLVINE
Director, Advertising and Publicity



ROGER FERRI
In Charge, General Promotion



JOSEPH JOHNSON
Exec. Secy. to Winfield Sheehan

U. K. and Other Lands in Plans —10-Car Train Carries Men to L. A.

Production in England and extension to other countries abroad in a move to protect foreign revenue may be launched shortly by Fox.

Plans are still in a nebulous form, but it is quite likely that announcement of the step will be formally made before the annual sales convention terminates in Los Angeles late next week.

The company domestically is set for the 1930-1931 season. As noted, there will be 48 features released and two issues a week of Movietone News. The big shot of the line-up is scheduled to be "The Big Trail," which Raoul Walsh is now directing on a budget of $1,250,000. Fox declares this is more money than the company has ever spent before on a single negative.

Convention Train Off

With a special train at its disposal, the conventioneers left New York Thursday for Los Angeles. When the special pulls out of Chicago Friday night, it will be a ten-car train running as a section of the California Limited. Harley L. Clarke, who spent several days in New York this week, left for Chicago on Wednesday to join James R. Grainger and the convention group there for the trek to the Pacific Coast.

When the train reaches Pasadena, exploitation forces marshalled by Glen Allvine, Roger Ferri and Victor M. Shapiro will swing into line in the form of a dirigible and 'planes which will usher the group into Los Angeles proper.

The Fanchon and Marco girls and the studio personnel, headed by Winfield Sheehan, will be at the Santa Fe station with

(Continued on page 108)

Stress Value of Theatres In W. C. Local Tie-Up

Hollywood—In conjunction with Fox West Coast Theatres celebration of Harold B. Franklin Month, various civic organizations in Los Angeles and vicinity are having Franklin and other West Coast officials as luncheon guests. At all of the gatherings, the executives from the circuit detail the importance of motion pictures to the life of the community, together with the importance of the theatre in building up the business zone in which it is located.

The luncheons in conjunction with Franklin Month include the Breakfast Club, West Adams Chamber of Commerce, Los Angeles Advertising Club, Vermont-Manchester Business Ass'n, Grand Avenue Merchants Ass'n, Los Angeles City Club, Pasadena Chamber of Commerce, Better Business Commission Ass'n, Wilshire Council, Ladies Breakfast Club, Western Avenue Chamber of Commerce, Lions Club, Shriners and the Hollywood Chamber of Commerce.

Various luncheons are scheduled during the current month.

Marjorie White Elevated To Feature Rating at Fox

Hollywood — Fox is raising Marjorie White to featured rating in her next assignment, "Just Imagine" a filmusical which David Butler will direct. Miss White's billing promotion comes after her work in "Sunnyside Up" and "Her Golden Calf."

Fox Exchange Plans To Take Care of Expansion

Cleveland—The local Fox exchange has outgrown its quarters and plans are now being prepared both for a possible new building on Payne Ave., just opposite the present location, and also for a second story to the present building.

Talkers Increase M-G-M Income 30%; Build Up Box Office Draw of Stars

Percentage Rating of Players Revealed at Chicago Sales Meet

Chicago—Advent of dialogue has had a varying effect on drawing power of M-G-M stars, with the draw of one, Lon Chaney, soon to be tested, the M-G-M sales force was told here during its convention where the firm's 50 features, 60 shorts and 104 issues of Hearst Metrotone News were outlined.

The bulk of company stars, according to Thomas J. Connors, southern sales manager, have increased their draw with advent of sound.

Figures cited by Connors revealed that M-G-M stars have the following revised box office values since their appearance in dialogue productions: William Haines, 33 per cent increased value; Norma Shearer, 50 per cent increased value; Greta Garbo, 33 per cent increased value; John Gilbert (with only one production, described as an "unsatisfactory" starring vehicle,) grossed approximately the same amount as did his silent features; Ramon Novarro, about 12 per cent increased value; Joan Crawford, 25 per cent increase, and Marion Davies, about 14 per cent increase.

Sound Boosts Gross 30%

The figures were based on box office grosses of the individual stars' silent and talking pictures at ten large circuit theaters outside of New York. In a smaller circuit which holds a percentage contract, Connors said the company's increase since talking pictures was 30 per cent.

Handicaps which confronted the M-G-M producing organization at the beginning of the 1929-30 season through the company's late arrival on the market with all-talking products, its limited knowledge of the respective values of its stars in this field where most of them were as yet untried, and other handicaps to effective selling were outlined to the convention delegates by Connors. He drew an effective picture of how these handicaps were met and overcome in the brief period of one year, making a comparison of the present box office value of the M-G-M stars with those of their competitors.

Today, he said, the only unknown quantity from a box office viewpoint among the company's players is Lon Chaney. He, too, will be tested in his forthcoming production, "The Unholy Three," in the near future.

Thirty of the new season pictures will be star vehicles. They are: Marion Davies, Greta Garbo, Lon Chaney, John Gilbert, Norma Shearer, Lawrence Tibbett, Ramon Novarro, William Haines, Joan Crawford, Marie Dressler and Polly Moran. New star personalities will be presented. Among them will be Grace Moore of the Metropolitan Opera and concert stage. Jack Buchanan, star of Charlot's Revue and "Wake Up and Dream," will also be featured.

All M-G-M productions will be in dialogue form with some silent versions. Many will be produced in several languages.

Several of the new season productions are

(Continued on page 108)

Unplayed Pictures Decrease

Chicago—Despite the Thacher decision outlawing compulsory arbitration in the industry, M-G-M has 3,000 fewer unplayed or undated pictures than it had last August, T. J. Connors, southern sales manager, told delegates to the company convention. Only seven exchanges, he said, have not contributed to this decrease of unplayed business. Shorts, he said, have not fared as well as features in this respect, having $200,000 more undated business than features.

M-G-M Close-Ups and Cut-Ups

By SHERWIN S. KANE

CHICAGO—Felix Feist was one of the busiest men at a busy man's convention for the full period of the meeting. His Sunday was spent with committees and various convention officers and visitors. On Monday, he opened the business sessions in the gold room of the Drake and was on the job from then on. His first words at the introductory session were a tribute to the memory of Marcus Loew. Thereafter, he launched into the exacting business of conducting what was described as "the company's most significant sales meeting." And that job wasn't over until a few minutes before train time back east.

* * *

Advertising and exploitation men come in, too, for their share of tribute when the laurels for convention work are being awarded. Howard Dietz, in addition to supervising a great part of the convention routine, found himself placed on the convention program, as well. In an entertaining and informative address, he revealed facts about M-G-M that might have surprised many of the executives present, for all we know. His enthusiasm over the company's forthcoming product was visibly transmitted to his audience. "We can't be licked, boys!" was his parting shot. And if they all feel about it as Howard Dietz does, they can't.

* * *

"Fergy" Ferguson was responsible, among other things, for the colorful decorations provided for the convention room. He provided the delegates with plenty to look at. It takes a showman to help make a showmen's convention a success.

* * *

Si Seadler, W. C. Bishop and John S. MacLeod were on hand all the time to help news on its way into print—and to help create it. Every exploitation stunt—of which there were plenty at the four-day meeting—owed something to one or another of them.

* * *

Morris Alin, editor of "The Distributor," did a noteworthy job of getting his paper into print between dusk of one night and dawn of the next, every day of the convention. Morrie had plenty of work covering all meetings and addresses, keeping track of program changes, social calendars, entertainment stunts and gossip, but you could have written all that he missed of it on the back of a postage stamp. Some catalogue compiler is missing a good bet by letting this man stay where he is.

* * *

Arthur Loew arrived on Tuesday, and the sun shone for the first time since the opening of the convention. The sun came out and the birds sang. He addressed the convention Wednesday on problems and prospects of foreign markets.

* * *

Hal Roach was a runner-up against all comers for the distinction of being "the busiest man at the convention." Personally, we chased him for three days with some foolish questions in mind, which we intended building into an interview, without catching up to him.

* * *

M-G-M's trade mark lion, that is, a rubber inflated version of the celebrated Leo, did less work and attracted more attention than any other convention attache. He was parked in his prominent circus bungalow on the site of the Drake's Tom Thumb golf course, facing Michigan avenue, where three-quarters of the city's population could inspect him. The other one-quarter were not Lon Chaney fans and wouldn't go near it.

* * *

A copy of the current issue of Motion Picture News *was in the mail box of every convention delegate at the Drake by early Monday afternoon.*

* * *

Plenty of social events were on the program during the four-day meeting. They started pleasantly enough on Sunday night with a theatre party, "The Little Show," at the Selwyn Theatre. On Monday—the busiest day of the convention—only luncheons and dinners interrupted work, with the inevitable exception, of course, of those delightfully informal gatherings in any room that boasts a deck of cards, a

M-G-M Aces

Chicago—"Ace" men who received pins and awards of the M-G-M Legion of Honor from Felix Feist, general sales manager, at Monday's convention sessions were John Allen, Doc Banford, Eddie Brauer, L. B. Butler, Jack Byrne, Clat Clatworthy, Walt Dolin, Tom Donaldson, Abe Eskin, Jack Goldberg, Eddie Green, Pete Higgins, Jimmy Hommel, Clyde Houston, Ralph Maw, Felix Mendelssohn, Harry Miller, Joe Morrow, L. C. O'Connor, Grover Parsons, Clarence Pippin, Maurice Rabanus, Jack Re Ville, Maurice Saffle, Bob Smith, George Turner, Butch Wingham and Lou Amacher.

Awards and pins were also presented for delivery to Office Managers A. V. Philbin, Dallas; R. W. Carmichael, Los Angeles, and H. W. Genter, Pittsburgh, and to Auditors Parke D. Agnew, J. M. Cummings and Sidney Schwartz.

Picture Is Only Draw, Says Schiller; Presentations and Vaudeville Flopping

Schiller Suggests "Deadlines"

Chicago—E. A Schiller of Loew's, Inc., endorsed the proposal of an M-G-M sales executive that "deadline" pictures be designated as a means of expediting the securing of playdates from lax exhibitors.

He expressed the opinion that keeping the exhibitor right up to the line on his play dates was strictly up to the exchange.

"We (Loew's) use the product of most of the bigger companies," he said. "When they force us to play their pictures, we play them."

It had been previously suggested at the convention that Laurel-Hardy and Chase comedies be used as "deadline" pictures to get playdates from exhibitors who were negligent about their contracts for the company's other short subject product. The same procedure was considered for feature picture application, but this situation was admittedly less serious than that presented by the shorts.

pair of dice, a cheese sandwich, or what have you? At the end of the day, of course.

* * *

Maurice Wolf, the story guy, purposely missed the train which was to pick him up on the way to Chicago, in order to miss a certain card game which made him a pauper but more cautious man en route to last year's convention.

* * *

"I don't think I could interest myself in distribution. It's too tough."—E. A Schiller of Loew's, Inc.

* * *

Jai-Alai games at the Kamiso Fronton were Monday night's diversion for some of the delegates. Not satisfied with being merely part of an audience, Alan Cummings, Eddie Aaron and Bill Marsh organized a book or, as one might say, made a handbook on a handball game. The corporation declared a three-way dividend on $15.20 at the end of the evening.

* * *

Jimmy Hommel, the Denver manager, received so many invitations to this and that on the strength of his winning smile by the second day of the convention that he had to spend the last two days dodging tooth paste manufacturers who wanted him to smile for their ads.

* * *

Charlie Kessnich, Atlanta district manager, turned in the ace exploitation returns—two pages, first and second, of the Atlanta *Journal* and inside spots in addition, devoted to M-G-M. And all because they like him down there.

* * *

Greeting telegrams addressed to the convention were read from Norma Shearer, Laurence Tibbett, Grace Moore, Cecil B. DeMille, William Haines, Joan Crawford, Lon Chaney, Marion Davies, Greta Garbo, Ramon Novarro, John Gilbert, Polly Moran and Marie Dressler.

* * *

And then that swarm of Western Union messenger boys who burst in on the convention bearing telegrams from Nick Schenck to every delegate in the room. And not "collect," either.

* * *

The Chicago exchange boys, Frank Ishmael, Max Schwartz, Felix Mendelssohn and others, were kept on the go continually pointing out those interesting products of Chicago's civilization—the business offices and battle scenes of the city's better known gangsters. No sale of the stockyards to visitors here, any more. Nor the Art Institute, alas.

* * *

An unidentified lad in the cast of "The Little Show" rose splendidly to the occasion when the gang attended the Sunday night performance.

"I like your Fred Quimbys," he remarked to a chorus gal.

"Meaning what?" queries she, blushingly.

"Simply that your shorts intrigue me," he niftied.

* * *

Frank Hensler and Harry Shumow had to argue to keep their seats in the convention room at the opening session. Everyone thought they were usurping someone else's place, but Hensler proved that he is now manager of the Kansas City office and had a right to his seat. Shumow eventually convinced his interrogators that he was no longer in the Milwaukee office, but is now the new manager at Omaha.

* * *

Ralph Pielow, Albany manager, was perhaps more pleased than any one else at the convention that Chicago had been chosen for the occasion. His son is in school here, and visits with him added much to his enjoyment of the four-day convention.

* * *

Ted O'Shea characterized as the "most popular exchange man I've ever known" by one of the Buffalo lads.

* * *

John Allen, the Cincinnati "Legionnaire?" broke down and confessed to his hold-out pals at the convention that he was no longer one of them. Married three weeks ago.

* * *

Henry Nathanson, Regal chief, claims a record for the Tom Thumb golf course at the Drake, with a neat 53 for the eighteen. "Didn't use a wooden club all the way around, either," he boasts.

* * *

John Willingham put his famous Memphis "ya-hoooo" into circulation when his name was called for the Legion of Honor roll. It started something.

* * *

Eddie Aaron couldn't figure out why somebody always started to pass those boxes of good cigars at just that point where the box would be empty when it finally reached him. He has lots of customers back home who like good cigars, too.

* * *

Tom Connor's wardrobe lasted through the convention without duplication at any event. He even possessed a specially-made bridge suit, according to Col. Ed Schiller, who denied that it aided in bettering his game a bit.

* * *

The Salt Lake City delegation, Clarence Severson, Ed Mix, Ernie Gibson and Maurice Saffle, insisted that their home town pond has it all over on Lake Michigan and that the boys back thar know more about a "cannon" than a Chicagoan can learn in a life-time. Just the same, you don't get in the newspapers as often as we do.

* * *

Screenings all day Tuesday at the Parkside Theatre on North Clark. Two features just completed on the coast, high lights from other features now in production, a variety of shorts, including comedies, novelties, a Colortone Revue and a test subject, comprised the product shown.

* * *

"Cy" Bivings from [illegible] was awarded a pair of high heeled slippers for the distinction of being the lankiest man at the convention. There was no contest, as "Cy" was picked out by the judges the minute they spotted him. He was sitting down at the time.

* * *

There is no truth to the rumor that Hal Roach tried to sign up Clat Clatworthy of Minneapolis on a long-term contract, we are told.

Some Silents

Chicago—M-G-M plans a number of silent versions of the 50 talkers on its 1930-31 product. An undetermined number of foreign language versions also are slated.

Loew's Banking on Films; Shorts to be Played Up on Circuit

Chicago—"The picture's the thing." This is the conclusion drawn by Loew's [illegible] on its theatre experience, according to Col. E. A. Schiller, general manager of the circuit. The company, he told theatre men at the M-G-M convention here, has made the costly mistake in the past of hoping to boost grosses with big name acts.

"It is the picture that brings them in and not the presentation, high-priced act or anything else," Schiller asserted.

The short feature, declared Schiller, "is going to be a very important factor in the success or failure of the theatre in the future," and he intends to call a meeting in New York to determine how it can be made a more prominent and important part of Loew programs than in the past.

"My associates and I," he said, "are convinced that we have made a mistake in the past in hoping to build theatre business by the presentation of big-name stage acts. We have learned (and have paid for our experience) that unless the feature picture was really worthwhile, regardless of the strength of the stage presentation, business at its best was merely normal. It is the picture that brings them in, and not the presentation, high priced act or anything else," he concluded.

Win Stardom

Chicago—Their work in "Caught Short" has won stardom for Marie Dressler and Polly Moran, who are to be co-starred in "Razzle-Dazzle" by M-G-M.

Nine Stars, Five Talker Serials on Pathe Schedule for 1930-31 Season

Sales Forces Get Production Plans at Four Regional Conventions

Chicago—Nine stars are to be offered by Pathe in its 20 features for the 1930-31 season, in addition to a number of featured players, Phil Reisman, general sales manager, will tell the central division sales force at its meeting here Saturday and Sunday. Harry Lorch, Middle West division manager, will preside at the sessions. The company is returning to the serial field, scheduling five on its new year's program.

The meeting here is the second regional gathering, the first having been held Monday and Tuesday at New York. A third meeting is scheduled May 23 and 24 at St. Louis, and a fourth May 28 and 29 at San Francisco.

Pathe's line-up will include 20 features and 52 two-reel comedies in eight series, 52 issues of Pathe Audio Review, 104 issues each of Pathe Sound News and Pathe News, six Knute Rockne sports pictures, 26 Grantland Rice Sportlights, 26 issues each of sound and silent Aesop's Fables and 26 Vagabond Adventure Pictures.

The Star Roster

The Pathe stars this season are Ann Harding, Constance Bennett, Mary Lewis, William Boyd, Eddie Quillan, Helen Twelvetrees, Fred Scott, Robert Armstrong and James Gleason. These personalities will appear in individual starring productions and together in casts of other productions.

Pathe's directors are Paul Stein, Tay Garnett, Joseph Santley, Edward H. Griffith, Rollo Lloyd, Russell Mack, John Robertson, Alfred E. Green and Reeves Eason. The authors are Eugene Walter, Philip Barry, Max Marcin, Carl Hovey, Sada Cowan, Maurice Coons, Lynn Riggs, Clara Beranger, Walter de Leon, Clare Kummer, Josephine Lovett, Paul Gangelin, Ralph Murphy, Ray Rockett, Horace Jackson, Thomas Lennon, Garrett Fort, James Seymour, Thomas Buckingham, Paul Schofield, W. C. Tuttle, John Erskine, Edward Bennett, Harold Schwartz, James Gruen, Mauri Grashin, Courtney Ryley Cooper and Laura Hope Crews. Josiah Zuro is general music director.

Three with Star Casts

The 20 specials for the new season follow: There will be three productions with star

(*Continued on Page* 103)

"Pauline" Returns

Pathe will have five talker serials on its 1930-31 season, marking the company's return to this form of entertainment. The list will be headed by "The Perils of Pauline," one of the biggest chapterplay hits of years ago. Another one of the subjects will be "Pardon My Gun," which is to star George Duryea and Sally Starr.

PATHE—SOUND AND COLOR

By J. P. CUNNINGHAM

CONGRATULATIONS were in order for Phil Reisman, general sales manager, and C. J. Scollard, treasurer, recently elevated to the Pathe cabinet of three, with E. B. Derr rounding out the trio.

E. B. would have got a great kick out of the meetings, particularly the enthusiasm for the way he is hitting the ball in production.

Terry Ramsaye's versatility was a subject of comment. He certainly is doing a real job with Pathe News and Pathe Audio Review.

The newsreel owes a lot to Ray Hall, its efficient editor, whose work was praised during the sessions.

His job in putting over "Swing High" at Baltimore won congratulations for Joe Rivkin, Pathe exploiteer, who certainly knows how to handle openings.

Rutgers Neilsen, by the way, had a medal to exhibit. It's in recognition of his five years of service with the company, a fine bit of sentiment which made him happy.

T. S. Delehanty, vice-president and general manager of Pathe International Corp., says the outlook is bright in the foreign fields.

Ross Cropper, Boston veteran, took occasion to reminisce on the old days at Omaha.

J. F. McAloon, Reisman's efficient assistant, got a big hand on his talk.

Pathe's exchange efficiency is due in great part to E. W. Ballantyne, who is in charge of exchange operations.

Pathe's announcement book has some fine art work and the line-up looks good.

Credit Rutgers Neilsen with staging a real party at the Hollywood, where his good friend, Nils T. Granlund, m.c.'d to the delight of the Patheites.

Ed. McEvoy is one of the most popular sales executives in the business, and his good fellowship during the convention showed why. Ed.'s men swear by him, and how!

The Washington gang pulled a fast one on Charlie Stombaugh, signing his name to the breakfast check for the bunch.

Bob Mochrie was the object of a lot of kidding on account of the $25 riding boots he was nicked for. And he couldn't get the bootery to shave a dime off the price.

And Bob, so it seems, makes a practice of reading "The Saturday Evening Post" on Friday nights.

Several Bergs were there, including E. Ginzburg of Quaker town, and N. Steinberg of the city of stogies, which is another berg—some smoke.

Joe O'Sullivan finished indexing all of the Audio Reviews in record time and had the book in the hands of the boys before they left.

THE chairman announced that Tuesday was E. B. Derr's birthday. The boys sent him a pippin of a telegram.

No wonder Gar O'Neill is an "up-to-the-minute man"—he was born in Lexington, Ky.

The boys all gave Joe Rivkin a hand for his exploitation stunts on "Swing High."

Max Westebbe, wearer of a Chester Conklin walrus mustachio, gave his famous sound synchronized imitation of a fish out of water.

Ted Jaediker decided to put some of the Hollywood beauties on the Pathe payroll as the art department models.

Manny Lee, short subject ad champ, stayed long on all the sessions to get sales slants.

L. Garvey came to the convention by boat—the Albany night boat.

Bog Wolff made a great hit with his stories.

Arthur Goldsmith held his own with the snappy dressers.

The "Rose" of the meeting was J. L. Rose of Albany.

Sam Lefko, a Pittsburgher, is the newest and youngest branch manager, but he makes up in pep. What he lacks is years.

Charlie Ulrich, press book king, was at every session to get new ideas on injecting sales power in the press books.

H. Price, who comes from the Smoky City, has just the tag for a salesman.

C. F. Kenneth, of the NYC sales staff, was the "Eddie Quillan" of the convention with his trick clothes for every session.

Max Fellerman, Pathe's sales ace in Brooklyn, was an enthusiastic conventionite.

Ed Ballentine looked "the Arrow Collar" kid. Too bad there were no ladies present.

Patheite most resembling a movie actor—J. L. McAloon, who is a dead-ringer for Bob Ames.

Jack Level, Pathe Sun editor and staff all rolled into one jolly good fellow, used a kind of short hand that was pretty tough on pencil points.

Cheek

One of the laughs of the Pathe convention concerns an exchange manager who was transferred to another city. A few days after his arrival he was informed by one of the other managers that he was on the cuff for $4.50, that amount being his assessment for a present given his predecessor, whom the new arrival did not even know.

Pathe Seeking Fresh Talent; Actress Scouts

Hollywood—Pathe is launching investigation of dramatic schools, stock companies and music conservatories for discovery of new talent.

Laura Hope Crews, former stage star and recent dialogue coach at Pathe, has been commissioned to gumshoe for new screen candidates who will be given six-month tryout contracts. Miss Crews' first stop is San Francisco, after which she will pick out others in cities en route East.

Pathe thinks there are certain definite requirements necessary for screen players and stars of the future. Beauty and camera personality, besides quality and personality in the microphoned voice, are figured for the potential stars of the next three years. The company believes the stage has been thoroughly combed by producers in their search for talent and nothing much of importance remains in that field. Pathe expects to tap the supply right at its source and thereby secure possibilities in young faces and voices that can be developed with proper handling.

'Frisco Society Girls Go For Pathe's Talent Gag

San Francisco—The local "four hundred" are falling hard for Pathe's hunt-for-new-talent stunt. Two 'Frisco buds already have applied for tests. They are Dorothy Spreckels, daughter of the late A. B. Spreckels, sugar magnate, and Ann Koster, daughter of Frederick J. Koster, business man and former president of the San Francisco Chamber of Commerce.

Pathe Central, Southern Divisions in St. Louis

St. Louis—Harry Graham, central division sales manager, and W. E. Callaway, southern division sales manager of Pathe, together with the managers, salesmen and bookers in the exchanges of their districts, will make their headquarters at the Coronado Monday and Tuesday where the divisions will meet in joint convention.

Phil Reisman, J. F. McAloon and E. W. Ballentine of the home office will be here. Others who are attending include:

Central: Buffalo—James Reilly, branch manager; G. W. Ferguson, J. Krause and E. C. Markens, salesmen, and A. Teschemacher, booker. Cincinnati—S. Jacques, branch manager; H. R. Callaway, N. Levene, C. A. Molte and A. Sugerman, salesmen, and R. O. Laws, booker. Cleveland—O. J. Ruby, branch manager; R. E. Bishop, M. J. Ghek and W. H. Windsor, salesmen, and A. E. Brauenig, booker. Indianapolis—Harry Graham, branch manager; A. W. Carrick and G. Levy, salesmen, and N. Humm, booker. St. Louis—W. E. Branson, branch manager; M. J. Dunn, L. A. LaPlante and J. Noehrn, salesmen, and R. C. Mortensen, booker.

Southern: Atlanta—H. R. Kistler, branch manager; C. R. Beacham, O. K. Bourgeois, B. A. Wallace and S. T. Wilson, salesmen, and F. L. Stowe, booker. Charlotte—R. C. Price, branch manager; R. S. Beacham, R. F. Brannon and R. S. Mitchell, salesmen, and H. Keeter, booker. Dallas—W. E. Callaway, branch manager; H. G. Krumm, W. B. Renfroe, S. M. Sachs and W. B. Wesley, salesmen, and R. F. Lowman, booker. Memphis—A. M. Avery, branch manager; J. Greig and M. C. White, salesmen, and N. T. Powers, booker. New Orleans—G. C. Brown, branch manager; H. F. Cohen and R. E. Pfeiffer, salesmen, and J. Duffy, booker. Oklahoma City—C. W. Allen, branch manager; J. Brainard, J. W. Davis and P. Fielding, salesmen, and W. R. Pittinger, booker.

Grainger's Fault

When Harry Buxbaum first applied to Jimmy Grainger for a job years ago, he said:

"I'm the best damned salesman in America."

"Oh, yeah," said Jimmy, "how do I know?"

Buxbaum: "Try me and see."

A week later, "Bux" returned without a sale and Grainger gave him the works. Whereupon "Bux" replied:

"Say, there's nothing the matter with me. My salesmanship is O. K. The trouble is with the fellow who sold you the idea to sell those pictures in the first place."

Narrated by Harry Reichenbach at the dinner tendered this week to Harry Buxbaum.

Sales Policies Bared at Pathe Regional Meet

Chicago—Sales policies best adapted to the company's new feature and short subject product were discussed by home office and mid-western executives at Pathe's regional sales meeting, held at the Blackstone hotel here, Wednesday and Thursday. Particular emphasis was placed on sales methods employed in the marketing of junior features and newsreels by the speakers, who advised salesmen that with the increasing importance of this product, more and more attention must be given to proper sales methods.

Ray Nolan, Kansas City branch manager, outlined sales plans for the newsreel product, while the short subject sales policy was revealed by J. F. McAloon, assistant sales manager of Pathe. Phil Reisman, general sales manager, outlined the company's new feature product sales policy.

J. J. Clarke, Chicago branch manager, set forth rules of proper conduct for salesmen. Other addresses were made by R. S. Ballantyne, Omaha branch manager, who advanced suggestions for final sales disposition of the company's current product; and by E. W. Ballentine, manager of exchange operations, who offered suggestions on branch management and operations.

Quotas Are Announced

Announcement of district and individual quotas was made by Phil Reisman at Thursday morning's sessions, which was followed by a discussion of the individual problems of division and branch managers and salesmen, by Reisman, McAloon and Ballentine. A discussion of divisional problems occupied the afternoon session. A banquet concluded the central division meeting, which was attended by the company's mid-west division and branch managers, bookers, office managers and salesmen.

Harry Lorch, central division manager, presided at the meetings, which included screenings of the company's feature and short subject product.

Derr Continues on Coast

Hollywood—E. B. Derr, newly-elected general manager of Pathe, intends to continue his headquarters on the Coast.

Nine Stars, Five Talker Serials on Pathe Schedule

(Continued from page 102)

casts. "Swing High," "Beyond Victory" and "Holiday."

"Swing High," which is already playing first runs, is by James Seymour and Joseph Santley and directed by the latter. Helen Twelvetrees, Fred Scott, Dorothy Burgess, Sally Starr, Nick Stuart, Chester Conklin, Ben Turpin, Stepin Fetchit, Robert Edeson, Bryant Washburn, George Fawcett, Daphne Pollard, John Sheehan, Mickey Bennett, Little Billy and William Langan compose the cast. Six songs are featured.

"Beyond Victory" is an original by Edward Bennett and adapted by James Seymour, Lynn Riggs, Thomas Lennon, Mauri Grashin and Garrett Fort. The direction will be by John Robertson. The cast includes William Boyd, Ann Harding, James Gleason, Robert Armstrong, Helen Twelvetrees, Zazu Pitts, Wally Albright and Laura Hope Crews.

"Holiday" will offer Ann Harding, Mary Astor, Edward Everett Horton, Robert Ames and Hedda Hopper in the stage play by Philip Barry. In the support are Monroe Owsley, Audrey Forrester, Mabel Forrest, Creighton Hale, and Hallam Cooley. Horace Jackson did the adaptation and E. H. Griffith will direct.

Constance Bennett will appear in four attractions: "In Deep," Eugene Walter with scenario by Forrest Halsey; "Lazy Lady," by Edward Bennett, with dialogue by Clare Kummer; "Adam and Eve," a dialogue presentation of John Erskine's magazine serial "All the Way," by Paul Scofield and directed by Paul Stein.

Three Starring Ann Harding

Ann Harding will star in three productions and will appear in the cast of two others. Her starring vehicle will be "The Greater Love," by Eugene Walter, with scenario by Waldemar Young; "Romance Harbor," by Max Marcin; "I Take This Woman," an adaptation of "Jane Eyre," with Harry Bannister featured and directed by Rollo Lloyd. Miss Harding will be seen in the cast of "Holiday," Philip Berry's play, and "Beyond Victory."

Three from William Boyd

William Boyd will star in three features and will appear in the cast of "Beyond Victory." His three starring vehicles are "The Last Frontier," Courtney Ryley Cooper's novel, with scenario and dialogue by Jack Cunningham; "North of the Yukon," by Eugene Walter, and "Rawhide," to be directed by Reeves Eason.

Mary Lewis will make her first appearance on the talking screen in "The Siren Song," a musical story prepared by Lynn Riggs.

Eddie Quillan will star in two attractions, "Night Work," an original by Walter deLeon, with cast including Sally Starr, Frances Upton, John T. Murray, George Duryea, Robert McWade, George Billings, Addie McPhail, Kit Guard, Georgia Caine, Tom Dugan, Arthur Hoyt, Billie Bennett, Charles Clary, Douglas Scott and Tempe Pigott in the cast and Russell Mack directing; and "Lookin' for Trouble," also by Walter DeLeon.

Helen Twelvetrees in Two

Helen Twelvetrees is in two starring vehicles, "Her Man," an original by Howard Higgin and Tay Garnett, with scenario by Thomas Buckingham and directed by Tay Garnett; "The Price of a Party," an original by Joseph Santley, with scenario by Horace Jackson and direction by Joseph Santley. Miss Twelvetrees also is in "Swing High" and also will be in "Beyond Victory."

Completing the two score are "This Marriage Business," an original by Josephine Lovett, and "Taking the Rap," with Robert Armstrong, by Paul Gangelin.

Warners Add 7 To Schedule to Meet Own Needs

(Continued from page 95)

rington, Conn., Ridgewood and Hackensack, N. J.; Erie, Pa.; Youngstown, O.; West Chester, Pa., and Milwaukee, Wis.

A twenty per cent increase in production which will send feature production for 1930-1931 from 35 to 42 pictures will be one of the highlights of the convention.

Behind the move lurks the lightning growth of the Warner theatre holdings and the realization on the part of company executives that those houses must be assured a backbone product. The Warner line-up, plus First National's anticipated 35 and pictures secured under franchise from other companies, principally Paramount, are held to be adequate in number to fill that need.

Three Day Confab

The meeting will run three days and will terminate Thursday night with a banquet at which First National executives and sales force will be present, as well as conventioneers representing Warner Bros. Pictures, Inc., the parent organization, and the following subsidiaries:

Vitaphone, Brunswick - Balke - Collender, Remick, Witmark, Harms, De Sylva, Brown & Henderson, Continental Lithograph Co. and Continental Theatre Accessories. The attendance will total about 400.

Warner sales representatives are now en route from all over the country. A special train, starting from Seattle, will pick up delegates on its way, the special traveling East via Chicago and Pittsburgh to the coast resort.

The opening session will be held on Tuesday at 10 A. M. at which past performances will be discussed. The next day will be devoted to current activities in all branches of the Warner enterprises, which now include radio, broadcasting, phonograph manufacture, sheet music publishing as well as production, distribution and exhibition of films.

On Thursday the program for the new season will be announced. Details of what the principal pictures are to be, gathered by the Hollywood staff of Motion Picture News, appear elsewhere in this edition.

Home office executives of Warners, officials of allied firms and members of the headquarters staff to attend will embrace:

Harry M. Warner, Jack L. Warner, Albert Warner, Lewis Warner, Waddell Calchings, Sam E. Morris, Herman Starr, A. C. Thomas, C. C. Ezell, J. V. Allan, Max Milder, J. D. R. Freed, Joe Hummel, Paul Swift, B. F. Lyon, George Balsdon, A. Smith, A. C. Brauninger, A. W. Schwalberg, Arthur Sachson, Charles Kemke, Joseph Kelly, Charles Bailey, Bert Perkins, Tom Namack, A. P. Waxman, Louis Brager, Harry Charnas, Albert Howson, Samuel Carlisle, H. S. Bareford, Sam Sax, Murray Roth, Raymond Soat, Myer Lesser, Phil Abrahams, Harry Lutjen, H. N. Doherty, Ed. Hessberg, T. Martin, C. Yarmy, S. J. Greenberger, Morris Ebenstein, Joe Hazen, B. Wooley, H. A. Bandy, C. C. Ryan, S. Schneider, J. Girden, Al Gottesman, J. H. Cunniff, Joe Keit, Henry Spitzer, Jay Witmark, Isadore Witmark, E. H. Morris, S. Serwer, A. Wattenberg, W. Catchings, S. MacDonald, Sidney Weinberg, Walter Sachs, Harold Rodner and Joe Hornstein.

The theatre department, headed by Spyros Skouras, will embrace:

William Goldman, E. J. Peskay, John J. Payette, Nat Glasser, Bernard Depkin, Lou Golder, Harry Kalmine, I. J. Hoffman, R. W. Hill, Charles Skouras, William Clark, Dan Michalove, Moe Rosenberg, James Brennan, J. R. Espy, Earl Bell, Clayton Bond, Lou Lazar, Dave Weshner, Donald Jacocks, E. L. Alperson, G. P. Skouras, Cullen Espy, Geo. Bowser, A. Krappman, Jules Matsiff, Herman Maier and Frank Cahill.

Sales Force in Toto

The following branch managers and sales representatives will attend:

J. T. Ezell, Atlanta; Nat Beier, Albany; C. E. Almy, Cleveland; Truly B. Wildman and M. A. Raymon, Dallas; Jerry Herzog, Ralph Wilk and Harry Decker, New York; Harold Dunn, Pittsburgh; M. C. Sinift, Kansas City; Dudley Williston, Indianapolis; R. T. Smith, Milwaukee; C. R. Gilmour, Denver, M. F. Keller, Portland; T. A. Donahue, Boston; C. R. Osborn, Montreal; John Butler, St. John; Joseph Plottel, Vancouver; Harry Rosenquest, and Harry Neill, Chicago; Jack Storey, Los Angeles; J. S. Hebrew; H. E. Elder, Boston; Morgan A. Walsh, San Francisco; Harry Danto, New York; Fred Goodrow, New Orleans; Harry Seed, Buffalo, Earl Silverman, Chicago; M. W. Davis, Charlotte; J. A. Davis, New Haven; Ed Goldstein, New York; R. F. Cloud, Cincinnati; L. E. Goldhammer, Minneapolis; Marty Solomon, St. Louis; M. J. Comer, Oklahoma City; Ralph E. Binns, Washington; M. H. Gustaveson, Salt Lake; J. O. Rhode, Oklahoma City; A. H. Huot, Seattle; H. Given, Philadelphia; Frank Meyers, Toronto; J. C. Davis, Calgary; Wolfe Cohen, Winnipeg; W. B. Fulton, Atlanta; F. W. Gebhardt, Arthur Weinberger, New York; Harry Lustig, Los Angeles; J. Berman, Toronto; and Norman Ayres, Detroit.

Brunswick There Strong

Representatives of Brunswick-Balke-Collender, recently acquired by Warners, will be present in full force. Included will be:

F. D. Adams, J. Aldice, W. J. Bajer, E. R. Barner, J. K. Beach, J. L. Billiet, B. Booth, M. Y. Brockett, E. Borglin, P. J. Carr, H. B. Clark, I. Son Cohen, G. C. Conner, P. E. Crane, D. P. Dalrymple, R. C. Daubs, W. E. Dermody, E. A. Eades, O. C. Ellison, P. S. Ellison, P. H. Erickson, M. E. Ewing, A. E. Fair, E. S. Germain, A. H. Goebel, E. J. Goetze, M. O. Grinnel, O. Gullingsfrud, G. P. Gunther, W. A. Haefliger, H. J. Harrison, F. Horning, R. R. Hussey, R. W. Jackson, O. F. Jewell, L. T. Johnson, F. W. Kelley, H. Lapkin, C. J. Leftwich, M. J. Limeham, Adolph Loeb, R. U. Lynch, R. I. MacLellan, B. Max, T. McCue, V. J. McGranahan, J. McGuigan, Jr., Fred McIntyre, J. O. Miller, J. Milton, G. O. Moore, J. G. Mullen, F. Murray, F. J. Natwick, O. L. Neal, G. H. Neehamp, I. D. Newman, Charles Ollstein, J. B. Pearce, R. F. Perry, S. W. Peterson, M. A. Pursel, P. P. Pyle, E. C. Raedel, K. E. Reed, S. Reese, F. Reeves, H. E. Ringold, F. A. Robertson, L. M. Robertson, S. Rogovin, R. Rosen, R. H. Rouse, I. C. Sampson, Sanford Samuel, S. Schwartz, G. J. Seedman, Howard Sellers, A. J. Slap, A. R. Smith, R. H. Sneckenberger, M. I. Speert, H. C. Spencer, C. E. Stebbins, E. F. Stevens, Jr., D. H. Straus, L. W. Sturdevant, F. H. Suter, A. A. Trostler, H. N. Vail, R. D. Warren, W. P. White, W. Wray, J. Wurzel, David Zweifler, and Walter Zweifler.

On Sheehan

Winnie Sheehan, the indefatigable, as described by Harry Reichenbach at the Buxbaum dinner in New York this week:

"He called me at four o'clock one morning and said:

"'What are you doing?'

"'I'm playing checkers with my wife,' replied Harry.

"'Come on over,' said Sheehan, 'I want to talk to you about our plans for today.'"

H. M. Warner to Build in Mt. Vernon; Lives There

A theatre for Mt. Vernon, on the fringe of New York, is planned by the Warners. Harry M. Warner's estate on California Road is in that city's limits.

Another Warner house is scheduled for White Plains. A site on Mamaroneck Ave. is being sought via Prince and Ripley, local realtors in that town.

Warners Buy 9 More; Harris Skouras Aide

Spyros P. Skouras has appointed John H. Harris his assistant as a result of the deal by which Warners acquired the Harris chain of 17 houses in Pennsylvania and Ohio. Harris was general manager of the circuit for a number of years.

Warner theatre acquisitions this week included the Cambria and Park, both seating 1,200, in Johnstown, Pa., the Bristol and Cameo in Bristol, Conn., and the National Group of 5 in Roanoke, Va.

Kresge Chain Store Deal To Boost Warner Music

Five hundred music departments in as many Kresge five and ten cent stores throughout the country have been secured by Warners for the sale of sheet music written by Witmark, Harms and other music subsidiaries of Warners.

While competitive publishers may not necessarily be closed out, the break will be given to Warner-controlled music.

W. B. Theatre for Beverly To Be Built on New Site

Hollywood—Warner Brothers have switched the location of their new Beverly Hills theatre from Wilshire and Reeves to Wilshire and Canon Drive. The spot is considered a better location and more suited for a de luxe theatre. Revised plans are practically completed and construction is slated to start early in June. Warners owned both properties.

Bulk of 1st Nat'l's 35 Finished or in Work

(Continued from page 96)

"Broken Dishes," with Loretta Young and Douglas Fairbanks, Jr.

Leon Janney in Booth Tarkington's "Penrod."

Ann Harding in "The Girl of the Golden West," Belasco play which John Francis Dillon will direct. James Rennie is to play opposite.

"Going Some," by Rex Beach with Joe E. Brown and Loretta Young.

Skinner To Make Two

Otis Skinner in "Kismet," done entirely in Technicolor, and in "For the Honor of the Family," under direction of John Francis Dillon.

"The Deep Purple," by Paul Potter and Wilson N. Mizner.

"The Queen of Main Street," with Lila Lee, Ben Lyon, Louise Fazenda and Lucien Littlefield under direction of William Beaudine.

"Captain Blood," made several years ago as a silent by Vitagraph.

"The Bad Man," with Walter Huston, Dorothy Revier, O. P. Heggie and James Rennie, directed by Clarence Badger.

Marilyn Miller in "Sweethearts," all-color version of "Bad, Good Girl," operetta.

"Top Speed," with Joe E. Brown, Bernice Claire and Jack Whiting.

"Mother's Cry," which Helen Grace Carlisle, the author, is adapting.

Cohen Entertains

Toledo—Sammy Cohen, who made a name for himself as a comic in "What Price Glory" and now appearing in a Publix stage unit, made the train jump from Detroit to act as master of ceremonies at a party staged by the local operators' union. One hundred and fifty were present.

RKO to Follow National Confab with 3 Regionals

Los Angeles—RKO will follow its national convention with three regional meetings. These will be held in New Orleans May 26 and 27; Chicago, May 29 and 30, and New York, June 1 and 2. Salesmen, office managers and bookers, not represented at the national convention, will participate.

National, Local Help For Exhibitors Slated

Hollywood—National advertising co-operation for its exhibitor accounts and local co-operation for percentage showings are planned by RKO for next year. The company will not launch the new policy until it has from $2,000,000 to $3,000,000 to spend on its campaign.

Darmour Rounds Up Writers for Comedies

Hollywood—With a scenario department totaling 25 writers, Larry Darmour plans to get story material far ahead on his various comedy series being produced for RKO release. Darmour is said to be carrying the largest number of writers ever assembled at one time by any comedy producer on the coast.

Neighborhood Houses For Capital Planned

Washington—Radio-Keith-Orpheum is understood to be planning a number of neighborhood houses here.

Safron-Adams $500 Bet

Hollywood—Jerry Safron and Cleve Adams, western and eastern sales managers for RKO, have made a bet or $500 on their respective grosses for 1930-31. They were deluged with requests by managers of their divisions for a piece of the wager.

Sloane Gets Team Again

Hollywood—Paul Sloane will direct Bert Wheeler and Robert Woolsey, in their second feature comedy for Radio, "Half Shot At Sunrise." Sloane is preparing the story with Ann Caldwell, Rube Bernstein and Harry Tierney.

June Joy Month at RKO

RKO officials in the vaudeville and film booking departments are selecting programs for next month, which will be known throughout the entire circuit as "June Joy Show Month."

Brown Gets Big Job

Hollywood—Melville Brown has been assigned the Amos 'n' Andy feature by RKO. Tentative title is "Check and Double Check."

Address by 'Phone

Hollywood—David Sarnoff and Hiram Brown, Radio-Keith-Orpheum chieftains, addressed the RKO convention here via telephone from New York.

Sign Higgins

Hollywood—RKO has placed Peter Higgins, vaudevillian, under contract.

RKO Ramblings

(Continued from page 97)

and—look out for titans. Walter brought with a flock of sardines.

* * *

The newest country star affected Sam Rosen. The Schnitzer caught sight of the first pheasant of the year northeast of town while he was rabbits and goats along the roadway. Sam must have been figuring on a screen test when he arrived in Hollywood. Or perhaps he was told that Hollywood shieks now had to sing to get by with the times.

* * *

Most of the boys attended the Wheeler-Woolsey testimonial at the Roosevelt Blossom Room. They were treated to an exotful of picture celebs, wisecrackers and song writers.

* * *

S. H. Decker of Winnipeg demonstrated to the boys that he is the original "seven-eleven" kid. His manipulation of the square ivories was a revelation to some of the U. S. boys. Then Decker carried a roll of Canadian currency which provided plenty of complaint from those who thought they were going to get some of Decker's. After his first roll, however, the boys had to try to get their own dough back, and lost interest in the color of Decker's own money.

* * *

Percy Taylor headed the Canadian contingent and tried to affect a blase appearance in Hollywood. Perc recently made a trip to studio land in company with dynamic Hy Daab, the electrified titan.

* * *

"Theme song" Elliott started to bring along a portable phonograph with various theme song records. But Elliott, in departing hurriedly from Detroit, left his musical talents in a taxi and had no idea of what the number was.

* * *

G. B. Ellis came along from Atlanta with his wife and youngster. Looked like the Mrs. was taking no chances with the voluptuous vamps of Hollywood.

* * *

Harry Michaelson of Cincinnati was unanimously voted the Adonis of the party. He is expected to break several hearts in Hollywood before leaving.

* * *

Cleve Adams spent most of his spare time trying to convince several of the bridge experts that his rules and ideas were right. But he was not playing with exhibitors, and his sales arguments made no impression.

* * *

Harry Dixon of Buffalo, became the champ whistler of the tour without competition. Al Mertz of Cleveland, and Roy Churchill of Kansas City stepped aside.

* * *

Benny Benjamin of Chicago stepped aboard with the loudest green suit even seen in Hollywood. A song writer at the Roosevelt lobby first took it for a Tom Thumb golf course.

* * *

Roy Churchill and Jerry Safron are "originals" of the old Mutual and Robertson-Cole days. Both have had unbroken records with the company. And at least fifteen years with one organization is some record at that.

* * *

Eddie Wells of Montreal also lays claim to early film salesmaning. He was with the old General Film in New York, and later in Canada for Triangle.

* * *

Then there's Penrod of St. Louis and Penrod of Indianapolis. Tough luck RKO cannot produce the talker version of Booth Tarkington's story.

* * *

Jack Pegler came west to tell the boys about the "titanic" tie-ups which Radio Pictures will have during the coming year. There seems to be a load of Lord, Thomas and Logan stuff in store for the boys.

* * *

Earl Kramer seemed to be particularly partial to Canada Dry. He called for it frequently during the train trip west.

* * *

Everyone was sorry that Hy Daab had to be tied to his New York desk. But the gang excused him when they realized that titanic insert smash is getting ready for interesting eyes.

* * *

"Dixiana" sure proved a sensation to the boys when they saw it Monday afternoon. They cheered aplenty, finally calling on Bill Le Baron, Director Luther Reed and Victor Baravalle for speeches. The boys finally had to quit figuring the millions "Dixiana" will gross.

Mitt Him

Hy Daab's inherent modesty will suffer a severe setback when he reads this, for the way Lee Marcus handed him the palm at the Hollywood convention is nobody's business. "The greatest advertising genius in motion pictures of all time," was the way Lee put it, crediting Daab with no small measure of RKO success.

New RKO Device to Kill Ground Noises

Hollywood—Elimination of ground noises during recording, thus enabling the raising by 100 per cent of the volume of sound on the sound track, is claimed for improvements developed by Recording Engineer McDowell of RKO. This allows printing of the sound track on release prints, so exhibitors do not have to adjust volume control continually from the booth, according to William Le Baron. In other words, he said, sound volume will be set at the start of the picture, continuing constant throughout the picture. RKO has exclusive rights on this method for one year, said Le Baron.

United Borrows Daniels From RKO for 1 Musical

Bebe Daniels will make one picture for United Artists under terms of a borrowing agreement arranged for with RKO by Joseph M. Schenck. Irving Berlin will produce the film, "Reaching for the Moon," for which Berlin has composed eight new songs. He also wrote the story. Wm. Anthony McGuire is writing the adaptation and dialogue. Technicolor will not be used, contrary to first reports.

RKO Books "King of Jazz"

Lou B. Metzger, Universal sales chieftain, has closed a deal whereby "King of Jazz" has been booked solid into the 32 RKO theatres in New York City and environs.

"Big Brother" for Dix

Hollywood—Richard Dix's picture to follow "Cimarron" will be Rex Beach's "Big Brother."

They say Quaint

A CITY—not a beauty, nor of motion pictures, nor of glamour—a city of sandwiches.

The fact that a Garbo sandwich is really a Swiss-cheese sandwich under another name, and that Cooper is another name for ham and jelly, is quite well known.

This item does not concern itself with edibles, but with that greater and ever-increasing horde of human sandwiches stuck in-between two slices of a sign, and who are forever parading the once picturesque sidewalks of Hollywood.

The plight of the old favorites is one calling for thought from every thinking man in Hollywood. The trouble is that this classification is so notoriously slim. As thin as the sandwich men, but not so numerous.

Actors, even the best of them, may be seen visiting their friends, stepping out, shopping, wearing the clothes they used in a recent picture—clothes studiously studio-made for character roles. We have checkered suits—I never believed any one would really wear them—burlesque golf clothes and others which have apparently gone through a rain sequence, from the shape they're in. This is a period of retrenchment. Why, no one knows for certain.

Walking down the Boulevard I spied a doddering old soul between two signs which read, "I want work and enough money to live on." This man started the fad.

Two days later I saw five more. One read, "Good character actor. Plays villains, dopes, and underworld characters. $5 a day. GL 2552."

Another read, "Former gag man, director, general manager, will write your stories for you. Reasonable prices."

One was a pretty girl in a bathing suit, "Beauty-contest winner. Doesn't want to be a waitress, cash girl. What can director offer? Honorable preferred."—*Reay in Picture Play*

* * *

The first theatre built especially for television will be located on 5th Ave. and will open in the 1932 Autumn. Television will be launched as a ritzy affair and two years will elapse before any attempt will be made to peddle it to Orange Juice Gulch.—*N. Y. Mirror.*

* * *

New Brooms for Barry!

A clean sweep of undesirable acquaintances and a drastic revision of his private life—this is the order of the day for young Mr. Barry Norton, who begins his Paramount contract fired with ambition and high hopes.—*Picture Play.*

The End Is In Sight



The sandwich parade is now a feature of the movie capital. Some of our former screen names are in hard times. So if you send a quarter to a star for a photo and there's no answer, don't get sore. I heard one remark the other day, "If I don't get some fan mail soon, I'll starve."—Neville Reay in "Picture Play."

Kill Heem!

Leo Heatley reports the verbal tilt which resulted when George Jessel, having received a resounding whack on the back at a recent lodge meeting, turned around and was met by a little guy who chirped: "Hello, Mister Greenberg!" Of course, George protested that he was not Greenberg.

"What!" exclaimed the other guy. "You ain't Mr. Greenberg?"

"No," said George. "And even if I was—is that the way to come pounding a man on the back?"

"Say, listen," said the stranger, a little huffed. "Are you trying to tell me how I should treat Greenberg?"

THE extra sensational and lurid style of advertising motion pictures died out with the transition of nickleodeon to cinema palaces. The average theatre patronage of today is such that anything of an off color nature, either implied or real, either in advertising or the picture itself, is resented.

While we are on the subject we would like to comment on the fact that Hollywood is evidently at great pains to keep her skirts clean. It has been quite some time since a Hollywood scandal blazed across the front page of the daily press. The effects of this adverse type of publicity are too well known. Oblivion awaits the luckless movie star involved in a nasty scandal. In the long run making good clean pictures and advertising them in the same manner will show the most profit at the end of the year.—*M. P. Record, Seattle.*

* * *

Bowling—you know, the game in which you roll a ball and knock down the ten pins—is now a fad in Hollywood.

Naturally such a game has its allegorical significance, but it is not what you might think. True enough, studio executives seem to delight in it, for they have so much practice during the day bowling down the personnel.

But one of the Hollywood papers put the thing right, through a typographical error. A big headline said, "Bowing now fad in Hollywood."

There are bows and more bows.

There's the bow the actor gives the producer, the bow the director gives the producer, and all down the screen aristocracy to the bow the prop boy gives the assistant director. But perhaps the most interesting is the one given by the former star to the star she is now supporting. These range in grandiloquence from the faint light of recognition accorded the assistant, to the sweeping gesture of the serf for the lord of the manor accorded the producer.

In these days, Hollywood is bowing so much that in another few years every one will have curvature of the spine, chronic, and facial close-ups will have to be shot with the camera on the floor. *Picture Play*

* * *

"Off the screen, Hollywood boy friends differ very little from those one finds in any town. Some are amusing, some are shy, some are prodigal, some are close, but few are as smooth as they appear to be in their screen roles."—Sally O'Neil in *Motion Picture Classic.*

"WHEN a recent premiere brought out all the crowned heads of moviedom, imagine my surprise, upon studying the audience, to discover a gentle rhythmic tide rippling along the rows of the moguls of quickly-made millions."

Ninety per cent of the Hollywood elite were placidly chewing gum. Brilliant emeralds and diamonds glittered more gaily in lovely ears, because of the slight oscillation which flashed the light along their faces.

"And the crowned heads of production had that contented look of a bossy cow deep in daisies and the satisfying cud."—*Merrick in N. Y. World*

* * *

Ben Turpin's first talkie appearance was in "The Love Parade" with Maurice Chevalier. He had three words to say and was so scared that all that came from his trembling lips was a little, trembling croak.—Screen Play Secrets

* * *

Mary and Doug on their last trip abroad. Everywhere, crowds. No privacy. "Isn't this tiresome" said one to the other. "It is. Wish we could go some place where people don't know us," said the other to one. Then, by luck, they hit a small village in the German hinterland, where nobody seemed to recognize them, and they were left very much alone.

"Isn't this wonderful?" said one to the other. "Yes, isn't it?" said the other to one.

And the next day, they surried out of the little village to some place where people would recognize them.—*Photoplay*

* * *

Because of complexity and high cost, it is held that at the moment no substantial commercial field is yet in sight for television.—N. Y. Sun

* * *

"The motion picture industry will follow Mr. Hays' moral dictum only as far as is consistent with its financial interests. The motion picture can never, under the most favorable conditions, amount to anything in the artistic and spiritual life of America."—*Walter Prichard Eaton in N. Y. News*

* * *

"Warner Brothers sent West Irene Delroy and Jack Whiting, of 'Top Speed,' the other day. She's all right on the stage, but unless I am mistaken she'll get a bunch of lilies instead of a new contract when she finishes her first picture."—Fannie Brice in *Picture Play.*

* * *

A general clean-up on the part of authorities, seeks to remove the menace of fake mediums, clairvoyants, sensitives and such folderol from the Hollywood picture.

Motion picture people do not bother much with the spirits. They like to have their fortunes told. They are a bit superstitious and given heavily to such fads as numerology—if indeed it comes under such a head. They like to know their lucky days, are devotees of the horoscope, but have little time for long evenings with the table tappers, ghost rapping and other entertainments of the more leisurely.—*N. Y. Eve. World*

that — Quips Lifted and Sifted



IF JACK GILBERT maintains his attitude of silence regarding his personal affairs and picture ideas, he will enjoy the same reputation for taciturnity that Calvin Coolidge held as president. Thoroughly disgusted with the march of events, the stock market's vicissitudes, the reactions of the public to his initial talkie and to the persistent curiosity of the general public as to his marital affairs, Jack Gilbert has declared himself permanently silent on all matters until further notice.—*N. Y. Eve. World*

* * *

Poor Edwina Booth! The pretty blonde lass certainly is having her troubles. And consequently she's giving M-G-M a head full of gray hairs because completion of "Trader Horn" is at a standstill. Edwina, who returned from Africa weighing little more than a fly, is now in a secluded mountain sanitarium resting quietly in the hope that her strength and health will return. Despite a clause in her contract which specifically absolves M-G-M in case of tropical sickness, the company is paying all bills and will do so until Edwina is well and happy again. The adventure has been a disastrous one for her. She suffered all the while she was in Africa from the intense heat and resultant fevers. And now that she's back home, instead of recovery Edwina has a breakdown. —Film Fun

* * *

When Alistar McIntosh, former husband of Connie Talmadge, arrived in Hollywood the other day, only a Technicolor camera would have done justice to him. He wore a brown fedora, an orange-and-red striped necktie, a basket-weave coat, a cinnamon-colored topcoat, yellow gloves, checkerboard trousers and gray spats.—*Motion Picture.*

* * *

Through the medium of daily newspaper and magazine advertising, combined with other come-on stunts, a crop of fake song experts has followed in the wake of the themie craze in Hollywood.

And the boys are profiting no little from the sudden tremendous flood of publicity that has attended the swift rush of the song-writing game to one of the country's leading industries.

Around song writing and the attendant fabulous salaries has been woven of late, myriad yarns, sufficient to place the "tin pan alley" art on a par with the stock market in the public consciousness.

And wherever you have a bait like that, the suckers are sure to flock.

Schools are being formed to teach lyric and melody writing; contests, an old lure to tease the suckers, are being held, and all the familiar time tested tricks that featured the early capitalization on scenario writing aspirations are being hauled down from the shelf and dusted off for new customers.—**Inside Facts, Los Angeles**

* * *

Allan Dwan, said to be one of the highest-paid motion picture directors, has agreed to pay for peace with his former wife, Pauline Busch, star of other days, at the rate of a little less than $10,000 a year for her life.—*N. Y. Mirror.*

* * *

Fashions in Romeos change. Today Prince Charming of Broadway—points west, north, south and east—is the song writer.

The fair-haired boy of Tin Pan Alley, who turns out the heart-throb stuff which comes across the footlights, over the screen lights and over the air, is the darling of the hour! But let him beware! For unless he gets a new theme or a new rhyme his reign will be short. —*N. Y. Journal.*

The Working-Girl's Friend

Hollywood—This doesn't sound like a very strong tribute to the entertainment value of motion pictures—or else it attests to the stronger drawing power of another form of diversion. At any rate, to hear Neville Reay tell it, the theatres in several states have been compelled by the police to lock up their balconies at matinees to eliminate heavy petting parties. These even outdid the torrid scenes on the screen, and undoubtedly the censors feared that the cast might stop in the middle of the scene to admonish their rivals. Take that either way."

WORD sifts along the Hardened Artery that another popular song writer wants to quit. He is none other than Mr. Irving Berlin. He hasn't been knocking them so cold with his last few numbers. It seems that the public taste with its quick, revolutionary changes, has passed up the dreamy sentimental type of stuff that made Berlin his fame and fortune. However, why should he worry? He has his, and now would like to lead the quiet life and devote his time to his charming wife and family. In the song writing business like everything else, things move fast, new favorites pop up, and the wise one is he who collects quick while he is clicking and salts it against the day when he must hand over the crown to a successor. —*Screen Secrets*

* * *

Four years at Yale and you're equipped to sell bonds. Four years at West Point and you're equipped to become a movie usher.—*Life.*

* * *

Having taken two years to overcome sheer ignorance and criticism, it is to be hoped that in another two years Hollywood will show us a real cinematic revue which will use to the full extent the powers of expression inherent in the camera, the microphone, the film record, and the screen.—The Nation.

* * *

"Although it will be vigorously denied, Mary Pickford and Gloria Swanson are having a mess of husband trouble. . . . David Warfield is in a local hosp, plenty low. . . . F. Ziegfeld just deposited 7½ Gs for indorsing a new unbreakable phono record. . . . The so-called Wiseys are playing with General Theatre Equipment and Fox. . . . Ripley, who knows everything, can't remember his lines over at the Long Island chine-ma studios, hehehe. . . . Sam Katz "swiped" Grace Brinkley's hooch Satdee."—*Winchell in N. Y. Mirror.*

* * *

Life offers a solution to the question, "How to Improve the Movies." The remedy is comparatively simple. All the industry has to do is go out and get a few more gals who can write as well as Katherine Brush and a supply of directors with Monta Bell's idea as to what it's all about.—*Life.*

THAT (the code) will be largely successful in its purpose is proven by the extent to which it has been taken in utter seriousness. One of the strange misapprehensions that General Hays has had to combat is the theory that the film producers are deliberately, diabolically attempting to corrupt the public's pure mind with obscenities or with incitations to crime. Views of Alice White disrobing, or of George Bancroft blowing up a safe, are said to be part of the subtly satanic propaganda with which Hollywood is converting mankind to its peculiarly moral religion.

"These charges, it need hardly be said, are not exactly just. There is just one purpose that animates the movie magnates in everything they do, and that is the understandable ambition to make money.

"If these worthies become convinced that the film fans want nothing but sweet cleanliness, then they will give them (or, I should say, sell them) just that. In fact, they will provide so much soft soap that the public will become sick unto death of purity and will start shrieking for the restoration of sex. This has actually happened not once but many times.

"Just at present the trend is unquestionably in the opposite direction. The movie market has lately been so thoroughly glutted with underclad chorus girls, in natural color, that there is no longer any particular kick in a bare leg. This is true also of the thinly disguised bawdyisms with which 'The Cockeyed World' and similar comedies overflowed.

"The public has seen enough of flesh-tinted underclothes and heard enough of blue-tinted wise-cracks for the time being. It is now necessary for the celluloid-mongers of Hollywood to provide something else, and to keep on providing it until that, too, has been overworked. After which they can return, as they always do, to good old reliable, infallible sex appeal." —*Sherwood in N. Y. Post*

* * *

Beauties of the stage must continue their careers after marriage if they desire to retain the love of their husbands.—*N. Y. Graphic.*

* * *

The rise, fall and second rise of Lila Lee, the screen player who can thank the "talkies" for her rebirth in popularity, is so out of the ordinary that it deserves consideration.

She was at one time a publicity-manufac-

(Continued on page 121)

Whatsay, Al?



"My word! A training school for mammy singers."—Life.

50 Features, 60 Shorts, 104 News Reels for M-G-M

(Continued from page 100)

already finished. One of these pictures is "Trader Horn," filmed in British East Africa and directed by W. S. Van Dyke. Others now ready include the musicals, "Good News," and "The Singer of Seville," the latter starring Ramon Novarro.

Twenty-three pictures are adaptations of books or plays. Among the story properties are "The Merry Widow" (now in music), "Naughty Marietta," "The World's Illusion," "The New Moon," "Jenny Lind," "Trader Horn," "The Bugle Sounds" and "Good News."

At least two of Marion Davies' vehicles will be adaptations of New York musical shows, "Rosalie" and "The Five O'Clock Girl." Miss Davies's third has not yet been determined.

Three Garbos, Two Gilberts

Greta Garbo will be seen in at least three productions, the first of which will be "Red Dust." This is based on Wilson Collison's story.

John Gilbert's first starring film for the coming year will be "Way For a Sailor," based on Albert Wetjen's story. He will be seen in at least one other during 1930-31.

Two of Novarro's three will be "The Singer of Seville," in which the star appears on the screen for the first time as an opera singer, and "Song of India," based on an original now being prepared by Achmed Abdullah.

"The Bugle Sounds" is a Lon Chaney starring film. It is an adaptation of Zinovi Pechkoff's book and will be directed by George Hill.

Four Starring Haines

William Haines will be seen in four, but the title of only one is announced. This is "Remote Control," based on the Broadway show.

Norma Shearer will be seen in at least two productions next season, but these stories have not yet been selected.

Joan Crawford's first will be "Great Day," based on Vincent Youmans's stage production. "Her Fortune," a story by James Montgomery, her second, deals with a telephone operator who wins a small fortune on a lottery ticket and goes to Florida. Two other vehicles will be named later.

Lawrence Tibbett's second film for next year has not been determined, but "New Moon" will be his first. This is an adaptation of the stage musical of the same name and will be directed by Jack Conway, using the original musical score by Sigmund Romberg.

4 Cosmopolitans Slated

The first of four Cosmopolitan productions will be Grace Moore's "Jenny Lind." There will be three other Cosmopolitan productions.

Other pictures on the list include the following properties:

"Madame Satan," directed by Cecil B. De Mille and featuring Kay Johnson and Reginald Denny; "Razzle-Dazzle," a co-starring comedy for Marie Dressler and Polly Moran. "Billy the Kid," directed by King Vidor, with John Mack Brown in the title role. Others will be:

"The World's Illusion," Jacob Wassermann's novel; "Dixie"; "War Nurse"; "Ballyhoo," Beth Brown's novel; "Dance, Fools, Dance," an adaptation of Martin Flavin's stage play, "Cross Roads"; "The Great Meadow," by Elizabeth Maddox Roberts; "Doing That Thing," a musical comedy with lyrics and music by Jimmy McHugh and Dorothy Fields; "Tampico," by Joseph Hergesheimer; "The March of Time," presenting Weber and Fields, De Wolf Hopper, Trixie Friganza, Marie Dressler and Josephine Sabel, as well as present day stars of the screen; "The Crisis" by Winston Churchill; "The Passion Flower" by Kathleen Norris; "Monsieur Le Fox" by Willard Mack, directed by Hal Roach; "The Dark Star," Lorna Moon's story, with Marie Dressler in the central role; and "Those Three French Girls."

Loew's Pays

Chicago—Loew's is proving a big factor in gross of M-G-M, Col. E. A. Schiller, general manager of the circuit, emphasized at the film firm's convention here. Houses which previously paid an average of $98 now are paying more than $1,000, he declared.

Talker Rental Increase Offset, Says Saunders

Chicago—Increased rentals of talking pictures do not mean proportionately increased profits for the producer, said Edward M. Saunders, M-G-M western sales manager, who cited data to show that distribution and production costs have kept pace with the increased cost of theatre operation. The increased rentals, he contended, are proportionate only to increased box office returns.

In the first six months of 1930, Saunders asserted, production and distribution costs showed the following increases over the same period of 1929:

	Per Cent Increase
Studio employees	8.25
Distribution employees	5.50
Production expenditures	15.25
Distribution expenditures	3.80
Studio wage increases	25.25
Studio improvement	11.00
Exploitation expenditures	38.80

Against these, for the same comparative periods, he cited the following increases in exhibition costs:

	Per Cent Increase
Theatre employees	1.50
Theatre expenditures	1.67

Saunders pointed out that in addition to these moderate increases in exhibition costs, the theatres, particularly the small ones, have been able to eliminate organist, pianist or small orchestra, and still obtain a higher quality of music with talking pictures. The inclusion of this music, he said, has been at the cost of the producer. This better entertainment now provided makes it possible for the smallest of houses to present a program identical to that of de luxe houses, whereas in the past there has been a great difference in the quality of the programs presented by the two classifications of theatres, he said.

Sheehan Feted on His Return to Hollywood

Hollywood—Winfield Sheehan, vice-president and general manager of Fox, was guest at a welcome home dinner Thursday night at the Hotel Roosevelt.

Fox Delegates To Preview Films And Tour Studio

(Continued from page 99)

the usual key to the city and welcoming speeches. Headquarters will be maintained at the Ambassador, and the business sessions, launched on the train while en route, will be renewed on Monday.

A dance that night will be followed by a business session on Tuesday morning, a tour of Movietone City and a party at the studio. On Wednesday a business session will be followed by preview of "Common Clay," one of next year's releases, and in the evening the visitors will be guests of Harold B. Franklin at a dinner he is to give for Clarke, Sheehan and Grainger.

New Product Ready

"Living for Love" will be screened Thursday morning, followed by another business session. The group will visit the fights on Friday night, while Saturday will be left open to be climaxed by a party at which Sheehan will be host. Sunday is an open day and at six o'clock that night the group starts East.

On June 4 and 5, in Chicago, the first of two regional conventions will be held at which will be present managers, salesmen and bookers from the Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis, Dallas, Oklahoma City, New Orleans, Memphis, Cleveland and Detroit exchanges. Grainger will get this session under way, leaving two hours after his arrival in Chicago from Los Angeles for New York. John Nolan and William J. Kupper, sales assistants, will carry on.

At the Park Central Hotel in New York, an Eastern sales confab will be held on June 6 and 7.

As part of the home office staff now en route to the coast are several foreign managers and Irving Maas, in charge of foreign contracts with headquarters in New York, and Maurice Ahearn, foreign publicity representative.

Aboard the train are the following:

Glendon Allvine, New York; Maurice Ahearn, New York; H. J. Bailey, Montreal; H. H. Buxbaum, New York; C. R. Blubaugh, Omaha; Sam Berg, Boston; W. C. Bachmeyer, Cincinnati; Lee Balsley, New York; H. F. Campbell, Boston; J. F. Coneybear, New York; Ira H. Cohen, Pittsburgh; H. L. Clarke, Chicago; J. Dermody, Albany; John Dillon, Washington; B. L. Dudenhefer, New Orleans; Louis Dreher, Chicago; David Davidson, Cleveland; Ben Dare, Denver; Arthur Dickson, New York; C. W. Eckhardt, Chicago; H. Edmond, Washington; Roger Ferri, New York; Nat Finkler, New York; Pat Flaherty, New York; G. W. Fuller, Atlanta; John Fuller, Charlotte; J. R. Grainger, New York; E. C. Grainger, New York; H. Gottlieb, Des Moines; W. Hutchinson, London, England; F. J. Harley, Athens, Greece; R. A. Higdon, Kansas City; Joseph Huber, Winnipeg; C. E. Hilgers, Dallas; Clarence Hill, New York; Thos. Jennings, Boston; J. J. Johnston, New York; W. J. Kupper, New York; F. J. Kelly, Philadelphia; A. Knapp, Detroit; I. Lincer, New York; George Landis, Indianapolis; Joe Lee, New York; H. Loeb, Chicago; M. A. Levy, Minneapolis; Al Lewis, New York; Jack Lavin, Chicago; Edgar Moss, Philadelphia; I. Maas, New York; R. G. March, St. John; Stanley Mayer, Des Moines; Harry Melcher, Milwaukee; R. J. Morrison, Denver; John Nolan, New York; Carl Neilson, New York; J. P. O'Loughlin, Toronto; J. P. Ryan, Havana, Cuba; W. A. Ryan, Oklahoma City; Max Roth, New York; H. Riegelman, Des Moines; B. B. Reingold, St. Louis; I. J. Schmertz, Cleveland; Jack Sichelman, New York; C. P. Sheehan, New York; Edward Schnitzer, New York; Ben Simon, New Haven; W. E. Scott, Kansas City; Lester Sturm, Detroit; Sam Wheeler, Pittsburgh; T. W. Young, Memphis.

Going direct to Los Angeles are:

V. M. Skorey, Calgary, Alta.; Charles Powers, Portland, Ore.; C. R. Dippie, Vancouver; F. W. Voigt, San Francisco; C. W. Walker, Salt Lake City; G. M. Ballentine, Seattle; Ben Gould, Los Angeles.

• Briefly Told •

Atta Boy, Mike!

Bus Driver: "Madam, that child will have to pay full fare. He is over five years of age."

Exhibitor's Wife: "But he can't be. I have only been married four years."

Bus Driver: "Never mind the true confessions; let's have the money."

House for Albany Suburb

Albany—A new theatre in the village of Menands, just north of the Albany city line, probably will be erected this summer, according to an announcement by an Albany real estate dealer acting for a New York City theatre company. The house will have a seating capacity of 1,500. The village of Menands is showing a rapid growth at the present time, owing to several large industrial plants which have located in the village and which have brought a considerable influx of new homes and new residents.

House Changes Hands

Milwaukee—The Paris, local neighborhood house, has been taken over by C. J. Williamsen from Herman Von Wolfskeel.

Photocolor Moving to Coast

Studio equipment of Photocolor Corp. is being moved to the Coast where production is to be concentrated. Pictures made by the process are being released through Columbia.

Delf to Direct Shorts

Hollywood—Harry Delf has been signed by Columbia to direct short subjects. His initial assignment probably will be direction of "Specialties," the company's series of 26 single reel novelties.

"Adios" for Barthelmess

Hollywood—Richard Barthelmess will next make "Adios" for First National with Frank Lloyd directing. It is a yarn of old California.

Spanish Player Signed

Ernesto Vilches, Spanish actor, has signed with Paramount Publix to play the lead in the Spanish version of "Grumpy" and with M-G-M for the lead in Spanish version of "Mr. Wu." He left for the Coast May 14. Albert Godoy represented the player in both deals. Miguel De Zarraga, Spanish author, also was signed by M-G-M through Godoy.

Hart at Seattle

Seattle—Win Hart, formerly treasurer of Publix's Rialto in Portland and prior to that connected with the St. Francis, San Francisco, last week was appointed treasurer of the Seattle Paramount by Manager William A. Hartung. He succeeds Vic Buchanan, who has been moved to the Rialto in Portland by District Manager Robert Blair.

"Divorcee" Brought Back

San Francisco—"The Divorcee," which ran at the Fox, returned to the Warfield and Fox Theatres established a precedent here by continuing the first run of a sensational and successful picture from one Market Street house into another. Arrangements for the continuation of the picture were concluded at the eleventh hour between A. M. Bowles, general manager of the Northern California division of the circuit, and M-G-M exchange and studio executives.

Adding to F. & M. Route

Hollywood—"Doc" Howe, Fanchon & Marco route manager, is in the Northwest lining up new theatres for next season and setting his schedules.

Patheite Heads Film Board

New Orleans—Guy C. Brown, local Pathe manager, has been elected president of the Film Board.

Pert Kelton Cast

Hollywood—Pert Kelton, recently signed by Tiffany for three years, has been cast opposite Benny Rubin in "Hot Curves."

Cabanne at RKO

Hollywood—Christy Cabanne has been signed by RKO to direct "Conspiracy," a play by John Emerson. Bessie Love has been borrowed from M-G-M for the featured spot, with Hugh Trevor and Ned Sparks assigned important parts.

Not So Good

Sam Marx, who left last week for Hollywood to prepare scenarios for M-G-M, told his favorite yarn to the Broadway scribblers before departing.

It concerns a Broadway rounder, noted as a heart breaker among women, who was leaving for Hollywood. He threw a last wild party for his friends and they told him that he would burn up the movie colony when he got there. "Boy, if they think they're wild—just wait until you show them a few things."

After a few days in Hollywood this playboy of Broadway was invited to a party. Before the evening was over he began to strut his stuff and show the natives why he had earned a reputation on Broadway.

He took a girl away from a noted screen sheik, got her into a corner and said, "Baby, from now on you belong to me. Those other fellows don't count."

He went on and on until the girl broke down and wept. The wicked Broadway lover became frightened and asked, "What's the matter?"

"I've been here for almost a year now," replied the girl, "and you're the first fellow that acted like a gentleman."

Never Saw Show

Detroit — Vera Patch, 20-year-old daughter of the chief of police of Highland Park, never has attended a show. Her sister, Margarate, 18, has attended only four. Her father has seen but few shows.

Iowa Theatre Changes

Des Moines—Two Iowa houses which changed hands last week were the Jewel at Burlington, which was added to the chain of the Strand Amusement Co. of Ottumwa, of which Jake Cohen and C. K. Adler are in charge, and the Strand, Newton, purchased by Mrs. Amelia Graber at a sheriff's sale, after foreclosing her mortgage on the property, which is to be transferred to Fred Stines. Another house under new management is at Wall Lake, which has been purchased by LeRoi Henry.

Indiana Theatre Sued

South Bend, Ind.—A judgment of $2,500 on a note it alleges it holds against the Palace Theater Corp., here is sought in involuntary bankruptcy action filed in the United States district court by Ralph Sollitt & Sons Construction Co. A receivership for the Palace Theater Corp. was asked in a suit filed in the district court Jan. 2 this year by a bank in Cleveland. Clarence O. Miller at that time was appointed receiver.

3 "U" Managerial Changes

Three managerial changes have been made by Universal. H. J. Chapman, veteran Sioux Falls manager, has been transferred to Des Moines, and is succeeded at Sioux Falls by C. J. Feldman. Charles Gregory, as previously stated, has been named manager at Kansas City. He recently resigned from Columbia.

Rename M-G-M Picture

"The Richest Man in the World" is the final title of the new M-G-M picture formerly known as "Sins of the Children." It was directed by Sam Wood, with Louis Mann and Elliott Nugent featured in the cast.

Spanish-Star Signed

Paramount Publix has signed Ernesto Vilshes, stage star, of Madrid to star in the Spanish version of "Grumpy." He already has left for the Coast to appear in the picture, of which an English version will be made with Cyril Maude in the title role. Vilshes is to appear in a short sketch to be used in the Spanish version of "Paramount on Parade."

Install Acoustic System

The Berliner Acoustic System is being installed in the Warner Stanley in Newark.

THE

Projectionists' Round Table

By John F. Rider

ELECTRICITY is best appreciated by its manifestations. We know that heat can be produced by electricity. We also know that light can be produced by electricity. We further know that these effects are caused by what we understand as being electric current. The first impression gleaned by the average individual about electricity, is that it is a source of energy. Such is not the case. Electricity is not a source of power. It is a medium whereby power or energy may be transferred from one point to another. This transfer is due to the action produced by an agent we term electricity. The actual action is atomic.

When we cause a motion of electrons or a flow of electrons, we have electric current or we produce electric current. Now we are confronted with a new subject, the electron. In order to explain this subject it is necessary to repeat the material contained in all elementary electrical texts. Investigation has shown that all matter contains electricity or at least can be made to display electrical effects. This interpretation of electricity and electrical effects, is the phenomenon surrounding the electron. The atoms contained in the molecules of all matter, irrespective of its state contain electrons. Perhaps it might be well to explain molecules and atoms to a greater extent. As rudimentary as this discussion may be, it nevertheless is information of interest because it delves into subjects much beyond daily routine.

Molecules

All matter is composed of minute particles known as molecules. As a matter of fact, the molecule is the smallest integral part of matter, regardless of its form, whether it is a gas, a solid or a liquid. The kind of molecules in existence, as far as we know are as numerous as the kinds of matter. In other words, there are as many different kinds of molecules as there are kinds of matter. Each form of matter or each substance contains molecules akin to that substance only and not to be found in other substances. Thus, a molecule of wood is different than a molecule of charcoal. A molecule of water is different than a molecule of sulphuric acid. A molecule of air is different than a molecule of neon gas, etc.

Assuming any one form of matter, each molecule is distinctly separate from every other molecule in that matter. In other words, what appears to be a solid, such as a piece of coal, is actually not solid. Instead it consists of countless molecules, each separate from the next and each in a state of motion, that is in a state of agitation around a point of rest. The separation between the molecules decides the state of the matter. Molecules are closest to each other in what we term solids; are further apart in liquids and furthest apart in gases. This condition is evident by the fact that the solid is a solid, the liquid flows and the gas combines with other gases, such as air.

Agitation of matter frequently changes its physical dimension if not its state. For example, a bar of steel or iron or, as a matter of fact, the average solid, will expand when heated and will contract when chilled. This state of expansion and contraction is a change in the separation between the molecules of that matter. Thus, water when sufficiently chilled assumes a different state, becomes a solid, ice. Such reactions may be termed chemical, yet we find that they are of great importance in electrical circuits. The molecular activity has a great deal to do with magnetism; with the degree of conductivity of metals, with the suitability of an element as a conductor of electricity. Let us delve further and see why.

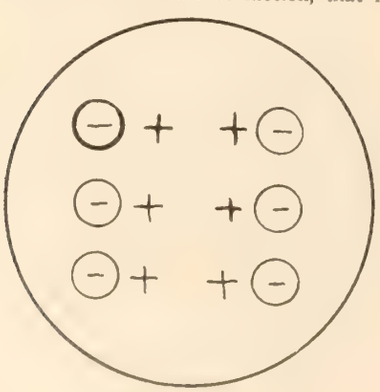


Figure 1

Lesson Number 3

In this article, third of the Projectionists' Round Table series, John F. Rider delves deeper into basic information on electricity and further lays the groundwork for future discussions on sound projection.

Atoms

While it is true that the molecule is the smallest integral part of matter, and is individual, with respect to the substance, the molecule itself is also a structure. An explanation of this structure illustrates how each molecule of a substance is distinctly different from the molecule of every other substance. Each molecule, or rather a molecule, consists of small particles known as atoms. The atom is smaller than the molecule and is the smallest particle of matter obtainable by any form of chemical action. Perhaps it is difficult to imagine a definite difference between the atom and the molecule, but this difference will become evident shortly.

Allowing the individuality claimed for the molecule, no statement is evident to the fact that the molecule consists of any one kind of atom or any one atom. Herein lies the difference between molecules. The molecules of any substance consist of atoms. The known atomic elements are of a certain number. These atoms in definite quantities appear in certain molecules. Certain atoms may be common to more than one kind of molecule, but the exact quantity and number of atoms constituting any one kind of molecule are associated only with that one kind of molecule. Thus water, which is liquid matter, is composed of molecules consisting of two atoms of hydrogen and one atom of oxygen. That is, each molecule of water is a separate structure consisting of two atoms of hydrogen and one atom of oxygen. To contrast with the molecule of water, we have a molecule of the electrolyte in the conventional storage battery. This form of matter is also a liquid, resembles water, yet is of different constituency. A molecule of this substance consists of two atoms of hydrogen, one atom of sulphur and four atoms of oxygen, the atomic structure behind designated H_2SO_4.

During such discussion one cannot help but wonder about the connection between such organic chemistry and sound projection. There is a definite connection because the function of numerous devices, such as rectifiers, photo electric cells and other vacuum tubes are governed or influenced by the gases within the tubes. The subject of interest in connection with these gases is the molecular activity when under an electric stress or when acted upon by electrons liberated by some means from an associated part of the system. We shall, therefore, proceed.

Recognizing the presence of molecules and atoms in matter irrespective of the form, one can very readily appreciate that if we have a mass, such as a length of copper or resistance wire, that the greater the mass or the greater the diameter of the wire, the greater will be the number of molecules to be found in that mass. Furthermore, if we have two kinds of copper wire or if we have two kinds of resistance wire, it stands to reason that the molecular structure is different and that the associated atomic structure is different. The variation in the atomic structure is what constitutes the variation in molecular structure and the difference in the substances. It is necessary, however, to understand that any one form of matter is of a certain structure and a greater mass of that same structure does not involve any atomic change. The difference in mass, in diameter if it is a length of wire, is one of the number of molecules and not the structure of the molecules. This item should be remembered for future reference.

Electrons

Now we enter upon the significant subject. The normal atom has been quoted as being the smallest particle of matter obtained through any chemical action. Despite its infinitesimally small size, it, too, is a structure. It consists of more than one part. Not only that but one part of the atom is always in motion. Other interesting items are associated with atoms and have a very definite bearing upon electricity.

The presence of the electron was discovered by Sir J. J. Thomson in 1897. Investigation disclosed that the electron as a particle was, in contrast to the other parts of matter, common to all atoms, no matter what the structure. Furthermore, investigation showed that the electron from one atom was the same size as the electron procurable from every other atom. Now we arrive at the structure of the atom and the consideration of electronic activity. The last two words in the last sentence

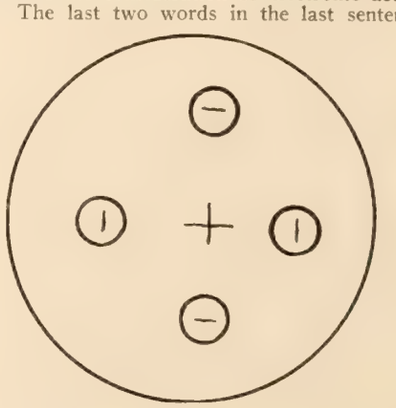


Figure 2

represent the most outstanding figure in electricity, since the electron is said to be nothing but electricity and an electron in motion or electrons in motion constitute electric current, as we understand it today.

Once the presence of the electron in all atoms was discovered, it became of interest to determine the number of electrons in different chemical elements. It was found that the number of electrons in chemical elements was finite and varied from element to element. Furthermore, it was found that an electron procured from any atom, was of the same size and uniform with another electron procured from some other atom. Continued investigation disclosed that the electron was negatively electrical, or displayed a negative electrical charge. Supplementary to this it was found that each and every electron possessed the same quantity of electrical charge, at all time negative. Under the circumstances, it may be said at this time that all matter contains negative electricity. The statement is true, but not wholly complete.

Observation of the electrical action of a normal atom showed that it was neutral, that is, electrically neutral. Yet if one electron was dislodged, that electron was found to be negative, which brought about the conclusion that each atom contained a positively electrified part as well as a negatively electrified part. When the magnitude of charges was equal, the atom was neutral. If, however, an electron was lost, the atom displayed a preponderance of positive charge. If on the other hand, an atom had one excess electron, it displayed a negative charge.

The Structure of the Atom

At this stage one is apt to wonder about the structure of the atom. What is the relation between the positive charge and the negative charge? Where is the positive charge? Is the positively charged part the same size as the negatively charged part? We stated that the number of electrons in an atom was finite and that the exact number differed from element to element. Thus, one atomic element may have four electrons and another may have twenty-nine. Be that as it may, the magnitude of the positive charge in a neutral atom is at all times equal to the magnitude of the negative charge of all the electrons present in that atom when it is electrically neutral. Thus, if an atom loses an electron, the positive charge predominates because the cumulative value of the electrons remaining in that atom is not equal to the positive charge.

Electrically the negative and positive charges in a neutral atom are equal, but the mass of negative charges and the mass of the positive charge are far from being equal. It is said that the electrons in an atom account for only 1/3400 of the mass of the atom. The remainder of the mass is accounted for by the positively charged part. Now, as to the location of the positive part and the negative part, it is possible to state theories advanced upon the subject. One such theory states that there are as many positive parts as there are negative parts which can be represented as in Figure 1, the + sign representing a positive part and the — sign representing a negative part or an electron. The positive part is known as the proton. Another theory is that the electrons are held at definite distances from the nucleus of the atom by the attractive and repulsive charges within the atom. Such a structure is shown in Figure 2, the central portion being the proton, or the nucleus. It is possible to construe the first theory as the second, wherein the total of the positive charges is one common positive charge. Another theory is the planetary theory, wherein the electrons are assumed to revolve about the nucleus or proton in certain orbits. Such a structure is shown in Figure 3 in simplified form. This structure of the atom is that advanced by Prof. Nils Bohr of the University of Copenhagen and offers a representation of some of the orbits of the 29 electrons supposed to be present in a normal atom of copper, showing how the electrons revolve around the nucleus.

Once again what has all of this to do with sound projection; with the selection or application of electrical devices? Let us continue and delve a little deeper. We recognize the present of electricity in the form of electrons in all atom, hence electricity in all matter. If we analyze an atom, it will be found that some of the electrons are free to revolve, whereas other electrons are contained within the nucleus. Since an electron in motion constitutes electric current, movement of an electron from one atom to another means the flow of electric current. The ease with which an atom when agitated will part with an electron will then govern the rate at which charges are transferred from one point to another and the magnitude of electric current. Now, the structure of some atoms is such that they hold on with great tenacity to the electrons within the atom no matter how great the agitation. Since motion of electrons between atoms is difficult under such conditions, electric current will not flow through that substance. Such materials are said to be poor conductors of electricity, non-conductors or insulators. If, however, the structure of the atom is such that it frees an electron to circulate among the other atoms, that is the planetary electrons revolving around the nucleus as in Figure 3, that substance is said to readily conduct electricity and is a conductor of electric current.

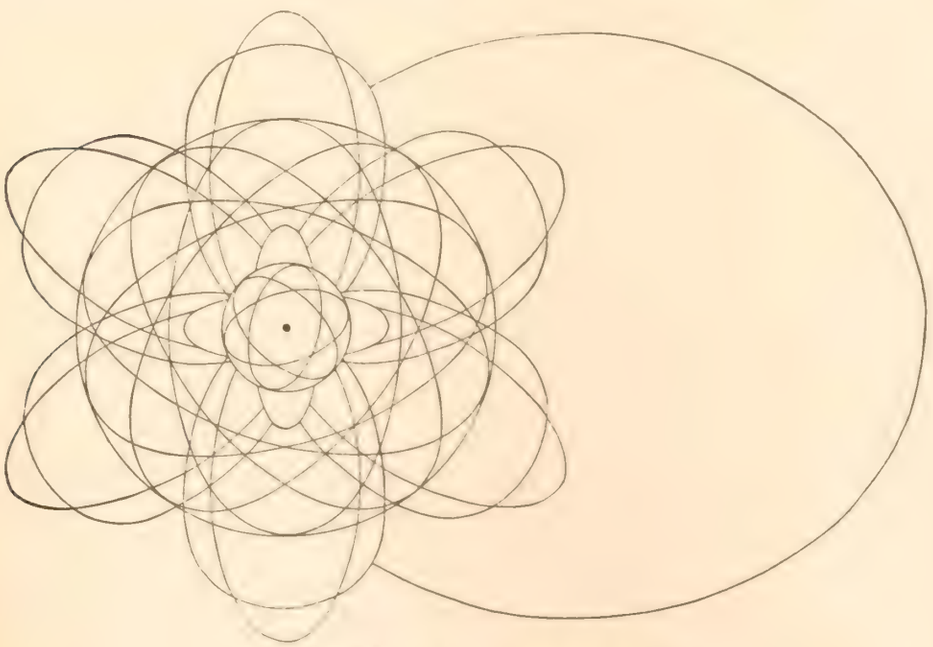


Figure 3—Orbits of electrons in atom of copper

Conductors and Non-Conductors

Our concern is with both conductors and non-conductors but primarily with conductors. If we assume a piece of wire, say copper, which is of such constituency that the atom will part with an electron, each change in the mass of that copper, such changes being the use of a thick piece of wire instead of a thin piece, providing that the structure of each molecule of that wire remains unchanged, will result in more molecules, hence more atoms and greater agitation, at least greater number of collisions between the molecules and the possibility of freeing a greater number of electrons from the atom (an atom is assumed to lose but one electron). This means that the thick wire is a better conductor of electricity and has less resistance to the flow of electric current than a thin wire of the same molecular structure. One must, of course, understand that if any one piece of wire is selected, the number of molecules will change with the mass of that wire, assuming normal temperature, rather than the mass of each molecule. Thus, the electronic activity among the atoms explains why a thick wire has less resistance than a thin wire of the same constituency.

It might be well at this time to refer to the molecular action of metals when hot or cold. We stated that when a metal is heated and expands, the separation between the molecules is increased. This means that the separation between the atoms is increased. Hence during a state of agitation, collision between molecules is reduced hence the possibility of freeing an electron from an atom or dislodging an electron from an atom is reduced and the rate of electronic flow is likewise reduced. Hence the resistance increased. When the metal contracts, the molecules are brought closer together and any agitation results in more frequent collision and greater electronic activity. Hence the resistance is decreased and electronic action is accelerated, thus permitting the flow of a greater value of current.

Continuing with what was stated, the electronic affinity in the atom explains why a wire will have less or greater resistance and why insulators do not allow the flow of current. Special alloys are used to make certain resistance wires because the atomic structure representing these alloys is such that free motion of the electrons is not available. The atoms in that wire hold on to their electrons more than the atoms in a conductor, say copper.

A certain amount of electronic activity is available in all substances, hence all substances conduct electricity, but if this motion of electrons is so small that the current is negligible, that substance is classified as a non-conductor, but one must understand absolutely perfect insulators are not available.

Free Electrons

Our discussion so far considered the motion of electrons between atoms in a substance. Therefore, one can assume that matter must be present in order that an electron be present. Such is not the case. An electron may be liberated from an atom located in a vacuum, in which case that electron will be present in the vacuum and if some attracting agent is also present in that vacuum as in the case of the modern amplifying tube or the hard photo electric cell, the electron will flow through the vacuum to the agent which exerts the attracting force. Such electrons, liberated from atoms are known as free electrons and constitute the flow of electric current. One must differentiate between such free electrons and the electrons which revolve around the nucleus of the atom. Those electrons are also in motion, but do not represent the electric current in the circuit. Free electrons are given off by the active coatings in photo-electric cells when light impinges upon this surface and by vacuum tube filaments when heated to

(Continued on page 114)

'Quiet' Continues Skyward Climb; Takes $23,000

"All Quiet on the Western Front" record-breaking b. o. figures in its New York run continue at the Central, where Universal's war film rolled up $23,000, aided by a few extra performances added to the regular two-a-day routine. Last week, the film turned in about twenty-one grand, which was considered exceptional for the 922-seater, and then tops the high by $2,000 in the current check-up.

The week, as a whole, was off—and how! Only a few other "black" performances were made, among them M-G-M's "Divorcee," which jumped the Capitol's gross $21,000 over the previous week to a healthy $84,000 figure. "Journey's End" fared three hundred better than the preceding week, when the Tiffany vehicle took $14,500.

"ROGUE SONG" (M-G-M)
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 16th week. **Other attractions:** Newsreel, overture. **Gross:** $9,975.

"THE DIVORCEE" (M-G-M)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture ("Rossini's Melodies"), M-G-M comedy ("Fast Work"), Capitol magazine, Hearst Metrotone news, presentation, organ. **Gross:** $84,054, good; $21,000 better than last week.

"ALL QUIET ON THE WESTERN FRONT" ("U.")
CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 4th week. **Other attractions:** None. **Gross:** $23,000 (on extra shows, in addition to regular 2 a day); a high gross.

"TEMPLE TOWER" (Universal)
COLONY—(1,900), 35c-50c-75c, 7 days. **Other attractions:** Shorts, newsreel, comedy ("Ranch House Blues"). **Gross:** [illegible]

EMBASSY NEWSREELS
EMBASSY (598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $8,201, pretty good; $500 higher than previous week.

"SONG O' MY HEART" (Fox)
FORTY-FOURTH ST.—(1,478), $1-$1.50-$2-$2.50, 7 days, 10th week. **Other attractions:** Newsreel. **Gross:** $8,050, off considerably.

"JOURNEY'S END" (Tiffany)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 7th week. **Other attractions:** Short ("Voice from Hollywood"). **Gross:** $14,880, a $300 jump over last week.

"HOLD EVERYTHING" (Warners)
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 4th week. **Other attractions:** "Yama Kraw" (Negro rhapsody short), "Wedding of Jack and Jill" (echnicolor short), Martinelli in "Celeste Aida" from "Aida" (operatic short), "Wedding of Jack and Jill" (Technicolor short), 1895" (newsreel cutbacks). **Gross:** $13,205, plenty terrible.

"DEVIL'S HOLIDAY" (Paramount)
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy ("Peace and Harmony"), Pathe review, vaudeville ("Home Records"), O'Donnell and Blair, Billy and Elsa Newell, Andrew and Louise Carr, Six Beverly Girls. **Gross:** $70,700, a nice jump of $13,000 over previous week.

"PARAMOUNT ON PARADE" (Paramount)
RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days. **Other tractions:** "Prisoners' Song" (sound cartoon). **Gross:** $17,700, away down; lower by $7,000, under last week.

"VAGABOND SONG" (Paramount)
RIVOLI—(2,103), 35c-50c-65c-85c-$1. **Other attractions:** Shorts, newsreel, overture ("Vagabond King"). **Gross:** $19,400

"KING OF JAZZ" (Universal)
ROXY—(6,200), 50c-75c-$1-$1.50, 7 days, 2nd week. **Other attractions:** Shorts, vaudeville (Paul Whiteman in junction with the Roxy orchestra (and George Gershwin at piano). **Gross:** $62,476, flopping $40,000 under last week.

"THE WEDDING BELLS"
STRAND—(3,000), 35c-50c-60c-75c-85c-$1, 7 days. **Other attractions:** Shorts, Universal newsreel, "Money, Money, Money," "A Holiday in Storyland," "Cave Club." **Gross:** $15,017, considerably off.

"SONG OF THE FLAME" (Warners)
WARNERS—(1,500), 50c-75c-$1-$1.50-$2.50, 7 days. **Other attractions:** Comedy ("Looney Tunes"), Eddie Buzzell in "The Royal Four Flusher," "The Stand-up," comedy ("Ill Winds—or No Mother to Guide Her"). **Gross:** $13,205, so-so.

"SHOW GIRL IN HOLLYWOOD" (First National)
WINTER GARDEN—(1,495), 35c-50c-65c-85c-$1, 7 days. **Other attractions:** The Potters in "Big Money," "Believe It or Not," "The Jazz Rehearsal" (technicolor musical comedy), "The Military Post," "The Window Cleaner," with Ann Edwards and Steve Brice; and Roberto Gunman, Mexican singer. **Gross:** $17,569 and dropping $4,000 under previous 7-day [illegible]

Business Manners

"I know that Lawrence's first picture was a great success," said Mrs. Tibbett sagely, "and I'll tell you how I know it. Because Mr. Thalberg speaks to me so cordially now when I go to the studio—"

—Motion Picture.

'Divorcee' Frisco Run Clicks With $28,000 Gross

San Francisco—The week proved a successful one for two reasons: First, the weather was favorable; second, pictures, generally, were exceptionally attractive, six of the theatres doing over 100% and two doing 165% and 185%. "Song of the Flame," with $24,000, and "Divorcee," grossing $28,000, hit the latter two high figures.

"Song of the Flame," at the California, did $24,000, a 165% rating. "The Divorcee," at Loews-Warwick Theatre, did a remarkable business. It was shown to crowded houses all week after running the week before at the Fox. Here a gross of $28,000 and a rating of 185% was rolled up.

Special midnight shows were started at 11:30 at the Embassy, to inaugurate the San Francisco run of Al Jolson's "Mammy." The proceeds were devoted to the American Legion's 49'er celebration. The picture was introduced to a crowded house on Thursday, Friday and Saturday night. The late shows, running consecutively, establish a precedent in Market Street houses.

Weather: Fair, windy.
Opposition: "Song of the West," California; "Divorcee," Warfield; "Arizona Kid," Fox; "Return of Dr. Fu Manchu," stage show, Paramount; "Paramount on Parade," St. Francis; "Cuckoos," Orpheum; "Rich People," vaudeville, Golden Gate; "Hold Everything," Embassy.

"SONG OF THE FLAME" (First National)
CALIFORNIA—(2,300), 35c-50c-65c-90, 7 days. **Other attractions:** Comedy ("Getting a Break"), news, review, orchestra, "Peace and Harmony." **Gross:** $24,000. **Rating:** 165%.

"DIVORCEE" (M-G-M)
WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** Harry Langdon in "The Shrimp," travel scenic ("Streets of Mystery"), Fox, Hearst news. **Gross:** $28,000. **Rating:** 85%.

"ARIZONA KID" (Fox)
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** "Frills in Music," "Roses," Fox news, Fanchon & Marco's "Bells and Belles," Saturday midnight "Radio Revel" (midnight show). **Gross:** $19,200. **Rating:** 110%.

"RETURN OF DR. FU MANCHU" (Paramount)
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Paramount syncopators, Paramount news, "Aesop's Fable," talking novelty, organ. **Gross:** $16,500. **Rating:** 75%.

"PARAMOUNT ON PARADE" (Paramount)
ST. FRANCIS—(1,400), 35c-50c-60c-90c, 3rd week. **Other attractions:** St. Francis' "Spring Ensemble," "Victor Herbert's Melodies," Paramount sound news, "Current World Topics," Pathe review, talkietoon ("Five Bugs"). **Gross:** $10,100. **Rating:** 105%.

"CUCKOOS" (Radio Picture)
ORPHEUM—(2,300), 35c-50c-65c, 2nd week. **Other attractions:** Orchestra, news. **Gross:** $15,500. **Rating:** 90%.

"RICH PEOPLE" (Radio Picture)
GOLDEN GATE—(2,500), 30c-40c-50c-65c, 7 days. **Other attractions:** Vaudeville, "Arkansas Travelers," orchestra. **Gross:** $15,000. **Rating:** 100%.

"HOLD EVERYTHING" (Warner Bros.)
EMBASSY—(1,400), 30c-40c-50c-65c, 3rd week. **Other attractions:** Vitaphone Varieties, newsreel. **Gross:** $10,000. **Rating:** 105%.

"MAMBA" (Tiffany)
DAVIES—(1,200), 35c-50c-65c-90c, 2nd week. **Other attractions:** Vitaphone Varieties, Universal news. **Gross:** $9,000. **Rating:** 90%.

"WISE GIRLS" (M-G-M)
CASINO—(2,500), 40c-60c, 7 days. **Other attractions:** Will King and company of thirty in "Ingagi," Hearst news. **Gross:** $9,500. **Rating:** 95%.

"Lost Zeppelin" Flops with $870 Three-Day Gross

Ottawa—Natives of the Canadian Capital paid more attention to "Clean-up Week" than to current film attractions, although a couple of rainstorms sent them scampering from gardens to shows. Daylight saving got in its dirty work as well, patronage in most houses being scanty until 9 o'clock. Many saw Maurice Chevalier in "The Big Pond" at the Regent, which registered 100%, and "A Notorious Affair" held up fairly well at the Centre.

Weather: Opening hot, rain, then colder.
Opposition: "The Big Pond," Regent; "Cohens and Kellys in Scotland," B. F. Keith's; "A Notorious Affair," Centre; "The Other Tomorrow," Avalon; "Only the Brave," Imperial; "Vengeance," Keith's; "The Lost veppelin," Avalon.

"THE BIG POND" (Paramount)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Comedy, "Match Play"; Fox Movietone news, orchestra. **Gross:** $6,200. **Rating:** 100%.

"COHENS AND KELLYS IN SCOTLAND" (Univ.)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Harry Langdon in "Shrimp," "Mickey's Follies," Universal newsreel. **Gross:** $4,100. **Rating:** 85%.

"THE OTHER TOMORROW" (First National)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** "The Big Jewel Case," "Carnival Man," Fox Movietone news. **Gross:** $1,025. **Rating:** 80%.

"A NOTORIOUS AFFAIR" (First National)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Lloyd Hamilton in "Camera Shy," Krazy Kat, Fox news. **Gross:** $3,900. **Rating:** 90%.

"ONLY THE BRAVE" (Paramount)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news, Harry B. Watson in "Rubeville Night Club." **Gross:** $3,100. **Rating:** 80%.

"VENGEANCE" (Columbia)
B. F. KEITH'S—(2,596), 15c-60c, 3 days. **Other attractions:** Five R-K-O vaude act, "Honeymoon Zeppelin," Pathe news, scenic, orchestra. **Gross:** $3,700. **Rating:** 65%.

"THE LOST ZEPPELIN" (Tiffany)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, Educational comedy. **Gross:** $870. **Rating:** 60%.

'Divorcee' Takes 25 Grand From Providence Fans

Providence—Loew's State found Norma Shearer hot for $25,000 (125%) in "The Divorcee," setting a hard pace for other houses to follow. Sporting competition was off, although downtown and suburban houses offered great bills. The Majestic, with Barrymores "Man from Blankleys," was fair at $10,200. "The Cuckoos" at the RKO Victory hit about $10,000 (100%), while the RKO Albee was off at $9,600 (80%), grossed by "He Knew Women."

Weather: Pleasant, warm.
Opposition: "Man from Blankleys," Majestic; "Cuckoos," RKO Victory; "Divorcee," Loew's State; "He Knew Women," five acts vaude, RKO Albee; stock, Carlton.

"THE CUCKOOS" (RKO)
RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Song of Mother," "Tight Squeeze," Pathe news. **Gross:** $10,000. **Rating:** 100%.

"THE DIVORCEE" (M-G-M)
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Great Gobs," "Audio Revue," Krazy Kat cartoon, Hearst news, organlogue. **Gross:** $25,000. **Rating:** 125%.

"MAN FROM BLANKLEYS" (W. B.)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Woman Who Was Forgotten," double feature. Fox news. **Gross:** $10,200. **Rating:** 95%.

"HE KNEW WOMEN" (RKO)
RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude headed by Alma Rubens. **Gross:** $9,600. **Rating:** 80%.

Balto Top Goes To "Divorcee" On Take of $24,300

Baltimore—With normal spring weather prevailing, and despite voluntary daylight saving, patronage at large theatres increased considerably here during the week.

Highest gross was taken in at Loew's Stanley by "The Divorcee," starring Norma Shearer. Receipts were figured at $24,300, or a 139% rating. This engagement was aided materially by a large national campaign in newspapers.

The surprise of the week was the $1,400 gross piled up by the Little Theater, with its 267 seats, showing the German dialogue production, "Dich Hab Ich Geliebt," which rated 140%. It was noticed that an entirely different class of people came to see the production, the German element, supplanting the "arties." Throughout the six days, patronage was steady.

"King of Jazz" did not fare so well at Keith's, after an engagement at the Auditorium, at $1 top, only doing a gross of about $3,600, representing a 45% rating. All seemed to agree the picture is an artistic triumph, but the people appear to want a story with their films.

The Auditorium got a break with "All Quiet on the Western Front," with this picture running 8 days and $1.50 top at nights; the gross hit $8,400, rating 80%.

Weather: Clear and cool, excepting one day hot and one day cloudy with a little rain.

Opposition: "All Quiet on the Western Front," Auditorium; "Ladies Love Brutes," with "All Aboard," starring Teddy Joyce, Loew's Century; "Around the Corner," Bert Smith Players in "Broadway Limited," Hippodrome; "King of Jazz," Keith's after engagement at Auditorium at $1 top; 'Dich Hab Ich Geliebt," German dialogue film, Little; "Dumb-Bells in Ermine," Metropolitan; "Arizona Kid," New; "Ladies of Leisure," Rivoli; "The Divorcee," Loew's Stanley; "Honey," Loew's Valencia and Parkway simultaneously after one week at Loew's Stanley; Stage: "Ann Corio," Gayety; Vagabond Players in "The Pidgeon," Maryland.

"LADIES LOVE BRUTES" (Paramount)

LOEW'S CENTURY—(3,210), 25c-60c, 6 days. **Other attractions:** Metrotone, International News, "Tribute to Mothers," "Night" (Walt Disney cartoon), "First Seven Years" (Our Gang, M-G-M comedy), "Gift Nights" (Educational Hodge Podge). **Gross:** $19,000. **Rating:** 86%.

"THE DIVORCEE" (Metro-Goldwyn-Mayer)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Capitol revue "All Aboard," with Teddy Joyce, orchestra, organ, Metrotone news, "In the Shade of the Old Apple Tree" (Paramount song novelty), Harry Langdon in "The King" (comedy). **Gross:** $24,300. **Rating:** 139%.

"HONEY" (Paramount)

(Shown simultaneously with Parkway uptown after one week at Stanley)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Any Old Flame" (cartoon), Laurel and Hardy in "Below Zero" (M-G-M comedy). **Gross:** $5,[illegible] **Rating:** 9[illegible]%.

"HONEY" (Paramount)

(Shown simultaneously with the Valencia downtown after one week at Stanley)

LOEW'S PARKWAY—(1,[illegible]), [illegible], 6 days. **Other attractions:** Metrotone news, [illegible] comedy. **Gross:** $4,500. **Rating:** 102%.

"LADIES OF LEISURE" (Columbia)

RIVOLI—(1,982), 25c-75c, 6 days, starting Saturday. **Other attractions:** Pathe sound news, "The Cave Club" and "She Who Gets Slapped" (Vitaphone Varieties), organ. **Gross:** $6,000. **Rating:** 75%.

"DUMB-BELLS IN ERMINE" (Warner Bros.)

METROPOLITAN—(1,500), 15c-50c, 6 days, starting Saturday. **Other attractions:** Kinograms, Vitaphone Varieties, comedy, organ. **Gross:** $4,200. **Rating:** 70%.

"AROUND THE CORNER" (Columbia)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe sound news, Pathe short reviews, Lloyd Hamilton in "Either the Sea Gives Up" (Educational comedy), Bert Smith Players in "Broadway Limited," with acts and chorus, orchestra, organ. **Gross:** $8,500. **Rating:** [illegible]

"KING OF JAZZ" (Universal)

(After two weeks' engagement at Auditorium at $1 top)

KEITH'S—(1,[illegible]), [illegible], 6 days, starting with Sunday matinee. **Other attractions:** Pathe sound news, Pathe Audio Review, Universal Oddities, sound cartoon. **Gross:** $3,[illegible] **Rating:** 4[illegible]%.

"THE ARIZONA KID" (Fox)

NEW—(1,500), [illegible], 6 days. **Other attractions:** "The Magnate" (R-K-O) comedy), Van and Schenck (M-G-M singing act), Fox Movietone news. **Gross:** $[illegible] **Rating:** [illegible]%.

"DICH HAB ICH GELEIBT" (Aafa-Tobis)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Robert Benchley in comic talk "Sex Life of a Polyp" (Fox sketch), Laurel and Hardy in "Berth Marks" (M-G-M comedy). **Gross:** $1,400. **Rating:** [illegible]%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

AUDITORIUM—(1,600), 50c-$1.50, with two reserved seat performances a day. Started Friday night and continued throughout following week with midnight show Sunday. No other attractions. **Gross:** $8,400. **Rating:** 80%. (This was advertised as being the only showing of this picture this season.)

The Unexpurgated Truth

Stepin Fetchit seems to have gone the way of many a movie actor who turned temperamental. Pathe has put another young man of color in his place in a new picture. Mr. Fetchit should have been told, way back in the beginning, that no movie actor is so good he can't be replaced.

—*N. Y. World.*

Portland Plugs Whiteman to a Healthy $11,750

Portland, Ore.—Spontaneous comedy of Dressler & Moran in "Caught Short" was sufficient to bring out long waiting lines and the heaviest box-office of the week. Henri LeBel, organist, received heavy applause, and Herman Kenin and his stage band made additional friends; all at the Fox Broadway, which grossed $12,115 and again raised its percentage to 155.

With clever exploitation by Manager Sasso at Hamrick's Music Box, who brought the film by air, making clever tie-ups and window displays, Paul Whiteman's "King of Jazz" registered $11,750 (145%).

With an extra midnight Saturday show, the United Artists scored with "Arizona Kid," which hung up a score of 130%, grossing $10,355.

Weather: Light Spring rains; did not affect grosses.

Opposition: "King of Jazz," "Arizona Kid," "The Cuckoos," "True to the Navy," "Young Man of Manhattan."

"CAUGHT SHORT" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** Fanchon & Marco's "Gypsy Idea," including Chaz Chase, Jose Gonzales, Jeanne Alexandria, Jack Vlaskin and company (Russian dancers), Frank Evers and Greta (taut-wire dancers), Gypsy Sweethearts, Herman Kenin and "Broadway Band"; Henri LeBel, organist; Pathe sound news. **Gross:** $12,115. **Rating:** 155%.

"KING OF JAZZ" (Universal)

HAMRICK'S "MUSIC BOX"—(1,835), 50c, 7 days. **Other attractions:** Vitaphone acts, Pathe sound news, Pete Ashe at organ. (Clever tie-ups, local merchants and windows, plus airplane exploitation helped box office.) **Gross:** $11,750. **Rating:** 145%.

"ARIZONA KID" (M-G-M)

FOX UNITED ARTISTS—(945), 25c-60c, 7 days. **Other attractions:** Metro Acts, Hollywood Varieties, Fox sound news. **Gross:** $10,355. **Rating:** 130%.

"THE CUCKOOS" (RKO)

RKO-ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Three acts vaudeville, Frank Potter and RKOlians, Catherine Custer at Wurlitzer, Pathe sound news. **Gross:** $10,000. **Rating:** 120%.

"TRUE TO THE NAVY" (Paramount)

PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Happy" Phil Lampkin and his Paramounters, Con Maffie (new organist), Jean Dahlgren, "Voice of Paramount," lobby entertainment Byrd Antarctic exhibit expedition. **Gross:** $10,000. **Rating:** 110%.

"YOUNG MAN OF MANHATTAN" (Paramount)

PORTLAND RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount sound news, Publix novelty in sound ("On the Boulevard" talking act). Clever exploitation tied in with local political campaign. **Gross:** $8,785. **Rating:** 98%.

(Note: Rivoli Theatre, 1,220 seats, showing first and second runs, closed May 16th for the summer season and will be remodeled and reopened in September.)

Big M'P'ls Dough To 'Caught Short' Taking $33,420

Minneapolis—The Minnesota showed her heels to the rest of the Loop theatres this week when "Caught Short" topped the line-up. The picture was a crowd catcher. It gave the theatre a rating of 94% on a gross of $33,420.

Second honors went to the Orpheum, which surprised at the end of the week with 'Cuckoos" and Viola Dana headlining the vaude bill registering 95% and a gross $21,530. The State ran third, registering 90% and grossing $20,135.

"Ingagi," the sensation of the Loop, came through on the third week with a rating of 95% and took in real money, no rocks, at the box office to a total of $9,400. The Pantages, sixth on the list, showed "Soldiers and Women" to 85% and a gross of $8,500. "The Rogue Song," held over for a second week, did not register a great pull. It listed the Century, usually among the first four in the week's grosses, in seventh place with a gross of $7,580, or 70%. The Lyric showed "The Second Floor Mystery" to 90%, or gross of $4,000. The Aster ran "Second Choice" to 95%, or $3,000.

Opposition: "Caught Short," Publix Stage show; "Jazz Preferred," Minnesota; "The Texan," State; "Soldiers and Women," 5 acts vaude, Pantages; "The Rogue Song," Century (2nd week); "The Cuckoos" and 5 acts vaude headlined by Viola Dana, Hennepin Orpheum; "The Second Floor Mystery," Lyric; "Ingagi," Seventh Street (3rd week); "Second Choice," Aster; "The Play's the Thing," Legit, offering by Bainbridge Players.

Weather: Cold.

"THE CUCKOOS" (Radio)

HENNEPIN ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude, headlined by Viola Dana. **Gross:** $21,530. **Rating:** [illegible]

"CAUGHT SHORT" (M-G-M)

MINNESOTA—(4,025), 35c-45c-75c, 7 days, 4 shows daily. **Other attractions:** Publix stage show ("Jazz Preferred"), organ, concert [illegible]. **Gross:** $[illegible] **Rating:** 94%.

"ROGUE SONG" (M-G-M) (Second week)

CENTURY—(3,[illegible]), 50c-75c, [illegible] days. **Other attractions:** None. **Gross:** $7,580. **Rating:** 70%.

"INGAGI" (Congo Pict. Epics) (3rd week)

SEVENTH STREET—(1,400), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $9,400. **Rating:** 95%.

"SOLDIERS AND WOMEN" (Columbia)

PANTAGES—(3,[illegible]), [illegible], 7 days, 3 shows daily. **Other attractions:** Five acts vaude. **Gross:** $8,500. **Rating:** 85%.

"SECOND FLOOR MYSTERY" (Warners)

LYRIC—(1,[illegible]), [illegible], 7 days. **Other attractions:** [illegible] Africa." **Gross:** $4,000. **Rating:** 90%.

"TEXAN" (Paramount)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** "The Golfers," newsreel, Pathe review. **Gross:** $20,135. **Rating:** 90%.

'SECOND CHOICE" (Warner Bros.)

ASTER—(812), 15c-20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $3,000. **Rating:** 95%.

"U" Studio Begins to Hum "Little Accident," First

Hollywood—Work on Universal's productions for next season has been launched with "The Little Accident," with William James Craft directing. The company has borrowed Douglas Fairbanks, Jr., from First National, and Anita Page from M-G-M. The pair will be co-featured. Balance of cast includes Sally Blane, Joan Marsh, Slim Summerville, Zasu Pitts, Albert Gran, Henry Armetta, Nora Cecil, Roscoe Karns, Maude Turner Gordon, Bertha Mann, Gertrude Short and Dot Farley. The picture is initial supervising assignment of Albert De Mond.

"Texan" Rides 'em High in Boston Copping $37,000

Boston—"Song o' My Heart," after eight weeks as a road show, ended with the week's business showing approximately $8,000, which is a little better than the seventh week but far below the other six weeks. "Journey's End," road show, also closed after four weeks at the Tremont with $9,000 gross. Had a booking date been available it would have continued at least another week. With the only two road shows in the city moving along, other picture houses expect a slight gain for the ensuing week.

Publix Metropolitan with "The Texan" showed a gain with a $37,000 gross, 125% rating. "Putting on the Ritz" at Loew's State was something of a surprise with an increase in gross to $24,500 and a boost in the rating to 125%. "Song of the Flame" at the Keith Memorial maintained a rating of 125% with $27,000 gross. Other theatres maintained better than average business with very few exceptions.

Weather: Warm and fair.

Opposition: "The Texan" with Publix stage show, Metropolitan; "The Other Tomorrow" with five acts RKO vaudeville at Keith-Albee; "Song of the Flame" at Keith Memorial; "Putting on the Ritz" with special display newspaper advertising at Loew's State; "The Divorcee" with Loew's Greater vaudeville, five acts, at Loew's Orpheum; "Dumb Bells in Ermine," playing day and date at Publix Scollay Square and Fenway Theatres; "Soldiers and Women" at the Park and two road shows. "Song o' My Heart" for final week at Majestic and "Journey's End" for final week at Tremont.

"TEXAN" (Paramount)

METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Stage show, "The Blue Mill," Martell and Ann Leaf as organists," cartoon, Paramount news. **Gross:** $37,000. **Rating:** 125%.

"OTHER TOMORROW" (F. N.)

KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, comedy, Pathe news. **Gross:** $22,500. **Rating:** 121%.

"SONG OF THE FLAME" (F. N.)

KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Cartoon, Sportlight, Pathe news. **Gross:** $27,000. **Rating:** 125%.

"PUTTING ON THE RITZ" (U. A.)

LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Comedy, cartoon, Hearst Metrotone news. **Gross:** $24,500. **Rating:** 125%.

"DIVORCEE" (M-G-M)

LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Hearst Metrotone news. **Gross:** $22,000. **Rating:** 110%.

"DUMB BELLS IN ERMINE" (Warners)

SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Vaudeville, comedy, Paramount news. **Gross:** $15,000. **Rating** 110%. (Same film playing day and date at Fenway (1,800), 25c-60c, 7 days. **Gross:** $8,000. **Rating:** 90%.)

"SONG O' MY HEART" (Fox)

MAJESTIC—(1,550), 50c-$2, 7 days. **Gross:** $8,000. **Rating:** 80%. (Eighth and final week.)

"JOURNEY'S END" (Tiffany)

TREMONT—(1,800), 50c-$2, 7 days. **Gross:** $9,000. **Rating:** 90%. (Fourth and final week.)

"SOLDIERS AND WOMEN" (Columbia)

PARK—(800), 25c-50c, 7 days. **Other attractions:** Cartoon, Universal news. **Gross:** $4,800. **Rating:** 95%.

Afraid of "Rogue Song" in Omaha; Shifted by Publix

Omaha—Two days before opening at the Paramount, "The Rogue Song" was switched for a full week to the State, split week house. Publix here didn't feel film had strong enough draw in this territory at the town's ace talker house. Replaced at Paramount by "Caught Short."

Another Sunday Victory

Guthrie Center, Iowa—Sunday movies won out in a special election by a vote of 442 to 357. Theatre attendance has been doubled since the installation of sound.

The Weaker Sex

Hollywood—Mrs. Frank Whitbeck, better half of the advertising and publicity head of Fox West Coast Theatres, is en route to New York in a snappy Chrysler roadster with flashing orange wheels. While his wife is East in the Chrysler, Whitbeck is driving a Ford around town.

Rain the Jinx in Omaha; "Brutes" Hits Par, $8,500

Omaha—Sunshine is a forgotten joy in this town, where rain has fallen almost steadily for the past five weeks. With the exception of the Paramount, which hit par for $8,500 with "Ladies Love Brutes" (Paramount), business was off in all houses.

Columbia's "Ladies of Leisure" brought the Orpheum $13,500 (90%). Three vaudeville headliners and "Show Girl in Hollywood" (F. N.) grossed $9,500 at the World (95%).

Two flops were "Second Floor Mystery" (W. B.), which got $1,912 (85%) for three days at the State, and "Let's Go Places" (Fox), $2,000 (80%) for the last half.

Weather: Intermittent rains.

Opposition: "Ladies of Leisure," Orpheum; "Ladies Love Brutes," Paramount; "Show Girl in Hollywood," World; "Second Floor Mystery," State; "Let's Go Places," State.

"LADIES OF LEISURE" (Columbia)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Adele Verne headlining four acts vaude, Pathe news, cartoon. **Gross:** $13,500. **Rating:** 90%.

"LADIES LOVE BRUTES" (Paramount)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Hot Dogs" (M-G-M), Paramount news, organ. **Gross:** $8,500. **Rating:** 100%.

"SHOW GIRL IN HOLLYWOOD" (F. N.)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** Emil Boreo and four other Publix acts, Ted Mack and band, Paramount news, shorts. **Gross:** $9,500. **Rating:** 95%.

"SECOND FLOOR MYSTERY" (W. B.)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** "Ain'cha" (Publix), "Songs of Mothers" (Paramount), "Hired Husband" (Pathe), Paramount news. **Gross:** $1,912. **Rating:** 85%.

"LET'S GO PLACES" (Fox)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** "Actions Speak Louder Than Words" (Paramount), "So This Is Paris Green" (Paramount), Universal news. **Gross:** $2,000. **Rating:** 80%.

Projectionists' Round Table

(*Continued from Page* 111)

incandescence. Of course other units may be quoted but they are not of great importance at this time.

Questions—Lesson No. 3

1. *Suppose that you had two lengths of copper wire of the same kind, but one twice as thick as the other. Call the thin wire A and the thick wire B. Which wire would have the greater value of resistance, if both lengths were equal? Why?*
2. *Suppose that you had two lengths of iron wire of the same length, kind and thickness. One was cold and the other one hot. Which would have the lower resistance? Why?*
3. *Is it possible to have a flow of electric current through a vacuum? How?*
4. *What is electric current?*
5. *What is the difference in electronic activity between a conductor of electricity and a non-conductor?*

Wild Winnie Wows Des Moines With Gross of $8,600

Des Moines—Billed as "wild Winnie Lightner, and Joe E. Brown in the hilarious panic," "Hold Everything" registered the best business in Des Moines, hitting a box office average of 150% and a gross of $8,600, at the Des Moines. The theatre had keen competition next door in "Caught Short" with Marie Dressler and Polly Moran, which took $6,200. "New Adventures of Fu Manchu," Hal Skelly's "Men Are Like That" and "A Notorious Affair" with Billie Dove, and "Ingagi" also fared well.

Weather: Not particularly favorable, cool.

Opposition: "Caught Short," stage band, vaude (3 days), Paramount; "New Adventures of Dr. Fu Manchu," stage band, vaude (4 days), Paramount; "Hold Everything," Des Moines; "Around the Corner," vaude, (3 days), Orpheum; "Ingagi," vaude (4 days), Orpheum; "Notorious Affair" (4 days), Strand; "Men Are Like That" (3 days), Strand.

"CAUGHT SHORT" (Paramount)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 50c. **Other attractions:** Paramount sound news, Herbie Koch organ number, stage band, vaude featuring "Sinclair Truman and Company" in "Kidding Through." **Gross:** $6,200. **Rating.:** 100%.

"NEW ADVENTURES OF FU MANCHU" (Para.)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 50c. **Other attractions:** "U." news, Mr. and Mrs. Herbie Koch, organs; Charlie Agnew and band in Paramount stage show ("High Hatters"). **Gross:** $6,100. **Rating:** 100%.

"HOLD EVERYTHING" (Warner)

DES MOINES—(1,600), 7 days, 25c, 35c, 50c. **Other attractions:** Paramount sound news, Paramount musical ("Wanderlust"), Paramount comedy ("Desperate Sam"). **Gross:** $8,500. **Rating:** 150%.

"AROUND THE CORNER" (Columbia)

ORPHEUM—(2,000), 3 days, 25c, 50c. **Other attractions:** RKO vaude, Pathe news, RKO comedy ("Cash and Marry"). **Gross:** $7,000. **Rating:** 110%.

"INGAGI" (Congo Pictures)

ORPHEUM—(2,000), 4 days, 25c, 50c. **Other attractions:** RKO vaude, Pathe news, Pathe review. **Gross:** $86,000. **Rating:** 130%.

"A NOTORIOUS AFFAIR" (F. N.)

STRAND—(1,100), 4 days, 20c, 30c. **Other attractions:** Paramount news, Pathe revue, Columbia cartoon ("Galloping Gaucho"), Mother's Day Special (Fitzpatrick). **Gross:** $3,600. **Rating:** 90%.

"MEN ARE LIKE THAT" (Paramount)

STRAND—(1,100), 3 days, 20c, 30c. **Other attractions:** Pathe news, M-G-M act (Tom Waring songs), Epic's "Fighting Tigers in India." **Gross:** $4,500. **Rating:** 100%.

'Cuckoos' Big Week Leads To Indefinite Run Change

Minneapolis — "The Cuckoos" (Radio) played the Orpheum for a week to such good business that when vaudeville bookings made it impossible to hold it over, RKO officials booked it into the Seventh Street for a run on an indefinite basis.

Art Theatre May Resume

Rochester, N. Y.—The Little, former Cinema Guild house, which closed after a season of silents, probably will reopen shortly under managership of Kenneth A. McMahon.

School Promoters Dismissed

Los Angeles—Convicted about a year ago on charges of operating a fraudulent movie school, Harry Keaton and Maurey Love were freed when witnesses failed to appear for their second trial.

New Williams, Johnson Firm

London—J. D. Williams and E. Bruce Johnson, the latter now in New York, have formed W. & J. Syndicate, Ltd., for production of color and wide film pictures.

'Divorcee' Proves A Honey in L. A. Grosses $29,700

Los Angeles—'Twas sweet to hear the merry tingle of dough in the box office window of Fox's Criterion, where "Divorcee" knocked 'em still to the tune of a 297% rating—which means $29,700 in gross intake. But many murmers of dissatisfaction were heard in other quarters, what with red written all over the books of other local stands.

"The "Divorcee" figure rolled up a record early and when the race was over came out three grand ahead of the house top for all time. Splash advertising plugs by the theatre and studio helped tremendously. The studio used half-page spreads.

Other attractions which made the better-than-par mark were the Carthay Circle, taking $17,400 (139%) with "All Quiet on the Western Front," "Lady of Scandal," on a $27,400 gross, making one point higher than par; "Benson Murder Case," fair at $10,500 (105%); "Courage," so-so at $15,000 (107%), and "Cuckoos," which hit $19,500, on a 122% rating.

"SONG O' MY HEART" (Fox)

HOLLYWOOD Grauman's Chinese, (2,058), 5th week, 7 days, twice daily 75c to $1.50. **Other attractions:** Sennett comedy, Movietone news. **Gross:** $12,200. **Rating:** 76%.

"ALL QUIET ON WESTERN FRONT" (Univeral)

LOS ANGELES—Fox Carthay Circle, (1,650), 4th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $17,400. **Rating:** 139%.

"YOUNG MAN OF MANHATTAN" (Paramount)

LOS ANGELES—Paramount, (3,800), 7 days, 35c to 65c. **Other attractions:** "Radio Kisses," (song cartoon); Paramount news, Milton Charles organ concert. **Opposition:** "Bad One," "Lovin' the Ladies," "Second Floor Mystery," 'Divorcee," "Lady of Scandal," "Cuckoos." **Gross:** $19,000. **Rating:** 76%.

"LADY OF SCANDAL" (M-G-M)

LOS ANGELES—Loew's State, (2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Brunette Idea," Charlie Chase comedy, Movietone and Metrotone news. **Opposition:** "Young Man of Manhattan," "Divorcee," "Second Floor Mystery," "Lovin' the Ladies," "Bad One," "Cuckoos." **Gross:** $27,400. **Rating:** 101%.

"DIVORCEE" (M-G-M)

LOS ANGELES—Fox Criterion, (1,652), 1st week, 7 days, 35c to 65c. **Other attractions:** Comedy and Movietone news. **Opposition:** "Second Floor Mystery," "Young Man of Manhattan," "Lady of Scandal," "Lovin' the Ladies," "Bad One," "Cuckoos." **Gross:** $29,700. **Rating:** 297%.

"BENSON MURDER CASE" (Paramount)

HOLLYWOOD—Grauman's Egyptian, (1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "City Service Idea," Laurel-Hardy in "The Brats," Movietone news. **Gross:** $10,500. **Rating:** 105%.

"COURAGE" (Warner Brothers)

HOLLYWOOD—Warner Hollywood, (3,000), 7 days, 35c to 75c. **Other attractions:** Vitaphone Varieties, sound news. **Gross:** $15,000. **Rating:** 107%.

"BAD ONE" (United Artists)

LOS ANGELES—United Artists, (2,100), 2nd week, 7 days, 35c to 75c. **Other attractions:** Sennett comedy ("Match Play"); Aesop Fable, Terris Travelogue, Paramount news. **Opposition:** "Divorcee," "Second Floor Mystery," "Young Man of Manhattan," "Lady of Scandal," "Lovin' the Ladies," "Cuckoos." **Gross:** $10,000. **Rating:** 74%.

"SECOND FLOOR MYSTERY" (Warners)

LOS ANGELES—Warner Downtown, (2,400), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, sound news. **Opposition:** "Divorcee," "Young Man of Manhattan," "Lady of Scandal," "Lovin' the Ladies," "Bad One," "Cuckoos." **Gross:** $15,000. **Rating:** 100%.

"LOVIN' THE LADIES" (RKO)

LOS ANGELES—RKO, (2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaude, Pathe news. **Opposition:** "Divorcee," "Second Floor Mystery," "Young Man of Manhattan," "Lady of Scandal," "Cuckoos," "Bad One." **Gross:** $14,000. **Rating:** 88%.

"CUCKOOS" (RKO)

LOS ANGELES—Orpheum, (2,750), 1st week, 7 days, 35c to 65c. **Other attractions:** Musical shorts, Pathe news. **Opposition:** "Divorcee," "Second Floor Mystery," "Young Man of Manhattan," "Lady of Scandal," "Bad One," "Lovin' the Ladies." **Gross:** $19,500. **Rating:** 122%.

"JOURNEY'S END" (Tiffany)

LOS ANGELES—Mayan, (1,600), final 3 days after 5 weeks, 50c to $1.50. **Gross:** $2,750 (for three days).

S. R. O.

Because of the difficulty experienced in getting tickets for "All Quiet on the Western Front" at the Central, New York, Universal staged a special showing in the home office projection room for a group of notables, including judges, bankers, police officials, politicians, educators and business executives.

$21,750 Grossed By "Montana" In Kansas City Run

Kansas City—The Midland celebrated the week with the best business in months with "Montana Moon." The intake far surpassed the previous "Anna Christie" record. The picture, enhanced by the personal appearance of Phil Baker on the stage, grossed $21,750, which rated 145%.

Pantages claimed to have the next best rating, with 130%, or $14,700, on "Arizona Kid." The Uptown hit third spot with 115% business for "Painted Angel," and the Royal boasted 110% on "Under a Texas Moon." At the Newman, Warner Brothers' "Hold Everything" ran up 105% or $10,500, and at the Mainstreet, business was a little above normal with Radio's "The Cuckoos," which grossed $15,750.

Weather: Cool.

Opposition: "Montana Moon," five acts vaude, Midland; "Cuckoos," five acts vaude, Mainstreet; "Arizona Kid," Pantages; "Hold Everything," Newman; "Painted Angel," Uptown; "Under a Texas Moon," Royal.

"MONTANA MOON" (M-G-M)

MIDLAND—(4,000), 25-60c, 7 days. **Other attractions:** Hearst Metrotone news, M-G-M international newsreel, five acts vaude, starring Phil Baker. **Gross:** $21,750. **Rating:** 145%.

"CUCKOOS" (Radio)

MAINSTREET—(3,067), 35-60c, 7 days. **Other attractions:** Pathe news, five acts vaude headlining the WLS "Showboat" from the Prairie Farmer station, WLS, Chicago. **Gross:** $15,750. **Rating:** 105%.

"HOLD EVERYTHING" (W. B.)

NEWMAN—(2,000), 25-50c, 7 days. **Other attractions:** Fox's "Detectives Wanted," with Clark and McCullough; Vitaphone's "Love Boat," with Herman Timberg; Pathe's "Mothers' Day Specialty," ("Songs of Mother"); Paramount talkartoon, ("Firebugs"); Paramount news. **Gross:** $10,500. **Rating:** 105%.

"ARIZONA KID" (Fox)

PANTAGES—(2,166), 25-50c, 7 days. **Other attractions:** Universal news; "Station S-T-A-R, the Voice of Hollywood"; Educational Edward Everett Horton comedy, ("Good Medicine.") **Gross:** $14,700. **Rating:** 115%.

"UNDER A TEXAS MOON" (W. B.)

ROYAL—(900), 25-50c, 7 days. **Other attractions:** Educational comedy, ("Peace and Harmony"); Pathe Talkartoon, ("Haunted Ship"); Paramount "Sunset Hunter"; Paramount news. **Gross:** $5,000. **Rating:** 110%.

"PAINTED ANGEL" (F. N.)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Universal comedy ("She's a He"); Educational short ("Hawaiian Pineapples"); Kinograms. **Gross:** $6,900. **Rating:** 115%.

Milwaukee Is Location

Milwaukee—Jean Arthur, Louis Wolheim and Robert Armstrong are scheduled to arrive here soon for the screening of a portion of "The Stalwart" for Radio Pictures. The picture is to be an epic of the railroad and will unfold along the thousands of miles of Milwaukee road track.

Fields Out of Columbia

Hollywood—Len Fields, scenario writer at Columbia Studios, has resigned to take a vacation trip to New Mexico. Fields was with Universal before joining Columbia.

Jolson Hits Hi "C's" Singing "Mammy" in Okla.

Oklahoma City—Continued heavy rains proved detrimental to theatre business in this town, although all downtown first runs came out of the running with at least par ratings.

"Mammy" came back and copped the heaviest dough, chalking up 110% at the Capitol, which sold $7,000 worth of tickets.

[illegible] Criterion; Empress [illegible] Columbia recording artist, Criterion; "Mammy," Capitol; "High Treason," Fanchon & Marco "Idea" (4)days, Orpheum; "Talk of Hollywood," RKO [illegible]

"ALIAS FRENCH GERTIE" (RKO)

EMPRESS—(1,500), 25c-50c, 7 days. **Other attractions:** Pathe news, "Radio Kisses." **Gross:** $4,500 **Rating:** 100%.

"SWING HIGH" (Pathe)

LIBERTY—(1,800), 25c-50c, 7 days. **Other attractions:** Vitaphone Varieties. **Gross:** $6,000. **Rating:** 100%.

"THE TEXAN" (Para.)

CRITERION—(2,000), 7 days, 25c-50c. **Other attractions:** Metro news, Lee Morse [illegible] artists. **Gross:** $7,000. **Rating:** 140%.

"MAMMY" (Warners)

CAPITOL—(1,200), 25c-75c, 7 days. **Other attractions:** Metro news, comedy short ("Actors Should Speak Louder Than Words"). **Gross:** $7,000 **Rating** 110%.

"HIGH TREASON" (Tiffany)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Fanchon & Marco's "Accordian Idea" and the "Sunkist Beauties"; Fox news. **Gross:** $3,200. **Rating:** 100%.

"TALK OF HOLLYWOOD"

ORPHEUM—(1,500), 25c-50c, 3 days. **Other attractions:** Pathe news, Orpheum "Movievents," RKO vaude, headlining George Choos's "Odds and Ends." **Gross:** $3,000. **Rating:** 100%.

Cleveland Biz. Off; 'Divorcee,' $15,000 Is Top

Cleveland—"Divorcee" (100%), "Hold Everything" (87%), and "The Texan" (91%) pulled through the week with satisfactory results, but other downtown attractions did only fairly well, although weather was cool and clear.

Neighborhood houses are continuing to close because of poor business conditions. "Ladies of Leisure" was well patronized at Keith's East 105th St., where it followed a week at the Hippodrome.

Weather: Cold, clear mostly, with occasional showers.

[illegible] "The Divorcee" (2nd week), Stillman; "The Texan," Allen; "Hell Harbor," State; "Double Cross Roads," RKO Palace; "Hold Everything," Hippodrome. Stage: Walter Hampden in repertoire, and Helen Hayes as guest star in the stock production of "Coquette" at the Ohio.

"THE DIVORCEE" (M-G-M, 2nd week)

STILLMAN—(1,900), 40c-75c, 7 days. **Other attractions:** "Gorno's Marionette," Hearst-Metrotone news. **Gross:** $[illegible] **Rating** [illegible]%.

"HOLD EVERYTHING" (Warner Brothers)

HIPPODROME—(4,300), [illegible] Other attractions: "Hot Bricks" RKO, Fox Movietone news. **Gross:** $17,500. **Rating:** 87%.

"THE TEXAN" (Paramount)

ALLEN—(3,300), 30c-60c, 7 days. **Other attractions:** "The King" (M-G-M), "Screen Snap Shots" (Columbia), Heart Metrotone news. **Gross:** $16,500. **Rating:** 91%.

"HELL HARBOR"

STATE—(3,400), 30c-60c, 7 days. **Other attractions:** "Sixty Minutes from Broadway," Paramount news, "Krazyland," Loew unit show, with Sammy Tyson and Barbara Blair. **Gross:** $18,500. **Rating:** 83%.

"DOUBLE CROSS ROADS" (Fox)

RKO PALACE—(3,600), 35c-75c, 7 days. **Other attractions:** "Match Play" (Educational), Hodge Podge (Educational), George Bernard Shaw (Fox Pathe news, Pathe review, vaudeville. **Gross:** $20,000. **Rating:** 80%.

Opinions on Pictures

Unholy Three

(M-G-M—All Talker)

Chaney Talks

(Reviewed by Walter R. Greene)

THE "man of many faces" bids fair to also become "the man of many voices." This fact was apparent after a preview peek at Lon Chaney's initial venture into talkers, "The Unholy Three."

That well-known Chaney personality of the silent film is greatly enhanced by the quality of his microphoned voice. It is hard to understand the original hulabaloo about Chaney refusing to talk in pictures, unless it was a clever publicity build up to focus attention on his first talker. One thing is certain, Chaney was never afraid of his voice registration via the "mike" and this fact is demonstrated by his naturalness in delivery of dialogue in "Unholy Three."

The talker remake of Chaney's former silent success is a particularly fine piece of work with the dialogue allowing far greater dramatic scope than was possible in silent pictures. "Unholy Three" rates for substantial business in the week runs and succeeding program bookings and might easily top former Chaney grosses of silents.

Chaney, as Prof. Echo, the side show ventriloquist, is particularly effective with his various voices. Opening with Lon giving a ventriloquist performance, the story switches to Chaney impersonating an old woman. As such, he runs a bird store that forms the base of operations for his trio of crooks—the midget, the strong man and the girl.

The girl gets involved in a love affair with Hector, the young clerk, thereby arousing the jealousy of Chaney. Then the midget and Hercules pull a robbery, committing a murder in their escape. Chaney does his best to cover up and finally rushes his coterie off to a mountain hideaway, but not before the midget plants suspicion of the murder on Hector.

The latter is brought to trial, with conviction imminent. The girl pleads with Chaney to help the boy, and Echo visits the courtroom. Next day he appears on the witness stand disguised as the old lady to prove an alibi for the boy on the night of the crime. But the prosecuting attorney detects a slip in Chaney's voice, and whips off the wig. Then Chaney makes a full confession.

In the meantime, Hercules attempts an attack on Rosie at the mountain cabin, but the midget loosens Chaney's pet gorilla. Hercules is enraged and kills the midget, with the gorilla finally finishing the strong man. For a finale, Chaney is back with the side show as ventriloquist after a two-year prison stretch and sends Rosie back to Hector for the love fade-out.

There's plenty of drama and suspense throughout the picture, with direction finely handled by Jack Conway. Next to Chaney, Elliott Nugent takes acting honors. Harry Earles as the midget, and Ivan Linow as Hercules, turn in satisfactory performances, while Lila Lee was hardly impressive as Rosie.

Broad comedies will blend well with the drama of this one.

Produced and distributed by M-G-M. From book by Clarence Aaron Robbins. Directed by Jack Conway. Scenario and dialogue by J. C. and Elliott Nugent. Edited by Frank Sullivan. Photographed by Percy Hilburn. Length, about 6,300 feet. Running time, about 70 minutes. Release date, Aug. 2, 1930.

THE CAST

Echo ..... Lon Chaney
[illegible] ..... Lila Lee
Hector ..... Elliott Nugent
[illegible] ..... Harry Earles
[illegible] ..... Ivan Linow
[illegible] Attorney ..... John Miljan
[illegible] ..... Clarence Burton
Defense Attorney ..... Crawford Kent

Follow Through

(Paramount—All Talker)

Plenty Musical Comedy

(Reviewed by Walter R. Greene)

THERE'S music and comedy galore in "Follow Through" nicely assembled into a fast tempo picture that should supply plenty of entertainment for all classes of audiences. It is claimed by various circuits that musicals don't go, but if "Follow Through" does not get over in a substantial way, producers just better stop making that sort of picture entirely and go back to the old formulas for dramas and comedies of the silent days.

Caught in preview shape, the production, nevertheless, rates for attention in the long run houses at top prices, and should garner substantial grosses in the split weeks and small towns.

Strange as it may seem, there is not a dancing ensemble throughout the entire picture. Elimination of the dancers gives audiences a rest from an over-abundance of this type of entertainment besides materially speeding the picture tempo throughout.

"Follow Through" is a filmusical adaptation of the hit stage show of the same name, with golf for the story background. Practically all action takes place in and around a country club and golf course, with a romance interwoven into the plot to provide motivation.

Charles ("Buddy") Rogers and Nancy Carroll carry the main featured spots, with Zelma O'Neal and Jack Haley underlined. The latter pair carry the major portion of comedy and score heavily in several roar sequences. Both are newcomers from the stage and are slated to stay in pictures for some time to come after this. Eugene Pallette is grooved for another comedy spot, and puts over his usual fine performance. Margaret Lee and Don Tomkins, another comedy team, is limited in footage and overshadowed by the O'Neal-Haley combination.

"Buddy" Rogers is capable in the lead. Ditto for Nancy Carroll. Both have various song numbers to warble.

Laurence Schwab, part-author and producer of the stage show, gets co-direction credit on the picture. Schwab was teamed with Lloyd Corrigan, Paramount writer, who had his first directing opportunity on this one. Schwab's knowledge of the stage show, combined with Corrigan's picture ability, resulted in one of the fastest-tempoed musical comedies that have ever been turned out in picture form.

Technicolor was used throughout, giving the production a chance to set off the scenery and the parade of loud and colorful golfing ensembles.

Use cartoons and newsreel here.

Produced and distributed by Paramount-Publix. From musical comedy by De Sylva, Brown, Henderson, and Laurence Schwab. Screen play by Laurence Schwab and Lloyd Corrigan. Directed by Laurence Schwab and Lloyd Corrigan. Photographed by Charles B. Boyle and Henry Gerrard. Length about 7,200 feet. Running time about 80 minutes. Release date, not set.

THE CAST

Jerry Downes ..... "Buddy" Rogers
Lora Moore ..... Nancy Carroll
Angie Howard ..... Zelma O'Neal
Jack Martin ..... Jack Haley
J. C. Effingham ..... Eugene Pallette
Ruth Van Horn ..... Thelma Todd
"Mac" Moore ..... Claude King
Mrs. Bascomb ..... Kathryn Givney
Babs Bascomb ..... Margaret Lee
Darcy "Dinty" Moore ..... Don Tomkins
Martin Bascomb ..... Albert Gran

The Dude Wrangler

(Sono Art-World Wide—All Talker)

Glorifying the Pansy

(Reviewed by Robert Hage)

THE Chic Sale influence has reached Hollywood, and the author of that famous American classic, "The Specialist," should get some of the blame—or credit—for this picture. The producers have injected chunks of raw, earthy humor into it that shock—and rock the theatre with laughter.

Sono Art-World Wide created comment by advertising the picture as the story of a "pansy cowboy" and the writer of the copy did not stretch his imagination. In fact, an old cowboy, detailed to accompany the dude wrangler to his ranch, objects with the protest: "Folks will think he's made a pansy out of me, too."

It's a tough job to define the production. In print, the scenario resembles the hallucinations of a bughouse inmate. But the treatment given it results in a succession of belly laughs. And its appeal is not necessarily confined to the low brows; the old adage, "a little nonsense now and then is relished by the best of men," holding true in this case. It's a throwback to the primitive. Director Richard Thorpe, taking a glance at the story and the cast, probably threw up his hands and exclaimed: "Oh, what the hell. Let's have some fun."

Thorpe has taken a cue from revue blackouts and gets over his salty gags with a speed that leaves the spectator gasping, clicking a bigger roar thereby. When a woman questions the dude's lack of judgment in fondling a pet skunk he informs her that "Charley's had his pockets picked." Another scene shows a city couple entering a tent and then comes the woman's voice: "Oh, what a large cup. What is that for?"

On another occasion the hero, pursuing a cow which, in some broad comedy titles previously had been established as anticipating a blessed event, shouted: "Don't run; remember your condition."

George Duryea is adequate as the effeminate cowboy. Lina Basquette, playing opposite, is merely excess baggage. Francis X. Bushman puts over the heroics in wooden style. Clyde Cook grabs the acting honors and his straight comedy is a wow.

Burdened with the tag of "Western" and without a big name in the cast, the picture probably will not reach the de luxe houses. But it might go over as a "Take a Chance Week" offering.

Add any type of shorts except comedy or Western.

Produced by Mrs. Wallace Reid and Cliff Broughton. Distributed by Sono Art-World Wide. Directed by Richard Thorpe. From the novel by Caroline Lockhart. Dialogue and adaptation by Robert Lee. Length, 6,200 feet. Running time, 68 minutes. Release date, June, 1930.

THE CAST

Helen Dane ..... Lina Basquette
Wally McCann ..... George Duryea
Pinkey Fripp ..... Clyde Cook
Canby ..... Francis X. Bushman
Aunt Mary ..... Margaret Seddon
Mattie ..... Ethel Wales
Wong ..... K. Sojin
The "Snorer" ..... Wilfred North
Dude Guests:—Alice Davenport, Virginia Sale, Julia Swayne Gordon, Louis Payne, Fred Parker, Aileen Carlyle, Jack Richardson.

The Danger Man

(Cosmos—Part Talker, Effects)

Punk

(Reviewed by J. P. Cuningham)

IT'S nice to know that only occasionally do we have to witness pictures as utterly hopeless as "The Danger Man," which first saw light of day many years ago in serial form. Truly, it's an unbearable piece of screen fare and patrons would be fully justified in accepting it as an insult to their intelligence. We do!

Immediately after they flash the main title, a sub-caption informs us of the existence of a prologue, necessitated, it is said, because the producers had reversed the usual order and tacked on the "happy ending" at the beginning of the picture, rather than in the last reel. The truth of the matter, however, rests in what follows the prologue: A CHOPPED-UP SERIAL, amateurishly dubbed with musical

Opinions On Pictures

and effects in serial stuff, yeah, how they sounded! It's a mess.

The antiquity of the serial stuff is laughable. And rest assured the audience in the house where this was caught took full advantage of the opportunity to chuckle. The sound was deafening, to say the least, although we appreciate the toughness of the synchronizers' job in adapting a fast action serial negative to music and sound.

It will undoubtedly get by at kid shows, because they ram climaxes of at least ten serial episodes into one picture, over-run with the old-time car chases over bridges and cliffs; airplane and yacht thrills, and the usual stock motorcycle escapades which made Charles Hutchinson so dear to the hearts of serial-loving youngsters many years ago.

A fine example of the old school of picture making, which instantaneously develops a keener appreciation of the present trend in screen attractions. The serial negative used, according to the distributor, is "Lightnin' Hutch."

Strong double feature bill needed, with plenty of entertainment value in the support.

Produced by Cosmos Pictures [illegible] They regret to the short [illegible] Distributed, via state rights, by Cosmos Film Service. Story by Charles Hutchinson. Supervised by Bud Pollard. Directed by Bud Pollard. Release date, May 20, 1930. Length, [illegible] Running time, 57 minutes.

THE CAST

Tom Marmion	[illegible] Hutchinson
Blackmarkets	[illegible] Phillips Sheridan Lewis
Mrs. Blair	Virginia Pearson
Betty Blair	Edith Thornton
Renee	Violet Schram
Harold Wright	[illegible] Mason

Roaring Ranch

(Universal—All Talker)

Dandy

(Reviewed by Robert Hage)

HERE'S a Western that the women are going to fall for hard. The Gibson male fans will eat it up, too, for it's packed with action they like, but Hoot in the role of a foster mother to a baby will make a big hit with the femmes. They rocked a Broadway theatre with laughter as they watched the star bathing the infant and making a masculine mess of trying to adjust its most important article of attire.

There is a plausibility and humanness to the story generally lacking in Westerns. Many of the sequences are devoted merely to Hoot performing the customary chores on his ranch, with the baby propped up in a wheelbarrow nearby, and pigs, goats, chickens, cows and other live stock contributing to the sound effects. Hoot's monologue as he cares for the child is delightfully natural and humorous.

The story itself is as old as the hills. The villain discovers that under Gibson's ranch is an oil pocket "as big as the Pacific ocean," and gets it in the customary crooked manner. Hoot wins it back with his fists, becomes rich and marries the girl. Sally Eilers is excellent as the heroine.

While the production values required by Class A houses are lacking, the picture will win new friends for the star. In running it make a play for feminine patronage.

Spot in musical shorts of the usual type.

Produced by Hoot Gibson. Presented by Universal. Directed by Reeves Eason. Story and Adaptation by Reeves Eason. Photography by Harry Neuman. Length, 6,094 feet. Running time, 67 minutes. Release date, April [illegible]

THE CAST

Jim Dailey	Hoot Gibson
Jane Marlin	Sally Eilers
Ramsey Kane	Walter Shumway
Teddie	Bobbie Nelson
Tom Marlin	Frank Clark
Reginald Sobinsky	Louis Wolheim

The Runaway Bride

(Radio Pictures—All Talker)

Will Get By

(Reviewed by Robert Hage)

IT'S a case of a runaway story, too. Just when one romance gets off to a good start the director, Donald Crisp, throws in a handful of melodrama. When that peters out for the nonce we find a new affair of the heart starting. Then the villains bust in again. The picture is both nice and exciting, if you know what we mean.

It opens with Mary Astor and David Newell eloping and to pave the way for a more or less consistent development of the plot, registering at a hotel before they have the knot tied. The room has been occupied the day before by a quick-shooting gentleman who, returning via the fire escape after another killing, finds Mary locked in by her bridegroom-to-be. Mary had decided at the last moment, as women will, not to marry her "heart" because she wants a husband who just adores to work, instead of idling his time away. So he's going to caveman her. The crook slips the diamond necklace in her bag. Then a cop appears at the window, shoots and kills the bad guy—and disappears from view. Sort of a Mack Sennett cop.

A chambermaid, in league with the crooks, liberates Mary for $300 and gives her a card from an employment agency which she had intended to use to get a job as cook for a wealthy bachelor, who is none other than Lloyd Hughes. Mary, afraid to go home because of the compromising situation she is in, takes the job. Just as Lloyd is falling in love with her all the crooks and detectives in Hollywood break in, and virtue and pure love triumph.

The characters are juggled about with little regard for logic or plausibility, but on the whole the picture is entertaining and should please generally. There is nothing outstanding in direction or acting. It is fast in tempo and as a program offering will get by.

Light comedy shorts or musical featurettes for balance.

Produced and distributed by Radio Pictures. Directed by Donald Crisp. From play "Cooking Her Goose" by H. H. Van Loan and Lolita Ann Westman. Adaptation and dialogue by Jane Murfin. Photographed by Leo Tovar. Length, 6,234 feet. Running time, 69 mins. Release date, May 4, 1930.

THE CAST

Mary Gray	Mary Astor
Blaine	Lloyd Hughes
Dick Mercer	David Newell
Clara	Natalie Moorhead
"Red" Dugan	Maurice Black
Daly	Paul Hurst
Williams	Edgar Norton
Barnes	Frances McDonald
Whitey	Harry Tenbrook
Shorty	Phil Brady
Du Kane	Theodore Lorch

Sunny Skies

(Tiffany—All Talker)

Raw! Raw!

(Reviewed by Robert Hage)

THERE'S going to be a riot when the rah rah boys of the nation spot this "college" story. The studes have registered many a kick about Hollywoodian conceptions of campus life, but when they lamp this one they'll probably wreck the theatre. And—you're right again. Our hero wins the football game in the last moment although the day before he's given a pint of his blood to save the life of his roommate. Of such stuff are film heroes made.

It's a curious picture. It's impossible to figure out if the director intended his public to take it straight or not. Just when you're convinced that he is kidding the college cycle he injects some laborious heroics and spoils all the fun. However, paradoxically, there is so little rhyme or reason to the tale that interest [illegible] the uncertainty as to what queer tack the story will take next.

Benny Rubin gets the top billing, but he belongs on the burlesque wheel. The few laughs he gets are due to the situations concocted by the scenario writer. His grimaces and antics are painful and he was woefully miscast as a college freshman. Marceline Day, as the heroine, was given a lifeless role. Rex Lease, as the football hero, gave a satisfactory performance and looked the part, while Marjorie Kane was awful in her attempts to be funny. The entire production gives the impression of having been shot from the cuff, with Director Norman Taurog and A. P. Younger, the author, splitting the responsibility. The less said about the songs spotted in, the better.

The average audience may like it, but if your house is in a college town see the picture before you book it.

Add novelty or dramatic shorts.

Produced and distributed by Tiffany. Story by A. P. Younger. [illegible] Photographed by Arthur Reeves. Length, 6,994 feet. Running time, 78 mins. Release date, May 12, 1930.

THE CAST

Betty Kane	Betty Boyd
Mac Nason	Benny Rubin
Jim Grant	Rex Lease
Doris	Marjorie Kane
Isadore Kravitz	Harry Tenbrook
College Widow	Greta Granstedt

The Burning Heart

(Terra-Berlin-Sound Effects)

Not So Hot

(Reviewed by Robert Hage)

THIS German production rates only as a fair program offering due entirely to a weak story and a loose continuity. It is saved from utter mediocrity, however, by the acting of Mady Christians and Gustav Froelich in the leading roles. Both are personally attractive and expert pantominists, and they evoke a sympathetic response that keeps the audience from walking out on the picture.

There is little coherence, and a lot of coincidences, in the tale. A musician-inventor not only writes a symphony, "The Burning Heart," but makes a contrivance (you've read about it) which produces music simply through "ether waves"—by waving his hands in front of it. The girl, a struggling singer, tries to land in opera, fails and takes a job as a cabaret singer. For some reason she is ashamed of her profession and the romance that has sprung up in a few feet of film through scenario writers' license goes on the rocks when he finds out that she is not a postoffice employe as she has told him.

He throws a theatrical rage when he learns about it, although he has a souse as a mother, and when he gives his first performance of the symphony he is unable to go on with the "ether wave" portion. The girl saves the day by getting up in the audience and singing that portion of the symphony. More license. Then the happy fadeout.

It is synchronized throughout, but contains no dialogue. Mady Christians sings three songs in English in a fair voice without an accent, and apparently had no double for these sequences. Other sound effects, however, are dubbed in and in many spots do not synchronize with the action. The subtitles are in English and German.

The picture does not justify many promises, but it is as good as many American program pictures.

Comedy shorts (no cabaret stuff or revue stuff) and cartoons are needed for balance.

Produced by Ludwig Berger for Terra-Berlin. Directed by Ludwig Berger. Photography by Curt Courant. Art director, Rudolf Bamberger. A Terra Production. Released by Harold Auten. Length 8,372 feet. Running time, 88 minutes. Release date, [illegible]

Director	Ludwig Berger
Hans [illegible]	Frederick Kayssler

Opinions On Pictures

Bride of the Regiment

(1st National-All Talker)

Moderately Pleasing

(Reviewed by Red Kann)

Photographically, "Bride of the Regiment," a talker remake adapted from "The Lady in Ermine" is beautiful. In point of acting, it calls for no cheers. As a piece of entertainment, it ranks as pleasing stuff with a direct appeal to women.

In big towns, the picture will probably be met with a couple of yawns. In all others, the romantically inclined will probably get a kick out of it.

Those who look for hidden inferences will get plenty from the major situation, wherein the fair countess, played in so-so fashion by Vivienne Segal, finds it necessary to sacrifice honor and a few sleeping hours to save her husband from death. Walter Pidgeon, as Colonel Vultow, is the fellow exacting the price. He thinks he gets what he's after, but instead falls asleep, dreams his plans in behalf of the countess and himself are actual fact and rides away in the morning, carrying out to the letter his promise to free the husband.

Those in the opening night audience at Warners' Hollywood in New York who caught the drift, as well as the daring in the treatment, looked at each other and laughed. There were many who didn't, just as there will be plenty throughout the country, who won't interpret the slant as herein outlined.

The story is one of those things. It concerns the Austrian invasion of Northern Italy, the flight of the revolutionist leader on the night of his wedding to Miss Segal and efforts of the colonel to make the countess pay his price for her captured husband's freedom. Hubby does go free in the wind-up and that's that. Injected into the story for comedy are Ford Sterling, Lupino Lane and Louise Fazenda. Sterling has amusing moments, but is permitted to overplay. Lane, as usual, comes through with a nice performance. His song number with Miss Fazenda is one of the best spots in the picture, although a trifle long. Allan Prior looks hardly the type for a hardy leader of the revolting natives, but after all, this is primarily a musical and Pryor was selected for voice, not physique. Pidgeon strust all over the screen as the military leader in strict accordance with the formula for villains in operettas.

The producer, wisely enough, subordinated the operetta formula to straight picture treatment with the limited number of song numbers interluded where the action made it logical. Myrna Loy, in a vamp part, gives a variable performance. Some of it good and a lot of it just ham stuff.

Stay away from color subjects; this is all Technicolor and enough for any one program. Try cartoons as companion piece.

Produced and distributed by First National. Based on the operetta, "The Lady in Ermine," by Rudolph Schanzer and Ernest Welisch. Directed by John Francis Dillon. Adapted by Humphrey Pearson. Edited by Le Roy Stone. Photographed by Dev Jennings and Charles Schaenbaum. Length, 74 feet. Running time, 82 minutes. Release date, June 22.

THE CAST

Countess Anna-Marie ..... Vivienne Segal
Count Adrian Beltrami ..... Allan Prior
Colonel Vultow ..... Walter Pidgeon
Teresa, the maid..... Louise Fazenda
Sophie ..... Myrna Loy
Sprotti, ballet master..... Lupino Lane
Tangy, silhouette cutter.....Ford Sterling
Sgt. Dostal ..... Harry Cording
Capt. Stogan ..... Claude Fleming
The Prince ..... Herbert Clark

E. K. Head Goes Abroad

Inspection of the firm's European branches is the purpose of the trip abroad of W. G. Stuber, president of Eastman Kodak. He says business is running at a favorable rate as compared with 1929.

Short Subjects

Her Bashful Beau

(Universal-Silent—2 Reels)

Average Comedy

GOOD comedy for the neighborhoods, with plenty of slapstick. If they like this sort of entertainment, we are sure they'll accept "Her Bashful Beau" without disappointment. Arthur Lake clicks at about the same pace which marks his other shorts. In this one, he rides into a jam with the girl friend when the latter's competitor succeeds in vamping Arthur. Running time, 22 minutes. Directed by S. Newfield.

Average comedy, suitable for light feature bill. Use a dramatic sketch with both units.

Hot for Hollywood

(Universal-Sound—1 Reel)

Nice Cartoon

LITTLE OSWALD journeys to Hollywood for his debut in films. Only a card of introduction from Will Hays saves him from the bum's rush at the studios of Putrid Pictures Corp. It runs short—only six minutes—but very snappy. The burlesque on Chaplin is particularly funny.

Ideal for mixture with a two-reel musical comedy and a heavy feature story.

A Spanish Fiesta

(Vitaphone Varieties No. 3279—1 Reel)

Pleasing Enough

ANOTHER in the Roberto Guzman series. This one, "A Spanish Fiesta" is in Technicolor and in it Guzman sings "Te Quiere" and the well known, "La Paloma." It is the latter number that will send this in for average satisfaction. Nothing to get excited about. Running time, 6 mins.

O. K. Offset for heavy feature.

A Chinatown Fantasy

(Paramount Talker—1 Reel)

Very Bad

JUST another short subject and a poor one at that. You get a jumbled mixture of vaudeville bits tied together with a dream as an excuse. The numbers don't mean a thing, are indifferently presented and similarly performed. Directed by Frank Cambria. Running time, 10 mins.

Soft pedal this if you have to show it. Will fit in with almost any type of feature.

Not by Design

Utica, N. Y.—There's a Columbia Street in this town and it was purely by accident that Joe Goldberg, general sales manager for Columbia Pictures, found himself traveling over it last week-end while visiting Harry D. Goldberg (no relation) of Fox Metropolitan Playhouses, Inc.

Harry insists he had nothing to do with it and that the avenue is Columbia Street even when Joe isn't in town.

Station S-T-A-R, No. 11

(Tiffany Talker—1 Reel)

Okay

A PARTICULARLY good number in this series, thanks to Billy Bevan, the "announcer." He tries to keep up a telephone conversation with his wife while announcing the presentation and the better half gets an earful of hot stuff which sends her to Reno. He clicks a lot of laughs. Bessie Love, singing one song while playing her uke, and Blanche Sweet, yodeling another number, are the high spots, but evoke no cheers. Running time, 10 minutes.

Will fit into any type of program.

Who's Got the Body?

(RKO-Talker—2 Reels)

Peppy

THE first of the "Nick and Tony" series made by Louis Brock and jammed with gags and comedy business that put it over. Those who like slapstick will enjoy it. The two Italian leads buy a garage and get in a mess of trouble when a souse, sleeping it off in a car, is for the dead man whose body is being sought by the police. The drunk takes an awful lot of manhandling. Directed by Mark Sandrich. Running time, 21 minutes.

Play it with a drama.

All Wet

(Universal-Silent—2 Reels)

Okay

KID SAYLOR offers a pleasing fun concoction in which gobs on shore leave get themselves disliked by sappy behavior with their newly-found girl friends. Hits a pleasing pace for fun. Running time, 20 minutes. Directed by S. Newfield.

Typical two-reel comedy material, offering itself readily as supporting material on a bill highlighting drama in its feature.

Battling Kid

(Universal-Silent—2 Reels)

Usual Western Stuff

LOTS of fightin' and ridin' enhance the value of this one for the kid market. They'll go wild over it. But don't bank on the elders, 'cause it has nothing more than is usually found in the average short reel Westerner. Little Bobbie Nelson pleases. Running time, 19 minutes. Directed by Jack Nelson.

Good for the Saturday show for kiddies. Use light slapstick comedies and a cartoon.

Fast Work

(Chase-M-G-M—2 Reels)

A Swell Comedy

A SITUATION comedy wherein mistaken identities and an escaped lunatic supply the laughs. Charley Chase, as usual, is after the girl. She's ready to fall, but insists Chase must get her father's permission to take her out. Out after it, Charley goes, believes the lunatic is the father and finds himself beautifully mixed up in a series of funny situations. Well worked out and fast moving. Directed by James Horne. Running time, 20 mins.

A clean comedy, geared nicely for family trade.

The Museum

(Winkler-RKO—1 Reel)

This Is In

IN WHICH a new cartoon character, Toby the Pup makes an auspicious debut. This is the first of a new series by Winkler for RKO distribution and is very well done. Nicely keyed for laughs, the cartoonists did a fine

Opinions on Pictures

animation job. In conception and timing, "The Museum" clicks. Toby does a lot of miraculous things, including bringing to life the various famous characters of history who do their stuff to jazz time rythm. Recommended. Running time, 6 mins.

Go for this and tell the mob you've got it. It's there. For any bill.

Danger

(Vitaphone Varieties No. 3529—1 Reel)

Terrible

VITAPHONE has turned out plenty of bad shorts. Also a lot of good ones. But this aimless, pointless number called "Danger" hits about as low a level as this reviewer has seen in the short subject field. That's covering plenty of ground.

The locale is Texas near the Mexican border. Seems a young lieutenant is off his post making love to the girl in the piece, is seen, attempts to escape, is caught and sentenced to be shot. But the Spanish words of "Under a Texas Moon" convince the colonel he is a ranger, not the deserting officer, thereby saving him from the firing squad. So to the girl he goes, escapes the pursuing soldiers and out of the picture. Also out of the minds of any audience that sees it. Directed by Eddie Cline and apparently in very much of a hurry. Running time, 8 mins.

Forget it. If you must show it, sandwich it in and make your support plenty strong.

Yes, We Have No Bananas

(Fleischer-Paramount—1 Reel)

Delightful

THESE song cartoons continue to maintain an extremely high average. The words and music of the well known popular number lend themselves to clever animation. Joseph Fleischer has done it again. It's all a lot of nonsense, but so ridiculous, it's funny. This will make any audience go in for chuckling on a wholesale scale. Running time, 8 mins.

A fine number. Will fit in anywhere, anytime.

Audio Review No. 22

(Pathe-Sound—1 Reel)

Fair

A REMARKABLY fine picture of Sweden's beautiful forests and the sturdy lumberjacks who work them. It is sufficiently pleasing to redeem the remaining two unimportant units in this new "Audio" number, which as a whole, is fair.

Second in the reel is a vocal picturization of the old Mission San Gabriel, in California. Parts of "La Paloma" rendition flop miserably. This is followed by "Chemical Forest," a microscopic study of chemical reactions. It's right in keeping with Terry Ramsaye's yen for fantastic designs—but not in keeping with the public's yen for entertainment, we are sure. After all, what great value can there be in depicting the pretty flowery designs which follow a test with ammonium chloride, sodium sulphide, or any other chemical for that matter? Running time, 10 minutes.

Light feature comedy and a musical short

Audio Review No. 21

(Pathe-Sound—1 Reel)

Okay—But Too "Arty"

HITS the average mark made by "Audios," not a single point further does it go. There's a study of "busy bees," and a study of New Zealand geysers, captioned "artful mud." The mud is there, but we failed to recognize the art. Next appears "Coal Belt Art," by none other than negro miners of Carbondale, Ill., who apparently formed a band while still taking lessons from a music correspondence school. Pathe should have waited until the black boys graduated. The Review quartette closes the sea "chanty," "Rio Grande." Running time, 10 minutes.

Strong supporting shorts needed with this.

Kicked Right in the Neck

Hollywood—Harry Carr, while discussing Greta Garbo recently, mentioned Greta and the old days, when it was about as easy to get chatty with the Swede "as to run in and have breakfast with the Pope." But since the talkies came, we look back to the Greta of the silents as a genial and sociable soul.

"Greta is only snubby to the great and grand, however.

"She is taking lessons in tennis from a Hollywood professional. She shows up at the tennis court in a sweater and a pair of pants that are understood to have been white at one time.

"The other day, another pupil of the tennis teacher sat on the sidelines to wait for Greta to finish her lesson. He was of the terrible age of fourteen years.

"'Well,' she said, when a stroke brought her over near where he sat, 'how do you think I play? Hey?'

"'I think you are a lousy player,' he replied with candor.

"'I tank you are right,' Garbo assented gloomily.'"

Red Heads

(Pathe-Talker—2 Reels)

Pleasing Musical

STACKS UP as an average girlie revue having a fair amount of entertainment value, much of which emanates from the straight comedy lines by Nat Carr, who, as the owner of an elaborate dress emporium, finds himself the center of attraction among a bevy of good looking red-headed models. The girls hit the paces with some fast stepping. One number in particular is plenty torrid, led by Mona Ray—the half-pint blues warbler who clicks as an entertainer in a piece of this type.

In several sequences there is a pronounced tinny, microphonic sound, which may have originated from the reproducing device. It was terrible, and resulted in sending the entertainment barometer to lower depths than were necessary. All-in-all, it's just so-so.

Slip this in with a comedy drama and a novelty short.

Hawaiian Pineapples

(Terrytoon-Educational—½ Reel)

Corking

ANOTHER topnotcher in Paul Terry's series of musical cartoons. To the accompaniment of a quartette singing Hawaiian melodies, native belles, tree trunks and whatnot do the hula hula. It's speedy and catchy and will click anywhere. Running time, 7 minutes.

Spot it into a program that needs light stuff.

Big Money

(Vitaphone-Talker—1 Reel)

Nicely Built Up

ONE of "The Potters" series, this sketch boasts of a domestic situation which readily lends itself to hilarious comedy. "Pa," unknown to the folks, is a paid corespondent in divorce cases. His mysterious and continuous absence from home at night leads to the discovery of the old man at work—and the fight starts. Well handled. Running time, 12 mins.

Musical comedy feature okay with this, but use a good cartoon for light comedy.

Believe It Or Not

(Vitaphone-Talker—2 Reels)

Mighty Interesting

RIPLEY—whose "Believe It Or Not" oddities appear in several hundred newspapers—has at last reached the talking screen. His initial short fully lives up to expectation. The material is a natural interest builder. Just can't miss, and you might take advantage of the newspaper tie-up. There's some exploitation angles which should click, particularly on sports pages.

"Rip's" enunciation is not clear—the only flaw in his first reel. The material which he uses was well selected and some of his characters appear with him. Running time, 19 minutes.

A crackerjack for a feature comedy.

Hooked

(Pathe-Talker—1 Reel)

Just the Thing

QUITE APPROPRIATE for this time of year, when the vast legion of Izaak Walton followers are all primed for lake and deep sea water angling. It will appeal to the women folk, too, because it very clearly depicts the "old man's" fight to land the brain-food which he promised to deliver for the dinner table. Top-notch entertainment for any house. A Grantland Rice "Sportlight." Running time, eight minutes.

Fine with an adventure story and a good sound cartoon.

Universal Orders Changes In Play Before Purchasing

Before purchasing the film rights to "The Trimmer," stage play which will come to Broadway following a try-out on the "subway circuit," Universal induced the producers, J. J. White and H. Clay Blaney, to make a number of changes designed to add to the exploitation value. The comedy drama, by Michael Hagan, will be given the title of "Reckless Daughters."

Films, Drama and Music Used Together in Opera

Berlin—Films are being used to aid presentation of the operatic biography, "Christopher Columbus," based on the life of the discoverer of America. Some of the scenes require the players to appear in person on the stage, and in film scenes projected on the back of the stage at the same time. Singing, acting and the playing of the orchestra are in synchrony.

Eastman Slices Price Of Kodacolor Stock

Rochester — Eastman Kodak Co. announced a cut in the price of its Kodacolor film from $6 to $4.75 for a 50-foot roll. It is now making the film in 100-foot rolls, retailing at $9. Company executives said that the lower prices are made possible because of the growing popularity of the film which has increased production and cut costs.

High and Low On Music Row

PROCLAIMING "George Piantadosi Week" in honor of the new professional manager for Robbins, a group of orchestra leaders, including Abe Lyman, Irving Aaronson, George Olsen, Fred Waring and Johnny Hamp, sent the following letter to the New York offices of the music company: "We, the undersigned leaders, now playing in Hollywood and on the Pacific Coast, take this opportunity to congratulate you on securing George Piantadosi as manager of your professional department. George Piantadosi's thorough knowledge of the requirements of band leaders and the sincere interest he takes in our welfare makes his association with your organization another progressive move in Jack Robbins' leadership of the music world."

* * *

Since signing to write for Warners, Al Bryan has written 54 songs, Al Dubin is a close second with 50 compositions, Joe Burke boasts 47 while M. K. Jerome is credited with having composed the greatest numbers of songs for Vitaphone varieties. In the space of 18 months Warners have had 308 songs especially written for Warner productions.

* * *

DeSylva, Brown & Henderson have added another batch to their catalogue, which now includes two hit numbers in "Cottage for Sale" and "When the Little Red Roses Get the Blues for You." The new songs are "Washing the Blues from My Soul," by Willard Robison and Dave Oppenheim; "Don't Cry for Rover, Fido Is Here," by Lew Brown and Albert Von Tilzer; "Go Ask Hannah," by Sidney Claire, Lew Brown and Cliff Friend; "Are You Ashamed of Me?" by Sammy Lerner and Al Hoffman, and "When Love Finds a Way to Your Heart," "Havin' You Around Is Heaven" and "On a Little Street in Havana," by the two Als, Sherman and Lewis. We have a sneaking suspicion that several of the above numbers were written years ago.

* * *

Davis, Coots & Engel, who recently aligned themselves with Radio Music Co., have just published another pair of tunes from the pens of Benny Davis and Freddy Coots, writing team of the firm. The songs are "Sharing," which already is getting some great radio plugging, and "A Little Bit of Happiness Will Go a Long, Long Way."

* * *

Ziegfeld glorifies the American girl, scientists glorify prehistoric men and music publishers are glorifying the hobo, even glorifying the noun with the result that the "Dusty Rhodes" and "Weary Willies" are now Vagabonds. Santly Bros. have published a hit song in "Singing a Vagabond Song," from the United Artists production, "Puttin' On the Ritz," Mills has in its catalogue "When Vagabond Dreams Come True" and now Remick has started to work on a new song by Joe Young and Cliff Hess, "It's a Long, Long Road I'm Travelin' On, But I Got Good Shoes." Billy Baskette started something when he wrote "Old Shoes" about 15 years ago.

* * *

Lovers of the ballad type of song will find a wealth of beautiful songs included in the new catalogue of Chas. K. Harris, whose firm is known as "the house of ballads." Among the 18 new numbers are "Dancing in a Dream," "A Memory at Dawn," "Starlight, the Roses and You," "Would You Tell?" and "You Closed the Gates of Paradise (when you closed your heart to me)."

Murray Mencher, writer of "Me and the Girl Next Door" and "Ro-Ro-Rolling Along," for Shapiro-Bernstein, has signed on the dotted line and will write exclusively for that firm.

PINCUS.

Vienna Houses Close to Fight American Films

Vienna—Times are tough in Vienna and, starting June 1, 60 picture houses will go dark two days a week in an effort to avoid bankruptcy. Small theatres are backing the move, which is part of a drive against American talkers.

They have been pleading for patronage on the ground that they are giving employment to musicians and preventing exportation of large sums to America to pay alleged profiteering prices of "the American electric monopoly."

Radio Music Controls Davis, Coots & Engel

Radio Music Co., RCA-Photophone subsidiary, has acquired control of Davis, Coots & Engel, New York publishing firm. Like Leo Feist, Inc., and Carl Fisher, Inc., other Radio subsidiaries, the firm will continue as a separate unit. It was organized about six months ago. Thirty per cent interest of Bobby Crawford, of the Warner music department, was bought by the company, which then sold 51 per cent interest to Radio.

Completes Music Deal

George R. Batcheller, president of Chesterfield M. P. Corp., has completed a deal with Charles Lang, of Bibo-Lang, Inc., publishers, whereby they will publish all the music of Chesterfield's latest release, "Ladies in Love." The songs to be published are "Big Boy," "One Sweet Song" and "Oh, How I Love You."

Goldwyn Borrows Tours

Frank E. Tours, general music director of the Paramount New York studio, has been loaned to Sam Goldwyn to act as musical director in charge of the forthcoming production starring Evelyn Laye. Tours, accompanied by Mrs. Tours, leaves for the coast Monday and will be gone about three months.

Joe's First in Color

Hollywood—Joe E. Brown's first solo starring vehicle on the screen, "High Life," will be photographed in Technicolor. This First National picture is based on a play by Rex Beach and Paul Armstrong.

After Shark Film

J. E. Williamson, a pioneer in underwater photography, is in the Bahamas on the trail of picture depicting a fight between sharks and the natives.

Too Wet

Lynn, Mass.—Evidently Rudy Valee doesn't mean a thing in the life of Principal Frederick R. Willard of Lynn English High School, who has restrained the senior class from adopting the tune of the "Stein Song" for its class ode.

Before the "Mike" In N. Y. Studios

FRED NEWMEYER, director, who recently finished "Queen High," the Schwab and Mandell musical comedy, at the Paramount New York studio, has hopped a choo choo for the Coast, where he will remain for a couple of weeks. Then back to the Big Town again, where he is slated to do another flicker.

* * *

Norman Taurog, now directing for Paramount, has been setting a rapid pace in the short time that he has been here. He has already completed two shorts, "Dance, You Singers," starring Puck and White; "Song Service," featuring Lee Morse, and is now preparing to shoot Willie and Eugene Howard in "The Fatal Card."

* * *

Zeppo Marx is seriously thinking about changing his vocation and become an Alpine guide. During production on "Animal Crackers," on Paramount's New York lot, the junior member of the Clan Marx had to walk up and down 16 steps about 1,000 times—no, 100 times—maybe it was 50 times—anyhow, it was at least five times, so do us something if we're wrong.

* * *

Harry M. Baldwin, formerly assistant to Monta Bell, is now associated with James R. Cowan, production manager at the Paramount New York studio. When Bell resigned, Harry was without a job for exactly ten minutes.

* * *

The good ship S. S. Astoria, erected for production on "The Sap From Syracuse," starring Jack Oakie, occupies nearly the entire lower stage. Production is under way under direction of Edward Sutherland.

* * *

Murray Roth, director-in-chief at the Eastern Vitaphone studio, upon learning that the Yacht Club Boys were one of the favorites of the four hundred, decided to have these entertainers do a short so that even those who had to work for a living could enjoy the same entertainment for the price of admission at neighborhood theatres.

* * *

Edward J. Savin, comptroller of the Eastern Vitaphone studios, has been made an honorary member of Local 52 of the Theatrical Stage Employees and Motion Picture Operators of United States and Canada. Savin was presented with a gold membership card in recognition of his work in bettering relations between producers and the union. Others who possess the gold card are D. W. Griffith, Courtland Smith, Sidney Olcott and George Stewart.

* * *

And a versatile young man is he. Burnet Hershey, scenarist at the Warner Flatbush plant, not only writes Vitaphone scripts in ye goode olde English, but does them in French or German as well. Don't be surprised to see a Chinese laundry scene with native dialogue one of these bright rainy days.

* * *

Ruth Etting, who scored a hit with the "Dime a Dance" song in Ziegfeld's "Simple Simon," B. M. T.'d across the Brooklyn Bridge to make a two-reeler for Vitaphone. Don Cook of Arthur Hopkins' "Rebound" and Frank Rowan, recently of "Penny Arcade," supported her while Terry Carroll, Nancy's sister, also did a bit in this variety.

* * *

Up in Harlem, Eddie Green is considered king of comedians. They're beginning to feel the same way over in Brooklyn, where he has already completed his third Vitaphone comedy.

THE STUDIO SLEUTH.

They Say That—

(Continued from Page 107)

tured meteor that flared for an instant and then vanished. Lila had to start at the beginning, struggling hopelessly in extra parts and wondering if she were destined to be mute and inglorious after limelight renown.

Talking pictures entered and Miss Lee was no longer mute. She became popular.—*N. Y. Telegram*

* * *

Without holding any brief for the talkers, we find it hard to imagine how their influence can be so powerful as to destroy the national culture or the national spirit of any nation in the world.—*N. Y. Post*

* * *

Dolores Del Rio is home again and you the Lila Lee-John Barrymore split with Lila Lee. A Hollywood wisecracker opined that this is the height of devotion on the part of Dolores, considering that John admits authorship of the "Bad One," her current squawkie, not a bad one, but probably the worst one turned out in cinemaland this year.—N. Y. News

* * *

What this country needs is a merger between the forces of Organized Virtue and the forces of Organized Vice.

Organized Vice is too serious and Organized Virtue is too intolerant.—*N. Y. American*

* * *

Does the average man or woman need a little naughty kick in his or her amusement?

Have the moving pictures been supplying this dash of vicarious living?

Has the race been stimulated by the spicy entertainment for its own good, for its own sanity and safer balance?

If the answer to any of these questions is "yes" the recent moral code for motion picture plays publicly outlined by Will H. Hays, guardian angel of the world's favorite entertainment, will certainly put a crimp in any vicarious thrill which may have lurked occasionally in the talkies.

In the elimination of these thrills, many persons profess to visualize a diminishing in the popularity of certain lovely stars whose methods of making love may be seriously cramped by the limits placed upon them.

The average fan wants passion and a certain finesse in his love-making. Old timers still recall with a glow of pleasure the intense emotion which Theda Bara put into her vampire roles, and the present generation is just as strong for human emotion.—*N. Y. Graphic*

* * *

Canada has as much right to control her screens as her newspapers.

The United States is ever vigilant of any foreign film encroachments upon American territory.

If this is good for America, a Canadian Protective Film Trade policy should be good for Canada!—Canadian M. P. Digest, Toronto.

* * *

Independent producers were slow to get into stride in attempting costly production making, being of necessity forced to watch the progress of talking pictures in producer-exhibitors' own theatres and their future status with the public. All they need is the whole-hearted support of independent theatre owners.—*Greater Amusements, Minneapolis.*

* * *

Will Hays has forbidden the movies to show torture of suspects by the police, but he offers no plan to preserve faith in Santa Claus.—*Los Angeles Times.*

* * *

Did you know that Mereille Perrey, a French musical comedy actress, is a dead ringer for Clara Bow and may soon be seen in America? . . . "Honeymoon" was really intended to be the last half of Eric Von Stroheim's "Wedding March" but that would have made the picture too long. . . . Nils Asther and Vivian Duncan, according to the current gossip, will never become one. . . . It wasn't until Helen Chandler became confined in a Hollywood hospital that it was learned she'd been secretly wed a few weeks before to Cyril Hume, the writer. . . . Director Al Santell is being sued for divorce, but he claims he's much on location that Mrs. Santell's having trouble getting a [illegible] temperature during the [illegible] and has apologized to the Paramount execs. . . . Universal and First National both claimed the title "Hellbent" until Will Hays pulled the dispute by forcing that Universal find the same name. . . . Salesman Kerry didn't pay his garage bill and will have to [illegible] . . . M-G-M [illegible] with Charles Bickford who is terribly temperamental. . . . Mary Miles Minter, who isn't half as fat as she used to be, is planning a screen comeback.—*Film Fun*

* * *

"Modern man restores his lost individuality when he goes to the movies. Motion pictures provide the substitute for adventure and excitement of which we have been robbed by present day routine. The screen is a preventive both of neuroses and crime. The film must create the illusion of life itself to a high degree, but it must also exaggerate life so as to give us many things which the dullness of life has eliminated."—*Dr. Frans Alexander in N. Y. Journal*

* * *

"Nine out of ten ladies of the ensemble that I know have never taken a drink of liquor in their lives."—*Florenz Ziegfeld in Life.*

* * *

Following hard on the heels of the granting of Colleen Moore's divorce comes the announcement that Alma Rubens plans to divorce Ricardo Cortez. Those who knew them when they were so happy together can't help regretting that this marriage has gone the way of the two others in which Miss Rubens has figured.—*N. Y. World*

* * *

The Gold Coast boys are so fascinated with their electrical toys, it seems to make no difference to them what an actor has done—if he can't dance and sing a theme song he just isn't worth his salt.—Judge

* * *

Bert Lytell is back with his bride, who was Grace Menken. She is Helen's sister. . . . John Barrymore spends half his time admiring his new baby, Dolores, and the other half watching his new yacht being finished. . . . Eddie Cantor makes the most indigestible waffles in Hollywood and thinks they are good —*N. Y. News*

* * *

Another thing the new movie ethical code should forbid is indecent exposure of directorial mentality.—N. Y. American

* * *

The great Fox Film battle is now over and from the dust of conflict the enterprise will stagger forward under new auspices.

The figures disclosed appall one. At the end of a list of other milions, it is stated that Mr. Fox—who lost the battle—emerges with stock valued at $18,000,000 and that he will serve on the advisory board at a salary of $500,000 a year. There is somewhere something immoral in this; something that is obviously against the interest of the consumer. I am not economist enough to say exactly where the immorality of it comes in, but I do know very definitely that there is not a man in the world who is worth a salary of half a million a year to a business unless that business is conducted on a basis that is against all reason and against all justice to the consumer.—**Vancouver Daily Province**

* * *

If Edmund Goulding fails to be strikingly original as a story teller he makes up for it in his mastery of plot and construction and his technical skill as a director. Both his strength and his weakness are apparent in everything he does.—*N. Y. Post*

Those Relatives

One of the minor Fox officials is said to have asked Raoul Walsh to place his wife and sister-in-law in the director's new picture.

"Say," Walsh objected warmly, "I'm making 'The Big Trail,' not 'The Family Party!'"—Harrison Carroll in the *Los Angeles Herald*.

Lupe Velez, Mexican [illegible] reported [illegible] $15,000 [illegible] for [illegible] . . . Charles Bickford [illegible] . . . Ben Lyon [illegible] . . . Lina Basquette [illegible] . . . Ruth Taylor [illegible] . . . Lois Moran [illegible] . . . Lois Wilson [illegible] . . . Jack Mulhall [illegible] . . . Ralph Graves [illegible] . . . Jack Oakie



$6,200 (230%) in 'Cargo's' Fifth Week at "Chi"

Several Loop houses staged belated comebacks during the week, but the majority held to their low levels established two months ago.

The Chicago was the outstanding revivalist, coming back to the tune of $10,000 above its mark for the preceding week. The Gaynor-Farrell team in "High Society Blues" (Fox) gave the house a gross of $52,800 (185%), its best figure in six weeks. McVickers, Roosevelt and Castle were the other high spots. "Hold Everything" (W. B.) grossed a nice $32,500 at McVickers—enough to carry it five extra days, which means plenty, since B. & K. inaugurated its new profit line for the hold-overs. "The Texan" (Paramount) showed similar strength at the Roosevelt. Beamed on by critics, it took about $28,000 for the week, which also justified its being held over. "White Cargo" (State Rights) turned in its fourth week of prosperity at the Castle, grossing $6,200 for a rating of 230% at this small house.

"Captain of the Guard" ("U."), with John Boles appearing in person, left the Woods on its eleventh day of unimpressive business. Replaced by "The Cuckoos" (RKO), which opened in mid-week at a $3,000-a-day pace. Critics went for it. State-Lake, carrying a heavy overhead on an anniversary program, had a bad week with $20,000. "Murder Will Out" (F. N.) was the feature. "Journey's End" (Tiffany) hit a good stride near the end of its first week and maintained it throughout the second. Gross for the second week was $12,500 (185%).

Weather: Fair, then cool and cloudy.
Opposition: "High Society Blues," stage show, Chicago; "Redemption," stage show, Oriental; "Captain of the Guards," with John Boles in person (4 days, of 2nd week); "The Cuckoos" (3 days), Woods; "Murder Will Out," RKO vaude, State-Lake; "Hold Everything," McVickers; "The Texan," Roosevelt; "Hell Harbor," United Artists; "White Cargo" (4th week), Castle; "Journey's End" (2nd week), Garrick; "Across the World with Mr. and Mrs. Martin Johnson" (2nd week), Studebaker; "General Crack" (2nd time in Loop), Orpheum; "Blaze o' Glory," Monroe.

"WHITE CARGO" (State Rights)

CASTLE—(300), 50c-75c, 4th week. **Other attractions:** "Daily News" Universal newsreel. Sensational business for this house. **Gross:** $6,200. **Rating:** 230%.

"HIGH SOCIETY BLUES" (Fox)

CHICAGO—(3,910), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, novelty short, newsreel. Nice business all week despite a calm reception by the critics. Best figure for house in six weeks. **Gross:** $52,800. **Rating:** 185%.

"JOURNEY'S END" (Tiffany)

GARRICK—(1,200), 50c-$1.50, 2nd week. Continuing a nice pace set toward the end of its first week. **Gross:** $12,500. **Rating:** 185%.

(*Continued on page* 123)

Wabash Ave.—South

TOM BRADY, Pathe Canadian division manager, and representatives of the Regal Co., Canadian distributors for Pathe, in town for the Pathe sales meet here. . . . Universal's "All Quiet" into McVickers two days ahead of original schedule, when "Hold Everything" (W. B.) fell below B. & K.'s new profit requirements for "run" pictures. . . . Frank Young, having sold everything United Artists' exchange had on its shelves in his own territory, was given a special sales mission into the country last week. First time in a flock of years that Frank has made a country sales trip. . . . Joe Wolf, one of Columbia's ace salesmen from Los Angeles, was a visitor on the Row while en route to New York recently.

The Royal Theatre, Kansas City, just completed installation of a $10,000 Nu-Air cooling system. . . . Jack Rubin, formerly at the Harmony Theatre here, is now associated with Therm-O-Proof Acoustical Products Co., with offices at 203 N. Wabash. . . . Milton Krueger, former Fox salesman, now lined up with Educational. . . . Oscar Hansen, owner of the Jefferson at Goshen, Ind., a visitor during this week. . . . Joe Plunkett of RKO in town looking over the local situation. Expect an announcement of the selection of a site for RKO's new loop house any day now.

Some more big shots who made the town during the week: Joseph I. Schnitzer and Lee Marcus of RKO; Carl Laemmle, Sr., and Lou Metzger of Universal. . . . "The Bad One" (U. A.) received nice comments and an attendance of about 1,400 at its midnight pre-view at the United Artists last Monday. . . . Henri Ellman still hitting the road with "Journey's End" (Tiffany) contracts in both hands. Made Des Moines and Omaha last week. . . . Saul Goldman landing "Dad Knows Best" (Educational) at the United Artists during Educational's convention week here. . . . Pathe offices empty. Everyone hitting the road on "Swing High."

KANE.

The Sappy Ending

Two Loop managers, in the current mood of disgust, were alib-ing low grosses as they wandered back-stage looking things over. Something very sleek and polished burst out of a dressing-room door and skipped past them, leaving a heavily-scented atmosphere in its wake. The visiting manager pointed after it questioningly.

"Oh, him?" scowled the host. "Well, before he was born his father was hoping for a boy and the mother had her heart set on a girl. They were both satisfied."

Indies' Slick Tricks Force Tank Bookings

Independent distributors here have found a new bludgeon to use on small town exhibitors who shy at booking novel and sensational product, according to reports from the provinces.

The distribs, the story goes, select a prosperous farming town where the lone theatre gets a big play the year around. They do some cheap but effective local exploitation on their product before attempting to sell the exhib. If he refuses to make a booking they show him an option on the local school or village hall auditorium and tell him they intend to show it themselves. With local interest in the picture already developed by the exploitation, that usually settles it.

Exchanges Supply Free Shows for War Veterans

Fox and Paramount exchanges furnished several features for screening at the Speedway Hospital, Maywood, Ill., as part of a program given for disabled war veterans there. A portable sound equipment unit was furnished by Western Electric, which made it possible for many of the bed-ridden veterans to enjoy talking pictures for the first time. The program was sponsored by the Western Electric Hawthorne club.

Steagall and Quinlan Get New RKO Posts

Changes were announced at two RKO loop houses during the week. A. H. Steagall replaces M. H. Rosenthal as assistant manager of the Woods. Rosenthal will take over the management of the RKO Orpheum at New Orleans. At the State-Lake, John Quinlan replaces William G. Cole as assistant manager. Cole has been named assistant manager of the RKO Orpheum at Spokane, Washington.

Foxites Trek West

The local Fox exchange will be represented by three members at the company's annual convention in Los Angeles at the end of the month—Clyde Eckhardt, manager, and Lou Dreher and Harold Loeb, salesmen.

William Benjamin, manager of the RKO exchange, attended RKO's annual convention at Los Angeles last week.

Chicago's Cutting Censors Continue Clipping Careers; in for a Century

It's a Crime!

A salesman for one of the local exchanges just in from his Wisconsin territory will try to help you imagine his amazement when, on repairing of an evening to one of those famed Wisconsin oases, he found it closed and barred. This particular spot, he explains, is not only situated in a section which, to all appearances, no word of prohibition enforcement has penetrated, but is also the property of one of the most influential and widely known operators in the territory.

Upon encountering this gentleman on the street later, the film salesman stopped to offer him a few words of sympathy.

"Too bad they closed you," he said. "That stuff you sold was the best in the country."

"Yeah," grunted the pub owner.

"How long before you can open? A year?"

"Aw, no. Thirty days."

"Thirty days! I never heard of a thirty-day closing for a prohibition violation."

"Aw, I wasn't pinched for no prohibition violation. I stayed open after twelve one night and Ed Simpson pinched me for violatin' the town closing ordinance."

$6,200 Chicago Gate of "Cargo" in Fifth Week

(Continued from page 122)

"HOLD EVERYTHING" (W. B.)
McVICKers—(2,283), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, musical short. Pleasant business and liked by critics. **Gross:** $32,500. **Rating:** [illegible]

"BLAZE O' GLORY" (Fox)
MONROE—(982), 50c-75c, 7 days. **Other attractions:** Thirty minutes of news reel. **Gross:** $4,500. **Rating:** [illegible]

"REDEMPTION" (M-G-M)
ORIENTAL—(3,193), 7 days, 35c-85c. **Other attractions:** Stage show, organ, Stepin Fetchit in person, comedy, novelty short, newsreel. Continued poor response for this house. Held for the week. **Gross:** $26,500. **Rating:** 50%

"GENERAL CRACK" (W. B.)
(Second time in Loop)
ORPHEUM—(751), 50c-75c, 7 days. **Other attractions:** Four Vitaphone acts. **Gross:** $5,300. **Rating:** 85%

"THE TEXAN" (Paramount)
ROOSEVELT—(1,528), 35c-85c, 1st week. **Other attractions:** "Hello, Baby," comedy, newsreel. Critics raved and house did its best business in weeks. Held for a second week. **Gross:** $28,000. **Rating:** 160%.

"MURDER WILL OUT" (F. N.)
STATE LAKE—(3,000), 35c-75c, 7 days. **Other attractions:** Six acts RKO vaude, orchestra, novelty short, "Desert Vulture" (12-year-old Security comedy with Lee Gumm and faked dialogue). Anniversary [illegible]. **Gross:** $20,000. **Rating:** 80%.

"ACROSS THE WORLD"
Mr. and Mrs. Martin Johnson
STUDEBAKER—(1,478), 35c-85c, 2nd and final week. Died at the end of its second week. **Gross** (for 2 weeks) about $8,500. **Rating:** 45%

"CAPTAIN OF THE GUARD" (Universal)
WOODS—(1,751), 35c-75c, last 4 days of Rubes run. **Other attractions:** Comedy, Pathe news, 4 daily appearances of John Boles. **Gross** (for last 4 days): $8,400. **Rating:** 80%. "The Cuckoo" (RKO) replaced in mid-week. **Gross** (first 3 days): $9,100. **Rating:** 100%

"HELL HARBOR" (U. A.)
UNITED ARTISTS—(1,700), 35c-85c. **Other attractions:** Comedy, newsreel, musical short. Better than a lot of pictures have done here lately, but not strong enough under B. & K.'s new profit requirements to get a second week. Replaced by "One Romantic Night" (U. A.). **Gross:** $25,500. **Rating:** 87%

"Permanents" Hang on to Jobs Five Members on Board Ten Years

Producers, distributors and exhibitors who have been irked in the past by the vagaries and uncompromising fronts of the Chicago board of censors have little hope of relief in the way of obtaining new and more amiable membership in the near future. The present membership, a study of the confidential records of the board discloses, is destined to remain intact until either death or mental incompetency removes them.

Despite the fact that a civil service examination is being held May 24 to fill two vacancies on the present board, there is little chance that any but the temporary appointees who have been filling the vacant posts for these many months will succeed to the permanent board. And as for the replacement of a permanent member, a glance at the past record of such replacements should suffice to convince you how much chance there is of that.

The complete censorship board is composed of ten members. At present there are eight "permanent" members and two temporary apointees. The eight "permanents" are: Miss Effie Sigler, censor in charge; William Foust, Edith Kerr, Anna Victor, Cora Doolittle, Anna Costello, Helen Bacon and Amy Adams. Of these, two have been members of the board since it came under civil service jurisdiction in 1914, another of these was appointed in 1917, another in 1918, another in 1919, another in 1925, and two more in 1928. Five of the present eight "permanents," then, have served on the board ten years or longer.

In For Life

Little hope that any but the two temporary appointees will succeed to the vacancies is given by an authority above that of the censor board.

"It cannot be said to be a foregone conclusion that the two appointees are 'in'," this authority said. "However, when they take their civil service exam they will have behind them the distinct advantage of their experience, which is rarely shared by any other candidate.

"As for the permanency of the present board," he continued, "only an eventuality can displace them. There are few changes in this or any other branch of the city's civil service. The object is to establish efficiency and reliability through length of service and experience."

Once in, they are, apparently, in until death or the trial board gets them.

The position of member of the censor board is a full-time occupation. The salary of the censor-in-charge (Miss Sigler) is $2,880 per year. Members receive $2,040 their first year; $2,280 the second year, and $2,460 the third year and every year thereafter.

Women have predominated on the board since its inception. Only three men (one of them a negro) have seen service on it. Most of the members have been unmarried women of middle age.

Revenue Decreases

A survey of the annual reports of the board of censors for the past two years (1928-1929) reveals some interesting sidelights. It is shown that the advent of talking pictures, with its increased projection speed and lengthened features, has increased the film inspected by more than 600,000 feet while, at the same time, it has decreased the revenue of the censor board by nearly $2,000. The influx of talking pictures has also brought an accompanying increase in the number of films rejected by the board.

The comparative reports follow:

	1928	1929
No. of feet inspected	7,554,000	8,147,000
Cuts made	6,470	4,416
Reels rejected	122	148
Theatres inspected	303	262
Violations reported	46	84
No. of permits issued	20,885	20,892
Total receipts	$72,425	$70,245

There was a very high percentage of "silents" on the 1928 list, while the 1929 was practically an all-talking program.

Singer Stung

Mortimer H. Singer, general manager of the R-K-O Chicago offices, annually donates a valuable prize for the amateur player whose diction is adjudged best in the Drama League's annual theatrical contest, held at the Goodman Theatre here.

In this year's contest, staged recently, the Singer prize was awarded to Ralph Schoolman, a member of the cast of "The Tenth Man," a playlet which was awarded the first prize—the Edith Rockefeller McCormick cup. In addition, Charles Freeman, stage director for the prize winning play, received the third and final award given during the contest. Mr. Singer was so impressed by this clean sweep by the members of the same entry—and by the merits of their playlet—that he booked "The Tenth Man" for a week's engagement at the Palace here. Naturally interested in the winner of the prize he had donated, Mr. Singer sought him out.

"You have remarkable ability," he told Mr. Schoolman. "You shouldn't have been hiding yourself all these years. You might be a leading man today if you had started earlier."

"Mr. Singer," smiled the prize winner sadly, "I have been trying to gain an audience with you with just such hopes in mind for the past ten years."

Balaban Cans Managers

Harry Balaban, independent owner of the Windsor and Dearborn theatres here, has dispensed with managers at both houses and is now directing the two himself. Balaban was formerly associated with the Balaban & Katz organization here.

PRESS AGENT PUFFS

"A good old-fashioned snowball fight, staged by Clarence Brown for scenes in 'Romance,' in which Greta Garbo is starred, almost caused the director a day's work when he hired a group of newsboys to put on the battle. The youngsters were supplied with 'prop' snowballs for the scrimmage and Brown, with his camera, was stationed behind a window, shooting down into the street below.

"In the midst of the battle, one of the kids hurled one of the 'loaded' missiles with wicked aim, smashing the window pane and just missing Brown and his camera."

* * *

"It will be news to practically every editor in the world—and to all press agents—that the United Artists studio gateman has never failed to recognize Mary Pickford."

* * *

"Buster Keaton, who will play a soldier in his next M-G-M starring vehicle, has dug up his old uniform, which he wore in actual service in France, and will use it in some of his scenes in his new talkie. 'I got kind of used to wearing it then, and it'll fit better than a wardrobe uniform,' he says."

* * *

"Ramon Novarro wonders, in these days of foreign versions of talkies, if they'll ever make Chinese versions of pictures. 'Imagine singing "Free and Easy" or "The Rogue Song" in Cantonese,' he suggests. 'I guess it would sound like stones being dropped into a can.'"

* * *

"Harry Earles, the midget playing with Lon Chaney in 'The Unholy Three,' has a pet dog taller than himself. He is 'Rudolph,' a Great Dane. The huge pet never jumps on his diminutive master, and can be led on a leash, never pulling at it. 'It is something like when a bigger guy leads a horse,' says the tiny actor."

* * *

"Mott Shea, famous theatrical man of New York, visited the M-G-M studios and, among other old friends among ex-vaudevillians there met Polly Moran. 'You fired me once,' she laughingly informed him, 'But I'll bet you couldn't hire me now!'"

* * *

"Hey! Come down off that ladder. What are you trying to do, break your neck?' shouted a raucous voice.

"Every pair of eyes turned toward the top of a very tall, wobbly stepladder and there on the top, maintaining a precarious seat, was Lotti Loder, the German star who is now making pictures for Warner Bros. She began an ignominious descent.

"'If you want to kill yourself, wait until the picture is finished,' was the concluding remark of the owner of the raucous voice. When Lotti stepped off the bottom rung she had regained her composure. Anyway Lotti couldn't be upset for more than a minute and it was only the director speaking. Directors speak that way to stars in Hollywood."

* * *

Salisbury Field, dramatic author and writer of stage comedies, who often has been called "the Columbus of the bedroom," has been signed to a contract at the Paramount Publix studios in Hollywood, according to an executive announcement today.

Stevens Acoustic Firm Acquired by Johns-Manville

Assets and patents of the Stevens Sound Proofing Co., Chicago, have been acquired by Johns-Manville Corp. The Stevens firm manufactures patented structural products for sound insulations in walls, floors and ceilings and for constructing anti-vibration platforms under machinery.

The deal adds to the present line of Johns-Manville acoustical materials, Nashkote felts in various forms, with both perforated and plain covers; Nashtile with a "plastic" finish and Sanacoustic tile, the latter product being a perforated metal tile containing rock wool.

The Stevens systems are designed for theatres, studios, and other institutions.

Franklin's Free Show

Ottawa—Joe Franklin, who manages B. F. Keith's, this week staged his annual free show for senior school pupils under the auspices of the Royal Humane Society, when 2,600 boys and girls crowded the theatre, these being the scholars who had taken part in the society's essay competition. The feature was "The Wagon Master," starring Ken Maynard, supplied by the Film Board of Trade, and short subjects were provided by the Canadian Government. Franklin is a director of the society.

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THEATRE Construction

PROVIDENCE, R. I.—Ground was broken this week for Samuel Bomes' new house in East Providence, to cost about $150,000 and to have a capacity of 1,244. M. Davis Mason of Great Barrington, Mass., is the architect.

WOODLAND, Cal.—Erection of a $200,000 theatre here, to seat 1,200, has been announced by L. R. Cook, president of the National Theatres Syndicate of San Francisco.

LAKEVIEW, Ore.—The Marius will be the title of the new theatre to be built here by the two sons of the late Marius Miller, W. V. and Hobart Miller, together with M. E. Alger and R. E. Winchester.

ALBEMARLE, N. C.—A. F. Biles and R. L. Smith are to erect a theatre and lease it to the Stanly Amusement Co., operators of the Columbus. It will seat 700.

BATON ROUGE, La.—Southern Amusement Co. will build a theatre here.

LUBBOCK, Tex.—Mrs. G. T. Scales will spend $200,000 on erection of a theatre.

WINNIPEG—A syndicate of Winnipeg business men has arranged for the construction of the Academy Theatre, an atmospheric and wired house, to cost $150,000.

Fire Destroys Crescent

Pampa, Tex.—An early morning blaze destroyed the Crescent, causing a loss of $50,000. For a time a number of adjoining buildings were threatened. Defective wiring is given as the cause. The theatre was recently remodeled for talking pictures.

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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Good News!

ABOUT the greatest bit of news to reach our ears, comes indirectly from Harry Arthur, newly appointed "chief" of all the Eastern Fox Theatres.

His plan is as follows: ***NO MORE RUNNING THEATRES FROM THE HOME OFFICE, THE HOUSE MANAGER WILL BE THE MAN TO RUN THE THEATRE AND HIS DIRECT AND ONLY BOSS WILL BE THE DISTRICT SUPERVISOR.***

That's just what we have been hoping for right along, and now it's coming to pass so that the house manager on this circuit will find himself divorced from a couple of dozen bosses.

Mr. Arthur's idea of chain management is by no means the first of its kind, but it strikes a new note here in the east where "boss management" had reached the point where the manager could never learn who and how many bosses he really had to take orders from.

It's high time that someone undertook to find out whether the average house manager is a capable individual and suited for the responsibilities of handling a house together with its many important details.

If, and time will tell, most of them can't make the grade without half a dozen or more supervisors standing behind them to prompt their every move, then it is high time that such conditions were brought to light and men capable of carrying the burden be found.

The "boss control" from the home office, making the manager follow every move according to home office judgment, has made robots out of real managers and a lot of them might find it hard to adjust themselves to the new order of things. But no matter how hard the adjusting process is going to be, it will be well worth the effort.

When a theatre owner engages a manager to run a theatre, they should at least allow him to follow his own judgment to that extent where he can demonstrate, after a reasonable period of time, whether he is the right man for the job. Putting him in charge and then making him jump through hoops at the command of a dozen different bosses, all with separate and individual ideas can only end one way. A poorly run theatre with a hundred loop-holes where patronage and money are seeping away.

The right type of man likes responsibility. He works harder by reason of feeling that his superiors have implicit faith in his honesty and judgment.

Our hats are off to Harry Arthur.

"Chick."

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MANAGERS' ROUND TABLE CLUB

Press Boosted His Kiddie Biz. Plenty With Showmanship

With more and more Kiddie Clubs being organized by theatre men, the latest Club to come to our attention is the one founded by Matt Press, manager of the Saenger Theatre in Hope, Arkansas, with which he is securing plenty of kiddie business on his Saturday matinees.

As the first move in his campaign Press put a proposition up to the local Parent-Teacher association and the newspaper whereby both organizations were to sponsor the Club and give him full co-operation. Securing their consent he made an announcement regarding the club to the junior classes. The teachers then enrolled the pupils on payment of ten cents for a three months membership. As there was one Parent-Teachers association for each school in the town the enrollment fee was presented to the respective organizations. Over five hundred members were secured in a couple of days.

The membership cards carried the children's name and addresses as well as the birth date, with the address being filed away for future mailing purposes. Through his newspaper tie-up Press arranged that the paper give a present to the kiddie or kiddies whose birthday would fall in the week preceding the Saturday matinee. Another activity was the securing of space in the paper to be devoted to a column of club news. He also promoted samples of merchandise for the kiddies from the local merchants and obtained the dealers' promises that whenever they wished to advertise a product it would be done through the kiddie club.

As we have stated before the club meets every Saturday. For an hour before starting time the kiddies sing songs, play games on the stage and listen to announcements of coming attractions. Admission to the theatre is five cents, providing the youngster is enrolled in the club.

The kiddies also have a theme song, the lyrics of which work in the Publix organization and the Parent-Teachers association. The song is sung at the opening and closing of each session. The kiddie club is going along great and Press secures loads of good-will from everyone in town. And when you can get good-will the way he's getting it, you'll never have to worry about the box office hitting a slump.

We would like to reveal at this time that Matt has just been enrolled into the club and this is his first contribution. We want to welcome him into the organization and let him know that we believe he is going to be numbered among our very active members. And listen, Matt, why not shoot us in a photo and a little dope concerning yourself so that we can give you a regular "intro".

Auto Door Hangers Proved A Good Bet For Hinman's House

With a fine showman like S. H. Hinman operating up around Medina, N. Y., it looks as though a little dust will be stirred up every now and then. For with him handling the Diana Theatre it's a cinch that things won't stand still, by a long shot.

Already Hinman has pulled a nice angle in the traffic tags he used in conjunction with his showing of "She Couldn't Say No." The cards were regular baggage tag size and one side bore copy which read: "Warning!"—You Are Violating A Very Important Law!—There Is No Reason For This And No Excuses On Other Side Will Be Permissible—This Ticket Is The Last Warning And For Your Own Good Read Reverse Side."

The other side of the card bore copy relating to the picture and playdates and also set down seven excuses, headed by copy which declared that none of the excuses would constitute a sufficient reason for staying away from the picture. Another angle Hinman uses to sell his show is a personal letter, signed by an usher. The letter sets forth the pictures coming to the house and closes with a paragraph in which the usher advances the hope that he will seat the reader often during the "All Star Festival Month."

The letters were inserted in envelopes and sealed. Ushers carried them to the residences in town and deposited them in the mail boxes thereby saving the cost of postage. Both of the gags we have set forth here went over very well with Hinman's patrons as this was the first time they had been worked in the town, and even if we do say so, we know that the town is in for a lot more treats in showmanship for the reason that when "S. H." worked with E. E. Bair in East Liverpool, Ohio, they certainly put over some fine stuff, and knowing the way "E. E." has of selling shows, anybody working with him must be good too. So hop to it "S. H." and let's have some more accounts of your work.

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

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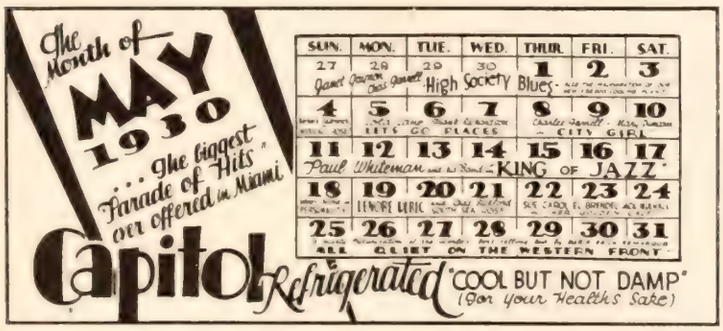
MANAGERS' ROUND TABLE CLUB

Hal. Kopplin Used Blotters To Plug His Cooling Plant

From the one place where they seem to need cooling plants almost all of the year 'round we receive these helpful suggestions concerning the plugging of refrigeration systems. One of Florida's live wire showmen, Harold Kopplin, manager of the Capitol Theatre in Miami, is responsible for these suggestions and since they are a subject of interest among showmen to-day who are setting their plans for the summer we decided to include them in our Anniversary Edition.

As a street ballyhoo for his cooling plant he created a display which was placed on top of a truck. The display consisted of cut-out boards made up to resemble a huge cake of ice. Cut-outs of polar bears were placed on the top with icebergs forming a background. Concealed under the icebergs were a couple of loudspeakers, one pointing to the front of the car and the other to the rear. A victrola record furnished the music and sales talk on the plant and no matter whereabouts in town the truck went it attracted plenty of attention. The gag not only served as a cooling plant plug but was also used to plug the current picture at the Capitol. We have on hand a picture of the display but unfortunately it turned out to be too dark for reproduction and anyway we don't think that a photo could have done justice to the very nice effect that was achieved in this ballyhoo.

Another angle he used to get in plugs for the cooling plant and the coming attractions may be seen in the blotter we are reproducing. The blotters were made up in attractive colors and distributed in almost every store in town. The angle of including the month's attractions on the blotter also made it of value since they were distributed in office buildings and apartment houses as well as stores and were almost a certainty to be held onto for a couple of weeks anyway. The cost of making up the blotters, we believe, was nominal and should any of the Club members care to use them to plug the cooling plants we are sure that they will be found to serve the same beneficial purpose as they proved to be to Kopplin.



We want to thank him for passing these angles along at a time when they are most needed and since he is one of Miami's real active showmen, who keeps right in front with the rest of the live-wire members of the Club located in his district we believe that we will have more accounts of him to present shortly.

J. Albertson Gives The Low-Down On House's 'Magnafilm'

Taking time off from his very busy work at the Indiana Theatre in Indiana Harbor, East Chicago, Ind., Jack Albertson favors us with a little dope on "Magna film" which we think will prove of value to his brother members in the ROUND TABLE CLUB, and for that reason we are shooting it along to you in his "own words."

"Our house," states Jack, "is a 1,220-seat house with 1,140 on the main floor and 80 in the Mezzanine with a throw from the booth to the stage of 110 feet. We formerly used a 16 x 18 ft. screen—a Daton-X Western Electric screen. We used 6-in. lenses in the booth and had a mask pulled by the stage hand for subjects that were on film, so you see we lost the size of the picture and the Movietone mask on the projector cut only the left side of the picture. That much for the former screen.

"Now, here is what we use for 'Magnafilm.' We bought an 18 x 24 ft. Sound Screen. We have a full size picture on the screen no matter if the subject is Vitaphone or Movietone. Four new Ross lenses had to be bought, one 4½-in. for Movietone and one 5-in. for Vitaphone, two of each for each projector. We have Motiograph projectors in our booth and the Motiograph factory in Chicago. They supplied adapters for to hold these lenses and each adapted has a small ring that can be adjusted by little screws on the side. We pre-focused all the lenses so that it is but a moment's time to open the thumb screw and change the lenses as you go from Vitaphone to Movietone subjects. The new Movietone mask we have cuts off the top and bottom and the left side of the picture, but still we have a full size picture on the screen as we are using the 4½-in. lens. This is a very good thing as the public don't see the mask on the stage going open and closed and have the benefit of a full picture all the time. This is also a benefit to the small house that can't afford a stage hand to pull a mask on the stage but to me there is nothing more worse to walk into a house and see a screen with a large portion of the screen black as there is a movietone feature or subject on the screen.

"It is a rather hard job to explain about 'Magnafilm,' as it is a big move in the theatre, but I hope that you have gotten the drift of what I have tried to explain.

Oak Jack, we want to thank you for the interest you have shown in writing this little article on your "Magnafilm" experience and we feel that it will more than be appreciated by the CLUB.

BACK TO THE GRIND!

With the Anniversary Edition off our chest, we can now buckle down to hard work once more with this thought constantly in mind: to improve the Club activities and pages more than ever before.

Many interesting and valuable items, received too late for use in the Anniversary Issue, or not used for lack of space, will be presented during the next few weeks, but regardless of whether *your* item appeared or when it will appear, we are deeply grateful for your splendid co-operation.

Many fine things have been planned for the future of the Round Table Club and if you were pleased with your organization in the past, you will be doubly pleased with what is going to happen in the future.

Just one more word before we close this little statement: If you contemplate a trip to New York this summer, be sure to drop us a line and by all means make the Club your headquarters while here. We had the opportunity of saying hello to pretty near a hundred of the boys last summer and we look forward to doubling that number this year.

"Chick"


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BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

MANAGERS' ROUND TABLE CLUB

More Views Of The Work Being Turned Out By G. Shewell

Since he hasn't been represented here in a couple of weeks we feel that it is about time to pass along an account of the corking way that George Shewell, exploitation manager of the York Theatre in York, Pa., sold the town on "Happy Days" and "Magnafilm."

In the past we have reproduced a good many of his newspaper advertisements so it is small wonder now that the ad we are showing was bound to sell the town. Knowing his work as we do we feel that he has put almost everything into it that will appeal to his audiences and if you will study it carefully you will get an idea of what he is selling the picture from.



Cashing in on the Grandeur film angles (since the house has a big screen) he played up the Magnascope as "Giving the characters the breath of life." Another very profitable catch-line he has adopted, and one incidentally which a Round Table member originated is the "Something You Will Remember All Your Life Time" line. We could point out many more fine points in this ad but since we feel that you are versed in playing up highlights in your advertising it is unnecessary for us to talk further on the layout. Incidentally, it was the Magnafilm idea alone which sold the picture since the patrons are not so partial, in Shewell's houses, to screen revues. So you can see what showmanship can do whenever you display it.

Another interesting angle on his campaign for the picture comes to light in the form of a window tie-up he arranged in a local drug store. The store window sold a display of candy along with the picture lay-out and it is certainly a pleasure to pass along the story that the display was so effective the dealer sold more boxes of candy than ever before. Which again proves the value of real showmanship when properly applied.

As George is one of our very active members we know that in the future we will pass along many more accounts of his showmanlike work so we want to thank him for letting us in on this one and wish him continued success.

Louis Glinnen Is Breaking Into The Racket Quite Early

Here's another young fellow who seemed to be set in his determination to make a name for himself some day in the show business. The young man's name is Louis Glinnen and he is the assistant manager of the Olympia Theatre in Chelsea, Mass.

As this is the first time he has been in the show game, Louis has plenty to learn yet, but we think that under the able tutelage of his boss, and house manager, Herman P. Claman, he will pick up many very valuable points on the why and wherefore of show merchandising. He has one point in his favor though, he has worked at the same theatre for two years, starting there when he was sixteen years old, by doing odd jobs as reel boy, usher, relief doorman, etc.



With his installation as assistant manager he will really embark upon his show career and we are of the opinion that if he sticks to his dtermination in a little while he'll be running a house of his own and be a full fledged showman in every sense of the word. We want to congratulate him for attaining his present position so quickly and want him to know that we will be very glad to pass along any of the activities of Mr. Claman and himself. So let's have a little note from you now and then Louis, so that we can tell what's going on.

Bergmann Used A Couple Of Good Stunts On Picture

Some excellent showmanship was displayed by W. H. Bergmann, manager of the World Theatre in Kearney, Neb., as part of his merchandising for "The Lone Star Ranger."

He promoted a lot of old guns from an antique dealer in town and then arranged to display them in the window of a store located in a central part of the town. The guns were placed on a special display board and bore little explanatory notes concerning their age and type. A card in the center of the display carried copy and play dates on the picture.

As another angle to the stunt he arranged to insure the display for $2,500, through a local insurance agency. When he received the policy he put in on display alongside of the guns and this served to enhance the selling punch of the layout.

The window display attracted more than the usual amount of interest and made mighty fine advertising for the picture.

To top off the campaign in good fashion, he used a ballyhoo in the form of a street stunt. This stunt consisted of a real cowboy attired in his regular regalia riding a horse which was bannered on both sides carrying copy about the picture, theatre and playdates. The cowboy also passed out heralds to make the stunt more effective.



These few gags he used, completely sold the town on the picture and his showman judgment was more than verified when he checked up the receipts at the finish of the run. We are glad to note that Bergmann is continuing that live-wire showmanship he is so capable of doing and we want to hear from him more often. How about it "W. H."?

Assistant Managers as Members!

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the *Round Table Club*, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M. R. T. C.

MANAGERS' ROUND TABLE CLUB

W. J. Roesch Sold Them On His Show By Special Tie-Up

Some very clever showmanship was exhibited by W. J. Roesch, of the New Fifth Avenue Theatre in Nashville, Tenn., when he set out to sell "His First Command" to the residents of the city.

Through a tie-up with the R.O.T.C. of the Hume Fogg High School and the Nashville, Tennessean, he offered a prize of a silver loving cup to the platoon making the best showing in a drill to be held during the week. For a week before the playdate, the cup was exhibited in the window of one of the largest jewelry store in town, with a card alongside announcing the playdate and contest.

Motion pictures were taken on the day of the review and since seven hundred boy students appeared in them you can bet they were down at the theatre when the film was run off. On the night of the presentation the school band played in front of the theatre and also before and after the presentation of the loving cup, which took place on the stage. With over 1400 boy and girl students enrolled in the school, only the winning platoon, numbering fifty boys, were present as guests of the theatre, but the rest of the student body, anxious to see movies of the review and also the show, paid admission and boosted up the box office receipts considerably all during the run of the film.

In this manner plenty of interest was aroused in the theatre and loads of good-will created. The newspaper came through wonderfully and gave the stunt a good "break," both by pictures and by stories. The stunt was a complete success from a box office as well as a publicity standpoint and the efforts expended in the tie-ups were more than rewarded.

Lots Of Good-Will Secured By Ken Hoel On Free Show

One way to boost good-will in your community is to run a free show for the kiddies every now and then and it's a safe bet that the mammas and pappas are going to feel okay about it. And working on that theory Ken Hoel, manager of the Harris Theatre in Findlay, Ohio, decided to run a free kiddie show.

By looking at the photo we are showing below, you'll get an idea of what the kids thought of the stunt. Some of them were at the theatre hours before the house opening. In order to give them a treat that they would remember for a long time Hoel made a tie-up with a local candy company whereby the manufacturer agreed to donate a bar of candy to every child at the theatre, and in addition, to give away a pair of skates to a boy and a girl.



To make the town sit up and take notice of his house, Hoel had the kids parade about the street for a block or two before entering the theatre. A couple of the kids carried banners announcing that the crowd was attending a free show at the theatre and also got in a plug for the candy bar. Hoel's stunt did wonders towards building up more good-will in the town and though his box office didn't show much with the special show, he more than made it up in good-will.

Okay Ken, we're glad to hear from you again.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MAY

May 21st	Lindbergh's Non-Stop Flight — N. Y. to Paris (1927).
May 24th	First Telegraph Message sent in 1844.
May 24th	Brooklyn Bridge Opened.
May 24th	Empire Day (Canada).
May 29th	Ascension Day.
May 30th	Memorial Day.

JUNE

June 2nd to 7th	National Swimming Week.
June 3rd	King's Birthday (Canada).
June 3rd	Confederate Memorial Day—Tennessee.
June 3rd	Jefferson Davis' Birthday (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Texas and Virginia).
June 6th	Nathan Hale's Birthday.
June 11th	Kamehameha Day in Hawaii.
June 14th	Flag Day.
June 14th	Harriet Beecher Stowe's Birthday.
June 15th	Pioneer Day (Idaho).
June 15th	St. Swithin's Day.
June 17th	Father's Day.
June 17th	Battle of Bunker Hill—1775.
June 18th	Battle of Waterloo—1815.
June 21st	Longest Day in Year.
June 21st	Children's Day.
June 26th	First American Troops to Land in France—1917.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

PERTINENT PARAGRAPHS THAT CARRY A WALLOP!

The following, clipped and accumulated from various sources, will make excellent material for theatre circuit house organs, as well as others wanting to use same. It should also fit nicely for theatre programs, etc.

— MORE NEXT WEEK —

A man is paid not for having brains, but for using them.
—Anonymous.

* * *

I don't care to fool any man; when he discovers I have fooled him, he will do me more harm than my cunning did me.
—E. W. Howe.

* * *

Good-will is the disposition of the pleased customer to return to the place where he has been well treated.
U. S. Supreme Court.

* * *

A small magnet never has the power to drag after it big things.
—Lever Standard.

* * *

Idleness is the Dead Sea that swallows all virtues. Be active in business, that temptation may miss her aim; the bird that sits is easily shot.
—Franklin.

* * *

You can't amass a batting average without going to bat.
—Elbert Hubbard II.

* * *

A salesman who stands still runs no danger of making a false step. But he will have to watch out that he doesn't get stepped on by the hustlers who are out after business.
—New England Pilot.

Enthusiasm is confidence in action; it is the spark plug of any enterprise.
—Colgate Clock.

* * *

Theory may raise a man's hopes, but practice raises his wages.
—The Sphinx.

* * *

Getting the other fellow's customers away from him is not nearly so important as keeping your own customers safe and satisfied.
—Provincial Papyrus.

* * *

The more one leaves things to chance, the less chance there is for success.
—Remprint.

* * *

The salesman preceded by advertising is an ambassador; the one who must introduce himself is a peddler.
—Eaglet.

* * *

Anyone can cut prices, but it takes brains to make a better product.
—Armour.

* * *

To kill a little time is to murder a big opportunity.
—Brass Tacks.

Browning Clicked Again With These ShowmanlikeStunts

Speed is often essential to the laying out of show merchandising campaigns. This is due to the many "productions" being turned out daily and opportunities for showmanship they offer. So here's why "Tod" Browning of the Metropolitan in Boston, Mass., is a "hustler."

To again give you some idea of the way he works we are going to show you how many valuable tie-ups he engineered in the short space of two weeks. When he played "Ladies Love Brutes" he tied-up with one of the local newspapers and promoted a contest in the sheet. A picture of Bancroft was run daily, showing him in different poses from various pictures.



The contestants were supposed to guess the names of the pictures he played in and write a short essay on which they thought his best picture was. The stunt went over big with the residents of the city and the thousands of replies that came in more than showed the value of it.

On "The Vagabond King" he promoted a number of tie-ups from various stores and beauty parlors. The beauty parlor owners were allowed to conduct stands in the Met. lobby and the patrons were invited to witness free demonstrations on beauty culture. The stunt did a lot towards boosting good-will for the house and a lot of valuable publicity was received. Some free newspaper space was obtained by inserting notice of the demonstration and the picture in the ads run by the dealers.

The photo we are showing in conjunction with this article shows another phase of "Tod's" activity in which he cashed in on lots of free space by offering free tickets to the theatre to all persons guessing the winner of the recent Boston Marathon. The newspapers alloted his plan space on the sport pages and he followed this angle up by having a cameraman take shots of the race which were projected at the theatre a couple of hours later.

By offering scholarships totaling five hundred dollars, he was enabled to tie-up almost every school in Boston on a drawing contest. The scholarships were awarded for the five best drawings, showing actual scenes from pictures at the Metropolitan, for four consecutive weeks. The pictures were all to carry the title star and theatre plug in them. The gag went over like wildfire and reams and reams of good-will rolled into the Met. After securing the photos they were put on display in the lobby and this angle enabled the house to drag in a little more additional box-office in the form of relations of the artists, who had come to see their prodigies' work.

If time and space would permit we could make up a couple of more pages concerning "Tod's" work and even then that wouldn't be enough. But since this edition must, of necessity, be carefully limited as to space, we'll have to tell you more about the work turned out at the Met. in the near future.

R. Van Hook Joins And Boosts Our Arkansas Line-Up

At this time we would like to introduce to you a showman from the state of Arkansas, in the person of R. W. Van Hook, manager of the Rialto Theatre in Morrilton.

As his first contribution, we have on hand a copy of his house organ and an ad that he used for "Sunny Side Up." We want to say, before going any further ahead with this article, that he certainly did turn out a good piece of work in the half page co-operative ad he used on the picture. The local merchants bought space on the page and tied-in the title of the picture with the merchandise they were selling. And incidentally, it's not so easy, when you're located in a small town to make up ads of this sort and it is for just that reason we think Van Hook deserves a compliment.

His house organ, too, is nicely made-up and no doubt does a lot to sell his shows to the townspeople. It has only one page, made up in miniature tabloid size, but it carries everything he is trying to convey. Since he knows his patronage very well, it is safe to assert that they pay a lot of attention to the program. This angle is one of the best used by Van Hook to obtain a more or less "personal" contact.

We want to welcome this showman into the Club and we feel sure that from time to time more will be heard of him concerning the way he sells his shows at the Rialto. Let's hear from you, "R. W." and why not shoot us in a little "dope" about yourself, and a photograph too.

JACK STEWART Says:

"A word about the MANAGERS' ROUND TABLE CLUB in the NEWS. This section is the most inspiring piece of showmanship ever conceived by a trade journal; it teems with ideas for exploitation, and I am sure that the Managers everywhere are most grateful to the MOTION PICTURE NEWS for their constructive enterprise and foresight in giving them this key to increased box-office receipts."

Manager, Capitol Theatre,
Peterboro, Ontario, Canada.

MANAGERS' ROUND TABLE CLUB

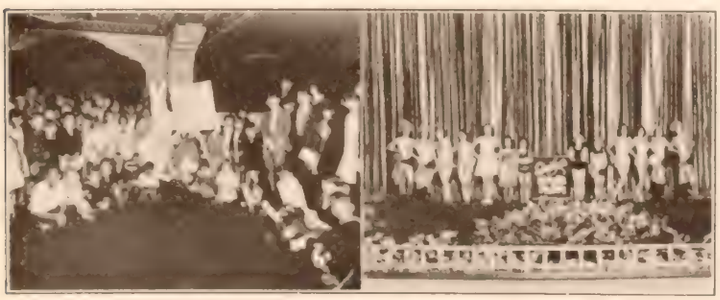
Weiss-Perlberg Inc. Of Florida Still Putting Them Over

Of course, in this number, we couldn't forget the famous Weiss-Perlberg team of the Florida Theatre in Jacksonville, Fla., for without the beaming face of Jonas Perlberg, publicity hound of the house, there'd be no life in this story. Just so that you may not waste any too much sympathy on Jonas (though he is a hard worker) we are giving you an idea of how he poses for the sake of publicity and in the photo we are showing you can readily see that he has put in a hard day's work as he is supported by a couple of young ladies. What a guy!



But to get down to real business and tell you what Weiss and Perlberg are doing to put their shows across it will be necessary to explain the two photos being run with this article. They show part of the kiddie party that was sponsored by one of the largest department stores in town about Easter time. The store paid for all of the advertising on the contest and they did plenty, putting readers in their regular department store ads, running special boxes and making special displays. During their shoppers broadcast which was made every morning, they plugged the special show. Talent was recruited from among the local youngsters to make up the stage part of the program. A lot of advance publicity was secured by special one sheet cards placed in all the windows of the store. Thousands of tickets were printed and distributed free to children calling at the store with their parents. On the day of the show, egg rolling contests and a parade was held and the kids were also treated to candy and novelties. The whole campaign was well planned and executed and the house and the department store came in for a lot of publicity and good will.

Some fine work was turned out by the "incorporation" on recent pictures and as usual their record for street ballyhooing remains unbroken. On "Ladies Love Brutes" a man was engaged to parade about the streets dressed in a costume, one half of which was comprised of evening dress and the other half, a laborer's clothes. A sign on the man's back read "Girls, which do you prefer?" "Ladies Love Brutes." As usual the whole town was set to laughing at the grotesque appearance of the man and it seems to us that whenever the team uses a street ballyhoo of this sort it always clicks with the residents of Jacksonville. Another stunt that met with great favor was the tie-up arranged with a bath room fixture concern for "Puttin' On the Ritz." The company sent out ten thousand attractive heralds plugging the picture and announcing the display of the colored bath fixtures which were placed in the Florida lobby. To lend an atmospheric effect to the scene, a young lady was engaged to sit at a dressing table. Through the tie-up fifty window displays were secured by Weiss-Perlberg and this, coupled with the display in the lobby did a lot towards selling the picture.



Before signing off this article we'd like to hand the boys a compliment for the nice house organ they got out on the third anniversary. The sheet was made up in the form of a tabloid and carried many items of interest to the patrons of the house. We want to thank the famed team for the interest they have shown in the Club ever since they joined our organization and we feel sure that the future will bring forth many more suggestions which we can pass along to the other members of the Club.

"BUDDY'S" ORGAN SPECIALTY!

As presented by "Buddy" Webber of the Capitol Theatre in Miami, Fla., an organ specialty takes on the form of a special holiday. His solos have become the rage around the Capitol and "Buddy" is besieged by requests for numbers. Proving the popularity of organ solos. How does he do it? The answer is simple. Novelty plus.

As his first offering at the theatre, "Buddy" featured his now famous "Singin' in the Bathtub" number, where, garbed in a semi-bathing suit and seated in a tin bathtub, he rendered a solo that delighted the hearts of the audience. In fact, it lifted them from their seats. (So inquisitive were they to see whether Buddy had on a bathing suit.)

His latest offerings at the Capitol are "Why Can't You Love That Way?' in which he poked a lot of good fun at the local celebrities, and for the last half of the week featured "Bug House Blues," in which the lines "When I asked the keeper how he ever got a collection of nuts like those, he said he collected all that didn't sing with the organ in movie shows." And that line pepped them up and made them sing.

No question about it. You can't beat a cleverly prepared organ solo and if you've an organ in your house and you're not using it, why you're just letting a good bet go to waste. A solo peps up your audience and gets them in a good mood for the program following. So grab a piece of cheese cloth and start wiping the dust off the organ. Give your organist a hand and help him arrange novelty numbers and don't be afraid to plug them either.

Murdock Cashed In On Every Angle By Merchant Tie-Up

Whenever it comes to plugging his house plenty at no cost to the theatre you can trust J. E. Murdock, manager of the Rowland Theatre in Wilkinsburg, Pa., to be right on tap.

One of the local dealers in produce and groceries, the largest store in town incidentally, has a mailing list of five thousand names which they use to send a special weekly circular informing the patrons of the bargains to be had. Murdock tied in with the store and persuaded them to run his weekly program along with the circular.

For doing this, the store received two hundred passes good for one admission apiece at any matinee. A note was inserted in the herald informing the patrons that the passes would be included every week and that perhaps they would be lucky enough to win one. This gag clicked wonderfully with the residents of the town.

Another thing that he is promoting in the town is a community drive in association with the Chamber of Commerce and the Business Men's Organization and though we haven't the full and complete details on hand just now we expect to very soon pass along the entire campaign. To date, Murdock has promoted over a thousand dollars worth of merchandise which will be awarded during the drive.

Oak "J. E.," we are looking forward to the rest of the dope and since we know the kind of showmanlike work you turn out, we feel that it will contain many interesting angles for us to pass along to the rest of the Club.

MANAGERS' ROUND TABLE CLUB

A "SCOTCH MATINEE"—?

Take a tip from a couple of live-wire showmen in Great Bend, Kansas. When they played "Free and Easy," they innovated a "Scotch Day Matinee" in conjunction with the picture. The gag consisted of REDUCING THE RATES and the publicity and good-will derived from the stunt more than paid up for the matinee.

Here's a chance for you to do the same thing. You don't have to wait for a special picture. Pull it on anyone! And instead of a matinee you could run it for a whole day. Give it a week's advance plugging and you'll have them talking for months after. Arrange some novelties. Tie up with your local newspaper and give passes for the best Scotch jokes. Place funny signs about your lobby tying in the Scotch Day Matinee. Copy on the cards could read: "STANDING ROOM ONLY—FOR THOSE WHO DON'T WISH TO WEAR OUT THEIR CLOTHES BY SITTING DOWN," "WANTED TO MARRY—A MAN NAMED BROWN SO THAT I CAN USE MY FIRST HUSBAND'S SILVERWARE—(Signed) MRS. ANGUS BROWN" and gags of like nature.

You can have a lot of fun with a stunt of this sort and also help your stock of good-will in your town. Pick out a day when business is not so "hot" and then "shoot the works." The only thing to remember is that a lot depends on your advance campaign and the more novelty you inject into it the better it will go across.

Showmanship Is On Display When Paul Kunze Starts Work

When we receive examples of showmanship of the sort turned out by Paul W. Kunze, manager of the State Theatre in Stoughton, Mass., it stands to reason that we are going to use them for nothing more or less than the Anniversary Edition, so if Paul hasn't already guessed our intention, and is wondering why his fine stuff didn't appear on the pages we forthwith offer the solution.

With such a raft of his material on hand we hardly know how to begin, but since all of our members are showing a great deal of interest in boosting their kiddie business we'll try to tell you what Paul is doing to swell his box-office receipts on Saturday. As his first move, he founded a State Theatre Kiddie Club, the idea for which, he frankly tells us, was secured for the Round Table pages.

He has added a touch of novelty to the gag by having a young lady, called by the youngsters "Big Sister," chaperone the kids. The girl meets them at a booth in the foyer and listens to their stories as well as accepting new members and issuing a membership card and pin. Occasionally free gifts are given to the members. The gifts are promoted from the local merchants. Every Saturday matinee the kids sing songs, play games and listen to little talks by the girl or Kunze. The parents like the idea of the Club, especially having the girl in charge, as it gives them assurance that their kids are under expert supervision.

To boost his stock with the local schools and also the parents, Kunze arranged to conduct a spelling bee on Saturday afternoons on the stage of the theatre. The contest was run for five consecutive weeks. Each week the school teachers, in classes, ran a preliminary contest and the winners were privileged to compete on the stage of the theatre. Between twenty and thirty kids took part weekly. A silver loving cup was donated as first prize. Kunze displayed some fine showmanship in having a local radio personality conduct the bee. The radio star, Bob Emery, had been doing the same stunt over the air and had become very popular with the youngsters of the town. During the week he plugged the theatre's bee over the air and some valuable publicity was received gratis. The stunt went over very well and the house secured plenty of good-will and added business from schools and parents.

In the photo we are showing of the window display for "Rio Rita" you will get an idea of how he uses showmanship at all times. The store is located in the center of the town and loads of people pass the windows daily. The owner had been unable to lease the place, so Kunze promoted the use of the windows until such time as the owner should lease them. All he pays is two dollars weekly phone and electric lights. For the "Rita" gag he had two girls call every number in the phone book and inform the residents about the picture. Whenever the girls were not phoning, a radio was used to draw attention to the window display. The phone gag is used about once a month by Kunze and the display is changed weekly. Occasionally a girl is used to stand in front of the store and hand out heralds. The interior of the store is made up to resemble a drawing room, with props from the theatre being used as furniture. The idea has proven of great value and Kunze knows that he has found one sure method of plugging and selling his shows.

In his lobby the theme songs from the coming attractions are plugged by his organist. A piano was promoted from a local dealer for this purpose and the only cost was a credit line to the dealer. Through a tie-up with a local bank he arranged a very profitable stunt on "Happy Days." The bank agreed to feature a "Pot O'Copper" in the window. The gag, of course, was a large pot of pennies. Persons were invited to guess the amount in the pot and submit their guess to the bank. As awards three bank books for five, three and two dollars were given. The bank paid for the distribution of heralds and blanks and also tied the angle in their ad, along with a "Happy Days" plug. The local newspaper also gave it some publicity stories. And, talking about the newspapers, Kunze has found that it helps to boost his stock considerably by offering, every once in a while, twenty-five passes to the paper. The paper inserts the names of local residents in all of the ads and in this manner the advertisers are assured of their ads being read, the paper comes in for good-will and Kunze comes in for good-will and publicity. So what could be sweeter?



At Easter Time, as a good-will plug, he sent out over 100 telegrams to regular patrons. The stunt helped a lot, as nearly every one who had received one stopped in to thank him. A similar angle was used to plug "Anna Christie," only many more telegrams were sent out. When the "Lost Zeppelin" played the house he made a tie-up with the Life Saver Corp. and distributed samples of the confection, in pay envelopes plugging the picture. As an added business booster he gave away a radio that he promoted from a local dealer, and put the campaign across to good results and a minimum of cost, as the dealer paid for the printing of coupons, and newspaper space. Incidentally, Kunze is now working on a proposition to give away an automobile and in a little while we expect to pass along the complete details to you.

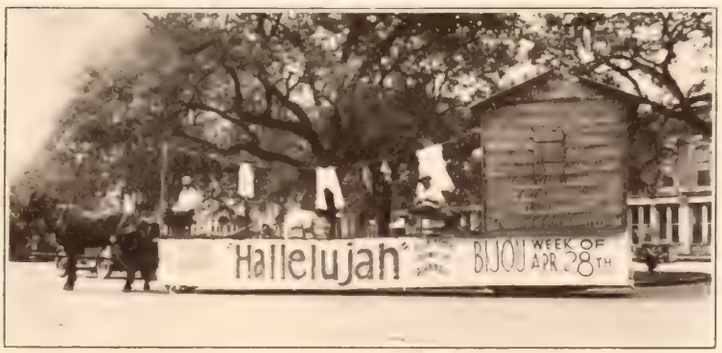
We could probably go on and use a couple of more pages for his work, but since space in this issue is rather limited we have tried to pick out the ideas we believe would be most useful to his fellow Club members, and since Paul is one of our very active members we will present many more of his live-wire stunts in future issues.

MANAGERS' ROUND TABLE CLUB

Earl N. Willey Had A Trick One To Exploit In This

Ticklish propositions are often encountered by showmen and it's for the purpose of showing you how they get over them that we are passing along the work of Earl N. Willey, manager of the Bijou Theatre in Savannah, Georgia, on "Hallelujah."

The picture, since it boasts an all-colored cast was rather a risky venture to be shown down in the "old south" but Willey felt that his showmanship was equal to the occasion. As a result he opened up his campaign with newspaper ads which read, "Hallelujah (big type)—A simple story of the plantation darky of the old south (small type)." He followed this up by inviting the local press, the mayor, and a group of civic heads to witness a preview showing. This proved to be a master stroke as the press broke the next day with recommendations from everyone present, and the testimonials were certainly put to good use.



He followed up his newspaper publicity with the street ballyhoo we are showing with this article. The cabin was built, as you note, on a scenery truck, thirty feet long. On the floor of the truck plows, hoes and spades were placed. A negro sitting on a stool strummed a banjo and sang songs from the picture. A live goat was also pressed into service to lend an added touch of atmosphere to the display. The truck was sent through the streets a couple of days before opening and in addition was parked, night and day, in front of the theatre, during the run of the picture, with a negro quartet being added to lend more life to it.

The ballyhoo and the newspaper publicity proved very valuable to the success of the picture and persons were calling up reserving seats for the special midnight showing which took place at 12:01 on Sunday. We want to compliment Willey for the showmanlike way he handled his campaign and were very glad to include this in our anniversary section as we feel that it more than merits passing along to the rest of the Club in order that they may see what the Southern showmen are accomplishing.

What The Southern Showmen are Doing About Organ Solos

We've given you so many accounts of Stewart Tucker's work that by this time it must seem to you as though he never gets to sleep. At least that's the way it appears to us, as most of his fellow members know, Stewart is the manager of the Byrd Theatre in Richmond, Va.

At this time we are going to set forth a few of his recent activities, just so that the rest of the Club might know what he is doing to sell his shows, and since we know there's more to handling a house than just exploiting and publicizing, this little article will mostly concern the organist Steward engaged to give his patrons a little "rest" from an all-talking program.

The Bryd Theatre boasts the largest organ in the South, a four manual Wurlitzer, so it was rather unfortunate that it be covered up when sound came in. Taking a little tip from the Round Table pages (pardon the bow) Steward decided that there was no reason why dust should collect on the beautiful instrument, so he engaged Karl Bonawitz as guest organist and set to work to wake up the town.

Many specialities were arranged by him and the guest organist and the novelty songs, lighting effects and solos, after the first recital, had the town sitting up and taking notice. The engagement was a complete success and Stewart found that when it comes to handing the audience something different in these days of "talkies," the organ is just as good as ever.

To get away from the organ angle now, since we have shown you what a help it can be to you providing you wish to make it so, we want to tell you about a little stunt he engineered in his lobby that created a lot of talk and landed the house in the newspapers. The lobby featured a large aquarium, filled with fish, and people used to stand there almost by the hour watching them swim around. To liven interest even more than usual, Stewart sent to Florida for a number of small alligators. The 'gators were deposited in the aquarium, from which the fish had been removed, and what a sensation they created. The tank was crowded from morning till night with lookers-on. And just to show you what happened, when the alligators began to multiply, the papers ran a story and a picture on the event that gave the house an "ace" publicity break

These few activities which we have set forth form but a small part of Stewart's work and since space will not permit us, at this time to set down more, we'll have to hold off until a future date.

RITZ PATTER

By ADOLPH PINCUS

Manager Ritz Theatre, Lyndhurst, N. J.

This is the first of a series of humorous "chats" used by Pincus in his theatre's program. If they appeal to you, go ahead and use them with his compliments.

Why is it—a young girl will go to the theatre with her sheik to see some particular picture that she has been waiting for and then spend her evening wrapped up in the bozo's arms—having her neck partially broken—while listening to a lot of mush and boloney that he has told some other girl the night before—and when she goes home she will tell her folks that everything was just G-R-a-a-n-D.

* * * *

There must be a new thrill in having the ribs crushed synchronized with music and effects—one girl received so much embracing through a five-reel feature that she had to have her face lifted three times before she regained her former appearance—just imagine if it had been twelve reels.

* * * *

The funny part of it all is, they forget that they are being observed by the patrons who go to the theatre to be entertained and to be forced to watch a wrestling match—wonder what the parents of the girl would say if they saw their offspring being strangled through the comedy—bet her father would kick her escort in the news and trailers.

* * *

When the usher flashes his searchlight in the faces of the spooners to call their attention to the scene they are creating, some of the excuses they offer are really humorous—some will say that they paid their admission—one fellow said his girl felt chilly—but the ace of them all is, it was the fault of the picture that was showing, the name being "She Couldn't Say No."

* *

Oh, well, love will find its way, but old boy Cupid would be doing a wonderful thing if he would find a better place for love other than an aisle seat in a theatre—if the boys and girls must neck and be seen, why not pick out a more fitting place such as Grand Central Station or the Yankee Stadium.

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

Here's A Line Or Two On The Career Of A. R. Nininger

We have been trying so long to secure some dope on the past career of A. R. Nininger, of the Fort Lauderdale Theatres in Fort Lauderdale, Fla., that Sherlock Holmes was an amateur compared with our sleuthing. But imagine after we had made a lot of inquiries and what not Mr. Nininger himself gives us the low-down. So here goes.

As we told you before he is a veteran showman, but now we would like you to know that he has been in the game over thirty years. He spent his first fourteen years as an actor in dramatic shows, vaudeville sketches and opera, graduating from the thespian class to that of director and manager.



Feeling that he needed some Texas air (before Florida, of course) he entered the picture business in El Paso and sold films there for a while, handling distribution for the Southern states. From there he went into the managerial end of the business and ran houses in Texas and Georgia, until he located in Florida. He worked for four years as manager of the Publix house in Ocala and then shifted over with the Sparks theatres at his present position, where he has been for the past two years.

And we don't have to go on any further at this point to tell you what he is accomplishing at the Fort Lauderdale houses since his name has been represented on our pages before. However "A. R.," we look toward hearing from you real soon so that we can tell what you are doing to bring in summer business down there, or perhaps let us know what methods you used to bring in big business on your winter campaigns.

Fashion Show Put Across By Hiehle Had Them Talking

It's been quite a while now since we last gave you an account of Ed. Hiehle's work, but we are happy to state at this time that Ed. has been busy knocking them dead with his spring fashion revue which he put on at the Midland Theatre in Newark, Ohio.

He rang in about five local merchants who furnished everything from models to wearing apparel. He also promoted a full page ad in the local newspaper plugging the stunts. And to show you what an effective ad it was we are reproducing it here. To give the men a break he arranged to feature the latest in haberdashery as well as feminine attire and this angle met with immediate favor.



As a measure of goodwill and also as a means of putting across one of the biggest style shows ever seen in Newark, he secured the co-operation of a local dancing school and arranged to present the pupils in conjunction with the revue. This showmanlike move on Ed's part resulted of course in the mothers, fathers, relatives, etc., of the children being present at the theatre. The entire billing was presented in the newspaper ad, with the names of the children and participants in the revue being published. And say the paper didn't like this! Ed got a vote of thanks from them because all of the fond mothers and fathers were buying the papers to save the offspring's name for future years.

The result of the fashion show, after the three nights it was run, was very gratifying, and the work Ed put into it was more than shown in the box office receipts. Besides plugging the Fashion Revue, he also put in a few plugs for his cooling plant and the new wide screen the theatre installed for the purpose of "effects" on the big productions and since we explained his methods of plugging his cooling plant not so long ago we won't repeat it. But we would like to say, or rather, remind you, that if you haven't started to plug your cooling plant, it's about time you started, because first thing you know summer will be right here and then where will your patrons be?

Dangerous Paradise Was Engineered To Big B. O. Receipts

An excellent campaign was put over recently at the Royal Theatre in Kansas City, Mo., for the showing of "Dangerous Paradise."

The live-wire showmen handling the campaign certainly tossed out some excellent angles. One of the tie-ups with a local newspaper enabled the house to come in for a lot of publicity. An ad was inserted in the classified section which announced that all red heads appearing at the box office of the theatre at a certain time were entitled to see the show free. The stunt met with immediate approval from the titian-haired beauties of Kansas City.



From the photos we are showing with this article you can see what nice work was done on the campaign in the way of window and lobby displays. In the first photo of the layout you see a tie-up made with one of the leading stores in town who agreed to feature a "Paradise Sundae" at the fountain. The middle one shows an advance plug with the catchline "Sweetie Goes In For South Sea Lovin'" standing out like nobody's business. While on the bottom the picture shows the selling layout arranged for a display of flowers and drapes sold by the department store.

Besides this, all of the restaurant and soda fountain menus in town were rubber stamped and special invitations were sent to all persons named Carroll. The front of the theatre was very effectively done up in a tropical atmosphere as the photo we are running shows. The large cut-out in the center drew a great deal of comment from passersby and attracted plenty of interest. To give the picture a good send-off a special week called "All Star Appreciation Week" was innovated. With a campaign so well planned and executed as was this one we believe that we don't have to say that it went over, as anyone having read this far knows it.



MANAGERS' ROUND TABLE CLUB

SUMMER B. O. SLANTS!

IT CAN BE DONE!

By BOLIVAR HYDE, Jr.
Lakeland, Fla.

GO OUT AFTER IT!

Of course, in setting forth these few stunts for summer business building suggestions, we have been hampered, due to lack of time and space, from covering all of the angles we would like to touch upon. But since you have often used these gags, you should know how to handle them and our only object in passing them along is to sort of brush up your memory, as we feel that when you lay out your campaign all of the other ideas that go with these things will be taken advantage of.

Don't Delay!

With summer almost upon us, it is time to take drastic measures to keep them coming up to the box-office. Bearing this in mind, we have secured, through the courtesy of Bolivar Hyde, Jr., manager of the Polk Theatre in Lakeland, Florida, a number of summer suggestions, which have been tried and proven by him and that we are passing along in the event that you too may find them practical in boosting up your summer business.

From Bolivar's list we selected four, which we believed would appeal most to Club members. The four are, namely, Revival Week, Bathing Beauty Revue, Mammoth Fashion Show, and Independence Week.

Revival Week!

Revival Nights are clicking all over the country. If you think your patrons can stand a week of revivals give it to them. Find their views on the subject first. Send out special cards through your mailing list requesting that they vote on it.

Here are a few pictures that might be revived to big business! Look them over and give them careful consideration. **Valentino's Pictures** should have them fighting to get in!

FOUR HORSEMEN OF THE APOCALYPSE
THE HUNCHBACK OF NOTRE DAME
THE BIRTH OF A NATION
THE COVERED WAGON
WHAT PRICE GLORY
THE BIG PARADE
THE GOLD RUSH
WAY DOWN EAST
OLD IRONSIDES
THE SEA HAWK
BEAU GESTE
THE SHEIK

Advertise them as being shown WITH SOUND! Your Non-Sync Operator can take care of this.

In making up this list we have avoided listing pictures where the costumes would appear grotesque, on account of changing modes. The pictures of Wallace Reid would be good draws, but it wouldn't be wise to select them, because most of them were "straights." The style in men's and women's clothes, automobiles, etc., have changed so much that it would be poor judgment to show them.

In addition to your feature it might be well to try and procure a couple of old comedies of Charlie Chaplin, Harold Lloyd, Ham and Bud, Lloyd Hamilton, etc. By plugging these along with your feature we believe that it will pep up the show a good deal and also make it a real "Revival Week."

Bathing Beauties!

The "Bathing Beauty Revue" is one that always seems to come out a winner. Don't have a stage full of girls in bathing suits. Make a real show out of it. Arrange some musical numbers and dances. Promote the aid of one of your local bands and have them come up on the stage. Make a Broadway show out of it at practically no cost at all. Have a master of ceremonies.

The theatre can give gold as first, second and third awards. Possibly through the co-operation of the local merchants a bigger award, such as a trip to Havana, can be made. Talk to them and see whether you can interest them in the idea. Urge the dealers or jobbers who co-operate with you to carry newspaper advertising on their product and mention the contest at the theatre. Help them arrange striking window displays and don't be afraid to supply them with beautiful cut-outs. And if possible a couple of girls to pose for a short time every day. Use a card in the window to plug the time. A department store is your best bet for a thing of this sort.

A Beauty Parade!

Try to arrange a beauty parade. Tie-up with a local auto agency and have them furnish cars to transport the entries about the town and use plenty of banners to plug the day of the finals. Endeavor to interest your newspaper in running a ballot. Have the newspaper sponsor the revue and call it "The Daily Blah-Blank Theatre Bathing Beauty Revue." As this will help boost circulation for the newspaper, they should be easily persuaded, for the voters would have to buy the paper in order to clip the ballots. Have all the ballots deposited in a ballot box within your theatre.

Your Mammoth Fashion Show is another good number. But don't put it on right after a Bathing Beauty Revue. Wait a little while until the excitement from the revue simmers down and then shoot with this. Run it on the same elaborate scale as the Beauty Revue. And instead of concentrating on the women's fashions give the men a break too. Men nowadays are interested, almost as much as women, in the correct thing to wear.

Make every effort with your local newspaper to get their co-operation on this. Have them put out a special supplement a day or two before the Show opens—or on the opening day. They should be glad to work with you on this as it means more money for them. And it's for the same reason that your local merchants will advertise their products in the lay-out. The supplement should contain plenty of Fashion Articles and Illustrations.

Permit your local merchants to work with you in the staging of the show. You supervise and try to work out their ideas. Decide how much time can be allotted to a revue and then assign each merchant so much. Let each dealer select his own models and work out his own particular bit of the revue. These various bits can then be incorporated to form the complete show.

Independence Week!

And now for your Fourth of July special "Independence Week." Here's one, if properly handled, you can cash in plenty on. You can work in plenty of tie-ups for this. You might even be able to stage a parade. Approach your local Chamber of Commerce, War Veterans, Boy Scout Leaders, etc., on this subject. As a special feature for the week you might also book the American Legion Band or Drill Team. Use Red, White and Blue Decorations for your front. In your lobby try to arrange a display of small cannons and other Revolutionary Period Exhibits.

You could tie-up with your local newspaper and arrange to run a series of drawings to be colored by contestants. Award free passes during the week. Run an essay contest on any subject touching upon the Declaration of Independence.

Tie-up with your local library and secure a lot of books, of Revolutionary times and put the illustrations in the books on display. Canvass your town and try to get pictures depicting Revolutionary scenes. Put them in your lobby. If you are fortunate enough in these days of talkies to possess a stage you could arrange a little tableau with locals taking part in it.

On your presentation of the feature don't forget to use red, white and blue effects. Keep the red, white and blue tone in all of your display work. If you are using an organist have him play a couple of stirring march tunes. For your kiddie matinees you might be able to give away fake firecrackers which contain candy. You could also print up a lot of tickets and arrange to award a load of fireworks to some lucky kid.

The exchanges will probably have some interesting shorts especially suitable for use on a program of this sort. Secure a one or two-reeler and don't be afraid to try to inject a few special effects into it. Try to make your program as timely as possible without overdoing it.

Thanks, Bolivar!

For your kindness in getting this material together for us so that we could pass it along to your fellow members in the Managers' Round Table Club and we feel sure that they appreciate your efforts to help them with their summer business as much as we do.

MANAGERS' ROUND TABLE CLUB

"LAFF-O'-THE-WEEK"

It's been the case, in the past, to do a lot of good-natured kidding on the way persons confuse the name of picture titles, but it remained for Adolph Pincus to get a corker.

He was standing in the foyer of the house one evening when one of his regular patrons, an Italian, came up and started to talk about the pictures. After a couple of minutes, the patron came out with this, "And you knowa that talking-singing pitch you hadda last week that was a bootaful pitch."

"What picture do you mean?" inquired Pincus.

AND THEN—touching his fingers to his lips in the approved fashion and blowing a kiss into thin air, the Italian breathed, "THE SUICIDE UP!"

Resnick's Program Is Made Up In An Interesting Form

This little story is intended to introduce A. D. Resnick to the Club. Not that Resnick is a new member. Far from that. But in the past we have presented many accounts of his live-wire work at the Hamilton Theatre in Philadelphia, Pa., and we never had a photograph of him to pass along to the Club, but now we stand ready to remedy that deficiency.

The photo accompanying this article will serve to present Resnick and if you look closely you will notice our famous certificate occupying a prominent place on the wall of his office. And in his hand is the "Voice of Showland," the one and only M. P. News.



Those members of the Club who file away their weekly copies of our pages (and who don't) will remember the Fashion Show he put over recently and many other activities which have characterized him as one of the showman leaders in Philadelphia. We have often shown samples of the house organ turned out by Resnick and this time we are reproducing the back page of one of his recent programs in which he uses a gag that he believes the rest of the Club would like to look at.

The story "The Fable of the Palooka Who Gave Not Wisely But Well," Resnick admits was picked up somewheres by him because of the fact that it looked good to tie into an institutional plug for the house. In order that you may pass judgment on it we are reprinting it here:

THE FABLE OF THE PALOOKA WHO GAVE NOT WISELY BUT WELL

Once upon a time there was a big-hearted guy who believed that it is more blessed to give than to receive at Christmas time. So he gave and gave and gave and then he gave some more and by the time he got through remembering Aunt Exzema and Uncle Ethelbert and Cousin Penurious on his wife's side and all the little nephews and nieces on all sides, he felt like he was still holding City Service at 68 and the left side of a nickel looked like a life-sized image of a buffalo to him. So instead of hiring himself a twelfth-story window to jump out of, as is the custom these days, this palooka calls a conference of friend wife and the family and delivers himself of the following, to wit:

Look! He's a Santa Claus

You made me what I am today, I hope you're satisfied. I'm flat, broke and busted. I've been a good Santa Claus and you'll admit I've done well by my frau and progeny (which is lower Scandinavian for domestic gold diggers), and in return I have but one request to make: In the past it has been our custom to go downtown for our movie entertainment, paying 75 cents a head plus a tax for parking the wagon, plus the loss of two hours going and coming, plus the wear and tear on our patience, jostling through crowds and standing in line. From now on we go to the Hamilton Theatre, which is just around the corner and which you'll agree is as nice and as comfy a little show house as there is in this neck of the woods.

Their admission price is 25 cents for us grown-ups and 15 cents for little Languid over there and all his little brothers and sisters.

'Bob' Hutchins Had A Novelty Herald That Clicked Great

Some excellent samples of showmanlike work have drifted into Club headquarters from small town showmen (by this we mean "big time" showmen located in small towns, for all showmen are "big time" else they wouldn't be showmen). And to more forcibly illustrate the point we are going to tell you about R. D. "Bob" Hutchings and the work he does out at the Portage Theatre in Portage, Wisconsin.

On "The Green Goddess," he turned out a very nice herald that did a lot to sell the picture to the town. In fact we thought that this stunt was so good that we are reproducing it here in case you should care to use it as the idea may be put into use on any picture at all. The herald, in the cut, measured eight by ten inches and was printed in black on light violet paper. By studying the copy you will get what he is conveying under the head "Free Theatre Tickets," but in case you don't get the full import of the gag, it is simply that a head of Arliss has been cut in half. The holder of the herald on presentation of the completed head, which he could secure by finding another herald showing the right side was entitled to free admission in the theatre.



This stunt went over big in the town and the kids and grown-ups were chasing around trying to match their heralds, and in this manner the picture secured some excellent publicity. We would like to state that this is a very effective angle if you are looking for a little novelty in your campaign and remember it can be used on any picture.

Another angle that Bob puts to good use is his house organ. The program is printed in attractive colors on good stock paper and is well made up with scene mats and advertising slugs. The program is paid for by the local merchants who carry small ads on all four pages. This angle has been found to be very profitable for showmen located in small towns as it keeps the house's nut down low through the elimination of printing costs.

We want to thank Bob for keeping us posted on the way he sells his shows out there in Portage and we know he is going to continue the active interest he has shown ever since he first became a member of this organization.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

This Cuckoo Ad On "Cuckoos" Not As Nuts As It Looks

There's a rather broad statement in this ad that we'd like to have the rest of the Club look over. The occasion for all the hilarity in the layout is the arrival of "The Cuckoos" at the RKO Orpheum Theatre in Los Angeles, Calif., and the showman manager of the house seems determined that the public be sold plenty on the picture.

To that extent he has included a little box in the lower left of the ad which reads, "By the Way—If there is not a thousand laughs in 'The Cuckoos' you CAN KICK THE NEAREST USHER IN THE SHINS!" Now, we ask you, is that nice?



From what we understand, every usher in the house threatened to strike. But then, since when have the ushers understood the urge that makes a showman frame statements of the sort we are touching upon.

We know of a certain showman in the Middle West, called the Sid Grauman of Kansas City (got his name yet?) who thinks so much of his profession that he dresses himself according to the atmosphere of the picture, for instance, in a Western it's a cowboy uniform, for a South Sea island picture he's a native and for a North Pole picture, he's an Eskimo pie. Wait'll he plays "The Cuckoos"—what a bird he'll be! But to get back to this ad. To say that it's oke, is alright. It's a fine ad and it sells. But what makes it sell? The copy. And here's the lines: "A daffydill riot." "A thousand dames to go wild over." "A juggernaut of Joy—Not a Revue."

In all of the copy you have something of value. As silly as it seems, it nevertheless is serious stuff. It is a book in itself. You learn that Wheeler and Woolsey slayed them in "Rio Rita." That "The Cuckoos" is not a revue. That it's funny. It possesses good song hits, dancing and magnificence of settings. And that's the reason why this ad is good. We don't know what the ushers think about it, in fact as far as "The Cuckoos" party goes they will probably claim that they'll tire of the "shin-dig" early.

Police Reserves Had To Help Bob Soffer On This One

We might term this story "From Musical Director to Manager," the way Bob Soffer, manager of the Hollywood Theatre in New York City hands it to us, but since space will not permit us to reprint his entire letter we shall endeavor to pick out the highlights of his wide and varied career in the industry and in that way present him to the Club.

Soffer has been in the show game since the age of fourteen. He started to work for the Stanley Company in their first N. Y. Theatre "The North Star." He attended high school in the afternoon and in the evenings did ushering, billposting, rewinding reels and relieved the piano player. Jules Aaronson was the manager of the house at that time and he started Soffer off on his showman career.

At the age of nineteen he went to work for George Rotsky in Montreal, one of the outstanding showmen in the business at that time. Soffer worked with him for quite some time studying his showman methods and he states: "I will say I've never come across a man who was able to tie-up an entire city exploiting a picture the way Rotsky did." Rotsky pulled off a campaign on "Mickey" that had Montreal talking from morning to night.

After four years in Canada, he returned to New York and became an organist, working under the well known and then rapidly rising Hugo Riesenfeld. He was the youngest organist ever to work for the noted musician. He also studied Reisenfeld's famous color schemes, and was forever observing the varicolored effects and novelties arranged by him.

The following years found him learning more and more about the show business until finally he gave up organ playing and embarked upon a career as a showman. He worked for Jack Steinman, the Brandt Circuit, Blinderman and Stiener, Fox and the M&S Circuit. He studied the methods used by the various circuits and filed them away until he had a complete knowledge of colors, display advertising, ballyhooing, publicity and all of the other angles that go to make up the showman of to-day.

As an example of what he is doing at the Hollywood Theatre we will quote from the New York Evening Graphic of Dec. 28, 1929. "It is sometimes dangerous too, to attend the theatre. There is the famous case of a theatre on Avenue A, which seats only 1400 people. The management decided that they would fill all the seats, and gave one of their pictures a lot of publicity. The idea caught on—so well, in fact, that 5,000 persons milled about the entrance and more than a dozen patrolmen were helpless to keep them in order. Three women were arrested on a charge of disorderly conduct, it being alleged that they failed to 'move on' when told to do so."

"SAYS LEVEY"—

Congratulations are in order, the M.R.T.C. is celebrating its second anniversary and I am indeed proud to be able to say that I am a member of this progressive organization

As I recall the beginning of the M.R.T.C., it brings to my mind the remarks of the skeptical, "Just another one of those things," "It wont last long," "What good is it anyway," and many other such unkind statements coming from those who thought at that time it was, "just one of those things."

Of course we know that almost every organization will meet with such uncalled-for criticism no matter how good the organization's intentions are, until it has proved itself worthy of acceptance by the profession it is catering to it will always be subject to slander and knocks.

It is interesting to note that the very ones who were the "knockers" when we first started out, and the skeptical in the days of our beginning, are active members of the M.R.T.C., and have helped in a great measure to make it the "big thing it is to-day. Like Grapenuts, "there's a reason."

In my opinion the M.R.T.C. fills a long felt want in the operation of Motion Picture Theatres. I wish we would have had something like it when I started out in the "Game" about 17 years ago, it would have been a wonderful guide to me in building a showman's career

One of the particular reasons the M.R.T.C. has appealed to me is because of its fair dealing with all its members and theatre operators themselves have been dealt fairly with in all the activities of the club's pages in the "Motion Picture News."

I personally have been aided greatly in my work by consulting the club pages weekly and I am sure that it will make us all a little wiser if we read these pages which are always filled with good material which we can put to use for the benefit of the Box Office.

"The proof of the pudding is in the eating." The M.R.T.C., when it started out two short years ago required only three or four pages for its activities in the "Motion Picture News," to-day it occupies over thirty pages, all crammed full of real stuff, its reading was confined to a few localities, while now it has become international, the club pages are being read in the far away corners of the world and is helping to make better showmen of us all, while promoting the good spirit of "one for all and all for one."

Again I say, congratulations and best wishes for a continued success, and if the M.R.T.C. keeps up its good work of the past two years it cannot help but grow bigger and better. "Such Popularity Must Be Deserved" and How!

WILLIAM A. LEVEY, Manager.
Beacon Theatre,
Port Washington, N. Y.

MANAGERS' ROUND TABLE CLUB

THANKS, CURTIS!

No doubt you have on your desk many letters from our brother showmen, with their plans of advertising, publicity and exploitation.

But I believe that some tribute should be paid to the Club at this time.

We are nearing our second anniversary. Starting with a mere handful, this organization has grown like a mighty army, advancing to every point of this country.

And even better, the attention of showmen in other nations has been attracted.

The problems of sound advertising, equipment and other difficulties have been solved through the Club pages. Our stronger brothers have helped our weaker ones, like one big family, all united we advance.

With all our minds concentrated on one big plan, a plan that has promoted fellowship as a club, efficiency to the individual and an interest to promote the higher type of entertainment for the public.

Our organization stands alone in its strive. And until all of the theatre world has become united we must strive harder to bring together our long lost brothers—many who still are at sea and others in the fog.

But we are just like the industry, advancing with the times. The problem of sound has been overcome, we are now standing on the threshold of a new era. With the fast development of the wide film and with the third dimension film in its infancy, it looks like more trouble ahead.

There is only one thing to do and that is to wait and see what the big brother will have to say in the Club pages when the time arrives. I am sure that at the dawn of this new achievement the Club will be one of our biggest sources of information.

As the old Statesman said: "In unity there is strength." Let us stand united and conquer our problems when they arise; and, be as our slogan suggests: "All For One and One For All."

CURTIS A. BARTHELOMEW,
Manager, Post Theatre,
Oceanport, N. J.

Selling His Shows A Specialty With Sig. (S. S.) Solomon

Another real showman who is located among the other live-wires of the industry in Youngstown, Ohio, is S. S. Solomon, manager of the Paramount Theatre in that city.

We have presented a number of his activities in the past and we feel that they were well received by his fellow members. We are going to give you a line now on how he put "Honey" across to big box office. As the first move in his campaign he ran a full-page co-operative ad in the Vindicator, one of Youngstown's largest papers. A local grocery, a candy company and a local baking company worked in with the ad. A head of Nancy Carroll was cut-up and incorporated as a puzzle into it.

A special feature writer gave his campaign a lot of play in his newspaper column and for an entire week the house received loads of free publicity. As he was celebrating a "Pageant of Progress" at the time, he came in for more publicity on that angle. A special radio broadcast announcing the organ recital at the theatre also gave him a good break. Since the grocery store that he tied-up with was one of a chain he was enabled to plug his feature in the entire sixty stores.

As a special stunt to draw attention to the picture he rented four beehives containing about twenty thousand bees and with an atmospheric background placed them in the theatre and three ideally located stores. Special programs were made up plugging "Honey" and the "Pageant of Progress." Another stunt was the placing in the lobby of a huge honey cake especially baked by a local dealer.

In the group of photos we are showing you can make out the lobby stunt he used by having a girl distribute samples of candy which he promoted from a local manufacturer. Another girl played a piano in the lobby while a young fellow strummed a guitar and hummed the song hits from the picture. The candy company, incidentally, with whom Solomon made the tie-up for thirty thousand samples, also furnished him with miniature Postal Telegraph blanks containing a message about the picture, which were distributed by the company and theatre. Another tie-up for a special "Honey Chew" candy netted him a publicity break insomuch as the company printed thousands of novelty heralds in the form of a miniature picture of Nancy Carroll which was distributed with the samples. These stunts helped him secure loads of good-will.



Lots of other angles were covered too, but as we want to show you what he does on other pictures we'll have to sign off on the "Honey" campaign now, since we feel that we have enumerated the high spots. In the rest of the group photos illustrating this article, you can see the special display he made for his tie-up with the newspaper feature writer, who also helped on "Young Eagles." The other two photos show a street ballyhoo in the form of an aeroplane on a truck that was used to plug "Young Eagles" and received plenty of comment. In the next photo you see how he secured more good-will by letting out, to the Naval and the Marine Recruiting offices, two vacant stores in the theatre building, and also furnishing the display for them. This was greatly appreciated by the Government men and as we said before helped boost Solomon's stock with them away above par.

The photo at the top of this article shows the very successful way he plugged "The Locked Door." Over three hundred dollars worth of merchandise was promoted from the local dealers and inserted into the chest. Heralds plugging the picture were then distributed. Each herald contained a key. The copy on the herald carried the playdates, credit lines to the dealers, and the notice that anyone holding a key was entitled to try the lock on the locked door in front of the theatre. The sensational way that this stunt was met with proved Solomon's judgment in using this angle and the lobby was crowded from opening to closing with people eager to try their keys.



All of the activities we have set down here are typical of the work Solomon turns out weekly.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

METROPOLITAN ACTIVITIES!

ACCORDING TO OFFICIAL AND UNOFFICIAL REPORTS

According to the circuit organ, the month of May is designated on the Fox Metropolitan string of houses as "Merry May Days." The occasion, for the joyous sounding appellation, it seems to us, may be laid to the fact that fifteen managers on the circuit received prizes for their activities during "Promotion Month."

* * *

David Silverman, Barnett Lazarus, and Yale Greenhaus, of the Bronx Manhattan Division, are going around with great big smiles on their faces. The reason? Easy. They led the division in merchandise received free in the past month.

* * *

The bulge in the pockets of **Monty MacLevy, Erwin Gold, and Sam Abrams,** showmen from the Brooklyn Division, is not caused by any violation of the 18th Amendment (it's the wrong pocket anyway), but is due to the little windfall each received as a result of their work during "Grab Something For Nothing" Month.

* * *

In Long Island out where the air is fresh, **Nat Ferber** of the Crescent, **Sidney Auerbach** of the Broadway, and **Robert Hutchinson** of the Lynbrook will smilingly nod assent when asked whether they led their division last month.

* * *

While across the river, where real estate is low, **Charles Mann** of the Pascack, **John Dunn** of the Apollo, and **M. J. Neary** of the Tivoli (Remember their pictures a few weeks ago?), are receiving congratulations from their brother managers on the amount of merchandising they secured by the "Scotch System."

* * *

And last but by no means least, **G. W. Lampe** of the Avon, in Watertown, **Wm. J. MacFarlane** of the Playhouse in Canandaigua, and **Al. Beckerich** of the Strand in Niagara, representing the upstate go-getters, at last reports were wishing that the month hadn't closed so that they could go out and promote some more.

* * *

Max Farbish of the Granada and **Max Cooper** of the Corona, in the Long Island group were the circuit runners-up and to them must go honorable mention for the hustling they displayed during the month. Better luck next time.

* * *

And anyway, the runners-up won't have to break in new suits of clothes or new shoes. The summer time is an awful time to do that too.

* * *

We notice that **Sidney Auerbach,** live-wire manager of the Broadway Theatre in Astoria, L. I., rates a nice notice because of the fine work he turned out on "Happy Days." By engineering a double truck ad, in co-operation with the local merchants, he did the seemingly impossible for his neighborhood. Good showmanship, we calls it

* * *

And sez you, how about the laundry tie-up that **Jules Fields,** exploiteer for the Manhattan, Bronx and Port Chester Division, engineered with the Mott Haven Laundry? The laundry company is to treat the children in charitable institutions, such as orphan homes, hospitals, etc., to Fox Met houses, defraying all costs. The kids will visit the theatre in groups. Uncle Robert, well known radio personality, whose bedtime stories are known from coast to coast, will act as host and you can take it for granted that his sunny smile and cheery voice will never be forgotten by the kids.

* * *

By the above tie-up **Fields** displays showmanship and also a great big heart. There's plenty of opportunities present right now for showmen to spread a little sunshine and if you want to get an idea of how to chase Old Man Gloom away with Kid Joy we refer you to the column entitled "More Blessed To Give ——" in the May 10th edition of the Managers' Round Table Club Section in Motion Picture News.

* * *

To get back on the subject of reporting the activities of the Met Houses (Examples of fortunate persons thinking of less fortunate ones will always make us deviate from routine and stop long enough to hand the kind-hearted one a compliment) we find that in **Tom Olsen's** column concerning Upstate Activities!

* * *

George Lampe, manager of the Avon in Watertown, is doing some effective exploitation. He engineered some corking tie-ups recently for "Son Of The Gods" and "Golden Calf." Every shoe and hosiery shop window in the town was pressed into service to sell "The Golden Calf."

* * *

Bill MacFarlane of the Playhouse in Canandaigua (after the first hundred mistakes the spelling is easy) gave away a Buick car. Plenty of publicity and good-will for the house on this one.

* * *

Manager Rose of the Oneonta had a co-operative page on "Happy Days" that sold his show as well as the merchant's goods. But the big kick comes when it is known that Rose, after five years of non-cooperation on the part of the local paper, to other managers, broke down their resistance and crashed through.

* * *

John Breslin is going along fine with his Kiddie Klub Matinee which is held every Saturday. Twelve kids receive gifts and are entitled to participate for a grand gift to be given away in the future.

* * *

Bronx, Manhattan and Westchester, according to **Jules Fields,** are stepping right along and he says that:

Porte of the Parkway turned out a very effective herald on "Not So Dumb," which tied in a local dress shop. Result—no cost to the theatre for the heralds. Not So Dumb.

* * *

Fred Dollinger of the Blenheim is up to his old tricks and has the theatre lobby looking like the front of a five thousand seat de luxer. And they claim his newspaper ads are packing a wallop. Though we haven't seen the results of his present work, we know what he did in the past. So there's no doubt but that they are good.

* * *

Barnett Lazarus of the Manhattan is having trouble with the local merchants. It seems that since Barnett showed them how they could drag in extra business by using co-operative heralds, he's been pestered by them on every big picture. The merchants pay for the heralds. Poor Barnett.

* * *

Thoms of the Kingsbridge gave away a radio. As usual, tube facetious, results were loud-speaking. This radio give-away stunt if properly handled, has yet to fail.

* * *

While "Over in Jersey," the column parented by **Jack Hobby** proclaims that:

Dan Lee of Bound Brook gave away thirty potted plants during Easter Week. The horticultural (or flowery tributes) made quite a hit with the residents.

* * *

A couple of new faces are to be seen in the Jersey line-up. **Arthur Bergoffen** is now handling the Palace in Bergenfield and **William Burke** is doing likewise at the Rockland in Nyack.

* * *

Shroeder of the Plaza in Englewood, and **Spencer Sladdin** of the Home Office exploitation force are plotting a fashion show which they claim will eclipse anything yet offered as an inducement to the Jerseyites.

* * *

The Circuit has just added the State Theatre in Jersey City to its list of houses. **Jack Keale,** manager of the State for the former owners is retained. The house comes under the supervision of **Mr. Hal Sheridan.** Things should be stirring there any moment now.

* * *

And on the back page of "Progress" we find these words of wisdom, "Good exploitation consists in making the attraction fit the current needs and desires of the theatre's patronage. In every picture there is one selling angle that is timely. The alert exploiteer finds that angle and builds his campaign on it."

* * *

Which after it is all boiled down comes to this: "Know your patronage."

THE WORLD'S BEST SHOWMEN ARE
MEMBERS OF THE ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

Send Us the Blank — We'll Do the Rest for You!

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of.....

.....

His last known address was.....

..... City ..... State

He was last employed by.....

I last corresponded with him on (date).....

Remarks (Include here any other information that will guide us in helping you locate this party.).....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

Maynard Madden Is Very Popular With Residents Of Town

The gentleman we are introducing with this photograph is Maynard Madden, manager of the New Virginia Theatre in Harrisburg, Va.

At this time we are going to present a few accounts of his work in order that you may see what he is doing to sell his shows down in Harrisburg. The first account is that of the stunt he pulled on "Disraeli." He sold the dean of women at a local college on the educational value of the picture. She announced it at assembly and as a result an order for one hundred and fifty reserved seats came through. The same stunt was pulled later on "Green Goddess."



Madden promoted a Festival Week that went over very well. A special co-operative newspaper ad was run, merchants contributed gifts, and many other mediums were used and despite the opposition of a carnival the week went way over the one used the year previous. He arranged with one of the local schools to put on a little playlet in addition to the regular show at his house. Twenty-five children participated in it. The show was run matinee and evening and the results were excellent.

He gives us a little dope on a free matinee he ran last year that proved a great good-will builder as well as a box office sweller. One of the big business men in town donated fifty dollars to the theatre, for which Madden invited every kid in town to attend the afternoon show. He booked in an all-comedy program and the funny part of the whole thing was the fact that he played to more dough from adults at night on the picture than any he had ever played in the past with the same star. Incidentally, on the Free Matinee he tied-up with a local ice-cream manufacturer and received a number of bricks of ice cream, which was given to the children as they came into the theatre.

Madden is also using the free radio stunt and it looks as though it is going to prove a winner for him too. So with all these activities to his credit we believe that when we state we are going to hear more from him very soon and will be enabled to pass along some more angles of this sort, he will see that we do. Right, Maynard.

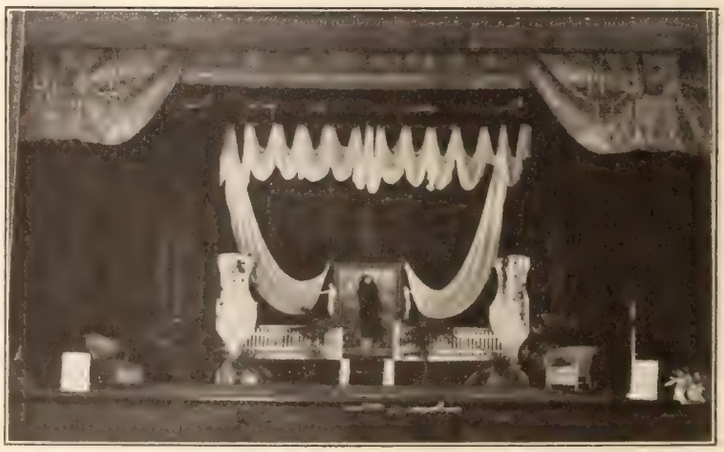
George A. Miller & Richardson Put Fashion Show Over

In line with a story we ran a while back concerning Spring Fashion Shows, George A. Miller manager of the Smalley's Theatre in Cooperstown, N. Y., decided to feature one.

To start the revue off with local interest he tied-up with a girl's boarding school located in the town and persuaded some of the teachers to act as models. This angle was a corker, since it stood to reason that the students would flock to the theatre to see their tutors showing off the latest styles in clothing.

Miller then persuaded the local ladies wearing apparel shop to order some exclusive models to be used in the show. The store got behind his proposition and boosted it in their newspaper ads and this, in addition to the publicity that the theatre secured did a lot towards creating interest in the show.

To give you an idea of the effective setting that the Fashion Show was run off in, we are showing a photo of the stage, all set for the parade. The setting is the work of General Manager Richardson of the Smalley Circuit and we most certainly must hand him a compliment for the very pleasing effect he has achieved. If you look at the picture closely you will note that he has added a novel touch in the form of a picture frame, in front of which the models pose before they walked about the stage.



As this was the first time the town has been treated to so fine a spectacle, a great deal of comment was current for a time and this served as good publicity for the theatre as well as a tribute to Richardson's production ability. The complete campaign went over very successfully and we know that the publicity and good-will, as well as the additional box office more than made up for the many hours of work turned in by Richardson and Miller.

We want to thank Miller for passing this along to us and want him to know that we are very glad to let the rest of the Round Table in on what he is doing to boost box office business up there in Cooperstown. Give Mr. Richardson a little compliment for us George on his stage setting, and let's have some more of your work very soon.

MANAGERS' ROUND TABLE CLUB

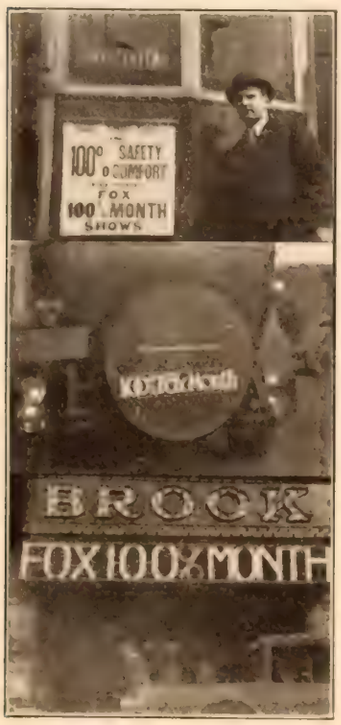
Some Examples Of Ace Merchandising By Jersey Showmen

Now for some of the activities of that live-wire group of showmen who comprise the New Jersey Division of Fox Metropolitan Playhouses.

As a reward for his part in the recent "Booster Month," observed by the division, Maurice Broski, manager of the Franklin Theatre in Nutley, N. J., was presented with a week's vacation. During the special month Broski led the division in the number of stunts and other business getting activities he promoted.

One of his biggest activities was the promotion of five big benefit shows which he ran in one week, and swelled up the box-office considerably besides securing loads of good-will for the house and the circuit. In the photos we are showing in conjunction with this article you can see what he did to plug "Hit the Deck." This stunt was one of the many he pulled and it did a lot to put the picture across. The boys in sailor suits are members of the Junior Naval Militia and they paraded to and about the theatre during the showing of the film. Mr. Broski is seen in one of the photos.

A stunt that proved of great benefit to the managers in Jersey City was a tie-up with the Jersey Journal, promoted by Jack Hobby, publicity director for the division. Hobby arranged to have the newspaper send out a cameraman to take a picture of street crowds. The picture was shown in the paper on the following day and persons having rings about their heads were entitled to tickets to any of the Jersey City houses upon presentation of the paper at the newspaper office. Another angle that Hobby worked to bigger box-office was his tie-up with the local traction company on "100% Month," a picture of which tie-up we are showing with this story. If you look at the photo closely you can note Hobby standing alongside the banner on the trolley car. It would also pay to note the well chosen copy he used to secure the tie-up. The other photos show the way he plugged the month by means of auto tire covers and at the houses, by using special cut-out letters. He also secured a tie-up with a local bakery that helped the Jersey City houses considerably. The bakery company agreed to feature banners on their wagons announcing the month, and in addition conceived a plan whereby the patrons of the theatre and the bakery customers could secure free cake.



The other two photos we are reproducing will let you see how many gifts were promoted by E. W. Cadugan, manager of the Rialto and Al Unger, manager of the Fulton Theatre in Jersey City. The left photos show the display arranged in the lobby of Cadugan's house and the right shows Unger's lobby (P.S.—Tha't Al with the cigar, in the flesh, not a cut-out). These two displays combined constituted a total of about nine hundred dollars worth of merchandise secured absolutely free from local dealers and given away to patrons of both houses. Similar tie-ups were effected by the managers of the other houses on the circuit.





These activities constituted only a small part of what this hustling division did on "Booster Month," and "100% Month," and we want to hand them a little compliment for their work. From time to time we have been keeping you up on their activities and we know that it will continue because when these showmen start out to put anything across there's bound to be a couple of novel slants injected into the campaign.

THIS IS NOVEL!

A novel plan, sprung recently by Hal Sheridan, supervisor of the New Jersey Division of Fox Met. Playhouses, seems to be clicking over on the shore. The idea, a "Square Deal Club," is one of the most unique ideas ever formulated in the annals of show business.

The "Square Deal Club," composed of managers in the Jersey Division, features a committee on "unfairness." Any manager, deeming himself not being rightly treated, or harboring a grievance of any sort against his superiors, is entitled to state his case before a committee. The committee, composed of Charles Mann of the Pascack Theatre in Westwood, Daniel Lee of the Bound Brook in Bound Brook, M. Neary of the Tivoli Theatre in Jersey City and Al Unger of the Fulton in Jersey City, listens to the complaints and passes judgment. If the complaint merits the attention of Sheridan, the offender is called upon to defend himself.

In a recent address to the managers, Sheridan is quoted as having said, "This is to be a Square Deal Club in every sense of the word. If any manager feels he is not being treated fairly, he must take up his grievance with the committee. I want it understood that I am not immune from criticism.

"If any of you boys believe I am not giving you a square deal at any time, come right out with it. If I'm wrong, I'll rectify things immediately. There are too many masks worn in the show business. What we want to do is to remove the masks, look everyone square in the face and put our cards on the table, and not only look for a square deal but give a square deal in return. We, on our side, expect the same from our men."

Sheridan has been connected for seven years with Morris Kutinsky, division manager for Fox. The plan has met with the approval of Kutinsky. It is said that Sheridan's fair treatment of his men, in the past, has made him a prime favorite with theatre men throughout the country.

"WATCH FOR THE WINNERS"

The judges are now going through all of the material submitted in the Columbia Prosperity Month Contest and the decisions will be announced within the next few weeks.

WATCH FOR THE WINNERS.

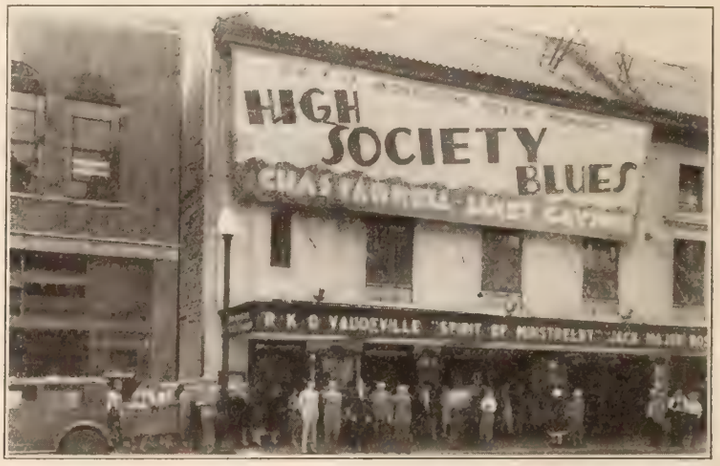
MANAGERS' ROUND TABLE CLUB

Vernon Reaver Does Good Biz. On His "Early Bird" Show

The reason why we are reproducing this photo on these pages is to give you an idea of how the residents of Birmingham, Ala., flock to the early morning shows inaugurated by Vernon Reaver who handles the merchandising of the Ritz Theatre.

The group of gentlemen standing in front of the house are: reading from left to right, Jack Clowdus, house artist; George Steele, manager of the Trianon Theatre; Ben Sims, floor manager of the Ritz; Vernon Reaver (himself) and R. A. Buquor, assistant manager. The Ritz theatre is the only house in town boasting a stage show and features, in addition to the latest films, RKO vaudeville. The house contains Western Electric equipment and from the looks of the lines in the photo, the show must be put on in a very showmanlike manner, to get persons up to the box office window at ten-thirty in the morning.

You will also notice in the photo, the big banner which Reaver uses to attract attention to the picture. The flag has proven a great attention getter from passing autoists as well as pedestrians and does a lot to sell the shows. Most of the Club members are already acquainted with Reaver and Steele and thus they know about the fine work turned out by these two Southern showmen, and since we will no doubt hear some more concerning their work in the near future we won't say anything about their past activities and the showmanlike stunts they displayed, but will let the future tell the story.



CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

Big Town Stuff!

What started out to become merely a convenience for women patrons, turned out to be a big money getter for the New York Paramount.



Eddie Hitchcock, publicity director for the big Times Square show house, arranged with the Helena Rubinstein beauty salon to take over the cosmetic room in the ladies' lounge for beauty demonstrations and lectures for one week. Lady patrons were taught the art of facial make-up and the idea went over so big that it was held over for the second week. The Helena Rubinstein Company distributed 50,000 samples of face powder in addition to giving away over $500 worth of cosmetics. First prize called for $100 in free beauty treatments at the salon. Additional prizes consisted of expensive leather bags filled with cosmetics. The big surprise was that women patrons repeated attendance daily during the two weeks to take advantage of free facial treatments for the price of the theatre admission. An even bigger surprise was the fact that the Helena Rubinstein people sent out 50,000 expensive pamphlets to dealers, distributors and the general public. These pamphlets carried a reproduction of the Paramount Theatre on the front cover with the caption "It's Beauty Week at the Paramount." The

MANAGERS' ROUND TABLE CLUB

EVERY-BODY'S DOING IT—!

WHY NOT YOU—?

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

MORE NEW MEMBERS!

A. W. PINKHAM manages the Strand Theatre in Dover, N. H., and as a recent issue proved he certainly is a showman. Pinkham, if you recall, is the live wire who pulled a stunt with a "short" that had the town talking. So you see he really does not need an introduction of this sort as he has won his surs already. But since everybody must be represented on these pages "A. W." here you are.

——Wear Your Club Pin! ! !——

A. L. LASHWAY manages the Olympia Theatre in Lynn, Mass. And unless we are mistaken Lynn is signed up 100% Round Table, and there's no reason why that hustling town shouldn't be showing the showman influence on our pages often, and we're depending on Lashway to keep right in step with the rest of the showmen. And listen "A. L.," why not shoot us in a photo of yourself when you send in your next contribution.

——Wear Your Club Pin! ! !——

W. E. STEWART manages the Pastime Theatre in Concord, N. C., and with a pretty little house like the Concord under his wings we known that he does everything possible to sell it. And for that reason "W. E." we expect to see some showmanlike activity down around your district. So drop us a line or two and let's know what you are doing.

——Wear Your Club Pin! ! !——

DAVID SAMUELS is the house manager of the Windsor Theatre in Broowlyn, N. Y. He is proposed for membership by Lou Smith, who, incidentally holds court around the Windsor, and with Lou sponsoring you, David, we feel that you must know something about showmanship, and with that in view we know you will turn out some good work over there in Brooklyn.

——Wear Your Club Pin! ! !——

WALTER A. SMITH must be a busy manager what with handling the New Fox and State Theatres in Corning, N. Y., but we feel that no matter how busy he is he will want to let the rest of his brother members in on the methods he uses to fill the seats in his houses. We know that he is doing some good work up there and we hope in the next issue or two to be able to pass some of it along. How about it, Walter?

——Wear Your Club Pin! ! !——

WILLIAM MICHALSON manages the Capitol Theatre, in Port Chester, N. Y. With a pretty little town like Port Chester as a background for your house Bill, it stands to reason that you adopt some novel methods to sell your shows and we'd like to pass the accounts along to the Club readers. In addition, it will only take you another minute or two to enclose your photo, and a little note about yourself.

——Wear Your Club Pin! ! !——

A. J. SONOSKY manages the Riviera Theatre in St. Paul, Minn., that city that is famed for showmanship. We don't know whether Mr. Sonosky was in on the party when the records were being busted a number of years ago, but we do know that through good exploiting he can make a few records of his own. And there's no better place to hang them up on view other than the Round Table Club's pages. So what do you say "A. J." Let the rest of the Club see what you mid-west showmen are doing.

——Wear Your Club Pin! ! !——

J. CLAAR is the Assistant Manager of the Fairfax Theatre in Miami, Florida, and the mere mention of the name Fairfax ought to conjure up ideas of showmanship, for nearly everybody knows that the house is managed by Earle Holden, and when Mr. Claar is working for a go-getter like Earle it's a cinch that he is going to know a lot when his training period is over and he's set for his own house. Keep us up on your work, Mr. Claar, so we'll know how you're coming along.

* * *

BEN PRECIADO is the manager of the Rialto Theatre in Calexico, Cal. As Ben is a California showman and knowing the work they have turned out in the past it's only fair to state that we expect him to prove himself an A1 theatre man too, by sending us in a few of his stunts now and then, for how else are we to pass judgment on a man until we see his work. What say, Ben?

* * *

JOHN C. WHITE, JR., is the Assistant Manager of the Capitol Theatre in Portsmouth, Va. Welcome into the Club John and we don't doubt but that your affiliation with this organization, providing you prove an active member, will help a lot towards securing a house of your own some day. Let's hear from you often so that we'll know what you are doing to sell shows around your vicinity.

* * *

L. B. FORDAN manages the Star Theatre in New York City. Located in a swell neighborhood for exploitation we think that Mr. Fordan will be turning out some good stuff and sending it in so that we can pass it along to the rest of the boys. Let us in on what you are accomplishing at the Star "L. B." and you might also send us a photo and a little dope on your career in show business.

* * *

MISS THERESA NIBLER is the manager of the Electric Theatre in Springfield, Mass. We are indeed glad to welcome Miss Nibler into the Club, and to assure her that we are proud to list her as the latest woman manager to join, and if she proves as active as the rest of our female enrollment, some showmen we know had better look out. How about a picture of yourself Miss Nibler, and a few lines on your show career?

* * *

ED. BENJII is the manager of the Oshkosh Theatre in Oshkosh, Wis. From Mr. Benjii's letter we deduce that he is a pretty smart showman since he has had considerable experience in the game. But in order that the Club may also see what you have done Mr. Benjii it will be necessary to forward us some of your latest work. And if you haven't anything recent on hand how about a look at your house organ.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semeneva	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800	76	May 10

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Prince of Diamond	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Call of the West (A. T.)	Revier-Matt Moore				
*†§For the Love of Lil					
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Royal Romance, A (A. T.)	Collier-Starke				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The (A. T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Temptation	Wilson-Gray-Percy				

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb.	13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan.	2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27	1 reel	
*†§Do It Now	Clark & Bergman	Jan.	29	1 reel	
*†§Hawaiians		Apr.	9	1 reel	
*†§Little Friend of All World				1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar.	12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24	1 reel	
*†§Radio-Tors	Utica Jubilee Singers	Feb.	26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan.	30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan.	16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16	Feb. 22
†Caviar	Terry-Toons	Feb.	23	1 reel	7	Feb. 22
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	1 reel		
*†Indian Pudding	Terry-Toon	Apr.	6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Colline-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	
*†Roman Punch	Terry-Toon	Apr.	20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†Back Pay (A.T.)	Corinne Griffith	June 1	5672		
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6180	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	68	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	May 25			
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June 15	7003	78	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 13	6388	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	May 10

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22	Not set	May 24
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Mlle. Modiste (A.T.)	Claire-Pidgeon			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Sweethearts and Wives (A.T.)	Billie Dove			
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Under Western Skies (A.T.)	Lee-Blackmer			
*†§Widow from Chicago (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6442	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Mar. 9	7400	82	
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee in King Arthur's Court (A.T.)				
*†§Fatal Wedding, The (A.T.)	Foxe-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girl Who Wasn't Wanted (A.T.)	O'Brien-Chandler			
*†§Good Intentions (A.T.)	Lowe-Churchill			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*§†Liliom (A. T.)				
*†§Mad Singer, The (A.T.)				
*†§Not Damaged (A.T.)	Moran-Byron-Ames			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Roadhouse (A.T.)	Albertson-Warner-Lynn			
*†§Sea Wolf (A. T.)				
*†§Song O' My Heart (A.T.)	John McCormack		8243	92 Mar. 15
*†§So This Is London (A.T.)	Will Rogers			
*†§Very Practical Joke, A (A.T.)	McKenna-Harrington			
*†§White Flame, The (A.T.)	Paul Page			
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel.	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Title	Star				
*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hook (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys to Songland	Song Series		1	9	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Song Program		1	9	
*†Operatic	Marionettes		1	8	
*†§Radio Franks & 4 Bachelors	Song Program		1	9	
*†§Teddy Brown & His Band	Jazz Program		2	30	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3		
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75	May 10
*†§Chasing Rainbows (A. T.)	Love-King	Jan. 10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)					
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§High Road, The (A.T.)	Chatterton-Forbes-Rathbone	May 31			
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of Broadway (A. T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
§†Not So Dumb (A.T.)	Davies-Nugent	Jan. 17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue					
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10			Feb. 1
*†§Sea Bat, The (A.T.)	Blckford-Millan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.)	Alison Skipworth	May 3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue					
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Battle of the Ladies (A. T.)				
*§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Fleradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro				
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque		70		May 3
*†§Madame Satan (A.T.)	Reginald Denny				
*†§March of Time (Tent.)	Weber & Fields				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard				
*†§Our Blushing Brides (A.T.)	Joan Crawford				
*†§Remote Control (A.T.)					
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford				
*†§Romance (A.T.)	Greta Garbo				
*†§Singer of Seville, The (A.T.)	Navarro-Jordan-Adoree				
*†§Sins of the Children (A.T.)	Mann-Nugent	June 14			
*†§Spring Fever					
*†§Trader Horn	Harry Carey				
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2	70		May 24

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeo	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase		2 reels	May 24
*†§Fifty Million Husbands	Charlie Chase		2 reels	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*†Flower Garden	Revue	Jan. 18		
*†§Hay Fever (A.T.)	Charley Chase		2 reels	
*†§Haywire (A.T.)	Laurel-Hardy			
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Men of War (A.T.)	Laurel-Hardy		2 reels	May 10
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase		2 reels	
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§They Go Boom	Laurel-Hardy		2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase		2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7068	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Pallette-Calvert	Apr. 12	5794	65	Apr. 19
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May 3	6964	78	May 17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June 28			
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July 5			
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May 24	6743	75	May 17
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr. 26	7177	70	Apr. 19
*†§Light of Western Stars (A. T.)	Arlen-Brian-Green	Apr. 19	6312	70	
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar. 22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May 17	6586	73	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb. 15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue					
*†§Safety in Numbers (A. T.)	Charles Rogers	June 21			
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar. 22	6868	77	Mar 22
*†§Seven Days' Leave (A.T.)	Gary Cooper	Jan. 25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue					
*†§Shadow of the Law (A.T.)	Powell-Schilling	June 14			
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June 7			
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Texas, The (A. T.)	Gary Cooper	May 10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May 31	6396	71	May 17
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
*With Byrd at the South Pole		June 21			
*§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May 17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers		6750	75	Apr. 5
*†§Anybody's War (A.T.)	Moran & Mack				
*†§Backstage Blues (A. T.)	Moran & Mack				
*†§Better Wife, The (A. T.)	Chatterton-Brook				
*†§Business Is Pleasure (A.T.)					
*†§Cave Man, The (A.T.)	Geo. Bancroft				
*†§Dancing Mothers (A. T.)					
*†§Feet First (A. T.)	Harold Lloyd				
*†§Fighting Caravan, The (A.T.)	Cooper-Terrence				
*†§Flesh of Eve (A. T.)	Nancy Carroll				
*†§Follow Thru (A.T.)	Rogers-Carroll	Not set	Not set		May 24
*†§General, The (A. T.)	Huston-Astor				
*†§Grumpy (A. T.)	Cyril Maude				
*†§Heads Up (A. T.)	Rogers-Moore				
*†§High Society (A. T.)	Jack Oakie				
*†§Honeymoon Lane (A. T.)	Eddie Dowling				
*†§Huckleberry Finn (A. T.)	Jackie Coogan				
*†§Kid Boots (A. T.)	Jack Oakie				
*†§Ladies' Man (A. T.)	William Powell				
*†§Laughter (A. T.)	Nancy Carroll				
*†§Let's Go Native (A. T.)	MacDonald-Oakie				
*†§Little Cafe, The (A. T.)	Maurice Chevalier				
*†§Manslaughter (A. T.)	Colbert-March				
*†§Morton of the Talkies (A.T.)	Jack Oakie				
*†§Morocco (A. T.)	Cooper-Dietrich				
*†§Monte Carlo (A. T.)					
*†§New Morals (A. T.)	Chatterton-Brook				
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan				
*†§Right to Love, The (A.T.)	Ruth Chatterton				
*†§Rodeo Romance (A. T.)	Arlen-Carroll				
*†§Rose of the Rancho (A. T.)	Gary Cooper				
*†§Royal Family, The (A. T.)	Frederic March				
*†§Scarab (A. T.)	William Powell				
*†§Sea God, The (A. T.)	Arlen-Wray				
*†§Silent Enemy, The	Indian Cast		8000	88	May 17
*†§Skippy (A. T.)					
*†§Spoiler, The (A. T.)	Gary Cooper				
*†§Station S-E-X (A. T.)	Clara Bow				
*†§Tom Sawyer (A. T.)	Jackie Coogan				
*†§Two Black Crows, The (A. T.)	Moran & Mack				
*†§With Byrd at the South Pole					
*§§Youth (A. T.)	Hershelt-Wray				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Brown Gravy	Christie Comedy		2 reels	Apr. 5
*†§Come Take a Trip in My Airship	Screen Song	Apr. 12	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Firebugs	Talkartoon		1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§La Paloma	Screen Song	Apr. 12	1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Million Mo's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1834	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	May 24
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.) (F)	Alan Hale	June 21			
*†§Beyond Victory (A.T.)	Boyd-Harding	July 13			
*†§Big Shot, The (A. T.) (F)		June 29			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A. T.) (F)	Wm. Boyd	June 8			
*†§Grand Parade (A.T.) (D & F)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug. 24			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May 25			
*†§Painted Desert (A. T.) (F)	William Boyd	May 11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†§Swing High (A.T.)	Twelvetrees-Scott			75	May 3
*†§Treasure Girl (A. T.) (F)		Aug. 3			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Up and At' Em (A. T.) (F)				
*†§War and Woman (A. T.) (F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.) (F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Fairway Favorites (A.T.)	Sportlight	May	4	1 reel			
*†Feline Fighter (A.T.)	Sportlight	Feb.	9	1 reel	Feb.	8	
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar.	16	2 reels			
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr.	20	1 reel			
*†§Foolish Follies (A.T.)	Aesop Fable	Mar.	16	1 reel	Mar.	8	
*†Gettysburg Address	George Billings			1 reel	Feb.	15	
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May	19	1 reel			
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May	5	1 reel	Apr.	5	
*†Good Old School Days (A.T.)	Aesop Fable	Mar.	2	1 reel	Mar.	8	
*†Happy Golf (A.T.)	Sportlight	Jan.	26	1 reel	Jan.	25	
*†§Haunted Ship (A.T.)	Aesop Fable	April	27	1 reel	May	3	
*†§Her Hired Husband (A.T.)	Noel Frances	Jan.	12	2 reels	Jan.	4	
*†§High and Dizzy	Geo. LeMaire	Mar.	30	2 reels			
*†§His Birthday Suit (A.T.)	Herman-Green	Mar.	9	2 reels	Mar.	1	
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb.	9	2 reels	Feb.	3	
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar.	23	1 reel	Feb.	22	
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar.	23	2 reels			
*†§In the Park (A.T.)	Topics of the Day	Jan.	26	1 reel	Jan.	18	
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan.	19	1 reel	Jan.	18	
*†§Love's Memories (A.T.)	Song Sketch	Feb.	16	1 reel			
*†§On the Air (A.T.)	Topics of the Day	Jan.	12	1 reel	Jan.	11	
*†§Pathe Audio Review (A.T.)	Released Every Week			1 reel			
*†§Pathe Sound News	Released Twice Every Week			1 reel			
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr.	6	2 reels	Apr.	5	
*†Pick 'Em Young (A.T.)	Agnew-Geraghty			2 reels	May	10	
*†Ranchhouse Blues (A.T.)		May	17				
*†§Rich Uncles (A.T.)	Richard Carle			1 reel	May	3	
*†§Ride 'Em Cowboy	White-Carney	April	13	2 reels	Apr.	5	
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan.	26	2 reels	Nov.	18	
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5	2 reels	Jan.	11	
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2	1 reel	Feb.	8	
*†§Sixteen Sweeties (A.T.)	White-McNaughten	Apr.	20	2 reels	Apr.	19	
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16	1 reel	Feb.	15	
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel	May	10	
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel	Apr.	12	
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel	Feb.	15	
*†Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2	1 reel	May	3	
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels	Nov.	23	
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel			
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel	May	3	
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel	Apr.	19	
*†§What, No Bait! (A.T.)	Topics of the Day	Mar.	9	1 reel			

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed	
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	6202	65	Apr.	19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar.	6169	69		
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	8191	92	Mar.	8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	8100	90	Apr.	5
*†§Framed (A.T.)	Brent-Toomey	Mar.	6136	68	Feb.	15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb.	6174	60	Jan.	4
*†§Hawk Island (A.T.)	Compson-Sherman	May				
*†§He Knew Women (A.T.)	Sherman-Joyce	May	6319	70	Apr.	26
*†§Hit the Deck (A.T.)	Dakie-Walker	Feb.	9327	85	Dec.	21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	7038	78	Dec.	21
*†§Lovin' the Ladies	Richard Dix	Apr.	6138	68	Feb.	22
*†§Runaway Bride, The (A.T.)	Astor-Hughes	May	6234	69	May	24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	6058	60	Feb.	15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	6579	70	Jan.	4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bunker Bean (A. T.)					
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Fall Guy, The (A.T.)	Brody-Mulhall				
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)					
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Stalwart, The (A. T.)	Wolheim-Armstrong-Arthur				
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.)(F)	Paula Trueman	Jan.	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar.	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb.	2	1 reel
*†§Campus Sweethearts (A. T.)(F&D)		Mar.	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar.	2 reels	
*†§Clown Topics (A.T.) (F)				
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2	2 reels Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr.	13	2 reels Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6	1 reel
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13	2 reels
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12	2 reels Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25	1 reel
*†§Hot Bridge (A. T.) (F&D)		May	11	2 reels
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9	1 reel
*†§Johannes Brahms				1 reel Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19	2 reels
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138 68
*†§Low Bridge (A.T.) (F)				
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30	1 reel
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2	2 reels
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2	2 reels
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5	2 reels
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22	2 reels
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels
*†§Mickey the Warrior	Mickey Yule	May	25	2 reels
*†§Off to Peoria (A.T.)	Nick & Tony			2 reels
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels Jan. 25
*†§Paloka Flying School (A.T.)		June	22	1 reel
*†§Setting Sun, The (A.T.)		Feb.	16	2 reels Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2	1 reel
*†§What Next (A.T.) (F)				2 reels
*†§While Auto Waits (A.T.)(F)		Jan.	12	
*†§Your Own Home Town (A.T.)	Russ Brown			1 reel

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed	
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	5830	65	Apr.	19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	7200	80	Apr.	19
*†§Dude Wrangler, The (A.T.)	Duryea-Basquette	Apr. 14	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.				
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.		6500	72	Apr. 5
*†§Reno (A.T.)	Roland-Thomson-Love					
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.		9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr.	1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed	
*†§Aarose the World (A.D.)	Talk. Pic. Epics	Not set	8860	98	Jan.	25
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	
Black Hills	Special Cast	Big Three		5000	55	
*§†Blue Angel, The (A.T.) (F & D)	Emil Jannings	Ufa Films				
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Co-Optimists	Special cast	New Era		Feb. 8		Feb. 22
*†§Danger Man, The	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton	Not set.	5950	66	Jan. 25
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
*†Ingagi	African Hunt			7200	80	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6217	69	May 3
*†§Last Company, The (A.T.) (F & D)	Veidt-Evans	Ufa Film				
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar. 29
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan. 25
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
Sea Fury	Mildred Harris-Tom White		Not Set	5200	58	Dec. 7
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 28	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650	85	Jan. 25
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hail the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)		Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)		Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		Fitzpatrick	Feb. 12	350 feet
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*Thought for Mother's Day	Fitzpatrick			1 reel		May	10
Washington's Birthday		Fitz Patrick	Feb.	22	350 feet		
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer			1 reel	Apr.	5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.			1 reel		
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.			1 reel	Jan.	11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 25	6423	69	
*†§Mamba (A.T.)	Hershelt Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sweetheart (A.T.)	Gleason-Stalling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry			
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11416	130 Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marcen-Marie				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Satin Straps				
*†§Sunny Skies	Benny Rubin	May 12	6994	78 May 24
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Herskolt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel La Rocque	May 3	6300	70	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	8225	91	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§Bride 66 (A. T.)	Moran-Dalton				
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Nilsson				
*†§Lottery Bride (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Queen Kelly (A. T.)	Gloria Swanson				
†§Raffles (A. T.)	Ronald Colman				
*†§Upstairs and Down (A. T.)					
†§What a Widow (A.T.)	Gloria Swanson				
*§Whoopee (A. T.)	Eddie Cantor				
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*§Tannhauser	Novelty Reel			
*§Tintypes				
*§†Wizard's Apprentice		Apr. 20		

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Czar of Broadway (A.T.)	Special Cast	May 25			Apr. 26
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6783	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*§†Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast	June 22			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*§Trigger Tricks (A.T.)	Hoot Gibson	June 1			
*†§Undertow	Nolan-Eller-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	June 8			
*†White Hell of Pitz Pale	Special Cast	June 1	7227	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 31	4431		
*†§Young Desire (A.T.)	Mary Nolan	June 15			

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2			
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray				Apr. 26
Flirt, The	Glenn Tryon				
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan				
*†§Little Accident (A.T.)	Glenn Tryon				
*†Outside the Law (A.T.)					
*†§Scrub Oak (A.T.)	Hoot Gibson				
*†§Serenade (A.T.)	John Boles				
*†§Signal Tower (A.T.)					
*†§Singing Caballero (A.T.)	Laura La Plante				
*†§Virgin of Stamboul (A.T.)					
*†§Week-End Girl	Laura La Plante				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Freach Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 31
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Past of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar. 1	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Walt	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	May 26	1 reel	
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 31
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	2200		
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan 4	6150	68	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	May 10	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6878	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6630	74
*†§Fame (A. T.)	Belle Bennett			
*†§Rough Waters (A. T.)	Rin-Tin-Tin		4280	
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882 10	Apr. 12
Alda, Frances	Songs	523 6	Feb. 8
And Wife	Elliott-Davis	971 11	Apr. 12

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At Home	The Potters	1435	16	Mar.	15
At Your Service	Landis-Halligan-Blackwood	633	7		
Battery of Songs, A	Hoyt-Coots-Quintelle	2 reels		May	10
Believe It or Not	Robert L. Ripley	2 reels		May	24
Benefit, The	Joe Frisco	928	10	Feb.	8
Bernie, Ben	Orchestra	771	9	Apr.	19
Big Money	The Potters	1141	12	May	24
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The		629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Cheer Leader, The	Tom Douglas	1 reel			
Christmas Knight	Washburn-Eddy-Middleton	698	8		
Collegiate Model, The	Ona Munson	2 reels		May	10
Contrary Mary	Bobby Watson	839	9		
Danger	Litel-Campeau-Merriam	744	8	May	24
Desert Thrills	Edwin Bartlett	725	8		
Devil's Parade, The	Special Cast				
Done in Oil	The Potters	1539	17		
Ducking Duty	Conklin-Morgan	493	5		
Evolution of the Dance		1071	12	Feb.	22
Faust	Duet 1st Act	872	16	Nov.	20
Feminine Types	Jean Barries				
Fight, The	Norman Brokenshire	1 reel		May	10
Find the Woman	Hugh O'Connell	817	9		
Footnotes	Page Sisters & Oscar Grogan	519	6		
Fore	Ford-Lane				
Frame, The	Boyd-Middleton	934	10		
Getting a Raise	The Potters	1136	13	May	10
Glee Quartette, The	Jack Buchanan	552	6	Feb.	15
Grand Uproar	Jim McWilliams	702	6		
Gym Jams	Lew Mayer	635	7	Apr.	19
Head Man, The	O'Connell-Kelly	796	9	Apr.	19
Holland					
Holiday In Storyland, A	Vitaphone Kiddies	799	9		
Idle Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels			
In the Good Old Summertime	Lew Fields				
Japanese Bowl, The		694	8		
Jazz Rehearsal	Kane-Edwards	1 reel		May	10
Keeping Company	Eddie Buzzell	1746	19	May	10
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	7		
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lonely Gigio	Litti Loder	922	9		
Looney Tunes					
Love Boat, The	Herman Timberg	754	8	Mar.	1
Master Sweeper, The	Chester Conklin	904	10	Mar.	8
Matter of Ethics, A	Earle-Oakland	621	7		
Military Pest, The	Roberto Guzman	570	6	Mar.	15
Money, Money, Money	Mason-Keeler	876	10		
Nagger, The	Mr. & Mrs. Jack Norworth	845	9		
New Racket, The		1 reel		Mar.	15
Nile Green	Broderick-Crawford	740	8		
No-Account, The	Special Cast	777	9		
Office Steps		874	10		
On the Rancho	Will & Gladys Ahern	600	7	Mar.	15
Only the Girl	Wattles-Marsh	580	6		
Operation, The	Edgar Bergen	1 reel		Feb.	8
Pagliacci	John Charles Thomas				
Pa Gets a Vacation	The Potters	1243	14		
Paper Hanging	Johnny Arthur				
Paquita & Chiquita		832	9		
People Versus, The	Campeau-O'Malley	1 reel		Apr.	12
Perfect Understanding,	May-Oaks				
Pay Off, The	H. B. Walthall	1 reel		Mar.	8
Poor Aubrey	Franklin Pangborn	2 reels		May	10
Reno or Bust	Pangborn-Elliott	1150	13		
Russian Rhapsody, A	Kuzuetzoff & Nicolina	704	8		
Sinking in the Bathtub		1 reel		May	10
Sound Effects	Buddy Traps	1 reel		May	10
South Sea Pearl	Gaston Glass	2 reels		May	10
Stand Up, The	Watson-Cameron-Mack	685	8		
Surprise	Dugan-Leonard				
Suspicion	Lyons-Earle-Morne				
Taking Ways	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Vengeance	Richmond-Moorhead				
Websterian Students	Ryan-Lee	1 reel		Apr.	19
Wedding Belles	Howard-Newton	485	5		
What a Life		955	11		
Who Pays?	Murray-Oakland	1 reel		Mar.	15
Window Cleaners	Brice-Edwards	1 reel		Apr.	19
Yamekraw		1 reel		Apr.	26

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In June

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RUSHING THE SEASON *doesn't make better pictures—*

M-G-M is happily taking care of its **CONTENTED** customers right now with **"DIVORCEE,"** Shearer's record-crasher **"CAUGHT SHORT,"** Dressler-Moran wow **AND** a flock more coming

Our Annual Announcement will appear in M. P. News two weeks from today— in Exhibitor's Herald next week

AND when M-G-M is ready to **TALK** **IT'S** worth listening to.

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"'ALL QUIET ON THE WESTERN FRONT' is a giant looking down on pygmies. It is a picture that will live forever," says Pete Harrison, in Harrison's Reports, issue of May 10, 1930.



UNIVERSAL FIRST!



THE CODE OF THE GREATER NEW SHOW WORLD

¶ Codes are important in the picture business today. Guides to public approval and success. ¶ Showmen need a code guaranteeing their box office prosperity in this Greater New Show World of ours! The brilliant new era dawning with the approaching season of 1930-31. With Paramount-perfected talking pictures flowering into the most amazing entertainment the world public has ever known. ¶ Here's the quality code governing these mighty monarch hits of the coming year. Here's the code assuring you of record-breaking profits. Here's a guide to showmanship for the new season and the reason the smart exhibitor is rushing to sign a Paramount contract:

1. In the Greater New Show World facing you now, it takes great hits week after week to do consistently great business.

Paramount for 1930-31 meets the exacting demands of the hour with such fresh, up-to-the-minute smash hits as:

HAROLD LLOYD in "Feet First" Produced by Harold Lloyd Corp. A Paramount Release	THE TWO BLACK CROWS MORAN and MACK in "Anybody's War"	GARY COOPER in the mighty Drama "THE SPOILERS"	THE MARX BROTHERS Stars of "The Cocoanuts" in "Animal Crackers"	ERNST LUBITSCH'S "MONTE CARLO"
"FOLLOW THRU" with Buddy Rogers and Nancy Carroll All-Technicolor	"MANSLAUGHTER" with Claudette Colbert and Fredric March	MAURICE CHEVALIER in "The Little Cafe" and later in a LUBITSCH hit	"FIGHTING CARAVANS" with Gary Cooper	"TOM SAWYER" with Jackie Coogan and Junior Durkin
"SKIPPY" Percy Crosby's kid klassic	"HEADS UP" Buddy Rogers, Helen Kane, all star	"MOROCCO" with Gary Cooper and the flaming Marlene Dietrich	"THE GENERAL" with Walter Huston Kay Francis	"THE SEA GOD" with Richard Arlen Fay Wray
"HUCKLEBERRY FINN" with all-star kid cast	"ROSE OF THE RANCHO" Gary Cooper in big Belasco Sensation	"THE RIGHT TO LOVE" with incomparable Ruth Chatterton	"GRUMPY" with Cyril Maude Phillips Holmes	"KID BOOTS" Ziegfeld Wonder Show with Jack Oakie
"SCARAB MURDER CASE" with William Powell as "Philo Vance"	"LET'S GO NATIVE" brand new kind of hit starring Oakie, Jeanette MacDonald	"RODEO ROMANCE" with Nancy Carroll Richard Arlen	"LADIES' MAN" William Powell Thriller	"WITH BYRD AT THE SOUTH POLE" Mighty natural drama
"THE ROYAL FAMILY" with Fredric March Ruth Chatterton	"QUEEN HIGH" Broadway stage hit with all-star cast	"LAUGHTER" with Nancy Carroll Fredric March	"HONEYMOON LANE" famous musical hit starring Eddie Dowling	"THE SILENT ENEMY" $2 road show ace

2. It takes a new and more powerful type of star to do standout business today

Paramount offers the greatest line-up of hit-guaranteeing celebrities in the business. In addition to the super-calibre talent listed above, you get:

4 RICHARD ARLEN 2 GEORGE BANCROFT	4 CLARA BOW 2 NANCY CARROLL	3 RUTH CHATTERTON- CLIVE BROOK 3 JACK OAKIE	2 WILLIAM POWELL 3 CHARLES "BUDDY" ROGERS

3. Shorts must be great too in the Greater New Show World

Paramount for 1930-31 turns your shorts problem into a pleasure with this happy program:

104 PARAMOUNT SOUND NEWS	104 PARAMOUNT ACTS 26 PARAMOUNT COMEDIES	18 SCREEN SONGS 18 TALKARTOONS	12 PARAMOUNT PICTORIALS

4. It's more important than ever today for exhibitors to inquire into a company's reputation, stability, and past record before buying

In these days of keen theatre competition and other complications, what stands behind a company's product is as vital as the product itself. You can have confidence in Paramount. The industry's leader for 18 years. A trade mark that means quality and fair dealing to showmen and public alike. A record during the past year for continuous money-makers that can't be equalled. A grasp of class talking picture production and a showmanlike knowledge of the public's rapidly shifting tastes that you find nowhere else!

GREATER Paramount NEW SHOW WORLD Pictures

PARAMOUNT

A FLOOD OF BIG HITS NOW!



PARAMOUNT GUARANTEES YOU RECORD-BREAKING BUSINESS RIGHT THROUGH THE "TOUGH" SUMMER MONTHS... HERE ARE A FEW OF THE HITS FOR JUNE!





The new and greater
CLARA BOW
in "True to the Navy"
with Fredric March

•



The comedy craze
JACK OAKIE
in "The Social Lion"
Mary Brian, Skeets Gallagher



1930's brightest musical
CHARLES "BUDDY" ROGERS
"Safety in Numbers"
Smash songs, luscious ladies

•



Bigger than "Street of Chance"
WILLIAM POWELL
"Shadow of the Law"
Dramatic thriller

Coming to thrill the whole world—
"WITH BYRD AT THE SOUTH POLE"
Stirring drama from the bottom of the universe!

NOTICE

The following producers have selected motion picture film processing machines covered by patents owned by the CINEMA PATENTS COMPANY, INC., as the best and most efficient machines in the world today.

Paramount Publix Corp.	Bell Tel. Laboratories, Inc.
Fox Film Corporation	Eastman Kodak Company
Universal Pictures Corp.	Spoor-Thompson Machine Co.
Consolidated Film Ind. Inc.	H. E. R. Laboratories, Inc.

Bennett Film Laboratories, Inc.

Machines made under our patents operate at much greater speed and produce a better, more even and uniform quality than any others. Breakage and wastage are practically eliminated and nicked and broken sprockets are precluded, thus effecting a large saving, in addition to reducing operating costs.

Producers desiring to acquire or use Motion Picture Film Processing Machines covered by our patents may do so only under license agreement with the undersigned. Fully equipped shops and technicians are maintained to furnish, install and service these motion picture film processing machines.

WARNING!

Our patent attorneys advise us that our patents are basic and it is our intention to prosecute to the fullest extent of the law any and all who infringe our patents.

CINEMA PATENTS COMPANY, *Inc.*

1776 Broadway, New York

1930 1931



FOX FILM CORPORATION

FULL SPEED

FOX FILM CORPORATION

New York, N. Y.

We are committed to a policy of supplying to the talking motion picture theatres of the world entertainment of the quality and character necessary for the enhancement of the prosperity of these enterprises.

We shall continue to add to our already vast production resources and studios the talent and the facilities which, guided by experienced and successful management, will make certain the accomplishment of this objective.

It shall be the aim of Fox Film Corporation to cooperate cordially in every movement directed toward the advancement of screen entertainment and toward insuring for the talking motion picture and for the industry their rightful share of prestige and prosperity.

Every factor and every branch in the industry may count upon this corporation's enthusiastic participation in all affairs aimed to heighten the industry's service to the public and to promote the business of talking motion pictures.

Exhibitors may be assured that Fox Film Corporation will at all times continue keenly mindful of their problems which will be met by this organization in a spirit of sincere good will and friendly cooperation.

In the vital matter of product for the new season, no effort has been spared to make available to the theatre owners attractions of a calibre that will insure success at the box-office, thus continuing to make the Fox Film emblem the identification, the world over, of successful entertainment.

President



AHEAD!!



Hollywood, California

We have reached our highest mark in entertainment quality and in box-office attraction values in our talking pictures to be offered to the public during the season of 1930-1931. Fox Studio activities are now at top speed and the efficiency of production is at the peak of Fox Film history.

Our principal artists—those popularly acclaimed by the public and whose names spell box-office success—are all under long-term contracts. So are our best known successful directors. Our staff of authors includes the best known stage dramatists, novelists, motion picture scenario writers, music composers and lyric writers. We have acquired rights to more than 100 new stories. We have the fullest confidence that our releases comprising 48 stories of widely different type and themes will return a fine commercial profit and good will to those theatres exhibiting Fox product during the next season.

We aim with our ambitious plans to present attractions that will compel the public to patronize talking picture theatres more regularly and to do so in larger numbers.

Our aim is to offer pictures that will amuse and entertain every person in your audiences. We are founding our production policy on intelligent and high standards yet with popular conception of human emotions. Our production plans are already made five years in advance. We thank our friends for their expressions of confidence and good will.

W. Fox

Vice President and General Manager



New York, N. Y.

The good will of theatre owners is the most valuable asset any corporation possesses. Fox Film Corporation during the season of 1930-31 will leave no effort untried to further exalt the good will its box office entertainments and service have merited.

This coming season more than ever before, exhibitors will find our organization embarked on a year that should be resplendent with maximum profit. Our course for the future is definite and secure.

With our incomparable production resources, Fox Film Corporation can be depended upon, at its inception of a new and greater era, for the delivery to exhibitors of a product that will be superior in entertainment quality and in box office magnetism.

Our sales policy is one that makes the product stand on its own, a policy that in itself is conclusive guarantee of the confidence we have in its drawing power. We are perfectly content to be judged by the product we will offer.

In planning and arranging for our 1930-31 program we have incorporated in each and every production those qualities so indispensable to both box office and entertainment success.

S. Grauman

Vice President and General Sales Manager

ON YOUR BACK

with

IRENE RICH • H. B. WARNER
RAYMOND HACKETT • MARION SHILLING
WHEELER OAKMAN • ROSE DIONE
and
A Million Dollar Fashion Parade



From 2nd Avenue
to 5th Avenue's
Leading Modiste

•

Behind the scenes
with dazzling
models and play-
boy millionaires

From the colorful
Liberty Magazine
Story by
RITA WEIMAN





Directed by
GUTHRIE McCLINTIC



At last! The Stage's Most Original and Thrilling Mystery Melodrama Comes to the Movietone Screen!

THE SPIDER with WARNER BAXTER



Cast includes

MARGUERITE CHURCHILL

LEE TRACY

HUMPHREY BOGART

From the play by FULTON OURSLER and LOWELL BRENTANO

Directed by CHANDLER SPRAGUE









CLAIRE LUCE

How FLAGG would maintain VICTOR McLAGLEN WOMEN of



and QUIRT
peace on earth

EDMUND LOWE

all NATIONS

By the same director who gave you "The Cock Eyed World" and "What Price Glory"

R A O U L
W A L S H

by the same authors of those two history making hits

Laurence Stallings

AND

Maxwell Anderson

THIS MODERN WORLD

From the novel "Basquerie" by ELEANOR MERCEIN



with

WARNER BAXTER

and

LUANA ALCANIZ

Dialog by
LYNN STARLING and
LAJOS BIRO

Directed by
ALEXANDER KORDA

Thrills of the sort women discuss so freely nowadays she was quite familiar with; the thrill of uncertainty, the glow of fulfillment. ● In the matter of kissing, being a modernist, she would have been ashamed not to bear her full share. Her kisses had heretofore been experimental. But not now. She felt for the first time her woman's need of giving, as the strange Basque, by strength of body and mind, overwhelmed her.



with

EL BRENDEL

MARJORIE WHITE

JOYCE COMPTON

DAVID ROLLINS

DIXIE LEE

directed by

JOHN BLYSTONE

From the Collier's magazine story by Joseph Hilton Smyth and Porter Emerson Browne

Music and Lyrics by James F. Hanley and Joseph McCarthy

THE BIG TRAIL



IMMORTAL EPIC OF THE PIONEER WEST

Adaptation and dialog by RAOUL WALSH and HAL G. EVARTS

with

JOHN WAYNE MARGUERITE CHURCHILL
EL BRENDEL DAVID ROLLINS
TYRONE POWER IAN KEITH
TULLY MARSHALL WILLIAM V. MONG
and 20,000 others

Directed by

RAOUL WALSH



Heroic days of empire-building — blazing the big trail to the new West. One of the greatest chapters in American history depicted with amazing realism —ts hardships, its humor and its romance. And through it all a glowing love story. • Never before creen spectacle so crowded with thrills! Raoul Walsh's supreme achievement as a director!

COMMON CLAY

WITH

CONSTANCE BENNETT















DOES ONE SLIP MAKE A BAD WOMAN?

"When lovely woman stoops to folly and learns too late that men betray," is it possible that she may be decent in spite of her mistake? • "Common Clay" was the stage hit of its season. Capacity audiences wept when little "Ellen Neal" found to her undoing that with many men a pretty girl is a challenge and lawful prey. • Intensely emotional and highly dramatic, "Common Clay" goes directly to the heart.

LEW AYRES • TULLY MARSHALL • MATTY KEMP • BERYL MERCER

directed by VICTOR FLEMING

from the Harvard prize play by CLEVES KINKEAD

THE CISCO KID

with

WARNER BAXTER
EDMUND LOWE

FRANK ALBERTSON
JOYCE COMPTON
J. M. KERRIGAN
LUANA ALCANIZ

Dialog by
Tom Barry



The Cisco Kid turns square, goes to the Spanish American War and fights for the freedom of Cuba.





They're together again, Sergeant Mickey Dunn and The Cisco Kid, with Edmund Lowe and Warner Baxter reviving in these further adventures of O. Henry's lovable bandit their memorable performances "In Old Arizona."

Directed by

RAOUL WALSH

RENEGADES

with

WARNER BAXTER
J. M. KERRIGAN
KENNETH MacKENNA
MITCHELL HARRIS
LUANA ALCANIZ

From the novel "Le Renegat" by
ANDRE ARMANDY

Screen play and dialog by
JULES FURTHMAN

Directed by
VICTOR FLEMING



WARNER BAXTER



KENNETH MacKENNA



J. M. KERRIGAN









Buddies in the Foreign Legion — four that were half mad, half devils, and ALL men. Four that were missing — deserters, buried in the Sahara's scorching sands, battling fierce elements, fiercer tribesmen. • A Frenchman, an Englishman, a Russian and a German, with pasts they would never dare reveal. Till a woman, beautiful and seductive, crossed their paths, bringing danger and destruction. • Here is an amazing adventure-drama, breathlessly played in the blazing land of the Riffs. Color, pathos, pace, passion, comedy and immense characters portrayed by a cast which is a golden blessing to your box office.

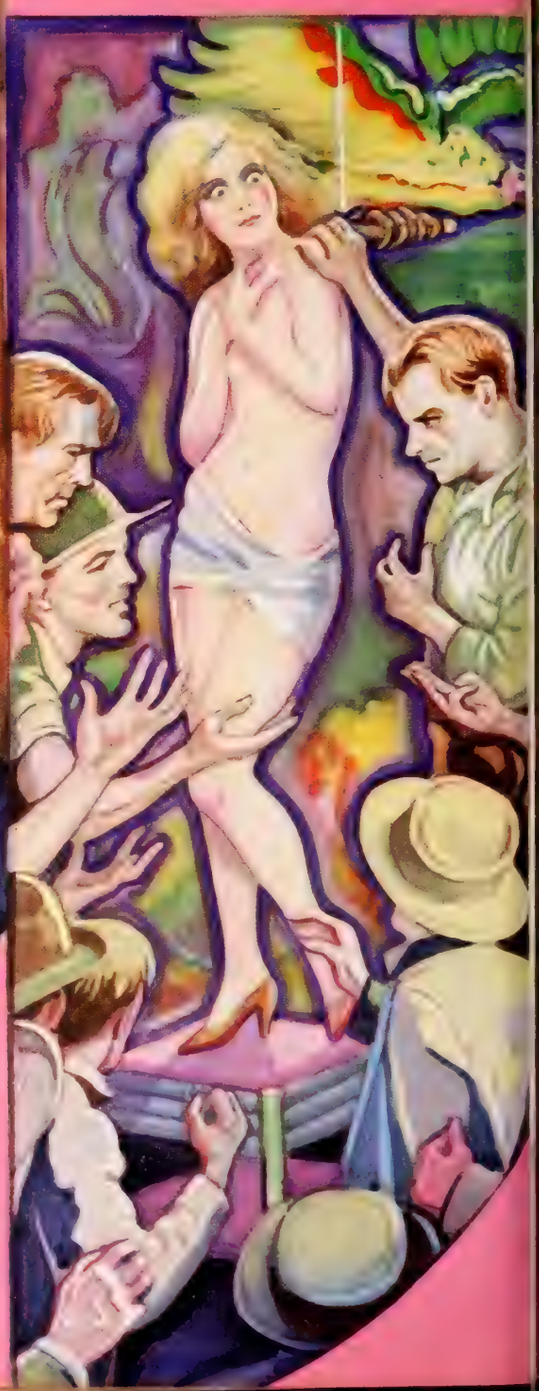
THE PAINTED WOMAN



A movietone drama of tempestuous youth tossed into a typhoon of passion and adventure in the South Seas

Story by
LARRY EVANS

Continuity by
JOHN RUSSELL



With
VICTOR McLAGLEN
FIFI DORSAY

Directed by
WILLIAM K. HOWARD

ARE YOU THERE?

with

BEATRICE LILLIE

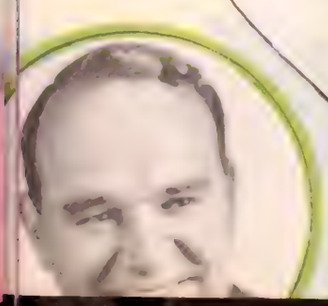
Sparkling Star of "Charlot's Revue" and other International Stage Hits

JOHN GARRICK • OLGA BACLANOVA
JILLIAN SAND • LLOYD HAMILTON • GEORGE GROSSMITH
HENRY VICTOR • RICHARD ALEXANDER • ROGER DAVIS
GUSTAV VON SEYFFERTITZ • NICHOLAS SOUSSANIN

Beatrice Lillie making merry in a full length movietone! Talking, singing, dancing, clowning as only the world's favorite singing comedienne knows how!

Here she is in her funniest role — an English detective posing as a famous big game huntress, hunting trouble and bagging laughs at every turn. What a name and what an attraction!

Directed by
HAMILTON
MacFADDEN



Story and dialog by
Harlan Thompson

Words and music by
Grace Henry and
Morris Hamilton

● JUST IMAGINE
a new and even finer
"Sunny Side Up" by the
same director and 3
star creative artists



1. Buddy De Sylva



2. Lew Brown





TELEGRAM

HARLEY L CLARKE PRESIDENT
FOX FILM CORPORATION NEW YORK

YOUR AUDITORS HAVE DOUBTLESS TOLD YOU BIGGEST MON
MAKER OF 1929 WAS SUNNY SIDE UP STOP WE WILL POSTP
TAKING BOWS UNTIL AFTER COMPTROLLER INFORMS YOU JI
IMAGINE IS BIGGEST MONEY MAKER OF 1930 WE'RE WORKI
WITH THE SAME DIRECTOR HAVE A BETTER STORY A BO
OFFICE CAST HEADED BY EL BRENDEL AND NEXT SEPTEMB
JUST TRY TO TUNE OUR SONG HITS OUT ON YOUR RADIO

DE SYLVA, BROWN & HENDERS

JUST IMAGINE!

DAVID BUTLER

who with DeSylva, Brown & Henderson produced "Sunny Side Up," promises to top that record-wrecker with this talking, singing film moderne. You'll be amazed!

with

EL BRENDEL

heading a cast of 10 stars



3· Ray Henderson

VICTOR McLAGLEN in 2

● You can always bank on McLaglen pictures. You banked plenty on "What Price Glory," "The Cockeyed World" and "Hot For Paris." Your cash deposits are as good as banked right now on "On the Make" and "Sez You, Sez Me." Chasing charmers and chasing the blues—that's McLaglen as they like him best. And they'll like him better than ever in these new ones, cut to the same box office lines as his greatest record-wreckers. But with even cuter cuties and louder laughs, to get you even greater grosses.



SEZ YOU, SEZ ME

●

Cast includes

MONA MARIS

HUMPHREY BOGART

MRS. JIMINEZ

ROBERT EDESON

●

Story by
CLEMENTS RIPLEY

Screen play and dialog by DUDLEY NICHOLS

Adaptation by NORMAN HALL
and HENRY JOHNSON

Directed by
IRVING
CUMMINGS

●

ON THE MAKE

CAST INCLUDES

FIFI DORSAY and SHARON LYNN

Screen play and dialog by

EDWIN BURKE

Directed by ALFRED SANTELL



CHARLES FARRELL
has one of the most colorful parts in his popular career in the thrilling and exotic play by Jules Eckert Goodman



THE MAN WHO CAME BACK

● Photographed throughout in color — a feast for the eye created by Joseph Urban, color wizard of world renown. A drama of love, self-sacrifice and regeneration, depicting dives in San Francisco, dens in Shanghai, plantation life in Hawaii — brilliant backgrounds of color.

directed by

FRANK BORZAGE

Twice winner of the Photoplay gold medal for the best picture of the year

The cast includes LOUISE HUNTINGTON

Screen play and dialog by S. N. Behrman and Sonya Levien



WILL

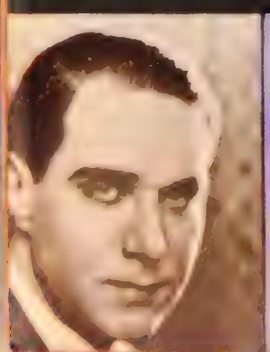
A CONNECTIC

ROLLICKING ROMANCE FRO



Adaptation and dialog by OWEN DAVIS, Sr.

DIRECTED BY DAVID BUTLER



Joseph Urban's magic of color brought to your theatre by nature color, perfected by Eastman. • The cream of American humor enacted by the prince of American humorists and favorite in every radio, newspaper and screen. Gay comedy, dashing romance, and glittering spectacle, with Will Rogers as the Yankee who yanks bold knights off their high horses with a cowboy's lasso, and puts pep in King Arthur's Court. A Tournament of Action and a Round Table of Laughs. NOT A "COSTUME" PICTURE. UP-TO-THE-SECOND AS ROGERS' OWN WIT.

ROGERS

UT YANKEE

OM MARK TWAIN'S CELEBRATED NOVEL





COLOR SETTINGS BY JOSEPH URBAN

also

WILL ROGERS in SEE AMERICA FIRST

Screen play and dialog by OWEN DAVIS, SR. and HOMER CROY


LUXURY
From the internationally successful dramatic novelty by
EDWARD KNOBLOCK
Revealing the hidden dramas that are woven into milady's dress
with
JOHN GARRICK
LOUISE HUNTINGTON
Directed by
ALEXANDER KORDA
Color settings designed and supervised by
JOSEPH URBAN

SCOTLAND YARD • •

with EDMUND LOWE

JILLIAN SAND · J. M. KERRIGAN
JOHN GARRICK · LOUISE HUNTINGTON

Screen play and dialog by
EDWARD CHILDS CARPENTER
International stage thriller by Denison Clift

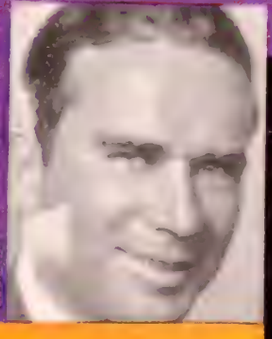






he other man's face
he other man's wife

His face the face of another by a scientific miracle. • Accepted as the other by the other man's bank, and even more significant, by the other man's wife. • His motive the looting of the bank. His purpose thwarted by love for the woman and her love for him. • Then the return of the husband, thought to be dead! • Situation after situation where exposure or the shame of the wife through the revelation of the truth, hangs trembling in the balance. • A story, a picture that will be the talk of the town.





DIRECTED BY
WILLIAM K. HOWARD


JOHN McCORMACK
in SONG
Directed by
FRANK BORZAGE

EVERYWHERE, EVERY CRITIC SINGS THE SAME PRAISE!

BOSTON NEWSPAPERS

An achievement of lasting memory.—BOSTON HERALD

As delightful a bit of entertainment as you could wish.—BOSTON POST.

John McCormack's "Song O' My Heart" is a picture pearl of great price.—BOSTON EVENING AMERICAN.

It is a splendid achievement, immense entertainment.—BOSTON TRAVELER

McCormack's part was to sing, and sing he did, gorgeously and satisfyingly.—CHRISTIAN SCIENCE MONITOR

Its unaffected naturalness is its greatest charm.—BOSTON TRANSCRIPT.

NEW YORK NEWSPAPERS

It is something from which a reporter bounds with glee to write about—a huge success.—Mordaunt Hall, NEW YORK TIMES.

Here is screen progress—thoroughly touching and effective.—Richard Watts, HERALD TRIBUNE

This picture will bring happiness to millions.—George Gerhard, EVENING WORLD

I enjoyed John McCormack via the Movietone more than I have enjoyed him in the flesh.—John S. Cohen, Jr. in THE SUN.

Rollicking comedy, heart-rending romance and superb singing.—Irene Thirer in THE DAILY NEWS.

The noted Irish tenor's screen debut is excellent entertainment.—Rose Pelswick, EVENING JOURNAL

Something very near to triumphant in the recording and projection of the voice of its illustrious star.—Quinn Martin in THE WORLD

Had its audience in high glee.—Regina Crewe in THE AMERICAN.

No doubt about it—a decided success—and see it you must.—William Boehnel in THE TELEGRAM

Frank Borzage has done a splendid job.—Julia Shawell, EVENING GRAPHIC.

Greeted with considerable and deserved applause.—Robert E. Sherwood, EVENING POST

The most charming picture ever produced by Fox Films.—Harry Evans, LIFE.

PHILADELPHIA NEWSPAPERS

Excellent direction by Frank Borzage and really astonishingly fine recording of Mr. McCormack's voice.—PHILADELPHIA ENQUIRER.

Mere words of praise cannot commend its great appeal.—PHILADELPHIA EVENING LEDGER

John McCormack created wave after wave of applause.—PHILADELPHIA DAILY NEWS

It was at times difficult to remember that Mr. McCormack's voice was not present "in person."—PHILADELPHIA MORNING LEDGER.

A film so real as to hardly seem a thing of the theatre.—PHILADELPHIA BULLETIN.

LOS ANGELES NEWSPAPERS

"Song O' My Heart" is a genuine accomplishment.—LOS ANGELES TIMES.

If "Song O' My Heart" had nothing else to recommend it, "Little Boy Blue" would make it well worth hearing.—LOS ANGELES EXAMINER

McCormack's voice is one of the rare fine experiences that you will get from the screen.—LOS ANGELES RECORD

Rarely does one picture have so many elements that are pleasing. It has the fascination of sympathetic direction by Frank Borzage, who made "7th Heaven."—LOS ANGELES EXPRESS.

"Song O' My Heart" abounds with thrilling surprises for the fan intrigued by fresh faces.—LOS ANGELES DAILY NEWS

It is written and acted with unfailing good taste and a becoming air of reality and should please all McCormack admirers.—LOS ANGELES EVENING HERALD.

YOUTH, LOVE AND COMEDY WOVEN INTO A WISTFUL ROMANCE BY THE GOLDEN VOICE OF JOHN McCORMACK

MY HEART

Story by TOM BARRY

with

MAUREEN O'SULLIVAN • JOHN GARRICK • J. M. KERRIGAN • TOMMY CLIFFORD
ALICE JOYCE • FARRELL MACDONALD • EFFIE ELLSLER • ANDREAS DE SEGUROLA
EMILY FITZROY • EDWIN SCHNEIDER

TRADE PAPERS

A film that's going to reap credit to everyone concerned in its making.—VARIETY.

A box office certainty—should make thousands of new talker fans.—FILM DAILY.

A significant conquest! Heart interest and a great deal of effective comedy.—EXHIBITORS HERALD WORLD.

"Song O' My Heart" has every element that goes to make a picture a box office success.—HARRISON'S REPORTS

THE MUSICAL PRESS

The best piece of recording to be heard here at any time—a musical treat.—MUSICAL COURIER.

Recorded with great fidelity. It will exert a universal appeal.—MUSICAL AMERICA.

Never was John McCormack greater than in this picture.—TOP NOTES.

If there ever was a brilliant object lesson in any department of art, it has been furnished by John McCormack.—W. J. Henderson, Musical Critic, NEW YORK SUN

FOREIGN PRESS

At no time has there been heard a voice so clear and natural as John McCormack's in "Song O' My Heart."—JEWISH MORNING JOURNAL

A marvelous talking and singing picture, assured for a long run.—IL PROGRESSO

Mr. McCormack is more than a singer and provides an extremely delightful evening.—COURIER DES ETATS UNIS

In all our experience this is the one picture most worthy of being seen.—STAATS ZEITUNG

THE SPY

The underground schemes of international spies revealed in a breathless, modern drama of the Cheka, the Soviet's all-seeing secret police.

with

MILTON SILLS
PAUL MUNI
MARGUERITE CHURCHILL



Screen play and dialog by S. N. Behrman

Directed by BERTHOLD VIERTEL

BLONDIE



ith
OIS MORAN
UMPHREY BOGART
OBERT AMES
AVID ROLLINS
IZABETH KEATING
ELEN KEATING



• Lois Moran plays the title role in this movietone drama of mid-ocean love and fast action based on the short story by STEPHEN MOREHOUSE AVERY which was acclaimed by more than 2,000,000 readers of Collier's Weekly.

Directed by
CHANDLER SPRAGUE

Blondes make history—and "Blondie" will make history at your box office. Here is the gay and fast-stepping story of a blonde who crossed the Atlantic to captivate one man and accidentally captivated two. The fun begins when she discovers she has lost her heart to the one she wasn't supposed to snare. And when a blonde loses her heart on shipboard, things happen!

Adapted by MARION ORTH
Dialog by EDWIN BURKE
Staged by MELVILLE BURKE

UP THE RIVER

A comedy-drama of high life in prison



"So long boys - Back to the old Hotel - A room with a river view!"



Page Flo Ziegfeld!



Geez - I wonder if I kin strike meself out?

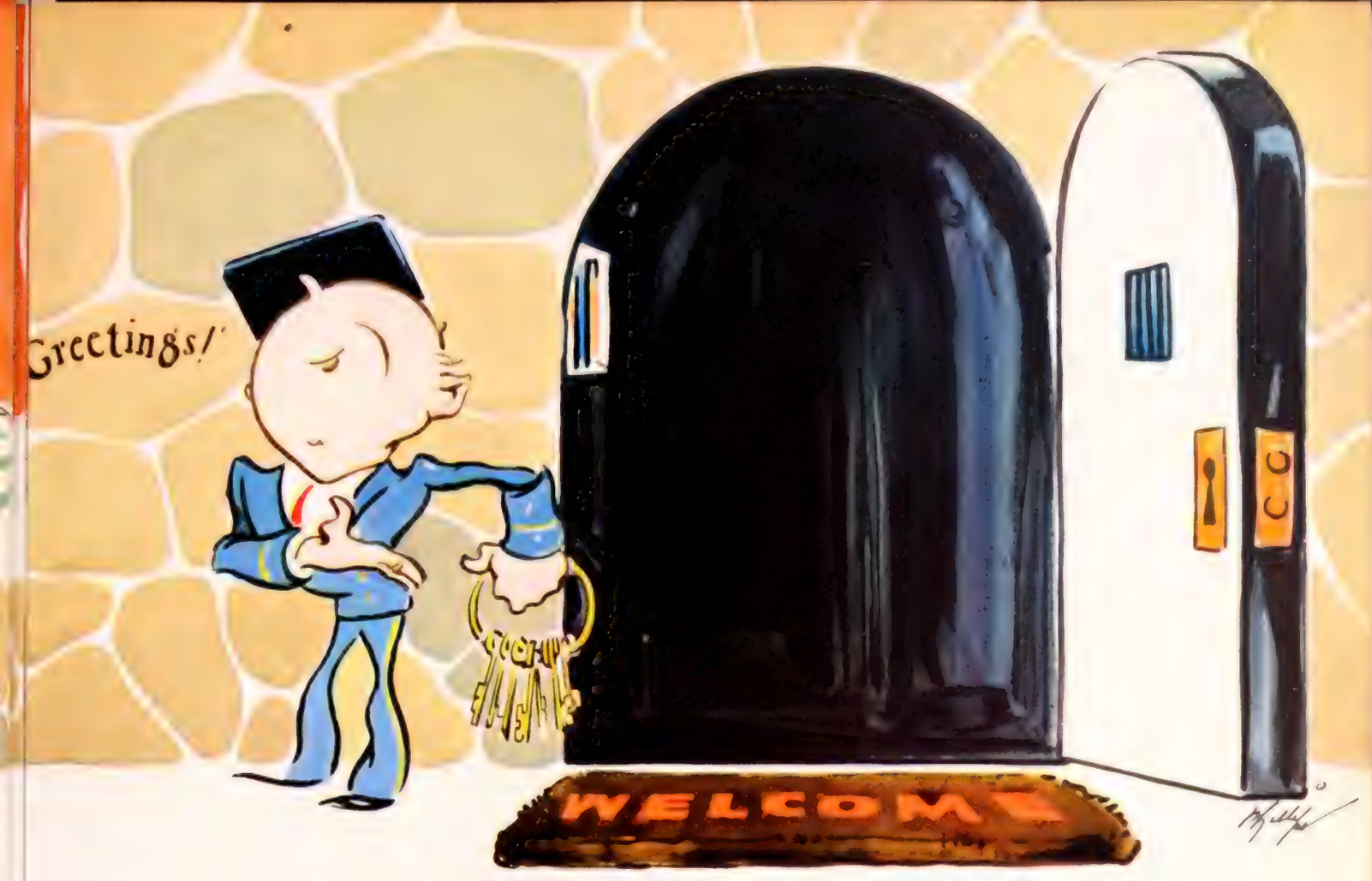
"Up the River" is from the same brilliant author who wrote the comedy smash "Chicago". This time Maurine Watkins turns her shafts of wit on prisoners and prison life. There's a laugh in every line of her sparkling dialog. Love interest, too, and heart appeal.

It tells the story of what happens when a new warden tries to clean up a prison where convicts keep right on living by their wits — "business as usual". And of what happens when a pair of decent young sweethearts, separated by the law, are thrown into this nest.

Prison conditions are the topic of the day — and "Up the River" tells the real, inside story in language that sells tickets.



Story by
MAURINE WATKINS



The Cast

LOUISE HUNTINGTON
CLAIRE LUCE
HUMPHREY BOGART
SPENCER TRACY
WARREN HYMER
ELIZABETH PATTERSON
WALTER McGRAIL
TYRONE POWER
LEE TRACY
JOE BROWN
SWOR & BURNS
GOODEE MONTGOMERY



'What brought you back this time Buddy?'
'Stealin' a Radio'

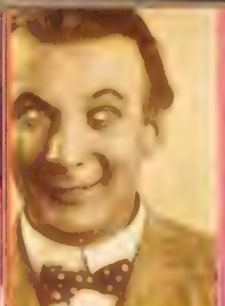


Directed by

JOHN FORD



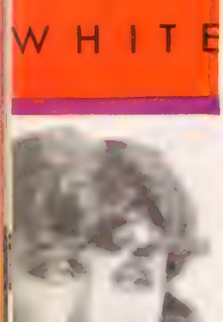
On the banks of the U.S.A.



EL BRENDEL



MARJORIE WHITE



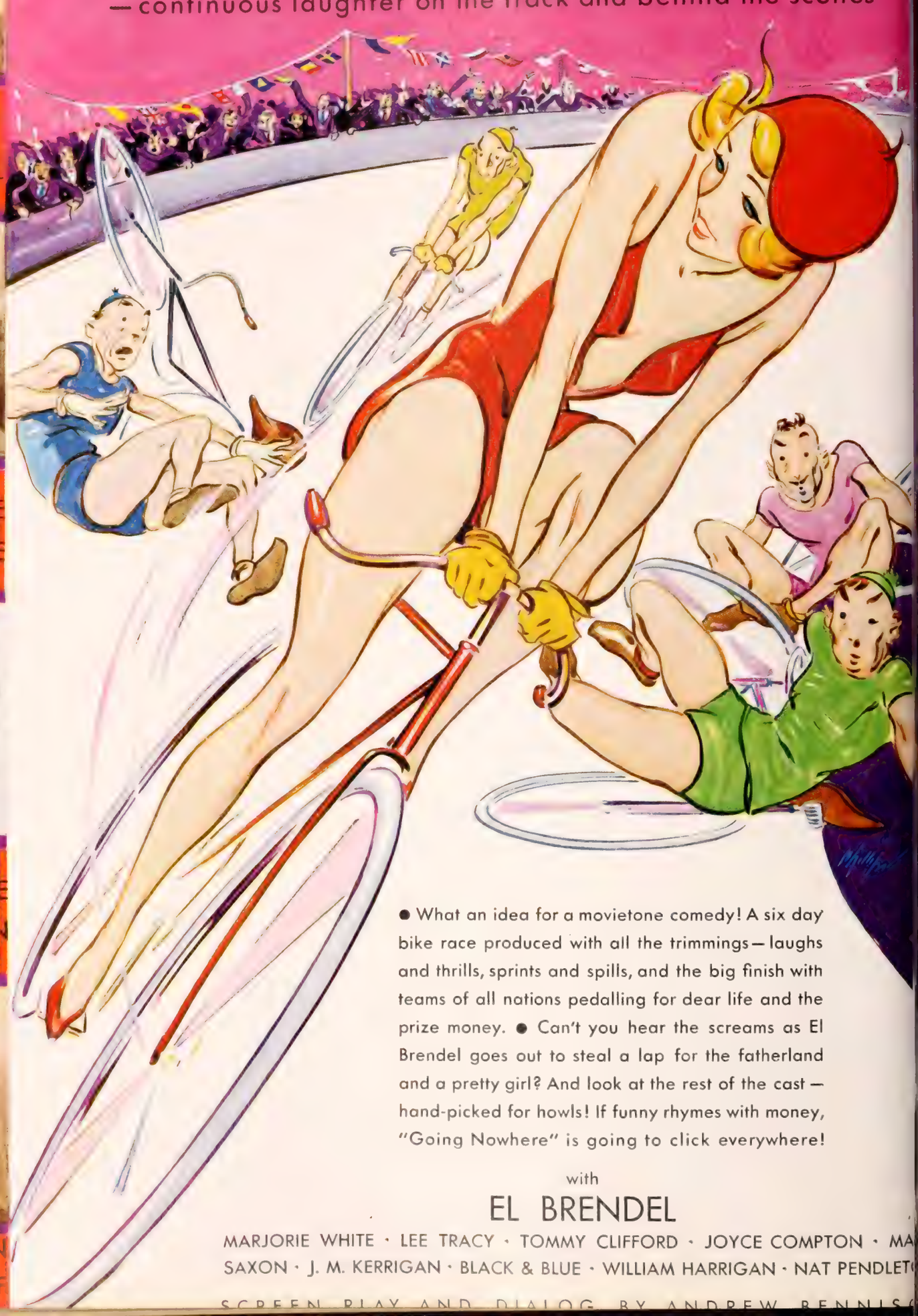
JOYCE COMPTON



BENJAMIN STOLOFF

GOING NOWHERE

The Hilarious Comedy of an International Six Day Bicycle Race
—continuous laughter on the track and behind the scenes



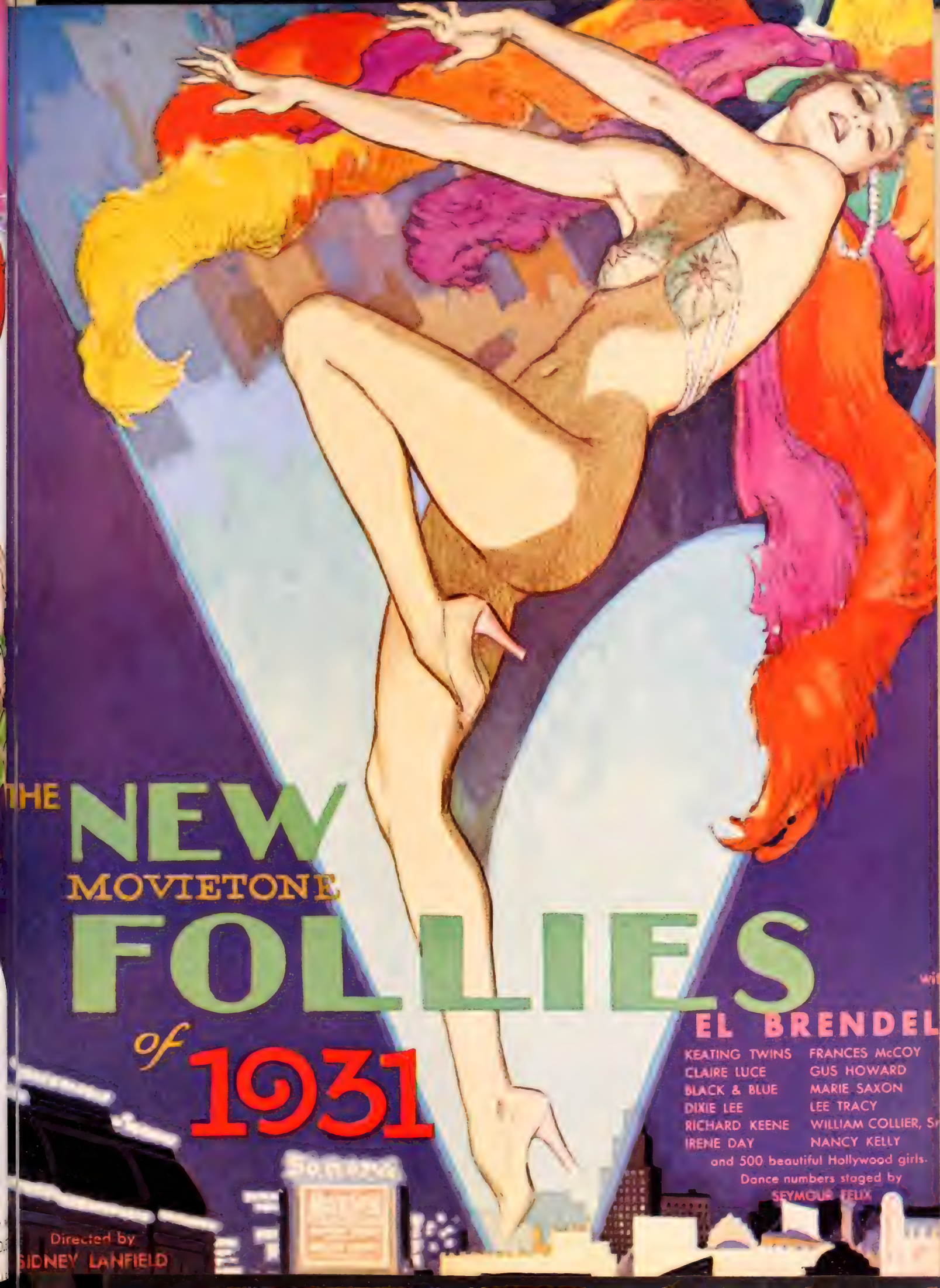
● What an idea for a movietone comedy! A six day bike race produced with all the trimmings—laughs and thrills, sprints and spills, and the big finish with teams of all nations pedalling for dear life and the prize money. ● Can't you hear the screams as El Brendel goes out to steal a lap for the fatherland and a pretty girl? And look at the rest of the cast—hand-picked for howls! If funny rhymes with money, "Going Nowhere" is going to click everywhere!

with

EL BRENDEL

MARJORIE WHITE · LEE TRACY · TOMMY CLIFFORD · JOYCE COMPTON · MA
SAXON · J. M. KERRIGAN · BLACK & BLUE · WILLIAM HARRIGAN · NAT PENDLET

SCREEN PLAY AND DIALOG BY ANDREW BENNIS


THE NEW MOVIETONE FOLLIES of 1931
EL BRENDEL
KEATING TWINS
CLAIRE LUCE
BLACK & BLUE
DIXIE LEE
RICHARD KEENE
IRENE DAY
FRANCES McCOY
GUS HOWARD
MARIE SAXON
LEE TRACY
WILLIAM COLLIER, Sr.
NANCY KELLY
and 500 beautiful Hollywood girls.
Dance numbers staged by
SEYMOUR FELIX
Directed by
SIDNEY LANFIELD

SOUP TO NUTS

AND WHEN WE SAY SOUP TO NUTS WE MEAN SOUP TO NUTS!

Directed by BENJAMIN STOLOFF

Rube Goldberg drew this ad to draw attention to "Soup to Nuts," his first full length movietone feature, telling a romantic story served with gags and girls, songs and dances, laughs and more laughs — everything and then some! • Different in idea, story and treatment, "Soup to Nuts" is a rare feast of entertainment. Like its celebrated creator, it's packed with drawing power. • Taking candy from a baby is hard work compared to getting the gold from Goldberg.

Dance numbers staged by
EDWARD DOLLY



THIS TALKIE MENU HAS EVERYTHING YOUR APPETITE CRAVES - PREPARED BY THAT GLOOM-CHASING CHEF, RUBE GOLDBERG

BILL OF FARE



TED HEALY COMEDY RACKETEER STYLE





BEAUTY A LA LOIS MORAN



FINE CHARACTER ACTING A LA CHAS. WINNINGER



FRANCES McCOY SERVED WITH SONGS

GIRLS WITH EVERY COURSE!

and

MARIE SAXON
GOODÉE MONTGOMERY
FRANK RICHARDSON
FRANK ALBERTSON

Lyrics and Music by
GRACE HENRY
and
MORRIS HAMILTON

A FULL AMUSEMENT MEAL!!!

A vivid drama tuned to the fast rhythm of today

THE DANCERS

with

LOIS MORAN
MONA MARIS

KENNETH MacKENNA
MAUREEN O'SULLIVAN



Directed by
IRVING CUMMING

What effect has dancing on modern morals? Here's the answer pictured in thrills and heart-throbs. Telling the story of a girl who thought dancing was life—till the tempo became too swift. Action sweeping from London ballrooms to Argentine dance halls.

UNEQUALLED IN DRAMATIC AND DRAWING POWER!

From the stage play by
Gerald Du Maurier and Viola Tree

Screen play and dialog by
Edward Childs Carpenter

You'll hear and see America's favorite

JANET GAYNOR

in **3** new movietones with **3** new leading men



ALONE WITH YOU

with

JOHN GARRICK

Directed by Frank Borzage

•

ONE NIGHT IN PARIS

with

KENNETH MacKENNA

Directed by Guthrie McClintic

•

BARCELONA

with

HUMPHREY BOGART

Directed by John Ford

Something new in talking pictures!



MICHAEL BARTLETT

in

THE HEART BREAKER

Here's a prediction—this handsome young Adonis will be the screen's biggest sensation within a few months!

Check Michael Bartlett now as a voice that will startle the world and double check the name when you play the picture.

Hear this popular American singer in a box-office success directed by

VICTOR FLEMING

HOT NUMBERS



with

MARJORIE WHITE
FRANK ALBERTSON
JOYCE COMPTON
DIXIE LEE
RICHARD KEENE
FRANK RICHARDSON
GEORGE CORCORAN
LESLIE MAE
GOODEE MONTGOMERY
REX BELL

Dance numbers staged by
EDWARD DOLLY

Directed by
SIDNEY LANFIELD

Original story by Owen Davis, Sr. Screen play by Russell Medcraft. Music and lyrics by James Monaco and Cliff Friend.

The drama of a girl who lived for love, but had to fight for happiness

LIVING FOR LOVE

with

DOROTHY MACKAILL • MILTON SILLS
KENNETH MacKENNA • SHARON LYNN
ROSCOE KARNS

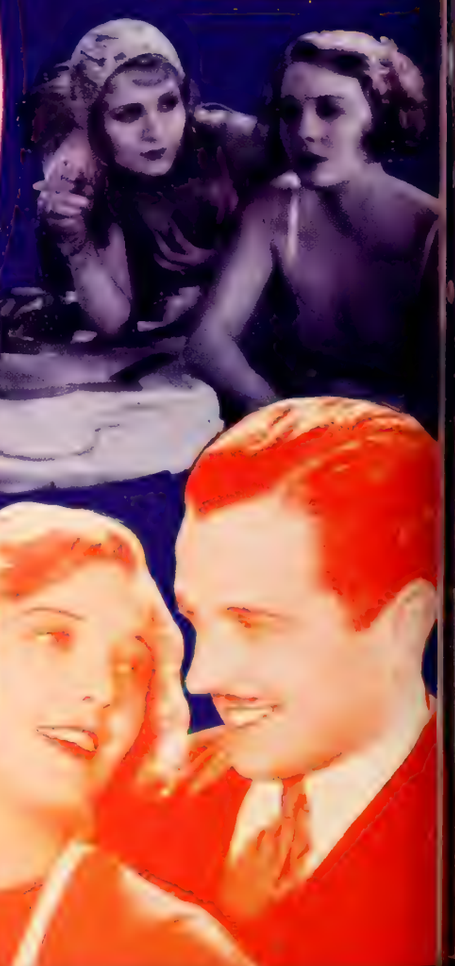
Story by Ben Ames Williams

Directed by
BERTHOLD VIERTEL









3
Song Hits
by
JAMES F. HANLEY and
JOSEPH McCARTHY

"You Got Nobody to Love"
(Sung by Dorothy Mackaill)
"Now I Ask You"
"You Do, Don't You?"
(Both sung by Sharon Lynn)


THE SEA WOLF
JACK LONDON'S GREATEST STORY
Directed by ALFRED SANTELL
with
MILTON SILLS
CLAIRE LUCE
KENNETH MacKENNA
Dialog by RALPH BLOCK

COLOR

as applied by that internationally famous colorist

JOSEPH URBAN

in a new and startling realization on the screen of nature's own spectral range.

FOX COLOR

A new color method evolved in the Eastman and Fox laboratories.



Joseph Urban

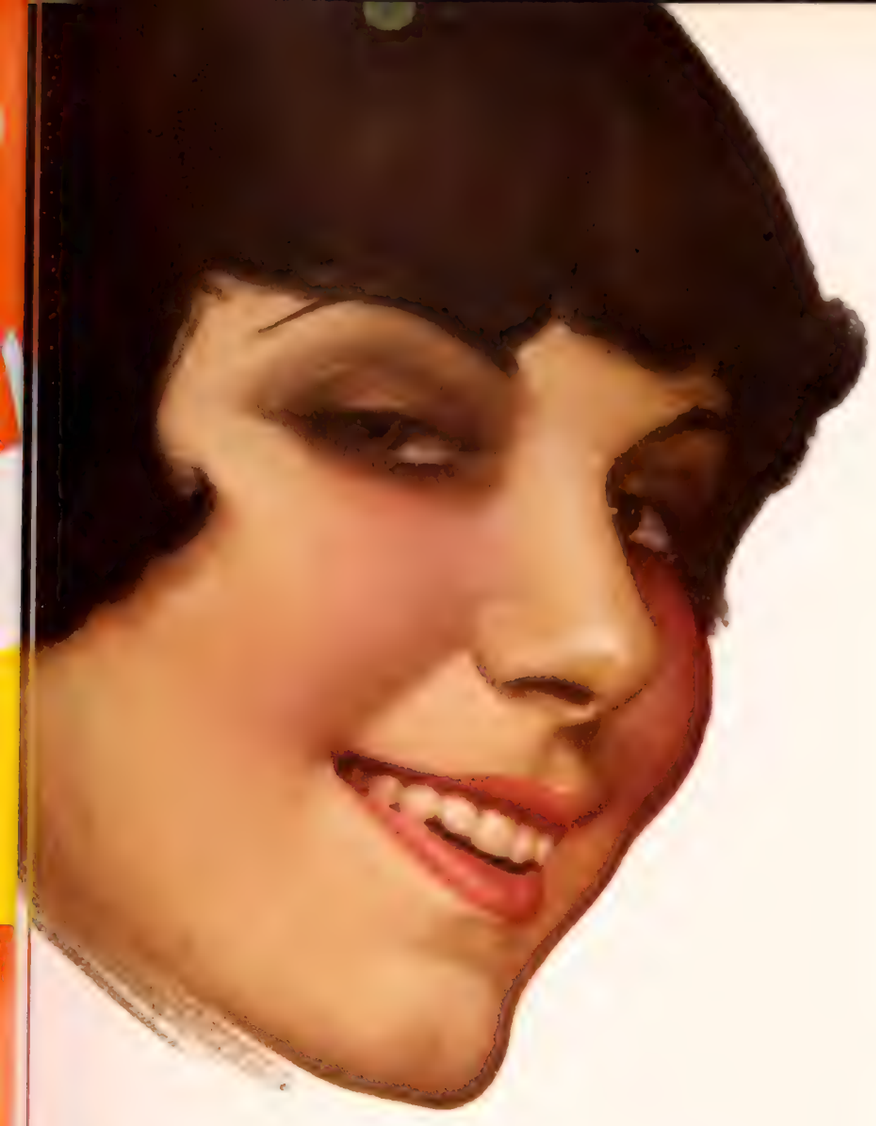
has designed the backgrounds and will supervise the filming in Fox Color of

THE MAN WHO CAME BACK

LUXURY

A CONNECTICUT YANKEE ON YOUR BACK

These and other Fox pictures will delight your audiences as they sense the first perfect fulfillment of the promise of a completely satisfactory film method in nature's own coloring.



You'll wear a smile
when you play

SHE WEARS THE PANTS



The perfect picture from every angle—title, cast, director, story and production values, and exploitation possibilities. Can't miss!

with

FIFI DORSAY
KENNETH MacKENNA
JOHN GARRICK
WILLIAM COLLIER, Sr.
RUTH WARREN
NANCY KELLY
ALTHEA HENLY

Dance numbers staged by
SEYMOUR FELIX

Directed by

JOHN BLYSTONE

Screen play and dialog by
Earle Crooker

THE PRINCESS AND THE PLUMBER

The princess was lovely and lonesome. The plumber was American and handsome. He came to her castle to repair the heating plant and lost his heart.

That's the start of this refreshing romance of Switzerland—one of the most popular serials ever published in the Saturday Evening Post. Millions are waiting to see it on the speaking screen. Here it is, perfectly cast with Charles Farrell as the plumber and charming Maureen O'Sullivan "Song O' My Heart" sensation, as the princess.

Story and players sold in advance to the public!

From the story by
Alice Duer Miller
Screen play and dialog by
Howard J. Green
Lyrics and Music by
William Kernell

with

CHARLES FARRELL

and

MAUREEN O'SULLIVAN

Directed by Hamilton MacFadden





3 BIG COLORFUL MUSICAL ROMANCES

Handsome, youthful, gifted both as actor and singer, J. Harold Murray has become an outstanding favorite of the movietone screen. Now he comes to you in three big musical romances, each with a stirring love story and tuneful songs, especially written to give his remarkable talents full expression.



MONA MARIS

HER KIND OF MAN

with J. HAROLD MURRAY

LOUISE HUNTINGTON · LUANA ALCANIZ
IRENE DAY · GEORGE CORCORAN
NOEL FRANCIS

She knew what she wanted—and he was her kind of man How he found that she was his kind of woman, too, makes this a story of absorbing interest and constant heart-tug. Your kind of picture!

Story by Sonya Levien
Directed by A. F. ERICKSON

WOMAN CONTROL

with J. HAROLD MURRAY

What a title for woman appeal! And how you can exploit it! The story lives up to the title—there's box-office "It" in every scene. Bound to be big!

Screen play and dialog by Howard J. Green
Directed by GUTHRIE McCLINTIC

MONA MARIS
CLAIRE LUCE
SHARON LYNN
NOEL FRANCIS
MARIE SAXON
FRANCES McCOY



LOUISE HUNTINGTON



THE RED SKY

with J. HAROLD MURRAY

LOIS MORAN · SHARON LYNN · ROBERT AMES
J. M. KERRIGAN · FARRELL MACDONALD

Musical love-drama of the Northwest Mounted Police. Screened under the technical direction of Major-General Perry of this famous police organization, "The Red Sky" is grip-

Screen play and dialog by Tom Barry
Music and lyrics by JAMES F. HANLEY and JOSEPH McCARTHY
Directed by

JANET GAYNOR



7th HEAVEN



STREET ANGEL



SUNNY SIDE UP





The romantic musical comedy

OH, FOR A

No need to sell you the team of Gaynor and Farrell! "Sunny Side Up" and "High Society Blues" tell everything in terms of record grosses. ● If there ever was a "natural," it's Gaynor and Farrell talking, singing and loving under the direction of the dependable David Butler. That's "Oh, for a Man!" ● The story concerns the turbulent troubles of impoverished nobility living by their wits. Miss Gaynor plays the daughter of a penniless prince employed by Charles Farrell, a young millionaire, as social instructor. ● To save Farrell from being victimized by his friends and titled servants, she masquerades as a boy and becomes his chauffeur. Imagine the beautiful love story, the comedy complications, the love songs! ● "Oh, for a Man" can't help being one of the high spots of the new season!

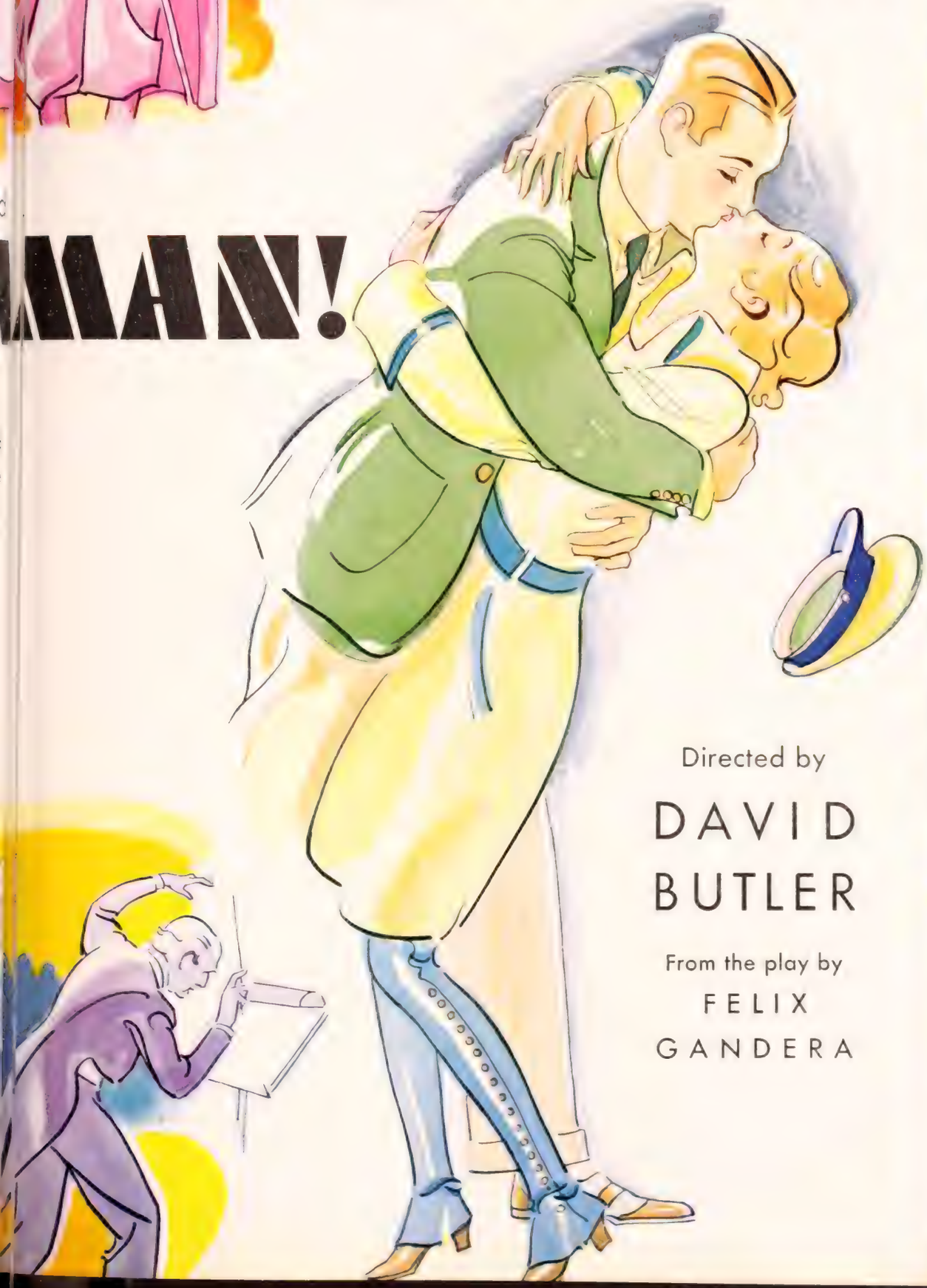


America's favorite screen sweethearts together once more in their only joint appearance of the new season!

JANET GAYNOR
and
CHARLES FARRELL



MAN!



Directed by
DAVID
BUTLER

From the play by
FELIX
GANDERA

CHARLES FARRELL



7th HEAVEN



FAZIL



THE RED DANCE



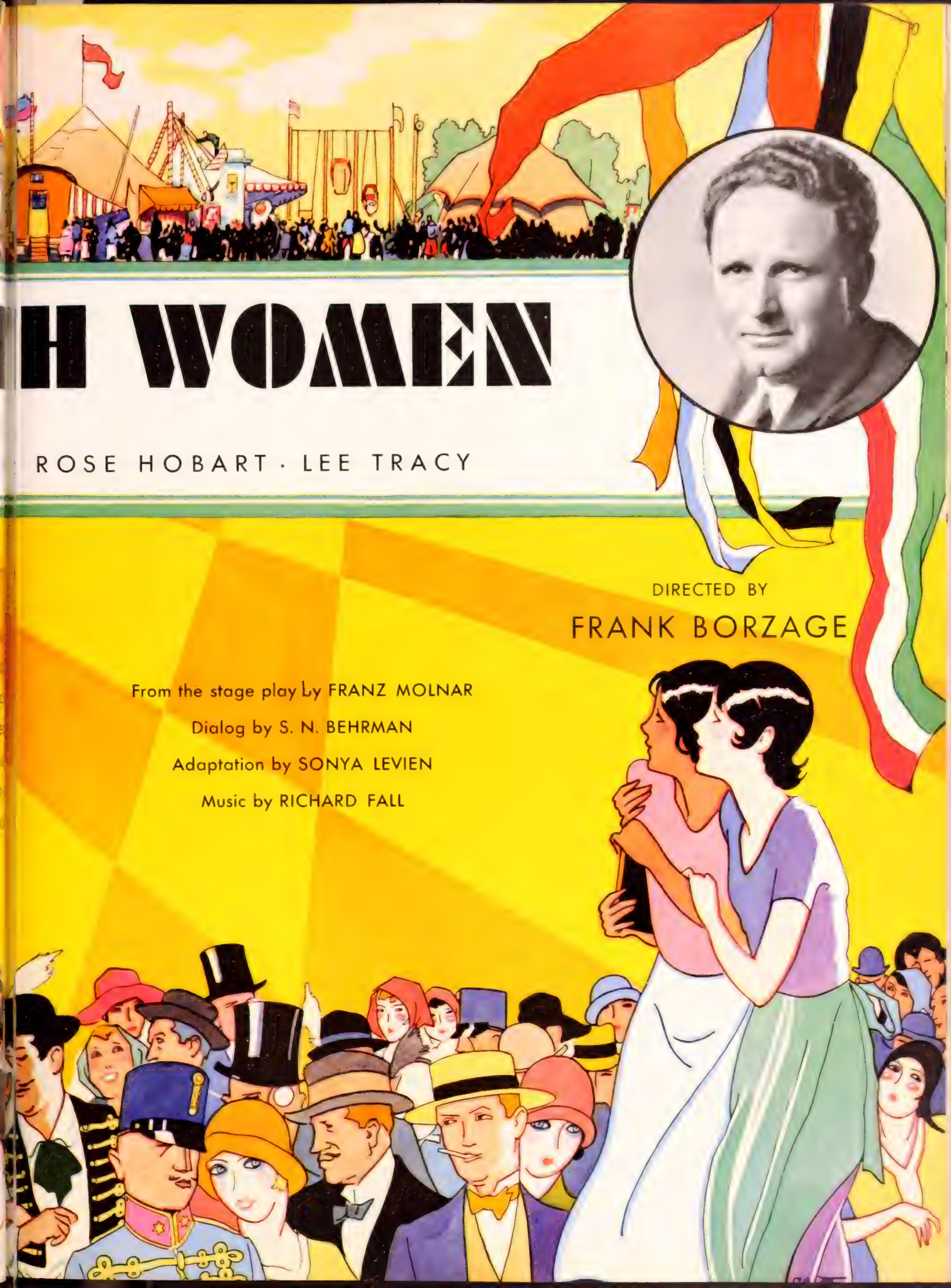


DEVIL WI

with CHARLES FARRELL

ESTELLE TAYLOR

● Saint or sinner, was he more of the one than the other? ● A barker, ballyhooing a carnival; a hero to servant girls, in whose warm little hearts was hunger to be loved. He used them, abused them, yet he was adored. ● But the drab little Julie conquered the heart of the tough — a strange, wistful, passionate romance. ● Molnar's stage play, "Liliom," was an immediate and international triumph a few years ago.


H WOMEN
ROSE HOBART · LEE TRACY
DIRECTED BY
FRANK BORZAGE
From the stage play by FRANZ MOLNAR
Dialog by S. N. BEHRMAN
Adaptation by SONYA LEVIEN
Music by RICHARD FALL

YOUNG



with LOIS MORAN
FRANK ALBERTSON
J. M. KERRIGAN
WILLIAM COLLIER, Sr.

SINNERS



An answer to the youth problem that even youth will love to hear

"I'll make a man of the kid, if I have to kill him to do it!"

And the story of the rich young wastrel's regeneration through strong arm methods is a knockout! Combining dramatic punches, comedy jabs and a heart-hitting love theme.

New York applauded the stage play for a solid year. The elaborately produced screen version is the last word in pictures of the whoopee-loving younger set.

From the play by
ELMER HARRIS

Adaptation and dialog by
MAURINE WATKINS


Oh, look, Charlie's got a new screen love!
CHARLES FARRELL
in
SHE'S MY GIRL
with
JOYCE COMPTON
Story by
MAURINE WATKINS
Directed by
JOHN BLYSTONE

MEN ON CALL

with

EDMUND LOWE

SHARON LYNN — MAE CLARKE

LESLIE MAE — ALTHEA HE NLY

Screen play and dialog by
Tom Geraghty

Directed by
JOHN BLYSTONE



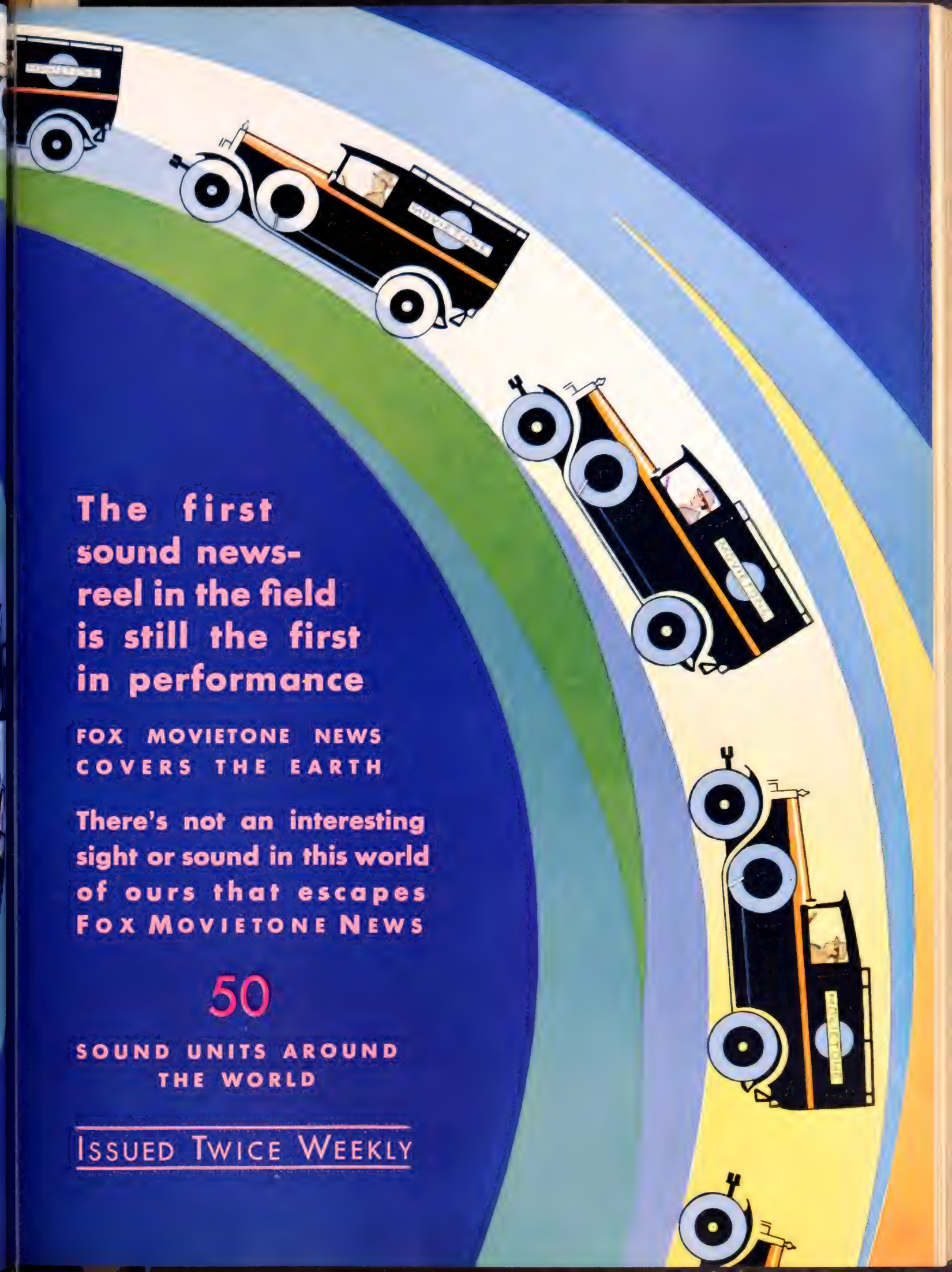


A romance of the hardy souls who guard the coasts of the U. S. A.

Roaring adventure by land and sea. Boys in blue equally ready for fighting or loving.

A money cast with a money director famed for his successes.


FOX MOVIETONE NEWS


The first
sound news-
reel in the field
is still the first
in performance
FOX MOVIETONE NEWS
COVERS THE EARTH
There's not an interesting
sight or sound in this world
of ours that escapes
FOX MOVIETONE NEWS
50
SOUND UNITS AROUND
THE WORLD
ISSUED TWICE WEEKLY

WYOMING WONDER

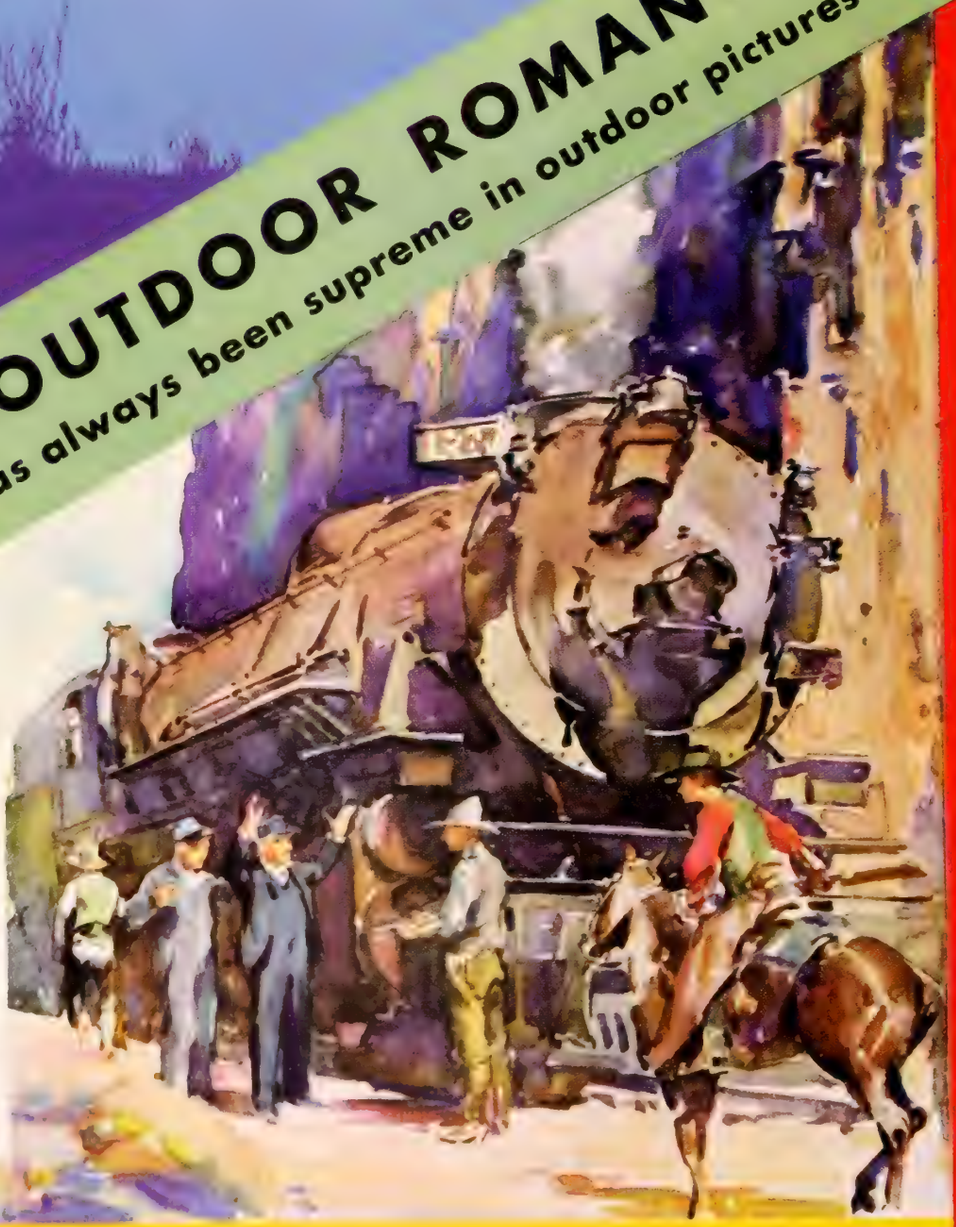
Directed by A. F. ERICKSON • From the story by MAX BRAND



with
JOHN WAYNE
MAE CLARKE
JOYCE COMPTON
WARREN HYMER
NIGEL BARRIE
TOMMY CLIFFORD
NOEL FRANCIS
and
REX
the star steed

2 GREAT OUTDOOR ROMANCES

–and Fox has always been supreme in outdoor pictures!



with
JOHN WAYNE
DIXIE LEE
NOEL FRANCIS
WARREN HYMER
GEORGE CORCORAN

Story by
PAUL LEICESTER FORD

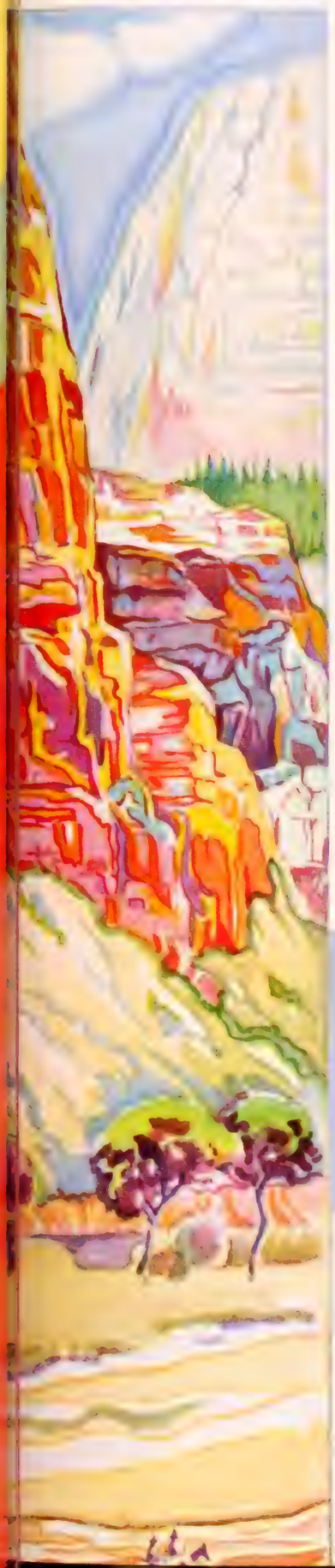
Directed by
ALFRED WERKER

NO FAVORS ASKED

GEORGE O'BRIEN

in

2 Whirlwind Outdoor Movietones







ZANE GREY'S thrill-packed tale of the Texas Rangers



THE LAST OF THE DUANES

with Myrna Loy, Lucile Browne, Walter McGrail
James Bradbury, Jr., Mitchell Harris
and Stella Adams

adaptation and dialog by ERNEST PASCAL
directed by ALFRED WERKER

Filmed amid the natural beauty spots of the West

and

FAIR WARNING

from the novel
by MAX BRAND with
WARREN HYMER · MARGUERITE CHURCHILL
RUTH WARREN · LUCILE BROWNE

YOUR AUDIENCES DEMAND



JANET GAYNOR | VICTOR McLAGLEN | JOHN McCORMACK



WARNER BAXTER | MAUREEN O'SULLIVAN | GEORGE O'BRIEN | JOYCE COMPTON | PAUL MUNI | LOIS MORAN



WILL ROGERS | SHARON LYNN | RICHARD KEENE | LOUISE HUNTINGTON | JOHN GARRICK | DIXIE LEE | LEE TRACY



MARGUERITE CHURCHILL | HUMPHREY BOGART | NOEL FRANCIS | WILLIAM COLLIER, Jr. | ROSE HOBART | JOHN WAYNE | MARIE SAXON



DON JOSE MOJICA | THOMAS CLIFFORD | FRANCES McCOY | TED HEALY | LUANA ALCANIZ | GEORGE GROSSMITH | GEORGE BRENT



ROBERT AMES | LESLIE MAE | J. M. KERRIGAN | KEATING SISTERS | WILLIAM HARRIGAN | GOODEE MONTGOMERY

THESE TALENTED PLAYERS


EDMUND LOWE


MARJORIE WHITE


CHARLES FARRELL


EL BRENDEL


FIFI DORSAY


J. HAROLD MURRAY


JILLIAN SAND


FRANK RICHARDSON


BEATRICE LILLIE


MONA MARIS


KENNETH MacKENNA


LOUISE DRESSER


FRANK ALBERTSON


MAE CLARKE


DAVID ROLLINS


CLAIRE LUCE


TOM PATRICOLA


ILKA CHASE


HENRY VICTOR


LUCILE BROWNE


GEORGE CORCORAN


REX BELL


CHARLES WINNINGER


ROBERT BURNS


JOHN SWOR


ROXANNE CURTIS


MICHAEL BARTLETT


ALTHEA HENLY


MILTON SILLS


IRENE DAY


RUTH WARREN


WARREN HYMER


GUS HOWARD


MITCHELL HARRIS


NANCY KELLY

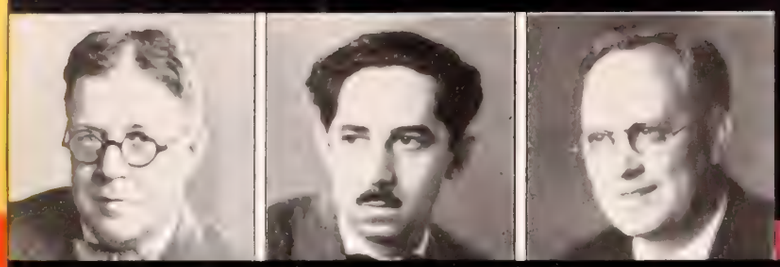

WALTER CATLETT

THESE GREAT DRAMATISTS NOW AT FOX STUDIOS ARE WRITING DIALOG FOR

FOX PICTURES



MAURINE WATKINS | HENRY JOHNSON



OWEN DAVIS, Sr. | ERNEST PASCAL | HARLAN THOMPSON



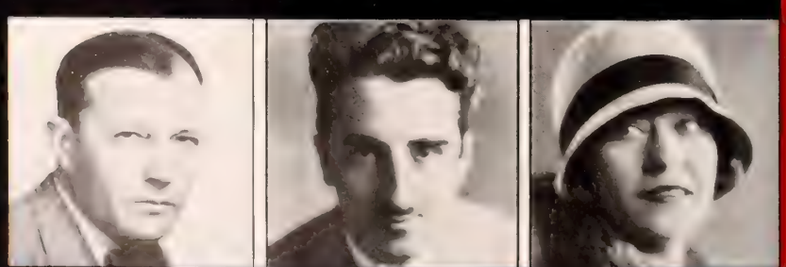
LLEWELLYN HUGHES | RUBE GOLDBERG | S. N. BEHRMAN | FRANK CAV | SONYA LEVIEN | HAYDEN TALBOT



TOM BARRY | LYNN STARLING | JULES FURTHMAN | HOMER CROY | BARLE CROOKER | HAL G. EVARTS



NORMAN HALL | TOM GERAGHTY | EDWIN BURKE | HOWARD J. GREEN



WILLARD ROBERTSON | DUDLEY NICHOLS | MARION ORTH

The authors and playwrights whose works are the sources of the Fox Pictures of 1930-1931 comprise the most distinguished list ever presented in the industry.

Among them are the internationally known playwrights, Franz Molnar, Denison Clift, Cleves Kinkead, Edward Knoblock, Maurine Watkins, Gerald Du Maurier, Fulton Oursler, Lowell Brentano, Felix Gandera, Elmer Harris, Laurence Stallings, Maxwell Anderson and Owen Davis, Sr.

Included also are the novelists and short story writers, Paul Leicester Ford, Eleanor Mercein, Max Brand, Edward Childs Carpenter, Joseph Hilton Smyth, Porter Emerson Browne, Hal G. Evarts, Andre Armandy, Larry Evans, John Flemming Wilson, Jules Eckert Goodman, Mark Twain, Homer Croy, O. Henry, Stephen Morehouse Avery, Jack London, Ben Ames Williams, Alice Duer Miller and Zane Grey.



DE SYLVA, BROWN & HENDERSON

"Let me write the songs of a nation and I care not who makes its laws."

These composers of music and lyrics are creating melodies not only for the nation but for the world.



LEWIS E. HAMES



JOSEPH McCARTHY



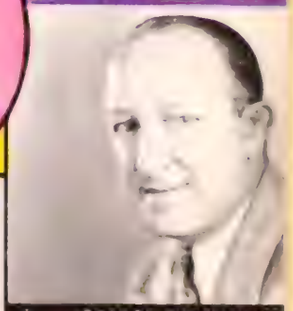
WILLIAM KERNELL



JEAN SCHWARTZ



RICHARD FALL



GEORGE LIPSCHOLTZ

Their songs, under the control of Fox Film Corporation, are published by Red Star Music Company, 729 Seventh Avenue, New York, under the direction of Patrick J. Flaherty, general manager of Red Star.



GRACE HENRY



JAMES MONACO



ARTHUR KAY



CARLI ELINOR



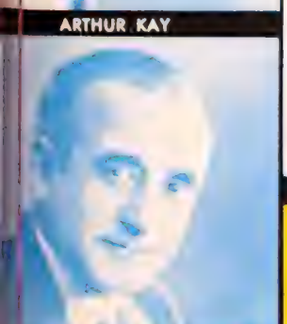
PAT. J. FLAHERTY



MORRIS HAMILTON



CLIFF FRIEND

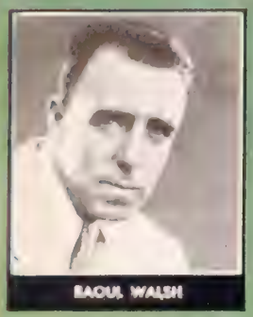


KEN. JACKSON



WILL VODERY





RAOUL WALSH



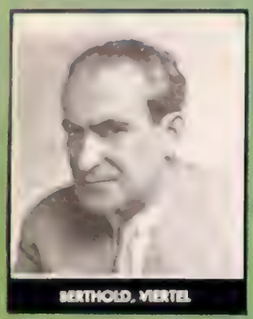
JOHN FORD



DAVID BUTLER



FRANK BORZAGE



BERTHOLD VIERTEL



IRVING CUMMINGS



JOHN BLYSTONE



ALFRED SANTELL



CHANDLER SPRAGUE



HAMILTON MacFADDEN



SIDNEY LANFIELD

ALEXANDER KORDA





WILLIAM K. HOWARD



MELVILLE BURKE



ALFRED WERKER



VICTOR FLEMING



LEO McCAREY



A. F. ERICKSON



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THESE are the directors whose genius and long experience contribute so mightily to the excellence of FOX pictures. Their past successes are assurances of your future profits.

48 from HARLEY L. CLARKE President

By these directorial geniuses:

JOHN BLYSTONE
- Girls Demand Excitement
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- She's My Girl
- She Wears the Pants

FRANK BORZAGE
- Alone With You
- Devil With Women
- The Man Who Came Back
- Song O' My Heart

DAVID BUTLER
- A Connecticut Yankee
- Just Imagine
- Oh, For a Man!

IRVING CUMMINGS
- The Dancers
- Sez You, Sez Me

A. F. ERICKSON
- Her Kind of Man
- Wyoming Wonder
- The Red Sky

VICTOR FLEMING
- Common Clay
- The Heart Breaker
- Renegades

JOHN FORD
- Barcelona
- Up the River

WILLIAM K. HOWARD
- The Painted Woman
- Scotland Yard

ALEXANDER KORDA
- This Modern World
- Luxury

SIDNEY LANFIELD
- Hot Numbers
- New Movietone Follies of 1931

HAMILTON MacFADDEN
- Are You There?
- The Princess and the Plumber

GUTHRIE McCLINTIC
- On Your Back
- One Night in Paris
- Woman Control

ALFRED SANTELL
- On the Make
- The Sea Wolf
- See America First
- Young Sinners

CHANDLER SPRAGUE
- Blondie
- The Spider

BENJAMIN STOLOFF
- Going Nowhere
- Soup to Nuts

BERTHOLD VIERTEL
- Living for Love
- The Spy

RAOUL WALSH
- The Big Trail
- The Cisco Kid
- Women of All Nations

ALFRED WERKER
- Fair Warning
- The Last of the Duanes
- No Favors Asked

With these box office players:

FRANK ALBERTSON
- The Cisco Kid
- Hot Numbers
- Soup to Nuts
- Young Sinners

WARNER BAXTER
- The Cisco Kid
- Renegades
- The Spider
- This Modern World

EL BRENDEL
- Girls Demand Excitement
- The Big Trail
- Going Nowhere
- Just Imagine
- New Movietone Follies
- Renegades

MARGUERITE CHURCHILL
- The Big Trail
- The Spider
- The Spy
- Fair Warning

TOMMY CLIFFORD
- Going Nowhere
- Wyoming Wonder
- Song O My Heart

WILLIAM COLLIER, Sr
- New Movietone Follies
- She Wears the Pants
- Young Sinners
- No Favors Asked

JOYCE COMPTON
- The Cisco Kid
- Girls Demand Excitement
- Going Nowhere
- Hot Numbers
- She's My Girl
- Wyoming Wonder

FIFI DORSAY
- On the Make
- The Painted Woman
- She Wears the Pants

CHARLES FARRELL
- Devil With Women
- The Man Who Came Back
- Oh, For a Man!
- The Princess and the Plumber
- She s My Girl

JOHN GARRICK
- Are You There?
- Alone With You
- Scotland Yard
- She Wears the Pants
- Luxury
- Song O' My Heart

JANET GAYNOR
- Alone With You
- Barcelona
- Oh, For a Man!
- One Night in Paris

WARREN HYMER
- Up the River
- No Favors Asked
- Wyoming Wonder

LOUISE HUNTINGTON
- Her Kind of Man
- Luxury
- The Man Who Came Back
- Scotland Yard
- Up the River

RICHARD KEENE
- Hot Numbers
- New Movietone Follies of 1931

J. M. KERRIGAN
- The Cisco Kid
- Going Nowhere
- The Red Sky
- Scotland Yard
- Young Sinners
- Renegades
- Song O' My Heart

DIXIE LEE
- Girls Demand Excitement
- Hot Numbers
- New Movietone Follies of 1931
- No Favors Asked

SHARON LYNN
- Living for Love
- Men on Call
- On the Make
- The Red Sky
- Woman Control

EDMUND LOWE
- Scotland Yard
- Women of All Nations
- The Cisco Kid
- Men on Call

CLAIRE LUCE
- Women of all Nations
- Up the River
- The Sea Wolf
- Woman Control
- New Movietone Follies of 1931

J. HAROLD MURRAY
- Her Kind of Man
- The Red Sky
- Woman Control

MONA MARIS
- Sez You, Sez Me
- The Dancers
- Woman Control

LOIS MORAN
- Blondie
- The Dancers
- The Red Sky
- Young Sinners

KENNETH MACKENNA
- Renegades
- The Dancers
- The Sea Wolf
- Living for Love
- She Wears the Pants
- One Night in Paris

VICTOR McLAGLEN
- Women of All Nations
- The Painted Woman
- Sez You, Sez Me
- On the Make

GEORGE O'BRIEN
- The Last of the Duanes
- Fair Warning

MAUREEN O'SULLIVAN
- The Princess and the Plumber
- Song O' My Heart
- The Dancers

WILL ROGERS
- A Connecticut Yankee
- See America First

FRANK RICHARDSON
- Soup to Nuts
- Hot Numbers

DAVID ROLLINS
- Girls Demand Excitement
- The Big Trail
- Blondie

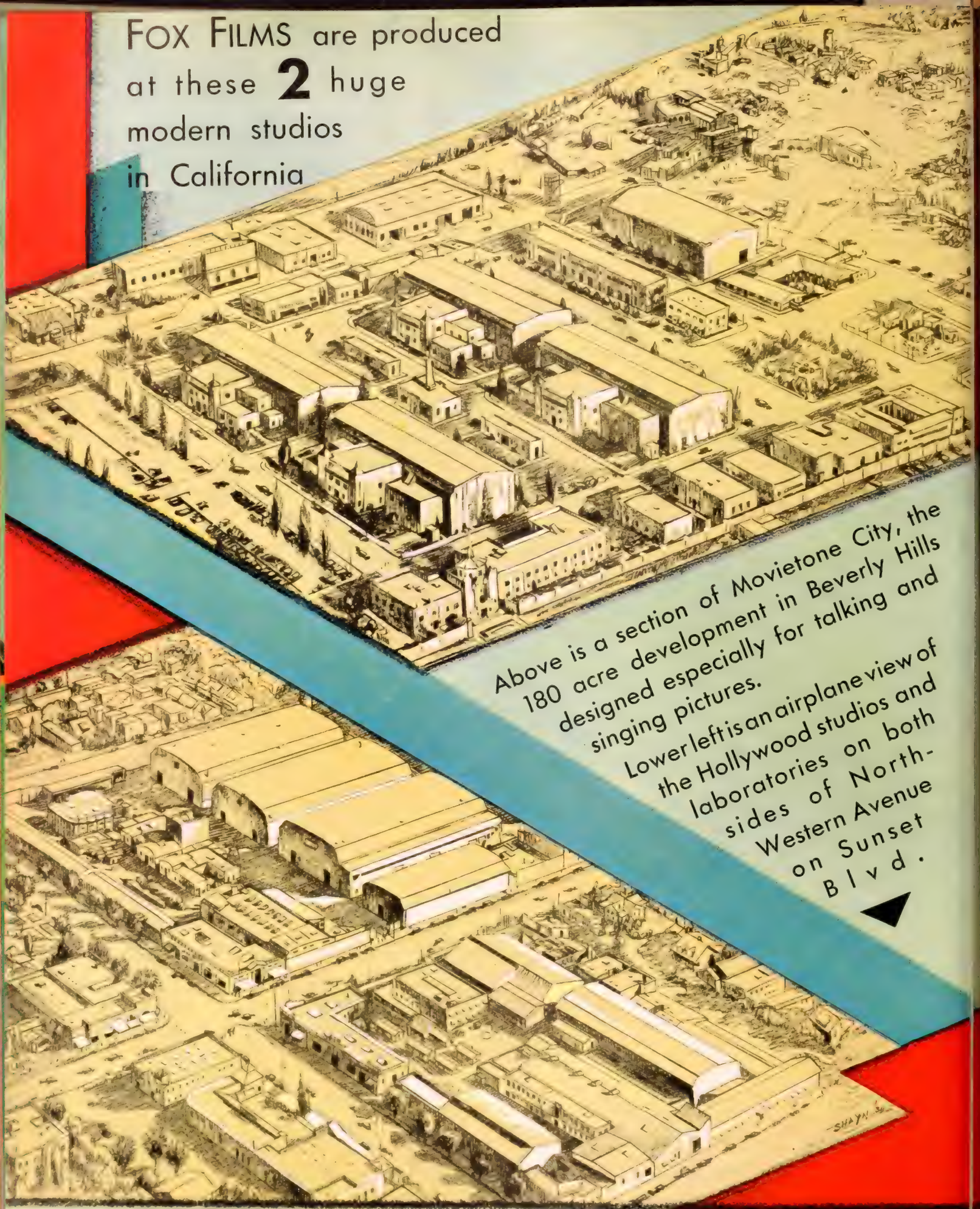
MILTON SILLS
- The Spy
- The Sea Wolf
- Living for Love

LEE TRACY
- New Movietone Follies of 1931
- Up the River
- Going Nowhere
- The Spider
- Devil with Women

JOHN WAYNE
- The Big Trail
- No Favors Asked
- Wyoming Wonder

MARJORIE WHITE
- Girls Demand Excitement
- Going Nowhere
- Hot Numbers

FOX FILMS are produced at these **2** huge modern studios in California



Above is a section of Movietone City, the 180 acre development in Beverly Hills designed especially for talking and singing pictures.

Lower left is an airplane view of the Hollywood studios and laboratories on both sides of North-Western Avenue on Sunset Blvd.

It will be our endeavor during the season 1930-1931 to maintain the highest possible standard of quality in our productions consistent with the changing conditions in our industry and the taste of the motion picture audiences. Bearing in mind that in the production of motion pictures creative genius is the foundation of our efforts we are dealing with an element that occasionally calls for changes in story, plot or characters in order to obtain the perfection in production which is our goal.

With this end solely in mind we must naturally reserve the right to change story, plot, cast and director to furnish you with the product that will sell at your box office, and we therefore notify you that the list of cast, story and director is only tentative, and subject to change without notice except in such cases where definite book or play is designated, such designation will remain unchanged.

THE PATHÉ BOOK OF 1930-1931

For twenty-six years Pathé has annually come before the American public and the amusement world with a significant array of screen productions. In this most important year of this great industry it is our honor to make a signal departure from all traditional practice. This year Pathé's announcement is made in a volume specially published for the purpose with a grace and dignity as remarkable and different as the extraordinary pictures it presents. Only such a volume so conceived and executed can present in the printed word the story of a new concept and new ideals of showmanship for the talking picture screen. So today Pathé announces the publication of its announcement—a remarkable book of unparalleled pictures.

Elmer Richardson

THE PATHÉ BOOK OF 1930-1931

presents in words and pictures

THE STUDIOS

THE POLICY

THE EXECUTIVES

these stellar personalities

ANN HARDING

WILLIAM BOYD

CONSTANCE BENNETT

EDDIE QUILLAN

HELEN TWELVETREES

FRED SCOTT

MARY LEWIS

ROBERT ARMSTRONG

JAMES GLEASON

the creative contributors

WRITERS

DIRECTORS

the productions

BEYOND VICTORY

THE SIREN SONG

NIGHT WORK

I TAKE THIS WOMAN

THE LAST FRONTIER



HIS MAN

IN DEEP

TAKING THE RAP

SWING HIGH

HOLIDAY

NORTH OF THE YUKON

ADAM & EVE

LOOKIN' FOR TROUBLE

THE GREATER LOVE

THE PRICE OF A PARTY

ALL THE WAY

THIS MARRIAGE BUSINESS

RAWHIDE

ROMANCE HARBOR

LAZY LADY

short product

COMEDIES

GRANTLAND RICE SPORTLIGHTS

AESOP'S FABLES

VAGABOND ADVENTURE SERIES

PATHÉ AUDIO REVIEW

FOOTBALL BY KNUTE ROCKNE

PATHÉ SOUND NEWS

PATHÉ NEWS

[Silent]





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Have Arranged to Release the
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Eight
Outstanding Box Office Attractions
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Territorial franchises for this country are being closed fast. Live wire exchangemen will communicate with us immediately

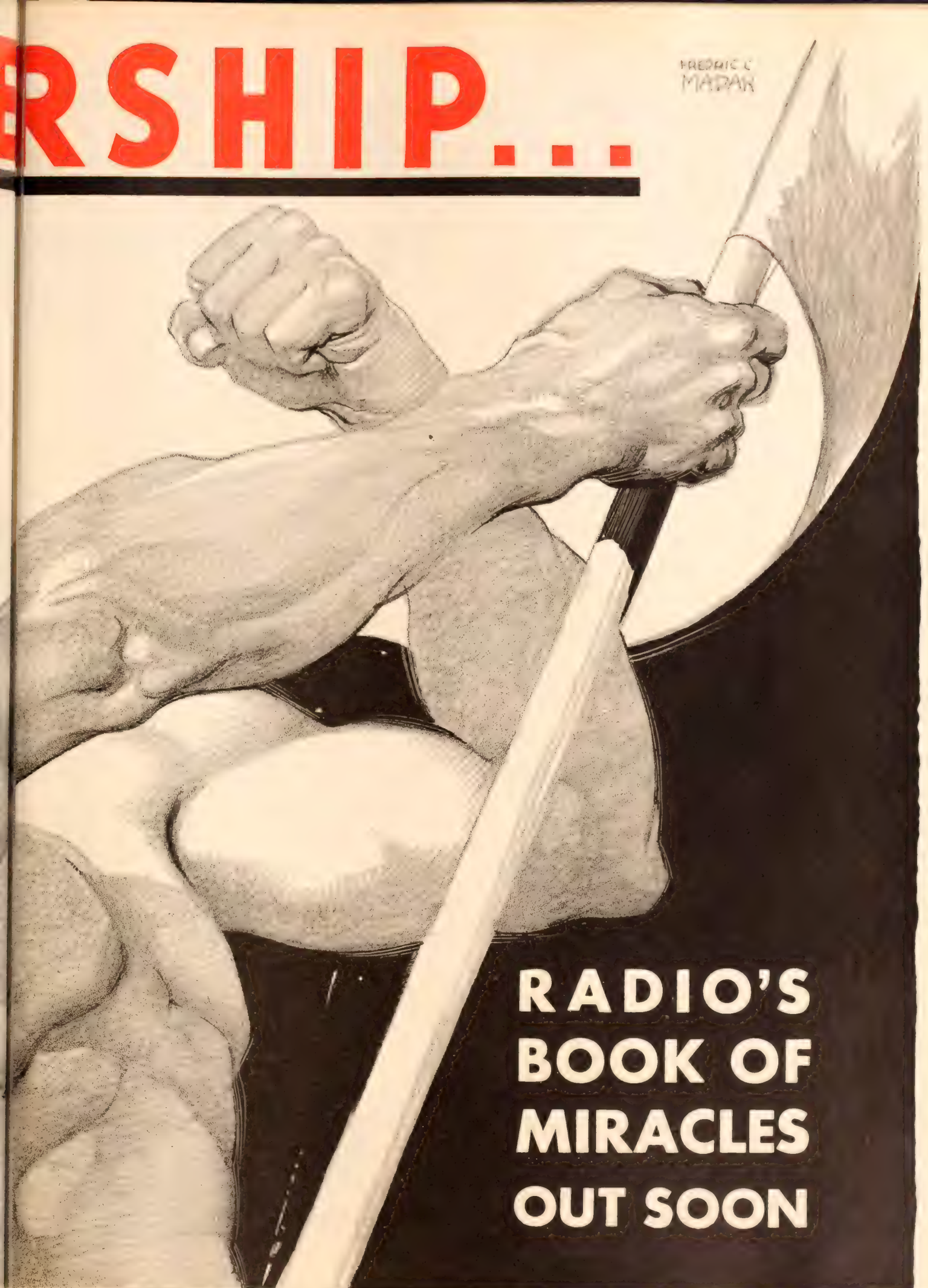


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BARTHELMESS

IN THE **DAWN PATROL**

With

Douglas Fairbanks, Jr.
Neil Hamilton

From the story "The Flight Commander" by John Monk Saunders, author of "Wings" and "Legion Of Condemned". Directed by Howard Hawks. Already the talk of Hollywood. Soon the talk of the world. Mightiest air epic ever filmed.

4 OF THE MIGHTIEST



SONG OF THE FLAME

With

Alexander Gray, Alice Gentle,
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Exceptional business in Los Angeles and New York at $2.00. Directed by Alan Crosland. All in Technicolor. Hailed by critics as one of the year's outstanding screen contributions.

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Record business at Warner Brothers Hollywood Theatre on Broadway at $2.00. Roadshow bigness in every scene. A John Francis Dillon Production entirely in Technicolor. One of the most stupendous productions that has ever graced a screen!

With Vivienne Segal, Allan Prior, Walter Pidgeon, Ford Sterling, Louise Fazenda, Myrna Loy and Lupino Lane

BOX-OFFICE ATTRAC-



BILLIE DOVE in SWEETHEARTS and WIVES

with

Clive Brook, Sidney Blackmer, Leila Hyams, John Loder, Albert Gran

Capacity business in every single spot it has played. Mystery, romance and strange doings in a lonely hotel. Billie Dove's greatest role with a double-draw box-office cast. A showman's picture!

Directed by Clarence Badger

RY HAS EVER SEEN!

First National Pictures

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NOW, with over 1500 installations completed throughout the world, Pacent presents an improved new line of reproducer systems for theatres of all sizes. These new Pacent Systems contain improvements and refinements in design and operation which mark a new era in sound reproduction.

Features found in no other sound systems are incorporated in the new Pacent line. First is PACENT TONE COLOR CONTROL, a feature which compensates for varying acoustical conditions and for differences in crowded and partially filled houses. Second is the new PACENT OIL DAMPED PICK-UP supplied as standard equipment with all Pacent Disc Reproducers. This wonderful new pick-up eliminates record jumping and adds a full octave to range of reproduction.

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All important new features and improvements found in the new Pacent Systems are available at low cost to present Pacent users. It has always been, and always will be, the policy of Pacent Reproducer Corp. to make improvements and refinements available to past purchasers. Information on the new features, as applied to equipments in service, will be furnished on request to interested exhibitors.

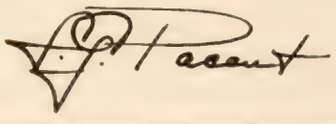
STATEMENT BY L. G. PACENT, *President*

To the world's leading producers, who have made many noteworthy advances in sound recording in the past year. I wish to extend my thanks. These advances in the recording art now enable our reproducers to demonstrate their full efficiency and future advances in recording are anticipated in our new systems.

Talking picture recording, reproduction and exhibition go steadily forward. To producer and exhibitor should be given great credit. The Pacent Corporation thanks both for their contributions, which have proved invaluable in perfecting even better Pacent Reproducer Systems.

I take this opportunity to thank the 1,500 Pacent exhibitors throughout the world for their co-operation, for their interest, and for their faith in Pacent equipment.

The new Pacent equipments are finer than the first. But I am pleased to say that every present owner of a Pacent System can take immediate advantage of all basic improvements and make his system in every way the equal of our new systems. We believe, and always shall, in actively helping all our friends and buyers, old and new.



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OVER 1500 PACENT REPRODUCER SYSTEMS

NEW FEATURES ▼

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NEW PRICES

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TYPE VDPF ‖ **$1995.00**

VDPD	Disc - - - -	$1395
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For Houses Up to 500 Seats

Sound on Film reproduction, such as only Pacent equipment can deliver, is now available to small theatres at the surprisingly low price of $1995 in this new series Pacent Reproducer System! Pacent Sound-on-Film needs no introduction. Wherever talking pictures are shown Pacent is the acknowledged leader in film track reproduction.

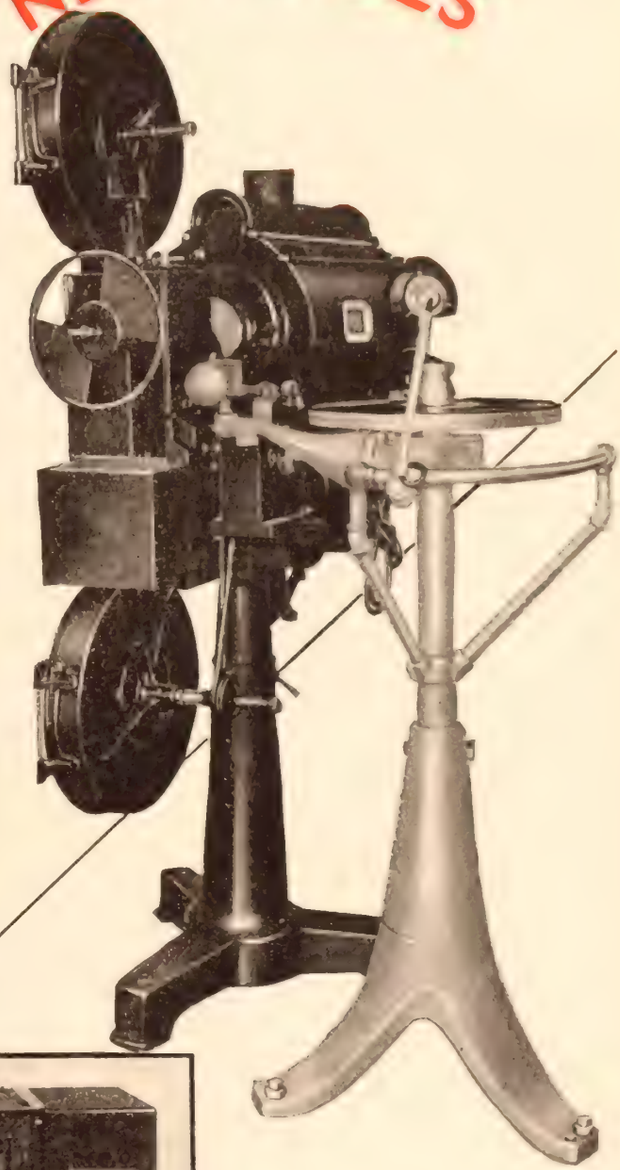
The new Pacent line has everything; new quality, new performance and new low prices.

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For 1000 Seats or less—Synchronous Equipment.

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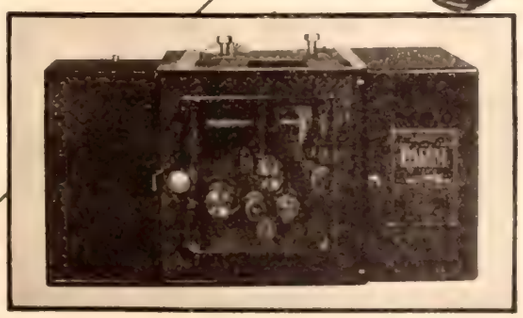
For 2000 Seats or less—Synchronous Equipment			For 4000 Seats or less—Synchronous Equipment		
XXD	Disc	$2750	XLD	Disc	$3750
XXF	Sound on Film	3250	XLF	Sound on Film	4250
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FOR AS LITTLE AS

$1.50 A DAY

PAY FOR IT AND YOU OWN IT !!



Pacent Sound on Film System plays variable area and variable density methods with equal efficiency, a feature which places Pacent far ahead in acceptance.

IN SERVICE THROUGHOUT THE WORLD !

STOP KICKING!

Our desks are top-heavy with complaints from studio executives and newspaper space czars.

We're too busy, and there are too many yells by mail and wire, for us to answer in any way but this. We're devoting that time to completing the only answer you will understand and appreciate.

Studio executives are bothering the very devil out of our Hollywood staff.

Newspaper photoplay editors are giving us blue blazes here in New York.

It has been a big job, but we have finished it, so stop beefing and within the next two weeks you will get your copies of the 1930 Edition of Motion Picture News Blue Book.

Compare it with the 1929 Edition. Note the increase in total number of biographies---nearly 1,000 more---and in the amount of advertising.

Significant!

VOLUME XLI
NUMBER 22

Motion Picture News

NEW YORK CITY
MAY 31, 1930

Move to Cow Rebel Members Seen in Hays Broadcast of Code Editorials

The Eagle-Eyes

Certain important chain interests are understood to be watching with keen interest all weekly reports of the government's new census takings for the purpose of spotting localities which show radical population increases, especially those towns where an under-seated condition has been discovered when comparisons were made with the new figures.

Johnston Reveals Studio Problems In Satevepost Yarn

An article entitled "Air Follies," by William A. Johnston, publisher of Motion Picture News, appears in the Saturday Evening Post for May 31.

The text describes the discovery of box office value of musical shows and the almost over-night reorganization of Hollywood production plans and talent to create the new and, for a time, extremely profitable form of entertainment.

Post readers are given the equivalent of a personally conducted tour of the sound stages, close-ups of giant camera cranes, sets appalling in size, deep breaths of the hectic ozone of executive offices at the studios, and an explanation of the frenzied but shrewd search for talent with which to feed the camera and microphone.

Full credit is given in the article to the many individuals, including production executives, writers, directors, players, composers and technicians, who have successfully weathered the nerve-wracking test imposed by the coming of musicals for speed, originality and cleverness under the burden and strain of production costs higher than any one in the closing days of silent production dared dream, even in nightmares.

U. S. Firms to Quit Austria As Result of Boycott

Vienna—Proposed boycott of American sound pictures by small exhibitors here may result in withdrawal of American distributors from the Austrian market. A boycott on American reproducing equipment has been declared, and the exhibitor association here is undertaking to buy silent films for its membership. The belief is that German equipment will be lower priced and more efficient than American apparatus.

Bulletins Puzzle Industry; Criticized as Aiding Reformers Also

A barrage of newspaper editorial comment on the new Code of Ethics has been laid down by the Hays office in a series of mimeographed bulletins captioned "This Is What They're Saying," but the purpose of the move gets no farther than a question mark.

The fact that unfavorable and condemnatory, as well as laudatory, opinions of the Code are included in the digest has caused the industry to wonder about the motive behind the stunt. Not only are they questioning the propriety of this procedure, because of the ammunition thus supplied gratis to the reforming ilk, but they are speculating concerning the necessity of this defense of the self-imposed restrictive measures.

While some attribute it to a sense of fairness on the part of Hays, planting the idea of giving both sides of the question a hearing, others see in it an outgrowth of the political processes of the General's mind. With favorable views predominating, it is construed in some quarters as a whip to lash recalcitrant members of the Hays organization, not in concord with the Code, into line and to demonstrate to them the urgent need of the picture "don'ts."

The first of the bulletins was issued April 10 and No. 15 went out on May 15, each containing two pages of single-spaced typing. A line on the identity of the persons and organizations to whom they are being mailed might inspire a close guess as to the secret behind the Hays strategy, but this information is not forthcoming.

"Mary" Dumps 200 Grand Overboard; Who'll Pay?

Hollywood—Pity the poor exhibitor who probably will be called upon to pay the 200 grand expected to be thrown into the ashcan, as a result of Mary Pickford's dissatisfaction with work to date on "Secrets."

She stopped the picture with but a few

(Continued on page 92)

In the Can

Sales messages next year will come to the sales force in cans, meetings to be held in exchanges where executives will address the salesmen from the talking screen, it is predicted. Pathe's success with its convention feature this year hinted at the development.

Mysterious Mike

Hollywood—There's a story current of a player who resorted to a loud outburst of profanity when a scene went wrong. Although women were present, no one took him to task. But when the rushes were run off the following day, the player found his tirade on the sound track.

He's been quiet ever since.

Speed Boys But They Travel in Dizzy Circles

Hollywood—They're traveling at a fast pace these days at Columbia, only it seems to be in circles, so much so that the studio is winning from some the nickname of "merry-go-round." Henry King recently was brought in to make a talker version of "Tol'able David," but it seems there must be a different treatment than King could savvy, so the director who filmed the vehicle to win the Photoplay Medal some years ago bowed out of the picture. Now the matter may be patched up, but it's going to take quite a bit more sugar if King is to be persuaded to megaphone it.

Gerritt Lloyd is the latest to take a fling at the story editorship, replacing Jo Swerling. In the publicity department, there is something of a tangle, the reason being that Alex Moss quit after a recent jam with Jack Cohn and Lon Young was brought in to replace him. Came the dawn and reconciliation, and now Alex is back on the lot, reported to have collected salary during the interim to boot.

The situation somewhat parallels the hullabaloo caused at the home office when Joe Gallagher was brought in "to coordinate" the advertising, publicity and exploitation departments with Hank Linet continuing as advertising and publicity director with the merry-go-round in full swing as members of the department tried to figure just where they stood.

Ostrers Here to Thwart Maxwell Sale to Warners

Efforts to maintain their hold as leaders in British exhibition by keeping out American companies is credited as the reason for the visit to New York of Isidore and Maurice Ostrer of Gaumont British.

(Continued on page 92)

Motion Picture News

Vol. XLI NEW YORK CITY, MAY 31, 1930 No. 22

THE WAR OF AGGRESSION GETS BLOODIER

THIS is the picture business, yet week by week you hear less of actual motion pictures and more of theatres. Paradoxical, but, take it from us, as true as any observation can be.

The whole industry is off on a new tangent. It's gone exhibition crazy. The major companies, almost to a man, have successfully whipped themselves into frenzies of foolhardy excitement over bigger and better theatre circuits. Bigger, numerically—without argument. Better, in point of the terrific investment and carrying load—a serious, most serious, question.

Today, the kings who sit on thrones that rest on cloud banks are plotting new moves, concocting new methods on how to capture the theatre crown of the nation. As usual, and with the same nondescript regard for the unfortunate non-combatants who get in the way of the advancing machine, a lot of innocents are being hurt. But that, if you like, might be ascribed to the fortunes of war. Everybody regrets it, waxes polite over its devastating consequences and turns to other matters.

But make no mistake about the bellicose aspects of the conflict that rages hotter and hotter as nineteen-thirty grows older. If ever a war of aggression has hit this industry, the set-to now current is that. It's bitter, it's acrid, it's rough. Vindictive, too, and smacking every bit of the intolerance and mail-fistedness that ruled across the pond in '17.

Swivel-Chair Strategy

Everyone is crashing in on everybody's territory. Cities and towns that are saddled beyond business salvation with theatre seats are facing additional thousands. The reinforcements in this bloody struggle are theatres and more theatres. Throw them up regardless of what is to come, but throw them up. That seems to be the dominant line of action.

Scouts are out everywhere lining up chain after chain. When the circuits are gobbled up then individual houses. Deals are being shoved through on snap analysis and hurriedly to beat the competing aggressor to the post.

Price seems to make no difference. Potentialities and actualities, less. The battle is one of numerical jugglery with generals who are expert in mathematics, not strategy, in the saddle.

Shooting the Bankroll

In one section of the country, a producer, full of Napoleonic hop, recently shot his offer for a certain chain up $1,500,000 because word had seeped through that a competitor was after it. This producer got the chain. Also a headache and a long, bitter experience before common sense finally dictated a revision—downward—in the terms.

Other executives, projected into the spotlight by the wizardry of their press agents and the gullibility of some trade papers, daily muddy those vaunted reputations by theatre purchases both indiscriminate and hasty.

It all looks well on paper. Twenty-two theatres acquired there; sixteen here. A grand set-up on a desk and the bankers are properly impressed. But what about the money to cover them? How much for repairs before those houses will return in actual dollars what the estimates say they will produce? How many more houses must be built or annexed to protect them? And what's going to happen when a competitive chain sneaks into the situation?

Some of the steadier heads, where common sense rides roughshod over visions of aggrandizement, are conjecturing plenty over this latest form of insanity. Whether the conjecture will crystallize into action rests with the future. The archives of industry history indicate full well that no moves will be taken until the dollar parade on the balance sheets changes its uniform from black to red. Then action will be swift, delirious and eventually effective.

In the meantime, the business, through lack of cohesion, is being permitted to rush headlong toward the brink of an economic precipice. Faced with the danger of overextension, withdrawal of credit if the returns don't back up each venture to the hilt, and the loss of confidence of the investing public, the only known factor in the entire picture is this persistent debauch in theatre expansion.

KANN.

Showmen Fight Guarantees as 'Milking' Patrons; Demand that Losses Be Shared

And They're Hungry, Too

Hollywood—"If Florenz Ziegfeld is in Hollywood looking for new faces, he is going to be disappointed," predicts *Screen Play Magazine*, which reports that "out of 548 chorus girls who have applied for work in his screen version of 'Whoopee', 380 have appeared in his New York shows."

Sullivan Named Film Buyer for All Fox Houses

Sectional film buying for Fox theatres is out. Under the reorganization process to which the company's holdings have been submitted, the entire country will be welded into one buying group with Jack Sullivan in charge and Abe Blumstein handling the East under the former's control. Sullivan is former Los Angeles exchange manager for Fox and for some time buyer for Fox West Coast.

A film booking department under the new arrangement is in process of organization.

Fight on Credits Makes Fox Movietone Drop 'Em

Title credits for Fox Movietone News cameramen have been relegated to the scrap heap as a result of a controversy precipitated by camera reporters in the field for Hearst Metrotone News.

Full credit for Fox Movetone News men was decided upon almost from the inception of the release. When Hearst Metrotone came into existence, the credit system was not followed. In order to eliminate friction, all names now are being dropped.

Dust Off Reports Of Zukor Theatre To Plug Realty

Hollywood—The regular annual report that Paramount plans erection of a de luxe theatre in Hollywood is dusted off at this time apparently to assist a real estate boom that just won't get started.

As usual, Paramount's Hollywood house will be erected on property owned by the company at Sunset and Vine, the site of the old studios. Cost of construction has increased since last year—at that time it would run to about $2,000,000, but now it has jumped to $5,000,000, with the latter figure including cost of stores and office building. Paramount is said to own ten acres of vacant property in two blocks, with much of it yet to be sold to investors.

Distributors Counter With Charges of "Cheating"; Employ Sleuths

With percentage slated to be the general practice in the industry in sales plans now completed or being formulated by major companies, considerable agitation is in store over the guarantee and overage feature of percentage contracts.

Exhibitors generally contend that the guarantee and overage system is unfair, insisting that percentage contracts should be straight sharing agreements. By paying overage, it is asserted, exhibitors are at a disadvantage, for the reason that the percentage picture which garners overage money "milks" patronage, to the great disadvantage of succeeding days or weeks.

Plenty of Cheating

There is plenty of cheating in the matter of percentage contracts, assert distributors, who declare that this feature of the system is raising the ante for exhibitors. Various means to thwart this form of racketeering are under consideration, among them the employment of detectives and a system of bonding exhibitors.

Burns Detective Agency to Check 'U' Percentage Run

Universal has engaged the William Burns detective agency to check all future percentage runs.

RKO Planning Exchanges in Great Britain

Establishment of its own exchange system in England is planned by RKO, with Joseph I. Schnitzer slated to sail June 11 for England. Schnitzer now is en route to New York from the company's coast convention.

Radio already has a production unit in England, under direction of Basil Deane. Its contract with Ideal Pictures is to expire soon. Sol G. Newman, who has been representing RKO in England working with Ideal, recently returned to England, as did Simon Rowson, head of Ideal.

The "Immortal" Charlie

Europe has never heard of "Babe" Ruth, of "Al" Capone, or of "Amos 'n' Andy." But it is real familiar with Ford, Hoover, Pershing and Charles Chaplin, who, in the order named, topped the list of popular Americans in a contest conducted by European newspapers to establish the ten best-known of the U. S.

Charlie ran away with Lindbergh in the contest, and out-voted Edison, Dempsey, Senator Borah, Colonel House, and even John D. Rockefeller.

Critical Cuss

Eddie Conrad and Jack Benny were talking about rival comedians in Hollywood, confides Walter Winchell.

"Howz Frank Fay doing out there?" asked Conrad.

"Very good," was the retort, "but not nearly so good as he thinks he's doing."

Tank Showmen Crawfishing on ERPI Payments

Small town exhibitors are reported seeking suspension of equipment payments from "Erpi" during the dog days of summer. They are understood to be advancing claims that business is usually bad in the warm weather, making it impossible to meet the payments as per committments.

Western Electric is reluctant in discussing the situation. It is understood, from other sources, that there is little likelihood that exhibitor requests will be granted.

White Not in Charge of "U" Shorts, Jr. States

There is no truth to report that Jack White is to take charge of short subject production for Universal, according to Carl Laemmle, Jr.

Uncle Sam Leaves Coast Bad Chillun' All Well Spanked

Hollywood—Another schoolboy prank has been paid for, and Hollywood once again breathes easier, but feeling very much "in the red" after the tanning which Uncle Sam gave to certain bad little boys and girls for telling big, black fibs.

It all came about several years ago, when producers, directors, stars, cameramen, and whatnot, suddenly became ill with receipt of income tax blanks, and, calling in a few tax "doctors," sought relief in the form of an operation on their government payments. The surgeons were quite successful in most cases, and, taking plenty-large fees, departed.

Recently, however, eagle-eyed scouts of Uncle Sam, mailed a batch of pink slips to some of the biggest names in Hollywood. telling them that the tax "doctors" were nothing short of quacks and a bad job had been made in filing the returns. A most embarrasing situation to say the least, when the film folk were all hailed into court and ordered to pay up—or else. They paid.

The Insiders' Outlook

EXECUTIVE discord is on the wing again.

Fermenting in New York, the pot will boil over in Hollywood, unless the chain of circumstances linking the facts together cracks.

The rumblings pertain to a man who is considered rather an important gink out in the land where they make 'em. His studio has been identified with a number of successes in the past several years, a fact which you might think would save his scalp when the political headhunters hit the trail. Only in this case, the reverse may easily prove itself to be true.

This production executive's success has little to do with the case. What appears more to the point is the fact that he has politically crossed the man to whom he is responsible and, in this business, such a fatal mis-step is akin to business hari-kari.

There are a few who know how vigorously the stew has been cooking, but to most of the trade the severance of this chap's official head from his official body —if it does finally happen—will occasion a few long whistles and a couple of arched eyebrows. At least.

Chains By Another Name

Furrowed brows in many New York offices these days. Sam Katz is having plenty to do keeping pace with the Warner expansion. R-K-O is looking in on the Warner moves in Wisconsin. Fox, likewise, doesn't propose to allow Harry, Abe and Jack have too much of their own way in the Middle West. Then, you have Radio invading the Saenger towns in the South; that's something else for Messrs. Zukor, Kent and Katz to ponder over.

Big mystery figure in the present picture is Harley L. Clarke, well known in public utility circles and not so well known in picture circles. Nobody knows which way his ambitions will persuade him to jump.

Next is the box-office situation. Business is not so good. That's plenty of cause for worry in itself. When chains are hooked up in mighty links as they are today and business begins to slide even a little, the effect on the treasury is anything but cheer-inducing.

Add to that the growing legislative antagonism against all forms of chained up business, including theatres, and the reason for those furrowed brows becomes a trifle easier to understand.

Here and there, the sovereign states are sheathing their fists with a coating of steel, ready to grapple with the chain problem. The argument for the independents in industry, as usual, carries the emotional reaction for the underdog.

The result probably will be a series of legislative measures taxing the chains controlled by corporations foreign to the states in which they operate.

Like the foolish ostrich avoiding danger, the industry is burying its head in sand and hopes to circumvent the situation by dubbing chains, circuits. Just who will be fooled by such an obvious procedure is something which THE INSIDERS fail to get.

And So It Goes!

Floyd Gibbons was broadcasting a portion of *The Literary Digest* prohibition poll wherein enforcement was given the edge by several towns. Seeking comedy relief to climax the figures, he told about a German director, imported to Hollywood last fall, who loafed at his hotel through the winter, receiving his salary check from the studio regularly each Saturday by mail.

Discouraged with idleness, hurt by apparent indifference excepting for the checks, he packed and returned to Germany without notifying the studio. In Berlin his mother insisted he had made a serious mistake. Attention, pictures, megaphones to the contrary, the checks were big. Another few months and the family bankroll would be fat.

Persuaded, and rehearsing explanations and apologies every mile of the return trip, he sneaked into the hotel in Hollywood and registered, prepared to taxi to the studio and use his knees, if necessary, to emphasize his plea for forgiveness.

As he signed the register the hotel clerk handed him eight envelopes, each bearing the studio address. In each envelope was a check for a week's salary, including the week of his return.

Wondering Over Wunder

The induction of Clinton Wunder into the Academy of Motion Picture Arts and Sciences—a move laid at the doorstep of Will Hays—still rankles out Hollywood way. The facts leading up to his appointment as director of public relations—that's the title thrown his way—persistently concern the suspicion that Hays is a bit disturbed over the independence in thought and action that prevails in Academy ranks. After all, he carries the crown that dubs him head of the organized industry, which makes his slant on Academy affairs understandable, at least.

A few weeks ago, Empeenews ran the inside yarn of the Wunder situation. The story created an explosion in Hollywood. Anything but a mild one. It resulted in a general scurry to cover. Star chamber sessions within the Academy's portals were ruled out as a result and so another relic of mediaeval times finds itself relegated to the limbo of the useless.

Codes and Latitudes

Not much talk on the coast regarding the code of ethics. There was plenty in the beginning, but the conversationalists have ceased to chatter. The reason might be traceable to the growing opinion in Hollywood that all the latitude required is embraced in the provision of the text which lifts the bars on banned material if it is "done in good taste."

The Hollywood underground reports that writers and directors are not worrying. They see ways and means of doing what they think should be done without stepping on anybody's toes. In the meantime, the first crop of pictures made under the new regulations should be ready for theatres July 1 and thereafter. What they will contain is a matter for subsequent checking and should prove an extremely interesting commentary on producer pledges and studio behavior.

We Wonder—

If a certain big league executive will ever sign that contract binding him to the company he now heads? Or will he get a new hatrack for himself elsewhere?

Why Doug Fairbanks really made that hurried trip to Yurrop?

Just who those "startling" players to-be-announced are on the Paramount roster?

If, now that Waddill Catchings has stepped out of Goldman, Sachs & Co., he won't become a figure of even greater importance at Warner's? Has done much for the three musketeers, you know.

THE INSIDERS

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W. E. Not Hopeful for Foreign Patent Pact, Despite Zukor Efforts Abroad

A Chinaman's Problem

Did M-G-M wilfully take Shuberts' "Shirt" and give it to Lawrence Tibbett, the big uproar singer from New York? And, if so, what damages are Lee and Jake entitled to for their loss?

The Shuberts, like all good Chinamen, believe in that old adage, "No payee, no shirtee," and with that thought in mind, hied themselves to the Supreme Court in search of an injunction to restrain M-G-M from continuing the showing of "The Rogue Song," in which, it is claimed, M-G-M pirated an old Shubert musical number. The legit producers charge "The Narrative," in the Tibbett film, was taken from their "Shirt," used in 1924.

Robbins Music Co. is named co-defendant.

Feels German Group Cannot Deliver—Otterson Slated to Sail Shortly

Even though Adolph Zukor is credited with laying the groundwork in Berlin, Western Electric is not particularly hopeful that amicable settlement of the patent situation can be effected. Zukor returned Wednesday from Europe.

This is the inside and official attitude of "Erpi" officials, who still cast doubt on the authority of the Tobis-Klangfilm groups to deliver any deal which they say they can make.

Zukor, who returned to New York on the Europa yesterday, feels he has made considerable progress toward a solution of the situation which has kept all American companies except Warners out of the German market since the advent of sound. He went abroad as the authorized representative of all Western Electric licensed companies except the Warner organization to see what he could do to iron out the troublesome and complex problem. John E. Otterson has been planning to sail for the other side in a few weeks, but won't until he has had opportunity to discuss Zukor's efforts face to face with the Paramount chief.

In the meantime, Berlin opinion strengthens the reports published exclusively in Motion Picture News that the settlement, if one is reached, will result in victory for Tobis-Klangfilm and the barring of Western Electric from Germany, while American companies will secure the first wedge in that market via a licensing arrangement with the German patent owners.

W. E., on the other hand, takes the attitude that this slant is all wet.

Big Time Stuff

Paramount either put over a prize publicity stunt or received a great break in *Saturday Evepost*, when Norman Rockwell's painting showing Gary Cooper being made up for "The Texan" appeared on the cover of last week's issue. The tie-up was complete, even to the call board, on which was scribbled the title and the name of Director John Cromwell.

So far as the record shows, this is the first time that the invulnerable cover of the Post had ever gone that way. Gossipers in the trade are still wondering whether it was a deliberate tie-up, or whether the editors of the magazine had one slipped over on them. The Post was asked for permission to reproduce the cover, but turned down *Motion Picture News* on the ground that this was never done. Infallible rule and that sort of thing.

Mayor Orders Tear Bombs for Sunday Shows

Dover, O. — Rather than obey Mayor William Stuckey's orders to use tear gas bombs to stop Sunday shows at the Bexley, Police Chief William Byers resigned the office. His successor removed the hinges of the locked booth and arrested two operators and five other employes of the theatre who pleaded not guilty to charges of violating the "blue" law. They were held in $100 bond each for the grand jury. A local electrician asserts that city officials requested him to cut wires to the theatre prior to the mayor's orders. The management intends to carry the case to the state Supreme Court, if necessary.

RKO Small Town Invasion On With Ossining Lease

R-K-O's theatre activities extended to small towns is seen in reports that negotiations have started for a house in Ossining, N. Y.

According to report, an Ossining resident with business property on the main thoroughfare is negotiating with Joe Plunkett's staff at R-K-O on a plan whereby the owner will build the house and lease it to the film company for a term of years.

This direct invasion of a community classified as a "small town" in contrast to key points is held to be a definite indication of R-K-O's intention to get control of a widespread and well-diversified chain of houses.

Pantages Opening Delayed

Hollywood — The Pantages, slated for premiere May 29, will throw open its doors on June 4. Fox West Coast will operate.

German Circles Skeptical Over Sound Film "Peace"

Berlin—Film circles here are skeptical over a "sound picture peace" between American and German electric interests. The patent fight is only one side of the case, it is asserted, there still being the monopoly fight to be waged. The industry here is fearful of a sewing up of the situation in event the American Klangfilm-Tobis settlement is effected.

Under the terms of the agreement of the German firms, Klangfilm is to manufacture all apparatus, while Tobis will make only recording equipment and produce pictures.

Steffes Adamant

Minneapolis—Unless given a satisfactory explanation of the alleged connection of the Hays organization with published charges that he wanted Publix to give him a theatre, W. A. Steffes, chairman of Allied States Ass'n's contract committee, insists he will not participate in future conferences.

Electrics Urging Overseas Films To Sell Devices?

Ambitions of the electrics to sell reproducers abroad are seen a dominant factor in influencing important producers to extend activities to foreign countries.

Since the extent to which they capture markets abroad is contingent largely upon the number of theatres installed, those in the know are inclined to place considerable credence in the inside reports that the big electrical groups are swinging all the weight at their command to get producers started in their own or leased studios.

War of Multi Linguals Begins With Para. Plan

Ten foreign-language features and 72 shorts are included in Paramount's line-up for 1930-31, with plans completed for production of multi-linguals in every European country of importance. Pictures are to be made in French, German, Italian, Spanish and Swedish. The Hollywood and New York studios will co-operate with the studios abroad.

Foreign-language features in the new line-up are: Three in Spanish, two French, three German, one Italian and one Swedish. Some of them are foreign-language versions of English-speaking talkers, while others are being made with original casts. The shorts are: 52 in French, 11, Spanish; three Italian; two German; two Swedish; one Hungarian and one Japanese. Exhibitors in the United States who cater to a foreign-language clientele, may book the pictures also.

Jetta Goudal Recuperating

Hollywood—Jetta Goudal is recuperating from a nervous breakdown at a sanitarium.

Fox and R-K-O, Aroused by "U" Buy in Wisconsin, Warring for Warner Scalp

Spirit Stuff

Hollywood — The hunt for story material often unearths some funny slants. For instance, all Hollywood knows about the producer who heard that Victor Hugo wrote great stories and sent a scout to Los Angeles to talk to Hugo who was reported running a restaurant as a sideline.

Eugene Walter at Pathe hit upon a new one recently. A New York firm of story brokers forwarded him a list of available material. On it were the names of two well-known authors who had died during the year.

Walter wired East, asking where he could communicate with the story scribes. The agents replied:

"You might try Conan Doyle."

Paramount Victor In Long Fight for Canadian Chain

Deal of Paramount Publix for control of the Famous Canadian Corp. has been declared operative, following deposit of more than the required 2,500,000 shares and voting trust certificates under the stock exchange plan. Paramount is giving four of its shares for every five of the Canadian company. The Montreal Trust Co. has been requested to issue as fast as feasible, stock in exchange for the Canadian shares.

The deposit of the required number of shares climaxed a bitter fight which has been waged since Paramount first made its offer of acquisition. The matter has been referred to the Canadian Parliament and civil and criminal court action has been promised by the Premier in event the combines law has been violated.

Tom Thumb Golf Racket Socking K. C. Business

Kansas City—Kansas City neighborhood houses are being faced with a new form of competition this summer with the rapid spread and popularity of the Tom Thumb golf courses. With approximately seven in operation within a radius of ten square blocks and more being started nearly every day, theatre managers are watching their patrons heavily patronizing this new sport.

One circuit manager declared that Tom Thumb links are hurting patronage and that with the addition of each new course the slump becomes more noticeable. More than ten courses are now in operation on the city's south side and each is packed to capacity whenever weather permits.

All Three Crashing Each Other's Towns—Plenty of Sparks Coming

Milwaukee—With Warners assuming much of the spotlight in theatre situation in Wisconsin and L. K. Brin and Universal fading out of the picture, Fox is determined to retain its control of the state with R-K-O also working to obtain a foothold. The situation is pretty hot.

Universal's seven Milwaukee and four state houses will swing to Warners June 15, according to Spyros P. Skouras. Theatres include the Downer, Venetian, Riviera, Lake, State, Juneau and Kosciusko in Milwaukee; the Venetian and Rialto at Racine; Kenosha at Kenosha and Sheboygan at Sheboygan.

In addition to the Universal theatres, Warners have purchased three theatres of the L. K. Brin Enterprises at Appleton, Neenah and Menasha.

Fox Digging In

Fox, it is reported, is dickering for the Parkway and Eastwood in Madison. The former is leased by Brin and the latter by Madison business men. Warners are out of that town, although Fox now operates the Strand in that city.

R-K-O, operating the Orpheum in Madison, has taken a long-term lease on the Capitol there. This theatre is controlled by Oscar Bachmann, Walter Schroeder and Thomas Saxe, all of Milwaukee. By this transaction, R-K-O attains control of almost half the theatre seating capacity in the city, since the Orpheum and the Capitol together contain approximately 4,500 seats.

Warners, through the acquisition of the Milwaukee Universal houses, will have a combined seating capacity of more than 15,000 in Milwaukee alone, including the new theatre now under construction downtown. It is also reported that Warners are contemplating the erection of a $350,000 theatre in West Allis, a Milwaukee suburb, which is now served by Fox's Paradise exclusively.

R-K-O Gives Libson Chain To McCurdy; Ike Retires

Cincinnati—John L. McCurdy, district manager for R-K-O at Minneapolis, has been transferred here in similar capacity. He will look after the houses here, and in Columbus and Dayton, recently taken over from the Libson interests. McCurdy, who ten years ago was local manager for an independent film company, is studying the situation under Ike Libson, retiring executive head. He assumes concurrently with formal transfer of the properties. No changes are contemplated in present personnel, McCurdy says.

Height of Smallness

A Singer midget with an inferiority complex.

Well, He's a Producer

John Barrymore once took the script of "Peter Ibbetson" to A. H. Woods, the legit producer, according to Sid Skolsky. Woods asked, "What's the play like?"

"O, you wouldn't like it," replied John. "It's full of dreams. It's by a guy named DuMaurier. I'm to play Peter and Lionel is to play Colonel Ibbetson."

"That's pretty good. I can see myself losing plenty. Can't you tell me anything about the play?"

"Well, there's one scene in which Lionel calls me a b——, and I hit him over the head with a club and knock him cold. It's the end of the second act."

"You're on, sweetheart. I'll take it!" shouted Woods.

Writers Turn to Freelancing to Avoid Politics

Hollywood — Latest gag among writers here is to divorce themselves from studios where politics and headhunting usually go hand in hand in favor of offices or workshops of their own in which to do their writing.

Those under contract can't break down the studio shackles and have to continue under the well-grooved, accepted system but others determined to freelance which makes them lone agents in determining when and where they write their stuff.

One of the disciples of the plan is Joseph Franklin Poland who has just finished an original for M-G-M and has opened an office of his own.

Newsreel Parade Catches On in 3 Mid-West Houses

Milwaukee—Thirty-minute newsreel parades are meeting with success in the three Wisconsin Fox theatres where they are being featured. The Wisconsin in Milwaukee was the first Fox house to adopt this policy and is since being featured by Fox theatres at Green Bay and Appleton.

The newsreel parades are featured twice daily and at the last show Saturday nights. They are advertised in newspaper copy by each of the three houses and the copy is changed each day to make mention of some topic treated in the parade.

Fox Movietone and Hearst Metrotone are featured in the parades, which are shown at 12:30 noon and 5:30 P. M. daily.

"Hell's Angels" Packs Air Thrills but Story Disappoints at Coast Premiere

Big Budget

Hollywood — New season's program of Radio Pictures will involve an expenditure of $20,000,000. President Joseph I. Schnitzer declared in a speech closing the R-K-O convention here. In addition to its feature budget, Radio is to spend $2,000,000 on shorts, according to Schnitzer. The R-K-O president said that "Radio City," to be built in New York, is to cost $300,000,000, and be completed in about two years.

Equity Hoping To Force Entry Into W. C. Studios

Actors Equity Ass'n has not abandoned plans to bring about adoption of the Equity Shop in film studios, President Frank Gillmore indicated at the annual meeting of the organization in New York. The fight may be reopened at an early date, it was indicated, the association pointing to the better working conditions on the Coast, which were declared due to its efforts.

In connection with the agency fee agreement, the statement issued said:

"Except for personal representatives who guarantee actors at least 20 weeks' work a year over a period of years, the commission remains 5 per cent a week up to the first ten weeks of a play's run. If the actor desires special services in addition there is an intermediate class of personal representatives who guarantee to give personal assistance to the actor in securing engagements, negotiating salaries and building the actor's future.

"If these services are requested and the salary negotiated is more than $125 a week, these representatives may ask 5 per cent of the actor's salary for the run of the play, but in all cases these special services are only to be rendered when the actor desires them."

The following officers were elected: president, Frank Gillmore; first vice-president, Arthur Byron; second vice president, Florence Reed; third vice president, George Fawcett; fourth vice president, Harley Sadler; treasurer, Paul Dullzell, and honorary president, John Emerson.

Pettijohn Due Soon

Charles C. Pettijohn, general counsel of the Hays organization, returns to New York from Los Angeles next week. While there, he worked out a new zoning plan for Southern California in conjunction with a committee of distributors, exhibitors and Film Board members.

Doug Returns from Europe

Douglas Fairbanks returned from his European trip this week and after spending a few days here will leave for Hollywood.

Outlook for Howard Hughes' Ballyhooed Production Seen as Dubious

By WALTER R. GREENE

Hollywood—"Hell's Angels," world-premiering here after thirty-eight months of production and an expenditure of about $4,000,000 in real money, looks dubious for Howard Hughes, the producer.

Leading men and women, who were playing juvenile and ingenue parts when "Hell's Angels" first went into production, swarmed to the opening at the Chinese. They saw a fair story, laboriously long, as the overture to the one phase of the production wherein Hughes got his money's worth and set a peak for thrills that will be extremely costly and difficult to equal.

The real entertainment in the production, which for years has been a by-word in the industry, is in the air sequences. They are de luxe.

Within film memories no production has equalled the Hughes creation in the amount of publicity, printed and spoken, preceding its opening. It has been the stock resort of columnists, humorists, photoplay editors and gossipers when copy or talk ran short.

Atmosphere Authentic

Hughes has a realistic story of the World War from the air angle and has gone to extremes in order to obtain authentic atmosphere throughout. But what was shown on the screen justified neither expense nor time spent in production.

Hughes crossed up the folks by giving them a straightforward story of the war with the air stuff interwoven. There is no doubt of the effectiveness of the air sequences, but these only consume about 20 per cent of the picture's two hours and fifteen minutes' running time. Undoubtedly wholesale cutting will snap up the story whereby it will run faster and smoother than at the opening.

Introduction of the story consumed exactly 45 minutes before anything was shown in the clouds with every one waiting anxiously for the air stuff to start. But when Hughes takes to the air, he presents what are admittedly the greatest thrills ever photographed above the earth. His sky introduction is a sensational air raid on London by a Zeppelin, with the climax showing the burning Zep dashing to earth.

After some time is given to story development again, Hughes presents his awe-inspiring and magnificently staged air battle with 100 planes fighting it out in a sea of clouds. That air battle is the last word in thrills, suspense and realism. It's going to be a long time before any other producer tops that one sequence in the sky.

The atmosphere and correct war background for production have never been equalled, even down to the smallest details. When Germans talk during several sequences, they converse in native tongue; with translation titles flashing on to inform

(Continued on page 118)

A Newsreel Birthday

Sound newsreels last week observed an anniversary of their leap into a leading place on theatre programs. It is just three years ago that Lindbergh's epochal flight to Paris was caught by Fox Movietone News. The record of the start of the hop proved what many consider to be the most important individual contribution to the quickened interest of the public in sound as applied to newsreels.

"U" to Distribute Tiffany, Gaumont Films in Canada

Physical distribution of product of Tiffany and Gaumont British Co. of Canada is to be handled in Canada by Universal, effective June 30, according to Oscar Hanson, general sales manager of Tiffany. Previously Educational has handled Tiffany's physical distribution in the Dominion. Universal has been handling the Gaumont product's distribution and will continue to do so, but sales are to be in charge of Tiffany, which will maintain its sales organization. James Foy, who headed the Gaumont sales, is to be Toronto branch manager for Tiffany.

Gaumont's long-term contract for physical distribution in Canada through Universal was one of the determining factors in the new arrangement, which places physical distribution of Tiffany through Universal in the Dominion. As Tiffany's contract with Educational was expiring and the firm wanted to consummate the deal to handle Gaumont in the Dominion, the switch was made. Gaumont controls "Journey's End" in Canada, which also was a big factor in swinging the deal.

Wobber Quits Publix to Head Para. Western Sales

San Francisco—Herman Wobber is not out of Paramount, as first reported. He is, however, severing duties with Publix to become general representative in all Western States of Paramount's distribution.

Wobber, an old reliable in the Zukor organization, was coast chief for the distributing department for eighteen years. He relinquished those duties a year ago to become director-general for Publix in this section.

The switch was announced by Sidney R. Kent at Paramount's western sales convention. The 'Frisco session was a rehash of the Eastern meetings.

Anna Nilsson Plans Return

Hollywood—Lying in a local hospital with a broken hip held in a plaster cast, Anna Q. Nilsson is mapping plans for her return to the screen next winter.

Radio Films Being Broadcast by 30 Television Stations Throughout U. S.

Steady Development of New Field Predicted to Rival Radio

Thirty television stations are now in regular operation, broadcasting radio movies from 20 strategically located spots throughout the United States. This indicates a steady movement toward the development of this field, which, it is predicted, will occupy as important a niche in the air as that now held by radio, boasting of an audience of 52,000,000 in this country alone.

The country is overrun with radio broadcasting plants, it is indicated by copyrighted results of a survey made by the George F. Cram Co., Indianapolis, which reveals the existence of 623 stations in 438 U. S. towns, 77 Canadian stations in 42 spots, 14 in Mexico operating in nine cities, and 13 in five Cuban cities.

Columbia and National, only two units operating coast-to-coast hook-ups, have a combined total of 134 stations. Columbia, owned and operated by Paramount-Publix, now controls 60 in as many key spots, while RCA's National Broadcasting system has 74 in 73 towns, the survey shows.

A complete compilation of the short-wave television stations (standard television scanning, 48 lines, 900 R. P. M.) follows:

Call	Kilocycles	Meters	Owner
W1XAE	2000-2100	150-143	Westinghouse, Springfield, Mass.
W1XAY	4800-4900	62.5-61.2	Air Station, Lexington, Mass.
W1XB	2750-2850	109-105	Gen. Industries, Somerville, Mass.
	2100-2200	143-136	
W2XBA	2750-2850	109-105	WAAM, Inc., Newark, N. J.
W2XBS	2000-2100	150-143	R. C. A., New York, N. Y.
W2XBU	4800-4900	62.5-61.2	H. E. Smith, Beacon, N. Y.
	2000-2100	150-143	
W2XBV	2000-2100	150-143	R. C. A., New York, N. Y.
W3XAK	2000-2100	150-143	Bound Brook, N. J.
W2XCL	2750-2850	109-105	Pilot Elec., Brooklyn, N.Y.
	2000-2100	150-143	
W2XCO	2100-2200	143-136	R. C. A., New York, N. Y.
W2XCP	2000-2100	150-143	Freed-Eisemann, N. Y.
	2850-2950	105-102	
W2XCR	2100-2200	143-136	Jenkins, Jersey City, N. J.
	2750-2850	109-105	
W2XCW	2100-2200	143-136	Gen. Elec., Schenectady, N. Y.
W2XR	2100-2200	143-136	Radio Pict., Inc., N. Y.
	2850-2950	105-102	
W2XX	2000-2100	150-143	R. F. Gowen, Ossining, N. Y.
W3XK	2850-2950	105-102	Jenkins, Washington, D.C.
	2000-2100	150-143	
W4XE	2000-2100	150-143	W. J. Lee, Winter Park, Fla.
W6XAM	2000-2100	150-143	B. S. McGlashan, Los Angeles
W6XC	4500-4600	66.7-65.2	R. B. Parrish, Los Angeles
W7XAO	2750-2850	109-105	W. Jerman, Portland, Ore.
W8XAU	2750-2850	109-105	Westinghouse, Pittsburgh, Pa.
	2100-2200	143-136	
	2000-2100	150-143	
W8XK	4800-4900	62.5-61.2	
W9XAA	2000-2100	150-143	Fed. of Labor, Chicago
W9XAG	2000-2100	150-143	Aero Products, Chicago
W9XAO	2000-2100	150-143	Nelson Bros. Co., Chicago.
W9XAP	2750-2850	109-105	Daily News, Chicago, Ill.
W9XAZ	2000-2100	150-143	Univ. of Iowa, Iowa City
W9XR	2650-2750	113-109	G. L. Broadcasting Co., Chicago, Ill.
WPY	2850-2950	105-102	Allwood, N. J.
	2000-2100	150-143	
WRNY	1010-	297-	Aviation Radio, Coytesville, N. J.

Param't Plans "Fighting Caravan" in Wide Measure

Hollywood—Early in July, Paramount will launch production of its first wide-film Western story, "Fighting Caravan," by Zane Grey.

Television Far Away, De Forest

While practical television may be just around the corner, "it's a mighty long corner and there's lots of wind blowing around it, insofar as theatre owners are concerned," according to Dr. Lee DeForest, who told a group of Midwestern exhibitors recently that television for the home is imminent, but he predicted that it will have little or no effect on theatres.

DeForest believes that "within 10 or 20 years probably we shall be sending motion pictures by wire instead of by film."

Wide-Film Effect With 35mm Stock Makes Its Bow

Wide pictures with 35 mm film is the newest development to wrinkle the brows of technicians who have been struggling these many months to arrive at standard—and economically sound—measurements for the industry.

Complete elimination of wide film's two toughest problems—special-projector costs and a general mechanical changeover—is claimed for the new process, which, sponsored by Arthur Tobin, made a sudden and unheralded appearance this week in New York, where Eastern film and technical chiefs attended a demonstration.

Following the showing, MOTION PICTURE NEWS made a poll of executives who witnessed the performances. Those interviewed were unanimous in their praise of the process. They claimed it might offer the solution to present wide film problems, one executive stating "a careful study of the device while in operation, from all angles, revealed less distortion that is found with most present day wide film processes."

The process uses a special camera and standard 35mm. stock. A special lens is the only requirement for the projector, and a wide screen the only other equipment necessary.

Newspaper Planning Television Station

Washington—Permit to erect a television station in Milwaukee was granted the "Milwaukee Journal" by federal radio commissioners, who authorized operation in the 2,800 kilocycle television channel, in the continental short-wave band. The paper now operates broadcasting station WTMJ.

Coast Executives Calm On Television Progress

Hollywood—Developments of television are being watched by eastern production forces rather than Coast executives, who still are struggling with sound. The general feeling is that the introduction of television will be more orderly than the sound onrush, which turned the industry topsy-turvy.

Television to Be Theatre Aid, Declares Wizard

Schenectady — Development of a new technique of entertainment as the result of successful television demonstration in Proctor's theatre here is forecast by Dr. E. F. W. Alexanderson, General Electric radio wizard, who developed the set used.

An orchestra conductor led the theatre musicians from the screen, although he was located in the laboratory a mile away, and the singing of a vaudeville player was broadcast to the theatre, synchronizing from the screen with the work of his stage partner.

"Whether the general public will be enough interested or get enough satisfaction out of television to make it possible to commercialize home sets for television is still to be seen," said Dr. Alexanderson. "A new technique of entertainment will be required. As a supplement of broadcasting it can make a reality of the radio drama. Political and educational speakers may use it as a medium and entertaining personalities like Will Rogers will tell the latest wisecracks and comment on the news of the day. It is likely that every moving picture theatre in the large cities will have to be equipped to give a short television act."

Visualizing the future, the inventor forecast the day when an airplane with news reporters will fly to see whatever is of interest, and theatre audiences will be able to see just what he sees.

Benefit to Industry Is Visualized by Laemmle

"Not having seen the recent television demonstration at Schenectady, naturally I cannot comment upon it first hand," said Carl Laemmle. "Until television is perfected to the point where pictures of standard screen size can be projected in theatres with absolute clarity and the same effectiveness in every way that is now achieved through present sight and sound devices, I would regard it as a stunt—wonderful, to be sure, but nevertheless a stunt.

"However, anything in the nature of a great technical advance, such as television may prove to be, cannot help but benefit the motion picture industry as a whole."

Rowland Heads Attack on Joe Kennedy; Yates Reported in on Proxy War

PATHE PERSONALITIES

SAN FRANCISCO—That doughty Turk, Herb McIntyre, was head man at the Pathe Frisco convention. Herb won his division managership by the way he put over the job of Minneapolis manager.

* * *

The boys paused in tribute to the late Les Weir, former division manager, who was one of the most popular and regular executives on the Pathe roster.

* * *

Al O'Keefe, who does his stuff at Salt Lake City, opined that Frisco was nothing like Atlantic City. No blackjack games for the gang this year. Al recently copped the Hays office good housekeeping prize for the best kept exchange.

* * *

H. L. (Portland) Percy regaled the gang with some interesting info as to why exhibitors are that way over Pathe pictures.

* * *

F. H. Butler, youngest Pathe manager, got a great kick in hearing Phil Reisman telling the boys that Pathe's new product would knock grosses for a loop.

He's still riding a winner, observed C. J. Theurkauf, Seattle manager, who used to be a racing jockey.

* * *

A real regular is E. B. Derr, Pathe production chief, who came to the meetings with Charley Sullivan and Donn McElwaine. Derr received plenty of congrats on his new post and the one which [illegible] his elevation to the presidency of the company.

* * *

There were two Reismans at the meeting, Phil and brother Ben, who is a salesman traveling out of Los Angeles.

* * *

Jack Stout was one of the convention entertainers. Jack's always good for new gags.

* * *

C. E. (Dad) Corey was host to the conventioneers. "Dad" gets a real kick out of welcoming the graduates of his sales force who now are managers of various western offices.

Merger of RKO, Pathe, Denied at Sales Meeting

Chicago—Emphatic denial that there is a deal in negotiation for the merger of Pathe with RKO was made by Pathe executives to the company sales force at the convention here.

Rumors have been shunted about for months that a merger was imminent. It is definitely known that negotiations were conducted between principals for both concerns early in the year, but for reasons which have not been made public or hinted from sufficiently responsible sources to warrant publication, the plan was abandoned.

Last of Pathe Meets Wind up In San Fran.

San Francisco—Pathe on Thursday concludes its fourth and final sales convention of the series which began last week in New York. E. B. Derr and Phil Reisman were principal speakers, with J. H. MacIntyre, division manager, presiding. Reisman, his assistant, J. F. McAloon, and E. W. Ballantyne, manager of exchange operations, attended the four sessions, which were featured by talks made in a convention film of 13 reels, offering means for the sales force to get acquainted with the studio executives and players.

Pathe Considering Plan To Make Talkers Abroad

San Francisco—Plans for production of Pathe talkers in England and possibly on the Continent are reported under consideration in discussions between Thomas S. Delehanty, vice-president of P. D. C., Pathe's English subsidiary, and E. B. Derr, executive vice-president of the Paramount company.

Old Lasky Act to Be Made As a Talker by Pathe

Hollywood—Talker version of "Lasky's Beauties," one of the acts produced by Jesse L. Lasky before he entered pictures, will be released as "The Beauties," second Rainbow comedy on the Pathe 1930-31 list. John C. Flinn has assigned direction to Frank Davis.

Threaten to Darken Unless Given Reduction

Minneapolis—Unless given relief on rentals and wages of projectionists at a meeting slated next week, a number of Twin City independents plan to close from June 15 to Aug. 15.

6 North Dakota Houses Planned as Sale Banned

Valley City, N. D.—Forbidden by his associates to sell his two theatres here to Paramount Publix, John Piller is planning six additional North Dakota theatres.

"Committee" Urges "New and Able Leadership" in Surprise Maneuver

Reported secret interest of H. J. Yates, head of the laboratory combine known as Consolidated Film Industries, Inc., in the bomb-like fight which broke this week for control of Pathe looms as an added mystery in an already mysterious outbreak. MOTION PICTURE NEWS learns reliably that Yates is concerned with the plans and efforts of a group headed by R. A. Rowland, former general manager of First National Pictures, Inc., which is attacking Joseph P. Kennedy's management of Pathe, and calling for proxies from preferred stockholders "to provide new and able leadership of the corporation."

Pathe's forty-nine percent ownership of the stock of the DuPont-Pathe Film Manufacturing Co. is regarded in well-informed quarters as possible reason for Yates' reported interest. Added to this is the rumor that Setay, an investment corporation headed by Yates, owns a substantial amount of Pathe stock.

Summarized, the explosion, starting in the form of an attack on the Kennedy regime addressed to preferred stock holders of Pathe as paid advertising in New York daily newspapers, was debated along film row as a question:

Are Dick Rowland and Joe Kennedy being pitted against each other in a fight for control of Pathe by two groups of bankers battling with the usual financial weapons of appeals for proxies?

The question loomed as a quick aftermath to the opening gun in another stockholders' war, and found added cause for bewilderment in the fact that some of the ammunition was wet.

Information from reliable sources is that the committee headed by Rowland is determined to make a fight to the finish, which, if true, promises another orgy of laundry-and-linen for the industry before the final vote is counted.

New York dailies on Tuesday published as paid advertising a statement signed by Rowland, as chairman of a "committee" which alleged, among other things, that "it is of the utmost importance to the corporation (Pathe) and all its stockholders that immediate action be taken to provide new and able leadership of the corporation." Other names signed to the statement as members of the committee were Robert W. Daniel, chairman of the board of the Liberty National Bank & Trust Co.; Frederick W. Ryan, secretary of McCombs & Ryan; W. V. A. Waterman, of Waterman, Bonn & Co., members of the New York Stock Exchange, and Root, Clark, Buckner & Ballantine, as counsel.

Inaccuracies in Ad

Surprise was expressed in many quarters at obvious inaccuracies in the committee

(*Continued on page* 120)

R-K-O Augmenting Circuit; Get Eastern Chain; Dicker with W. & V. and R. & R.

Just a Dirty Dig

The orchestra will now render "The Love Parade," theme song of the motion picture, "The Love Parade," from the play, "The Love Parade," based on the song, "The Love Parade."

—Judge.

Inventor Appeals Technicality in Stanley Co. Suit

Philadelphia—Appeal of the alleged technicality which prevented a monetary damages award has been taken by Mrs. Mary Hallock Greenwalt in her suit against the Stanley Co. for alleged infringement of patents held by her in the employment of light-color play in connection with music. The case probably will be heard by the U. S. Court of Appeals in fall. The district could held that Mrs. Greenwalt is the inventor of the interpretation in colored light of musical themes, but that a technicality prevented award of damages. This latter feature of the decision is being appealed.

Meanwhile decision has been reserved at Wilmington upon suit for alleged infringement of sound reproduction patents by the Stanley Co. This, in reality, is a suit against Western Electric, whose equipment is involved.

Ostrers Here to Thwart Maxwell Sale to Warners

(Continued from page 83)

Associated British Cinemas, second in importance to the G. B. group and controlled by John Maxwell, may swing to the Warners. The Ostrers, understood to have been tipped off that Maxwell's recent visit to New York was timed to discuss the possible sale to the Warners, came over ready to guarantee the Warners proper representation over their English circuit without the necessity on the part of the former to buy a competitive chain.

Disposition of the deal is hanging fire. The next step will probably be taken when Harry M. Warner arrives in London the end of June.

London—The Warners are determined to secure a slice of British exhibition. If the deal for the Maxwell theatres, 100 strong, fails to go through, other means will be adopted, it is understood here.

Whether or not the Warners are behind the theatre buying activities of Arthur Clavering, managing director for the company in Britain, is not definitely established. It would appear logical, however, that this is the case. Clavering has been proceeding quietly in his purchases in association with Sir Gordon Craig, of New Era Films.

Acquire 62 Houses in Past 14 Months; Expansion Program Continues

With 62 theatres added to the chain throughout the United States and Canada during the last 14 months, Radio-Keith-Orpheum is continuing its expansion program. During the week announcement was made of the acquisition of the Bratter-Pollack circuit in New Jersey, New York and Connecticut. Negotiations now are understood to be under way or completed for the Wilmer & Vincent chain in New York, New Jersey and Pennsylvania, and an interest in the Robb & Rowley circuit of Texas.

Theatres of the Bratter-Pollack chain will be taken over July 5. They are: the Rahway and Empire, Rahway; Rex, Irvington; Lincoln, Arlington; Ritz, Lyndhurst, in New Jersey; Embassy, Dobbs Ferry, N. Y., and the Pickwick and Playhouse, Greenwich, Conn.

R-K-O recently started its southern expansion through acquisition of the Interstate chain from Karl Hoblitzelle. Now a part of the R. & R. circuit is declared being sought.

Wilmer & Vincent have at various times been reported dickering for sale of their chain to Warners and R-K-O. This deal now is regarded as set.

Tent Showings Of "Ingagi" Set To Buck Publix

Minneapolis—Tent show opposition to Paramount Publix throughout the Northwest is the answer of local distributors of "Ingagi" to the alleged Hays association ban on the picture. Publix and Radio-Keith-Orpheum tried to book the picture, it is said, but Congo Pictures cancelled showings after May 10. Exhibitors here point to alleged faking in producer-distributor pictures such as "Weary River" and others, in fighting charges of alleged faking in this picture.

Cohn Expanding, Too

Hollywood—Sam Cohn, demon Hollywood publicist, has moved into larger and more comfortable quarters at the Roosevelt Hotel.

What a Gold Getter!

"All Quiet on the Western Front" hangs up another record in its run at the Central, New York, where the "U" war yarn will play to 23 performances for the current seven days. Universal claims this to be the first occurrence in the history of amusements of any kind, anywhere, for a two-dollar attraction.

To Quiz Quizzers

Washington—Announcing that he is anxious to ascertain if the Department of Justice has been negligent in anti-trust prosecutions, Representative Patman, of Texas, introduced a resolution in the House proposing an investigation of the department.

Trenton Blues Run Wild; Axe Swung at Films

Trenton, N. J.—Advocates of "blue" Sundays went cockeyed this week and brought such pressure to bear on the police that all available members of the force spent last Sunday taking the names of citizens "violating" the law, passed in 1798. They will be called before the Grand Jury, it was announced.

The previous Sunday, rebelling at the tyrannical restrictions of the "Sour Sabbath" law, passed when the New Jersey capital was only a cross-roads tank town, the merchants opened their shops and did a brisk business. The eleven picture houses followed suit in the afternoon. The police did nothing, but the ministers went into action during the week and served the public safety commissioner with a demand that he enforce the law. So on Sunday the cops got busy. However, instead of making arrests, they merely took names of those making purchases of any kind.

The lowdown on the motives of the ministers is tipped off in the following excerpt from a story in the *New York Times*:

"It is generally understood that the ministers really have no objection to Sunday sales by delicatessen shops, confectioneries and similar establishments and that they are not aiming to prohibit such pastimes as Sunday golf and Sunday tennis, although they might do so if they carried the campaign to extremes. The general opinion in Trenton is that they seek only to compel the motion picture theatres to remain closed on the Sabbath because they are a menace to church attendance."

"Mary" Dumps 200 Grand Overboard; Who'll Pay?

(Continued from page 83)

weeks to go on production, is having the story completely rewritten, and is reported to have given the air to Marshall Neilan as director and Benjamin Glazer as supervisor.

She dismissed the cast, taking a chance of getting them back when the picture is restarted June 15. It is probable that most of the film shot so far will be junked. The revised story calls for a 22-day shooting schedule. Her new director hasn't been chosen yet.

Fox May Force Wide Film Issue, Order For 40 Grandeur Cameras Indicates

Once is Plenty for Us

Hollywood — Dorothy Mackaill once told Ruth Bierry, fan scribbler: "If at first you don't succeed in matrimony, there is no reason why you should not try, try again."

"Why?" Miss Bierry asked.

"Because marriage is a matter of human nature—not love," replied Dorothy. "You can fall in love a dozen times — and fall out again. But only one time, or possibly twice, can you find a nature so compatible with your own that you can live with it forever. There are few natures which, combined, spell contentment for more than a short period!"

Firm Prepares for 70 mm Films Despite Alleged Pact to Lay Off

Fox is going ahead with plans for wide film pictures and is set on 70 mm as its standard, in what may prove a coup to force that as the uniform size of wide film. This is shown by the manufacture at Syracuse of 40 Grandeur cameras in work at the J. W. Wall Machine Co. here.

Presumably, there has been a truce called on wide film, chiefly because its general introduction would involve an outlay of $30,000,000 for the industry, now burdened by the cost of sound installations. However, manufacture of the cameras, indicates that Fox intends either to force the issue or be on the ground floor when the wide film development is ready for introduction.

First Batch Ready

The Grandeur process is controlled by General Theatres Equipment, Inc., which also controls Fox. It is possible that the parent company feels that with the 1,200 theatres under its control it can force the general adoption of large-size pictures through its strategic position. Competitors, it is said, would be forced to go to wide film if Fox does, in order to successfully compete with the Fox theatres.

Eight Grandeur studio cameras and four Grandeur field cameras already have been manufactured by the Syracuse firm.

Paramount Publix and other producers have been experimenting with a 65 mm film and there is supposed to have been an understanding between producers to lay off wide film for the present.

And They Hang Pictures!

Irving Hoffman's latest quip, told in the *N. Y. Daily News*, concerns the case of the two big Australian theatre owners who arrived in Hollywood recently. The purpose of their visit was to arrange for the booking of new pictures in their theatres.

On their second day there they made a tour of several studios. At one they were introduced to the movie magnate, who asked them where they came from.

"From Australia," they replied.

The producer gazed at them in amazement. "You've been here only two days and speak the language already!"

Revival of Allied Theatres of Mass. A Crack at Myers?

Boston—Revived activity by the Allied Theatres of Massachusetts, Inc., after a dormant period of several years, may be attributable to the influence of producer-owned chain organizations moving against the Myers affiliates in New England.

Approximately 75 per cent of the state's houses are declared to be members. In existence for several years, the opening of offices at 60 Scollay Square with J. J. McGuiness as executive secretary is the first move to maintain permanent headquarters.

Heretofore occasional meetings have been held. The organization has, however, been of little interest to most of the exhibitors as formerly operated.

With the establishment of permanent quarters, there has been a decided increase in interest and many new members have joined. The association seeks the membership of both chain and independent theatres and operates solely within Massachusetts. It is not in opposition nor in conjunction with any other existing organization, according to statements of officers and members, but wholly for the benefit of the exhibitors within the state. It is described as a Chamber of Commerce for Massachusetts exhibitors, handling legislation and making itself of value in every way to the exhibitor.

Seeks Repeal of Fight Films Transit Law

Washington—Abolition of the Federal ban imposed upon interstate transportation of prize fight films is provided for in a bill introduced by Rep. Britten (Ill.). In introducing the measure, the congressman called attention to the fact that the present law does not prohibit showing of fight films, banning only their transportation across state borders.

Rembusch States Hays Suit Aims To Kill Monopoly

Indianapolis—Suit for $2,744,250 triple damages of F. J. Rembusch Enterprises and Capitol Amusement Co. versus the Hays organization and a number of its distributor members for alleged boycott, is an effort to break "the monopoly which is seriously injuring independent exhibitors of the country," Frank Rembusch told Motion Picture News over the telephone from Shelbyville.

The two companies involved control 11 theatres in Indiana, two of which are the Capitol and the Rialto, both in this city. Rembusch for years has been a firebrand where contracts with distributors are concerned.

Through the uniform contract system, and because the Hays group controls 95 per cent of the producing companies and 98 per cent of the distribution in the industry, it is in a position to dictate terms to the independent exhibitors, Rembusch said. If the Hays group desires, he continued, it can virtually close independent exhibitors' houses by refusing them pictures or demanding such high forfeits that the exhibitor must close.

Church Mag Turns Deaf Ear on Plea Of Carl Milliken

The attempt of Carl E. Milliken secretary of the Hays organization, to defend charges against the industry which appeared in a series of articles in "Christian Century" proved unsuccessful when Charles Morrison, editor of the magazine, refused to accept Milliken's lengthy statement in defense of motion pictures.

Following a hostile "ex parte" attack by the publication, Milliken authored a paper in which he took exception to the points raised against films by "Christian Century." Morrison returned Milliken's article, however, with a curt note in which he said that the periodical's readers "are not interested in the progress of the motion pictures, as such"; this despite the publication of the attacking articles over a period of many weeks.

United-Gaumont Merger Held Up by Stockholders

London—A terrific battle by stockholders to prevent United Picture Theatres from merging with Gaumont-British has resulted in postponement of the final okay until a committee of five stockholders of United can meet and study other offers for the chain. Associated British is also after the circuit.

Crosland to Make First Romberg Operetta Next

Hollywood — Upon completion of "Big Boy," Al Jolson's final picture for Warners, Alan Crosland will direct Sigmund Romberg's first original screen operetta.

Banker Joins Technicolor

John McHugh, chairman of the executive committee of the Chase National Bank, has been elected a director of Technicolor.

Lack of United Front in Chi Seen as Reason for Censor Annoyances There

Lawyer Who Handled "Alibi" Case Says Trade Pulls At Cross Purposes

Chicago—Negligence and lack of co-operation among picture interests are responsible not only for present irksome censorship difficulties, but for the recent adverse decisions of the Illinois courts affecting pictures, it is charged by Myer H. Gladstone, Chicago attorney.

This opinion might easily be one of those things were it not for the fact that Gladstone represented United Artists in the "Alibi" case, which created a lot of fuss here and, therefore, presumably knows what he's talking about.

Gladstone referred to a decision handed down by the Appellate Court on May 1, in the case of "Party Girl" (Tiffany), which held that mandamus proceedings, not injunction, are the proper legal resort of distributors whose product has been denied a permit by the censors. Describing that decision as "inconsequential," however, Gladstone stated that it could never have been rendered if a semblance of accord among local distributors existed, since the state Supreme Court had handed down an earlier decision in the case of "Alibi" in direct contradiction of the lower court's later finding. The Supreme Court held that injunction is the first and proper resort in the exhibition of pictures denied a permit.

Takes Crack at Tiffany

"The Tiffany interests are at fault," Gladstone said, "in that they did not contest the city's Appellate Court action in the 'Party Girl' case. They had merely to call the court's attention to the earlier finding of the higher court in the 'Alibi' case and the Appellate Court would have ruled accordingly. As it was, all Tiffany had to answer was a poor bill of complaint and the decisions which were discredited in the Supreme Court case. Tiffany, however, filed no brief when the case was before the lower court. The city's case remained uncontested and the previous ruling of the Supreme Court was not called to the attention of the lower court at all."

The Appellate Court's finding stands until a similar case is heard, when, Gladstone says, the higher court's decision should prevail over the Appellate Court's ruling regarding mandamus.

The injunction, as a restraining order, is effective immediately. Mandamus is a "last resort" order compelling the authorities to license a production denied a permit, and as such requires time enough to kill a picture's earning power before it is finally obtained, if at all.

Sees Organization Needed

Gladstone believes that an organization of local distributors and exhibitors would solve censorship problems and prevent the recurrence of just such court eventualities as made the adverse "Party Girl" decision possible. In the latter instance, he said, legal talent representing a hypothetical organization of distributors would have called the court's attention to the earlier ruling of the higher court and made the "Party Girl" decision an improbability. He, likewise, believes that the influence of such an organization would be sufficient to "control the political aspects regarding the appointment of a censorship board."

"It seems to me," Gladstone said, "that the distributors in Chicago are not working in accord. They should be well organized, ever watchful of their interests before the censorship board and the courts. The reform element is always on the job, and no results beneficial to the distributors can be expected if their affairs are handled in a slipshod manner as they have been in the past.

"The distributors, with their connections among the exhibitors, ought to be in a position to control the political aspects regarding the appointment of a censorship board. As it is now, the city has turned over the censorship to a narrow-minded reform group in the same manner that the Federal government has turned over prohibition affairs to the discredited Anti-Saloon League."

Bureau Addresses Salesmen

"You are a good salesman because you are a success. You have learned the invaluable lesson that falsehood never sold any merchandise permanently. You have learned that it pays to play square with your customers. You have learned that temporary profits gained by concealing truths or twisting facts are never permanent gains. You have learned that your customer's best interest is your best interest. You have learned that you can best serve your employer by serving his customers. You have learned not to knock your competitor, nor disparage his merchandise.

"That is why you are a good salesman and that is why you applaud the Better Business Bureaus in their fight against the salesman who has not learned these things."
—"An Open Letter to Good Salesmen" in the *Bulletin of the Better Business Bureau.*

Washington Unit Girds for Fight On Tax, Censors

Seattle—Plans for combatting proposed censorship and admission tax bills understood to be in preparation were discussed at the meeting of the Allied Amusements held here to inaugurate the monthly luncheon of the association. The legislature is to meet in fall. President Leroy V. Johnson and Jim Hone, executive secretary, addressed the meeting.

Howard West for Parties

Hollywood — William K. Howard, Fox director, after a quick trip East, returned ahead of the convention special in order to be on hand for social phases of the convention.

Miss. Exhibs Worried Over New 10% Tax

Jackson, Miss.—With many theatres in the state already suffering from seasonal and general business depression, their owners are considerably upset over intake reaction which they expect will follow enactment of the new 10% tax law on all amusements, due to become effective Sunday.

The new measure, in addition, taxes all gross sales and puts an added levy on chains.

Everybody operating amusement resorts of any type are in line against the measure, which taxes all paid admissions to theatres, public bathing places, dance halls and the like.

Report and payment for each month must be made between the first and tenth days of the succeeding month.

The sales tax is payable quarterly within 10 days after the close of each quarter; the first payment, however, covers only the month of June, 1930, and must be made on or before July 10.

A deduction is permitted for all privilege taxes paid to the State under the provisions of the privilege tax law of 1930 or acts repealed by said law, the deduction being prorated by months in the case of taxes paid prior to the enactment of the 1930 law. A flat deduction of $5,000 for each year is also permitted, which deduction may be prorated to the quarterly payments.

Annual report adjusting the deductions and any erroneous estimates in the quarterly return must be made within 30 days after the close of the calendar year, or the taxpayer's fiscal year, providing he has obtained permission to use one.

Domestic corporations may not be dissolved and foreign corporations may not withdraw from the State without a receipt showing the tax has been paid or that no tax is due.

An additional tax is imposed in the case of individuals, corporations, etc., operating more than five stores in the State, at or from which any tangible property is sold at retail.

Tight Spot for European Exhibs In Sound Costs

Washington—Exhibitors throughout Europe find it difficult to secure sufficient silents, and are hesitant about installing expensive sound devices until they can be sure the additional revenue will offset the outlay, according to Director William L. Cooper of the Bureau of Foreign and Domestic Commerce.

At the end of 1929, however, there were 1,670 European houses wired for sound films, and several hundred more are planned for 1930, Cooper states. Most of the apparatus installed is of American origin, but European producers are turning out much equipment in that line, he said.

A gradual disappearance of the preponderant small-size cinemas was evident during the year, the trend being toward larger and more modern houses. The new houses were constructed purposely with a view to the exhibition of sound and therefore more intensive consideration was given to acoustics.

It is estimated that 171 theatres were constructed in England during 1929. An average of about 1,200 new seats was installed in the new theatres, making a total added seating capacity of approximately 200,000. This compares with approximately 70 new theatres in 1928 with an added seating capacity of about 90,000. Approximately 250 theatres were reconstructed during the year in Great Britain.

Aside from the innumerable petty problems involved in the distribution of films, censorship, music rights, and patent litigation, the chief problems of the American film industry in Europe were the language barriers and legislation inimical to the film importer, it was said. This latter problem is probably the more important, inasmuch as it is impossible to foresee market conditions when these indefinite restrictions remain, just as it is extremely hazardous to make financial investments in an attempt to strengthen demand for pictures.

Restrictions Invoked

In some instances, it was stated, it is felt that existing film restrictions have been invoked in order to compel, or at least attract, American investments in local units. In any event, American investments in Europe on film projects, especially on the Continent, are a hazard so long as the film quota or contingent system, with its susceptibility of alteration to the needs of local industry, remains a factor.

There is very little doubt in the minds of European film leaders that the United States will eventually be able to furnish enough satisfactory sound films for European audiences, though the question of production cost of foreign-language films, in its relation to possible yield, induces the thought that America will be unable to compete with European production, it was said. This, however, resolves itself into a matter of bookkeeping and experiment. Attractive play dates will continue gradually to expand, and as new distribution policies attended by reduced overhead expenses enter into the situation, these should contribute to profit in the continental market.

Viewing the outlook as a whole, 1930 gives promise of raising the film business to a new peak of prosperity in Europe. From the American standpoint, Europe should prove to be a distinctly better, though a highly competitive, market, it was said.

A Hollywood Legend

In Carl Laemmle, Jr.'s, excellent chin-ema version of "All Quiet on the Western Front," the grandest of the spellbinding thrillers, to hear Walter Winchell tell the yarn, Raymond Griffith, one of the better Hollywoodmen, has a small part.

He plays the role of the dying French soldier. A legend from the West Coast has it that Laemmle, Jr., sent for Griffith and said: "It would please me greatly if you would play an unimportant role in this film. I want you because I know you will play it right. How much would you want to do it?"

"Just $2,500 a week," said Griffith.

"Oh, we had no such price in mind, Raymond," said the stunned producer: "I couldn't pay that much for a small part."

"Then I'll do it for nothing," Griffith is supposed to have gallantly answered. And, according to the tale-tellers, Griffith worked sans fee.

Only to serve as target for the New York critics, some of them pointing out that "Raymond Griffith, who very recently was a great star, has slipped and is now playing minor roles in pictures."

When almost anyone'll tell you that the very fine movie's outstanding few moments are those supplied by the dying French soldier.

Business Slated To Improve This Fall, Say Experts

While there has been a gradual improvement in general business conditions during the past two months, the Conference of Statisticians in Industry, in its monthly report made public through the National Industrial Conference Board, Inc., "sees no reason to expect any vigorous upswing in business before fall." However, it adds, "if the recent rate of progress continues, the general level of business activity should return to normal by that time." The report continues:

"General business activity has been improving slowly and irregularly during the past two months, but continues below normal, considering the season and the usual year-to-year growth, and far below the levels of a year ago.

"General trade improved considerably in April and early in May, but hardly enough as yet to offset the slackness in the earlier months of 1930 as compared with last year. Distribution of goods by railroads still lags considerably behind recent years. General business, as reflected in commercial loans, check payments and currency in circulation, is relatively low in value but not far below normal in volume because of the generally lower level of prices.

"Current agricultural purchasing power is lowest in some years, but crop prospects indicate that some improvement in agricultural prices is likely before fall. The most unfavorable influence on trade prospects at present is the disturbed conditions and diminished purchasing power of foreign markets. The world-wide and drastic easing of credit at primary sources, however, is a favorable factor for gradual recovery."

Ind'p'ce in Color Sought by Fox; to Train Own Crews

Hollywood—A special corps of cameramen for color photography as part of the regular producing organization will be organized immediately, the Fox conventioneers were told here.

The move is seen as a part of a plan to divorce the Fox organization from outside factors in the use of color. Practically all other studios are using Technicolor today, which means special cameramen have to be brought on the lot to handle the work. Fox apparently intends to do away with this.

The new color process, a development of Kodachrome first developed some years ago by Eastman Kodak, will be known as Fox Nature Color. Equipment to handle it has already been shipped from the East and is being installed by a crew now here from New York.

The camera is special in construction, taking pictures at twice the speed of the ordinary camera. It makes use of two lenses instead of one, and makes two frames simultaneously. The two lenses are colored, one red and one green. The red and green images which appear in the two frames, respectively, are, in the final operation, printed on opposite sides of the color positivo.

Lonsdale to England

Frederick Lonsdale has sailed for a short visit to England, returning from Hollywood, where he wrote his first original for Samuel Goldwyn. Ronald Colman is to be starred. Between now and his return in July, Lonsdale will complete the dialogue and finish production details of the play. On his return, he will direct the dialogue, scheduled to begin late in July.

Kansas Exhibs to Meet

Kansas City—R. R. Biechele, president of the M. P. T. O. of Kansas and Western Missouri, announced that the annual convention would be held some time in June. Biechele is calling a meeting of the directors to set a place and date. Salina, Kas., has been suggested for the convention city.

German Units Sign Peace Pact

Berlin—After two years' negotiations between the German Musicians' Ass'n and the Reichsverband (exhibitors' Union), an agreement was signed for general tariff regulations and the institution of a court of arbitration to deal with all economic questions concerning the two organizations.

Ufa Opens New Studio

Berlin—Ufa's new sound-studio at Neubabelsberg is completed. Four recording sets are installed in the centre and each can be switched to any of the four stages.

Return from Europe

Adolph Zukor, Joe Brandt, John Raskob and Douglas Fairbanks arrived from Europe Wednesday aboard the Europa.

Clarke Tells Convention Fox Will Not Sell Holdings; Important Buys Planned

Franklin Honored

San Francisco—Motion pictures have been officially recognized as one of California's basic industries. They will have a representative for the first time on the directorate of the State Chamber of Commerce, Harold B. Franklin, president of the Fox West Coast Theatres, being the new chief director.

Walsh Hopes to Nick Roxy for New Automobile

Hollywood—Whether Roxy knows it or not, he is in line to buy a new automobile for Raoul Walsh, according to Walsh. Some time ago, when the Walsh-directed "Cock-Eyed World" broke the Roxy Theatre record, Roxy waxed enthusiastic. In front of several witnesses, he agreed to present Walsh with a new car if the latter ever gave him a picture to beat the "Cock-Eyed World" gross at the house.

Walsh is now in Wyoming directing "The Big Trail" for Fox, with picture already spotted to open at the Roxy late in August. Walsh figures the production will easily top the present house record, and expects Roxy to come through with his promise for the new machine.

Fanchon to Handle Vaude For Entire Fox Circuit

Los Angeles—Fanchon and Marco have taken over presentations of all theatres in the Fox string. This means the Fox Booking Offices will be amalgamated with the F. and M. offices in Los Angeles with an office in New York maintained under Jack Loeb.

Kutinsky Becomes Theatre Scout; In Field for Fox

Morris Kutinsky has been relieved as division manager for Fox in Northern New Jersey and will hereafter act as theatre scout for the eastern division.

Baxter in "Renegades"

Hollywood—Warner Baxter will play the principal role in "Renegades," an original by Jules Furthman. Victor Fleming will direct for Fox. Kenneth MacKenna, J. M. Kerrigan and Mitchell Harris also are in the cast.

Buckley Makes Coast Trip

Hollywood—An enthusiastic visitor to the Fox convention is Chris Buckley, Harmanus Bleecker Hall, Albany, who plays Fox product first run.

Grainger Increases Company's Gross 400% in 5 Years; Promotions Slated

Hollywood—Important purchases in various fields "to retain Fox leadership" is planned by Fox Film Corp., President Harley L. Clarke told the sales convention here this week in assuring his organization that none of the company's assets will be sold.

"At no time and under no circumstances will we sell or relinquish any branch or subsidiary of the present Fox company or its holdings," he asserted.

James R. Grainger, general sales manager, has increased the company's gross 400 per cent in the last five years, it was brought out at the meeting, which winds up here Saturday. Grainger's plan during the coming year will result in promotion of seven exchange managers to home office duties, with consequent stepping up of worthies all along the line.

Chicago and New York Regional Meets Planned

Hollywood—Regional conventions will follow the annual Fox meeting. These are scheduled at Chicago, June 4 and 5, and New York, June 6 and 7. The delegates entrain Sunday night. James R. Grainger and others will fly to New York after addressing the Chicago meeting.

Balsly Gets Post

Hollywood—Lee Balsly, formerly with Universal, has been placed in charge of the Fox accessory department.

Roxy and the Fox, B'klyn Switch to Day and Date

Roxy in New York and the Fox in Brooklyn are now operating on a day and date policy with all Fox pictures. The switch started with "The Arizona Kid."

Money Names In '29 Mainstays of Fox 30-'31 Lineup

Hollywood—Mainstays of the Fox program of 1929-30 are to furnish the major portion of the 1930-31 line-up, augmented by a number of newcomers.

This is emphasized by the new list made public at the annual sales convention of the company here. It shows that Will Rogers, Charles Farrell and Janet Gaynor, Victor McLaglen, Edmund Lowe, Warner Baxter, El Brendel and De Sylva, Brown & Henderson are to be called upon to furnish the major portion of the program, with their

(Continued on page 111)

Switch Rogers' Next

Hollywood—Unconfirmed reports state that Fox is again delaying "Connecticut Yankee in King Arthur Court" as a Will Rogers starring talker and that the comedian's next will be a dialogue remake of "Lightnin'," stage play of the late Frank Bacon.

Fox produced a silent version of "Lightnin'" about six years ago.

Eastern Chain in 1 Group Under 6 Divisional M'g'rs.

Fox theatres from the Mississippi to the Atlantic have been consolidated by Harry C. Arthur, general manager of houses in the eastern half of the country.

The plan results in six divisions, divided and managed as follows:

New England .....Herschel Stuart
New York State...Harry D. Goldberg
Brooklyn .....Samuel Rinzler
New Jersey.....H. M. Kendrick
Bronx .....Rudolph Kramer
Midwesco .....H. J. Fitzgerald

The Brooklyn division has been revamped to include all theatres in that part of New York City with Long Island now thrown in. The Bronx division embraces the Crotona, one of the original and first Fox theatres, the Manhattan and houses in Westchester county as far north as Ossining. Goldberg's New York state division embraces 33 houses with more to be added shortly to offset activities by Warners and Publix. Stuart's division, as well as Fitzgerald's, remains unchanged.

As noted, the de luxe theatres in St. Louis, Brooklyn, Detroit, Washington and Philadelphia are to be handled by an advisory board composed of Oscar Oldknow, John Zanft and H. C. Arthur.

New England and N. Y. to Witness Fox Theatre Push

New Haven—An expansion splurge to meet the activities of Warners and Publix in its stronghold is to be launched shortly by the New England division of Fox theatres.

Albany—Fox, according to Film Row conversation, will not sit idly by while Publix and Warners dig into the theatre situation in the northern and western portions of the state.

Harry D. Goldberg, New York state division manager for Fox, is busy surveying a number of towns and is known to have forwarded recommendations for new acquisitions to Harry C. Arthur in New York.

Utica, N. Y.—New York state divisional headquarters for Fox will be moved to Buffalo shortly.

Hollywood Sees Fox Sales Clan Work and Play

Hollywood—The Fox gang did plenty of work while conventioning here, but it wasn't all that way. The crowd arrived Monday morning and was escorted from Pasadena into Los by "Volunteer," the Goodrich dirigible which was, in turn, flanked by a coupla planes.

* * *

Monday night was held open for individual wanderings on the part of the boys. They wandered.

* * *

Tuesday the delegates attended the boxing bouts at the Olympic Auditorium. Ace Hudkins and Dave Shade were the sluggers.

* * *

Then Wednesday, which was designated as Fox-West Coast Night at the Roosevelt Hotel. Harold B. Franklin was the daddy of this function. Formally, it was a dinner-dance.

* * *

Tonight (Thursday) is free lance night. The boys will continue their wanderings through Hollywood's canyons.

* * *

Tomorrow (Friday) a wow party is slated at George Olsen's club in Culver City.

* * *

And on Saturday the week approaches its crescendo, or what have you, with a private party at which Winnie Sheehan will be host. Sol. M. Wurtzel will be honorary reception committee chairman, with duties composed of this and that.

* * *

Sunday will be devoted to sleep and the continuation of individual ramblings. The odds have it the boys will spend most of the day up to 6 o'clock, when the Fox special starts East, in snoozes.

* * *

Not on the official schedule when the train left New York, but very much present here, was Joe Johnson, former commissioner of public works of New York, who is now a Fox-ite bearing the monicker of executive secretary to Sheehan.

* * *

When the east bound train pulled into Cleveland, Izzy Schmertz, Cleveland manager, and Ira H. Cohen of Pittsburgh were there, bags packed for the trek west. David Davidson, Sam Wheeler and Joe Hanna made up the rest of that party.

* * *

Many of the boys from the Middle West jumped rattlers from their respective cities and joined the big party in Chicago. This bunch included W. C. Bachmeyer of Cincinnati, Lester Sturm of Detroit, A. Knapp of the same burg, B. L. Dudenhefer of New Orleans, J. H. Huber of Winnipeg, George Landis of Indianapolis, M. A. Levy of Minneapolis and Harry Melcher of Milwaukee. All Clyde Eckhardt had to do was make the hop from South Wabash Ave. to the Dearborn St. station—just a coupla blocks.

* * *

When the section pulled into Kaycee on Saturday morning, the following were waiting to hop aboard:

W. E. Scott and R. A. Higdon of Kansas City, Clarence R. Blubaugh of Omaha, H. Gottlieb of Des Moines, C. E. Hilgers of Dallas, Stanley Mayer and H. Reigelman of Des Moines and W. A. Ryan of Oklahoma City.

* * *

At La Junta the same night, R. J. Morrison and Ben Dare of the Denver office joined the party.

* * *

The boys heard a [illegible] were pictures. "The R[illegible] [illegible]. They were told the company was going to do this one on a scale never before attempted, bearing in mind "What Price Glory?" and "The Cock-Eyed World." Walsh expects to spend six months shooting it.

* * *

Lee Balsly got a break. Still fresh on the job as head of the accessory department and almost before he knew it, he found himself on the convention special, Hollywood-bound.

* * *

Lots of excitement over the winners of the $75,000 prize which goes to the record-smashing exchange. Jimmy Grainger has the boys hopped up plenty. The competition closes August 16.

* * *

Joe Johnson, former commissioner of public works in New York, and now executive secretary to Winnie Sheehan, certainly received a big send-off when he left New York on the Fox convention special. Among those who came to the station to see him off were Charles Brady, Humbert Fugazy, Frank Prendergast, his veteran secretary, George Butler, and Joe Deegon.

* * *

Jack Sullivan, in New York for his annual buy of product for Fox West Coast, met the gang as they were leaving.

* * *

Other New York stay-at-homes were Oscar Oldknow, who recently became general manager of Fox Theatres, and Harry Arthur, new operating head of Fox houses in the East.

* * *

Walter Green, National Theatre Supply Co., vice-president, was another enthusiastic conventioneer at the take-off.

* * *

Roger Ferri, who was in charge of arrangements, was the busiest guy in the gang, from the time the special pulled out of New York until the final curtain.

So-Long



Albany — As the Fox convention special passed through en route to the Coast. Alec Sayles, general manager of the C. H. Buckley Theatrical Enterprises, bidding his boss good-bye. Buckley is convention-bound. Jimmy Grainger is the middle figure.

Own Reel in Australia

Hollywood—Australian Movietone News is the latest development of the Fox sound newsreel. The subject is produced in Sydney.

Whopper from Fox

Milwaukee—Fox Midwesco will build a 4,500-seat theatre on Wisconsin Ave. Work is slated to start at once, H. J. Fitzgerald declares.

This will add plenty to the local competitive situation and is another indication how tough the strife between Fox, Warners and R-K-O is getting.

Fox to Expend $30,000,000 on Films and Plant

Hollywood—Twenty-five millions will be spent on production of the 48 pictures on the new Fox program and $5,000,000 on plant expansion, according to President Harley L. Clarke, who is here attending the annual sales convention.

"This is my first visit, since purchasing the Fox interests, to the capitol of the world's motion picture business," he said. "Naturally, I have come to observe and to learn rather than to talk and to direct. But through long and intermittent association with motion pictures I have firm convictions concerning some of the broader aspects of our work.

"I believe that the motion picture industry is the greatest of our public service organizations uniting the highest standards in quality, service and organization. The products of this industry come closer and closer every day to the hearts of the American people than those of any other industry. It is my purpose that we may always serve the American public with an increasingly better type of amusement and provide in one form of another all of the amusements for all of the people. The talking picture is only in its infancy and properly nurtured will grow rapidly into a giant economic force for good. Seldom, if ever has any industry been blessed with an opportunity for directing a force of such rare importance. This is a trust that we will not take lightly.

Working on Improvements

"The Fox Film Corp. will spend about $25,000,000 on next season's production and about $5,000,000 in capital account for additions and improvements for plant structures. The laboratories of both the General Theatres Equipment, Inc., and the Fox Film Corp. are working full blast and in co-operation with others on many devices and processes for better projection, sound, lighting and colors. It is my belief that the industry is entering a new epoch and one in which new heights will be attained in quality and in economic values of its pictures."

Another Legit Player to Films

Hollywood—Spencer Tracy will make his screen debut in Fox's "Up the River," John Ford's next directorial assignment. Tracy, a stage player, was appearing in "The Last Mile" in New York when he was signed by Winfield Sheehan, before the Fox production chief came West.

Jane Keith Signed

Hollywood—Jane Keith has been selected by Alfed Santell, Fox director, for the leading feminine role in "The Sea Wolf." Milton Sills has the title role with Kenneth MacKenna as the juvenile hero.

Green to Remain with Fox

Hollywood—Howard J. Green is writing the continuity on Rube Goldberg's story, "Soup to Nuts." Green's option was taken up by Fox two months ahead of schedule.



WILLIAM K. HOWARD

FOX FILMS



GEORGE GROSSMITH

WRITER-DIRECTOR-ACTOR

LESSEE AND MANAGER OF
THE STRAND THEATRE, LONDON

ADVISORY DIRECTOR OF
THE BRITISH BROADCASTING CORPORATION

DEL ANDREWS

Writer of
Adaptation and Continuity

"ALL QUIET ON THE WESTERN FRONT"

ENGAGED BY

FOX STUDIO

HAYDEN TALBOT

STAFF WRITER

FOX FILM STUDIO

HOLLYWOOD, CALIFORNIA

NED MARIN

Associate Producer

FOX STUDIOS

HOLLYWOOD, CALIF.



AL ROCKETT

Associate Producer

FOX FILM CORPORATION

RALPH BLOCK

ASSOCIATE PRODUCER

FOX STUDIOS

HOLLYWOOD, CALIF.



GEORGE MIDDLETON

Associate Producer

FOX FILM CORPORATION



KEATING SISTERS

Featured Dancers

FOX STUDIOS

HOLLYWOOD, CALIF.

Best Wishes to

FOX STUDIOS

Sincerely

BACLANOVA





DAVID BUTLER

Director

Fox Film Corporation

"SUNNY SIDE UP"

"HIGH SOCIETY BLUES"

— In Preparation —

"JUST IMAGINE"

ALEXANDER KORDA

PRODUCTIONS

"WOMEN EVERYWHERE"

With J. Harold Murray and Fifi Dorsay

In Preparation:

"THIS MODERN WORLD"

Starring

WARNER BAXTER

ZOLTAN KORDA

ORIGINAL STORIES and ADAPTATIONS

"WOMEN EVERYWHERE"

IN COLLABORATION WITH GEORGE GROSSMITH

MUSIC BY WILLIAM KERNELL

"THE PRINCESS AND THE PLUMBER"

ADAPTATION AND CONTINUITY



LOUISE DRESSER

FOX FILM CORPORATION
HOLLYWOOD
CALIFORNIA

EDDIE TIERNEY

DANCE INSTRUCTOR

AND DIRECTOR OF SPECIALTY
NUMBERS FOR FOX PLAYERS

Ask MARJORIE WHITE



DIXIE LEE

"CHEER UP AND SMILE"
"BIG PARTY"
"HAPPY DAYS"
"LET'S GO PLACES"

FOX WEST COAST STUDIOS

BARNEY WOLF

in Charge of

SOUND EDITING DEPT.

FOX STUDIOS
HOLLYWOOD, CALIF.



DUDLEY NICHOLS

FOX FILM CORPORATION

Screen Plays and Dialogue

"MEN WITHOUT WOMEN"
"BORN RECKLESS"
"ONE MAD KISS"
"DUST AND SUN"

Sophie Wachner

Fashion Designer

Fox Studio

ARTHUR KAY

MUSICAL DIRECTOR

FOX FILM CORPORATION

RICHARD FALL

Composer of All the Original Music

FOR

"LILIOM"

A FRANK BORZAGE PRODUCTION

FOX FILM CORPORATION



MELVILLE BURKE

Stage Director

CONTRACT WITH

FOX FILM CORPORATION

HERMAN PALEY

TEST DEPARTMENT

FOX FILM STUDIOS

WILLIAM KERNELL

WORDS AND MUSIC

"A PAIR OF BLUE EYES"

Sung By

JOHN McCORMACK

In

"SONG O' MY HEART"

ENTIRE MUSICAL SCORE
OF THE ALEXANDER KORDA PRODUCTION

"WOMEN, EVERYWHERE"

Now Preparing Lyrics and Music
for the Musical Romance

"THE PRINCESS AND THE PLUMBER"

BERTHOLD VIERTEL

"SEVEN FACES"

with

PAUL MUNI

"LIVING FOR LOVE"

with

MILTON SILLS

and

DOROTHY MACKAILL

"High Society Blues" "Cheer Up and Smile"

HOWARD J. GREEN

Writer

Contract with

FOX

"On Your Back" "Soup to Nuts"

EDWIN BURKE

Writer

with

FOX FILM CORPORATION

"GIRL FROM HAVANA"
"SPEAKEASY"
"LIVING FOR LOVE"

WILLIAM GOETZ

FOX WEST COAST STUDIOS

Additional facts, complete histories from birth to retakes on all Fox celebrities and the important personalities of every company in the industry exposed to public gaze next week in the

1930 edition of

MOTION PICTURE NEWS BLUE BOOK

SEYMOUR FELIX

Dance Director

FOX FILM CORPORATION

•

1929

"SUNNY SIDE UP"

By

DE SYLVA, BROWN, HENDERSON, BUTLER

•

1929

FLO ZIEGFELD'S

"SIMPLE SIMON"

With

ED WYNN

•

1930

IN PREPARATION

Another

DE SYLVA, BROWN HENDERSON, BUTLER PRODUCTION

Hollywood Turns Out En Masse to Welcome Sheehan

Hollywood—Winnie Sheehan's homecoming!

And what a reception! Staged in a specially constructed rancho setting at the Roosevelt Hotel. Everyone present the invited guests of Harold B. Franklin, Sol Wurtzel, Louis Mayer, Joe Schenck and Irving Thalberg.

The setting cost over $5,000; just how much will not be known for a week when all the bills come in. It represented a California outdoor scene, with orange trees loaded with fruit, massive palm trees, blue sky overhead with a typical tropical moon. Perhaps never before had Hollywood witnessed such a transformation. Jack Schulze, Fox art director, transformed the dining room with aid of 50 workmen.

The several speeches by outstanding figures in the motion picture and California business worlds were highly laudatory and brief. Schenck hit the keynote of the evening in his speech in which he said:

"I did not know, being 3,000 miles away, just what Sheehan did while in the midst of the financial reconstruction in New York, but knowing Winnie as well as I do, whatever he did was fair and just and for the best interests of both the Fox companies and the motion picture industry."

Others pointed out Sheehan's reputation as a square-shooter who is loyal to his friends and workers.

Give Sheehan Jade Figure

Fred Niblo presided as toastmaster and presented Sheehan with a beautiful jade figure indicative of sincerity. Speakers were Harold B. Franklin, Will H. Hays, Schenck, Father Joseph Sullivan of Loyola University, Louis B. Mayer, Harry Chandler, Florenz Ziegfeld, and Joseph Scott.

Rube Goldberg made his first public appearance in Hollywood and scored heavily. Rube encountered trouble in getting under way, however, due to an argument with a prop parrot used for atmosphere. The polly continually gave Goldberg the razz, and Will Rogers later remarked that Rube was the only speaker who had forethought enough to bring a straight man along to the party.

Goldberg provided plenty of laughs, opening with a history of his first picture story which he stated had already been re-written seven times with studio executives still liking it. He explained that he first told the story to Sheehan in New York that the latter liked it and put his okay on the yarn. When Rube told it to Wurtzel the latter expressed his satisfaction but instructed Goldberg to re-write it. When the author explained he had not yet put the story on paper, he claims that Wurtzel told him to write it and then do a re-write!

As his offices were right next to the executive quarters, Goldberg explained that he had heard nearly all conversations during the past few months and had discovered there were only two expressions in Hollywood: the men all said "yes" and the women always said "no."

Goldberg finished his Hollywood stories with the statement that Fox was now producing "The Big Trail" in five different states. The only trouble so far encountered by Walsh, according to Rube, was the fact that song writers walking back from Hollywood kept walking into the scenes of the picture.

Collier Supplies Some Wit

William Collier, Sr., told the gathering about his experience in supervising the dialogue for "Cock-Eyed World." At one time, he was informed that the phrase "Oh, gee" could not be used on account of the censors. When Collier asked for suggestions on a change, they gave him "Oh, nuts" as a substitute.

Al Jolson brought his jubilee singers along to accompany him in three song numbers. Jolson's first remark was "I want to know whether Jack Warner is in the room." He then explained he had just finished three years at Warners and was currently under contract to United Artists. For this reason, he did not intend to pay tribute to Winfield Sheehan but would say something about Joe Schenck, which he proceeded to do aplenty.

Rogers Panics 'Em

Will Rogers goaled the gathering with his few minutes. Rogers carried a sheaf of prop telegrams supposed to have been written by Sheehan from New York to the studio officials. Rogers started with 1898, and gave a humorous history of the business. Everyone present rated the Rogers turn as one of the greatest pieces of humorous expression about the business—and it was later discovered that the cowboy comedian had ad libbed through his whole routine with blank sheets of telegraph blanks for props!

Among the invited guests around the ban-

Dr. Frank Barham, Wesley Barr, Fred Beetson, Sam Berham, Sam Behrendt, Irving Berlin, Dave Bershon, E. M. Boody, Louis Bromfield, Frank Borzage, Joe Brown, E. W. Butcher, Lew Brown, Harry Brand, A. M. Bretinger, George Bagnall, Ralph Block, Al Christie, Harry Cohen, William Collier, Sr., John Considine, Jr., Jack Conway, Harry Chandler, Owen Davis, Cecil De Mille, Buddy de Silva, E. A. Dickson, Allan Dwan, Charles Farrell, Seymour Felix, George Fitzmaurice, John Flynn, Bruce Fowler, Harold B. Franklin, J. J. Franklin, Sidney Franklin, Thornton Freeland, Jack Francis, Eddie Grainger, Jack Gardner, Tom Geraghty, John Gilbert, Benjamin Glazer, William Goetz, Rube Goldberg, Sam Goldwyn, Max Golden, Ben Gould, Edmund Goulding, Sid Grauman, Harry Green, M. E. Greenwood, James Hanley, Will Hays, Ray Henderson, Arthur Hornblow, Harry Hartmann, Ben Jackson, William A. Johnston, Al Jolson, Dr. Maurice Kahn, H. G. Knox, Max Kravetz, Henry King, Jeff Lazarus, Abraham Lehr, Robert Leonard, Sol Lesser, Al Lichtman, Harold Lloyd, Edwin Loeb, Buzz Lyons, Jules Levy, Joe McCloskey, Neil McCarthy, William Anthony McGuire, J. K. McGuinness, Marco, Ned Marin, Louis B. Mayer, George Middleton, Walter Moore, J. Harold Murray, Edward Mannix, Joe McCarthy, Fred Niblo, Marshall Neilan, Albert Parker, C. C. Pettijohn, Walter Quinlan, Harry Rapf, Joe Rapf, Joe Reiley, Dr. Hugo Riesenfeld, E. C. Rhoden, Charles Rogers, Will Rogers, Howard Emmett Rogers, Al Rockett, Mike Rosenberg, Baron de Rothschild, Alfred Santell, Joseph Schenck, Joseph Scott, Victor Shapiro, J. Frank Shea, Howard Sheehan, Winnie Sheehan, Milton Sills, William Sistrom, Sid Silverman, Chandler Sprague, Benjamin Stoloff, John Stone, Hunt Stromberg, Pete Smith, Joe Shea, Herman Spitzel, Irving Thalberg, William Thompson, Joe Toplitsky, John Rolph, Frank Vincent, Hal Wallis, Frank Whitbeck, Sol Wurtzel, Keith Weeks, Larry Weingarten, Robert Yost, Darryl Zanuck, Florenz Ziegfeld.

A Dirty Crack

"You say you've come clean from Hollywood?"

"Yes, sir."

"Then you're the only guy who ever has"!!!

Hollywood Notables Crown Winnie Sheehan



Hollywood—Will H. Hays, Louis B. Mayer, Sam Goldwyn, Joseph M. Schenck, Irving Thalberg, Cecil B. DeMille, Flo Ziegfeld and a good many others literally sat at Winnie Sheehan's feet at a dinner given that executive upon his return to the Coast after his long-drawn battle for control of the Fox companies. The function was sponsored by Harold B. Franklin, Mayer, Sol Wurtzel, Schenck and Thalberg and was attended by many of the film colony's great.

Money Names in '29 Mainstays of Fox '30-31 Lineup

(Continued from page 96)

work to be bulwarked by J. Harold Murray, Beatrice Lillie, Constance Bennett and others. John McCormack's picture, "Song o' My Heart," also goes into general release.

Headed by Raoul Walsh's "Big Trail," the list includes McCormack in one; Will Rogers in two, one with Beatrice Lillie, one co-starring Gaynor and Farrell, three others starring Miss Gaynor, four starring Farrell, one co-staring Victor McLaglen and Edmund Lowe in a Raoul Walsh production by Laurence Stallings and Maxwell Anderson, three starring McLaglen, in two of which Fifi Dorsay plays opposite. Lowe and Warner Baxter in a sequel to "In Old Arizona," two starring Lowe, El Brendel in six, Warner Baxter in four, J. Harold Murray in three musicals and one De Sylva, Brown and Henderson musical.

20 Directors to Contribute

Among the directors who will contribute the new schedule are: Frank Borzage, Raoul Walsh, John Ford, David Butler, Victor Fleming, Irving Cummings, John Blystone, Alfred Santell, Benjamin Stoloff, William K. Howard, Borthold Viertol and A. F. Erickson.

Writers of the new vehicles include: Franz Molnar, S. N. Bohrman, Laurence Stallings and Maxwell Anderson, Jack London, Mark Twain, O. Henry, Hal G. Evarts, Owen Davis, Homer Croy, Tom Barry, Maurino Watkins, Rube Goldberg, Ben Ames Williams, Zane Grey and Ernest Pascal.

Many Newcomers

There will be nearly two score of newcomers recruited from the operatic stage, legitimate, radio and vaudeville. Among them are a new tenor, Michael Bartlett and stage players headed by Beatrice Lillie, Rose Hobart, Louise Huntington. From vaudeville came Ted Healy, Luana Alcaniz, Althea Henly, Leslie Mae and the Keating Twins.

The list of 48 productions follows:

"The Big Trail," Raoul Walsh production, written by Walsh and Hal. G. Evarts. The cast is headed by John Wayne, Marguerite Churchill, Tully Marshall, El Brendel, David Rollins, Tyrono Power and Ian Keith.

"Women of All Nations," with Raoul Walsh directing Victor McLaglen and Edmund Lowe in a story by Laurence Stallings and Maxwell Anderson, with Claire Luce and Luana Alcaniz in support.

Will Rogers in Two

"A Connecticut Yankee," starring Will Rogers in an adaptation of Mark Twain's novel, directed by David Butler, with color settings by Joseph Urban. Owen Davis wrote the dialogue.

"See America First," starring Will Rogers. Alfred Santell is the director, from screen play and dialogue by Owen Davis and Homer Croy.

"Song O' My Heart," John McCormack's first singing picture, directed by Frank Borzage, with Maureen O'Sullivan, Tommy Clifford, Alice Joyce, John Garrick, J. M. Kerrigan and Farrell Macdonald, in a story by Tom Barry.

"Oh, For a Man," teaming Janet Gaynor and Charles Farrell, from the stage play by Felix Gandera, directed by David Butler.

The Four Farrells

"Devil With Women," starring Charles Farrell in a Movietone production of Franz Molnar's play, "Liliom," directed by Frank Borzage. S. N. Bohrman and Sonya Lovien adapted, Richard Fall contributed the music, and the players featured with Farrell are Estelle Taylor, Rose Hobart and Lee Tracy.

"The Man Who Came Back," starring Charles Farrell, with color settings by Joseph Urban, from the stage play by Jules Eckert Goodman. Frank Borzage is director, Louise Huntington the lead. Screen play and dialogue are by S. N. Bohrman and Sonya Lovien.

"The Princess and the Plumber," Charles Farrell and Maureen O'Sullivan in Alice Duer Miller's story, with words and music by William Kernell. Hamilton MacFadden is director, and dialogue was written by Howard J. Green.

"She's My Girl," in which Charles Farrell has a new lead in Joyce Compton. The story is by Maurine Watkins, directed by John Blystone.

"Alone With You," starring Janet Gaynor with a new lead, John Garrick. Directed by Frank Borzage.

"One Night in Paris," starring Janet Gaynor, with Kenneth MacKenna playing opposite, and Guthrie McClintic directing.

"Barcelona," in which Janet Gaynor is directed by John Ford, with Humphrey Bogart, stage player, opposite.

"Sez You, Sez Me," offering Victor McLaglen in a story by Clements Ripley, directed by Irving Cummings, with Mona Maris, Humphrey Bogart, Soledade Jiminez, Robert Edeson, John St. Polis and Mona Rico in the cast.

Dorsay in 2 McLaglens

"On the Make," in which Victor McLaglen again has Fifi Dorsay for a lead in a comedy directed by Alfred Santell, with screen play and dialogue by Edwin Burke. Sharon Lynn, Nancy Kelly and Althoa Henly are in the cast.

"The Painted Woman," in which Victor McLaglen has Fifi Dorsay to play opposite in a story by Larry Evans and adaptation by John Russell, directed by William K. Howard.

"The Cisco Kid," which presents Edmund Lowe and Warner Baxter in a sequel to the O. Henry story, "In Old Arizona," under direction of Raoul Walsh, with dialogue by Tom Barry. Joyce Compton, Luana Alcaniz, Frank Albertson and J. M. Kerrigan are in the cast.

"Men On Call," with Edmund Lowe, in a story written for him by Tom Geraghty and directed by John Blystone. The four leading women are Sharon Lynn, Mae Clarke, Leslie Mae and Althea Henly.

"Scotland Yard," starring Edmund Lowe in a screen adaptation by Edward Childs Carpenter of the stage play by Denison Clift. Directed by William K. Howard, with cast

Do You Mean . . . ?

Blame Leo Heatley, *New York Journal* columnist, for this one:

"He is a well-known playwright, but success has pushed all the fat above his ears, and he was telling some acquaintances just why he is so much like William Shakespeare, when a wag cracked:

"'You and Shakespeare have just one thing in common: you're both dead!'"

Swing to Outdoor Films a Highlight Of New Schedule

including Lillian Sand, J. M. Kerrigan, John Garrick and Louise Huntington.

"Renegades," Warner Baxter heading a cast including Kenneth MacKenna, Mitchell Harris, Luana Alcaniz and J. M. Kerrigan. Directed by Victor Fleming from screen play and dialogue by Jules Furthman and novel by Andre Armand.

Baxter in "The Spider"

"The Spider," starring Warner Baxter from the stage play by Fulton Oursler and Lowell Brentano. Chandler Sprague directing, with Marguerite Churchill, Lee Tracy and Humphrey Gogart.

"This Modern World," starring Warner Baxter in an adaptation of Eleanor Mercein's story, with dialogue by Lynn Starling and John Farrow. Directed by Alexander Kerda. In the cast are Luana Alcaniz, Jillian Sand and Ruth Warren.

"Just Imagine," which is DeSylva, Brown and Henderson's follow-up on "Sunny Side Up." They have written the story, dialogue and music for this new musical, to be directed by David Butler. El Brendel will be the chief comic and Ivan Linow will be seen in a prominent role.

"Up the River," directed by John Ford from Maurine Watkins' story. The cast includes Louise Huntington, Claire Luce, Humphrey Bogart, Spencer Tracy, Warren Hymer, Elizabeth Patterson, Walter McGrail, Tyrone Power, Lee Tracy, Joe Brown, Black & Blue and Goodee Montgomery.

Rube Goldberg's Film

"Soup to Nuts," a Rube Goldberg concoction, directed by Benjamin Stoloff. Goldberg wrote story, dialogue and gags. The cast includes Ted Healy, Charles Winninger, Lois Moran, Frances McCoy, Marie Saxon, Frank Richardson, Frank Albertson and Goodee Montgomery. Grace Henry and Morris Hamilton provided words and music. Dances were staged by Edward Dolly.

"Common Clay," starring Constance Bennett in the play by Cleves Kinkead, directed by Victor Fleming, with Lew Ayres, Tully Marshall, Matty Kemp and Beryl Mercer.

"On Your Back," by Rita Weiman. Directed by Guthrie McClintic, with Irene Rich, H. B. Warner, Raymond Hackett, Marion Shilling, Wheeler Oakman and Rose Dione in the cast.

"The Sea Wolf," Jack London story, directed by Alfred Santell, with Milton Sills, Claire Luce and Kenneth MacKenna. Ralph Block wrote the dialogue.

"Living For Once," presenting Milton Sills and Dorothy Mackaill in an adaptation of Ben Ames Williams' story, "A Very Practical Joke." Directed by Berthold Viertel, from adaptation by George Manker Watters and Marion Orth. Hanley and McCarthy wrote the songs, and supporting players include Kenneth MacKenna and Sharon Lynn.

One from Beatrice Lillie

"Are You There?" in which Beatrice Lillie makes her feature debut in a story written for her by Harlan Thompson, with words and music by Grace Henry and Morris Hamilton. Hamilton MacFadden directed, and in the cast are John Garrick, Olga Baclanova, Jillian Sand, Lloyd Hamilton, George Grossmith and Henry Victor.

"New Movietone Follies of 1931," with El

(Continued on page 118)

Warners Refuse to Drop Score Charges; 18-Month Contract Omits Arbitration

10% Cancellation Clause Is Eliminated Also; Prior Run Rights Reserved

Atlantic City—Warners have no intention of abandoning score charges despite exhibitor agitation on the subject, it is emphasized in new contract form drawn up for the 1930-31 season. The firm's 35 new season pictures will be sold on four separate contract forms, the Jolson, Barrymore and Romberg-Hammerstein pictures being sold separately, and the remaining 30 on one form.

The next contract does not provide for arbitration, all claims arising under it slated to be turned over to the legal department. It also eliminates the 10% cancellation feature, and must be lived up to in its entirety at full rentals. The contract is for 18 months, instead of being limited to one year, as is the case with other contracts. Failure of a prior run is not to be considered grounds for refusal to run a picture, the company reserving optional right to serve the exhibitor ahead of prior runs in the contract. This is to protect the firm where the first run is not sold or dates cannot be obtained.

These and other changes in the new contract were outlined at the annual Warner sales convention which is winding up its sessions here Thursday.

Continental Supply Is Warner Subsidiary

Atlantic City—Continental Theatre Accessories is listed as a subsidiary of Warners in the list of 22 controlled companies represented at the Warner convention here.

Others are: First National Pictures, Inc.; Vitagraph, Inc.; Warner Bros. Theatres, Inc.; Warner Bros. Pictures, Ltd. (England); Continental Lithograph Corp.; The Vitaphone Corp.; Warner Equity Theatres, Inc.; Harms, Inc.; De Sylva, Brown & Henderson, Inc.; Remick Music Corporation; M. Witmark & Sons; Skouras Bros. Enterprises, Inc.; St. Louis Amusement Co.; Stanley Co. of America; Stanley Crandall Company of Washington; Stanley-Davis-Clark Corp.; Stanley-Mark-Strand Corp. Stanley-Fabian Corp.; Brunswick Radio Corp.; Famous Music Corp.; Warner Bros. Broadcasting Station.

The Warner Lineup

Atlantic City—Fifteen roadshow pictures and 20 program offerings comprise the 1930-31 Warner line-up. These are: One Jolson, "Big Boy"; two John Barrymores, "Hamlet" and "Moby Dick"; two Romberg-Hammerstein operettas, one of which is "Viennese Nights"; ten other roadshows, including "Fifty Million Frenchmen," "The Life of the Party," with Winnie Lightner, and George Arliss in "Old English," by John Galsworthy, and ten other pictures.

Originals From "Scribes"

In an announced "effort to establish a new and fertile market for talking picture scripts," Jacob Wilk of Warners' story department has sent to newspapers throughout the land a bulletin asking reporters and other members of editorial staffs to submit scripts and ideas. The request leads off: "For years reporters have threatened to write the 'great American Movie.' Here is their chance." The time limit set is Nov. 22.

Warner Bros. to Hold 4 Regional Sales Confabs

Atlantic City—Beginning Saturday, sales representatives of Warners and its 22 affiliated corporations will hold regional conventions. The following branches will be represented at meetings to be held in New York: Washington, Philadelphia, Pittsburgh, Boston, New Haven, Buffalo, Albany, New York and New Jersey.

The meetings in Chicago will be attended by delegates from Milwaukee, Minneapolis, Detroit, Cleveland, Cincinnati, Indianapolis, St. Louis, Kansas City and Omaha.

At San Francisco, Denver, Salt Lake City, Los Angeles, Seattle and Portland will be represented, and the New Orleans convention will cover the Charlotte, Atlanta, Oklahoma City and New Orleans branches.

Gleichman Leads Warner Theatre Fight In Ohio

Cleveland—Warner expansion in this territory is to be carried out under direction of Phil Gleichmann, former Detroit showman. Gleichmann has been named district manager for the Warner houses here and at Akron, Canton, Youngstown, Lorain and Mansfield. The company has purchased a plot here from Lee Warren James for more than $1,000,000. A $2,500,000 theatre and building will be erected.

Harms Sues Cincy Theatre Alleging Music Violation

Cincinnati—J. H. McDonald, proprietor of the Tripoli, also known as the Tip Top, has been made defendant in suit filed in United States District Court here by Harms, Inc., of New York, who claim that a copyrighted musical composition was rendered in McDonald's theatre without a license. The music publishers ask for an injunction and judgment for $250 as damages, in addition to attorneys' fees.

Warner Bros. Open New Office in Porto Rico

Atlantic City—Warners have opened a new office in San Juan, Porto Rico.

Nat Liebeskind, Cuban manager, who returned to New York after opening the San Juan office, is attending the convention here.

To Invade All Spots for Outlet, Warners Warn

Atlantic City—Warner pictures will not be kept out of any territory in the United States, with the firm prepared to buy or build anywhere it may be necessary to secure an outlet for its product.

This was the defi sounded here by H. M. Warner, company president, in assuring his organization that the company intends to continue the expansion program on which it has embarked, which has resulted in the acquisition of theatres at an amazing speed.

His speech highlighted the convention, which is winding up here on Thursday, with announcement of the 35 pictures to comprise the new season's line-up. A number of theatre deals slated to be announced were withheld because negotiations are not quite complete.

Two hundred executives from Warners and its 22 subsidiary corporations were on hand for the sessions, which were held simultaneously with sales meetings of First National.

Display New Brunswick Model at A. C. Meeting

Atlantic City—New combination model of radio and phonograph manufactured by Brunswick, which will be featured in all theatres controlled by Warners, is on display here at the First National-Warner conventions and is occasioning considerable comment from the assembled forces.

The machine holds 18 records which play automatically, supplying a total of one hour and five minutes in music.

Warners Award Contracts for Music Building

Warners have awarded contracts for the erection of its new music subsidiaries building at 619 W. 54th St. to the White Construction Co. Frank S. Parker is the architect.

Seek 4 at Santa Barbara

Santa Barbara, Cal.—Seeking to further entrench its holdings in this territory, Warners are now negotiating for acquisition of the city's four houses the Mission, California, Rose and Granada.

Warners' Sales Force Captures Atlantic City

Atlantic City—Led by the doughty Three Musketeers, Harry, Abe and Jack Warner, the convention captured Atlantic City without a struggle.

* * *

"The Evening Union" devoted its entire front page to the affair, using layouts and stories in the convention edition. The stunt was the work of A. P. Waxman and his gang of go-getters.

* * *

Sam E. Morris, popular vice president and general manager, was wreathed in smiles, as he thumbed figures of the Morris Month drive, a practical testimonial from his men. It's an annual Warner custom and how the playdates roll in.

* * *

Spyros Skouras, Warner theatre chief, was on hand to tell of his ambitious expansion plans. Spyros has built up a real organization since taking over the reigns. His scouts surely are busy throughout the country.

* * *

George E. Quigley, vice president and general manager of Vitaphone, promised a banner year for Vitaphone Varieties in his message to the delegates.

* * *

C. C. Ezell, sales manager, says that Warners' position in the industry will be enhanced and consolidated during the new season.

* * *

M. Dreyfuss, who shares with Herman Starr, First National president, in administration of Warner musical enterprises says that the firm next year will continue to scout for the best the musical world has to offer.

* * *

Paul J. Swift, Vitaphone sales manager, was plenty busy during the sessions, extolling the quality of Vitaphone shorts.

* * *

There were 200 in attendance, representing Warners and its 22 subsidiaries from 45 branches in the United States and Canada and 57 foreign countries.

* * *

Special festooning of lamps and posters along the Boardwalk were authorized by the Chamber of Commerce to celebrate the said occasion.

* * *

The conventioneers came out of the West on a special train which started at Seattle and picked up delegates at all important keys en route.

* * *

Max Milder and J. V. Allan, central and southern and western sales heads, respectively, demonstrated their oratorical ability at Tuesday's session.

* * *

Delegates were free to enjoy an evening of leisure on Monday in preparation for the hard work which was to follow.

* * *

Tuesday night, the gang got a load of "The Song of the Flame," shown at the Warner.

* * *

H. A. Bandy spoke on the great record being made by the Warner sales force in the foreign field. He is helping to work out plans for production of European talkers.

* * *

A. P. Waxman had plenty of figures to cite as to the amount Warners is spending to help sell pictures to the public.

* * *

Herman Starr, music chief, told of the tremendous strides being made in that field, where Warners is "supplying songs to the nation."

* * *

National advertising was gone into in detail by Myer Lesser, president of Blaine-Thompson Co., which has been handling the firm's copy.

* * *

What enthusiasm Albert S. Howson expected to draw Thursday when he outlined the new season's product. H. S. Bareford was on the same bill slated to analyze the new contracts.

* * *

Word was received from the Coast of the naming of the tallest peak in the Hollywood mountains, Mount Warner, as a tribute to the intrepid brothers, who revolutionized picture business.

* * *

Vitaphone put on a lot of dog for the Warner and First National conventions, with 12 shorts playing Atlantic City theatres during the week.

* * *

Another radio hook-up also was under discussion. It is a Wednesday broadcast of "Hollywood Songs," over 72 stations of the Columbia chain. Warners has a 45-station National Broadcasting hook-up on Saturday nights.

* * *

Lewis Warner is being placed in the theatre department under Spyros Skouras.

* * *

Harry L. Charnas, pinochle player (phooey) who, between games, manages to manage the Warners' Greater New York houses, drummed up a game en route from New York and, as usual, took an awful socking—that is, if we can believe the boys.

* * *

George Balsdon, one of the Warners' division managers (New York territory), is "among those present," looking great after his recent brief illness, and "rarin' to go."

* * *

Lou Brager, the rotund diplomat of Waxman's staff, who proceeded the conventionites by a few days, just to see that everything was comme il faut (there's a mouthful, mister), is one of the busiest men around these parts. He's got plenty to worry about—press arrangements and a million or so other details.

* * *

Joe Hummell, who, next to shooting, likes yachting, drove down from New York with Jim Allen. Maybe they had a great time driving, but they didn't brag about it.

* * *

Max Milder, the minute he and Joe Hummell got together, sold Joe an idea of a Wop meal with trimmin's. The trimmin's (if you know what we mean) were great, according to reports.

* * *

Bert Lyon, Warners' Canadian representative, is here and rousing the [illegible]

(Continued on page 120)

1,000 Is Goal

Atlantic City—One thousand theatres is the goal of Warners, it was stated at the convention. After that figure is reached, the expansion program will be discontinued.

Broadcasting the Highlights of The Convention

Warner Theatre Aggression To Blanket Nation, Convention Told



Delegates to the Warner annual sales convention at Atlantic City. In the first row, second from left, is S. Charles Einfeld, of First National; R. Bins of Washington, Harry Charnas of Warner Theatres, and Lewis Warner, son of H. M. Warner. Thirteenth from the left in the same row is Max Milder, central sales manager of Warners, and directly to his left is Claude C. Ezell, general sales manager. Sam E. Morris vice-president, is next, with Ned E. Depinet, general sales manager of First National, on his left. A. P. Waxman, director of publicity for Warners, and L. R. Brager are on the extreme right.

First National to Have Shorts on New Program to Be Produced by Vitaphone

Both F. N. and Warners To Sell Vitaphone Varieties, Under New Plan

Atlantic City—First National will add short subjects to its 1930-31 line-up, offering complete service to exhibitors. This is the company's first excursion into short subject distribution, the shorts supplementing the 35 features on the firm's program. They will be Vitaphone Varieties. The firm also will distribute Vitaphone trailers.

This was the highlight of the company's annual sales convention, which is terminating Thursday with a banquet, at which the First National force will join hands with Warners in the Renaissance room of the Hotel Ambassador.

Under plans formulated here by Warners, parent company of First National, 400 Vitaphone Varieties will be produced for next season. Sales forces of both companies will sell these shorts, an innovation in distribution.

Combine Annual Drive

As part of a combination sales drive to be launched in August, and to be held during that month every year thereafter, First National will inaugurate a big push with the Warners in what will be boosted nationally as the Warners-First National-Vitaphone drive.

Ned Depinet, general sales manager, delivered a two-hour address on Wednesday and was followed by Gradwell Sears and A. W. Smith, Jr., his territorial sales managers, after whom S. Charles Einfeld, director of advertising and publicity, spoke. A. W. Schwalberg delivered a talk, as did Sam E. Morris, general manager of Warners and mentor-in-chief for First National, and Harry L. Charnas, who is in charge of the Warner theatres on Broadway.

On Wednesday Jack L. Warner discussed product and the new policy which calls for fewer stars and better stories. H. A. Bandy, recently returned from a European sales trip, spoke, as did R. W. Perkins, head of the legal department, and Schwalberg did a repeat on his Tuesday performance, devoting Wednesday's discussion to exchange management.

Lewis and Campeau Signed

Hollywood — George Lewis and Frank Campeau have been signed by Warners for roles in a forthcoming picture. Julia Swayne Gordon was also signed.

"Kismet" for Farnum

Hollywood—"Kismet," the Otis Skinner starring vehicle, will have William Farnum in the role of Jawan. Francis Dillon is directing at First National.

Beaudine East for Warners

Hollywood—Harold Beaudine, film director and brother of the elongated Bill Beaudine, goes East to direct Vitaphone shorts for Warners.



An off moment at the convention. Boardwalk stuff with these principals, left to right: B. F. Lyon, Canadian sales manager for Warners; Earl Silverman, Vitaphone rep. in Chicago; Grad Sears, Carl Lesserman, Doug Rathbone, Hank Hearn and Luke Conner of First National.

Aid to "Little Fellow" Ordered By Ned Depinet

Atlantic City—The small exhibitor must be kept alive, and every possible break extended to him in order to keep him in business, Ned E. Depinet told the First National sales force gathered in convention here.

Depinet said the little showman is important to the prosperity of the business and stressed the fact that his company will take all measures in its power to carry out this policy. Depinet's stand follows the one taken by S. R. Kent at the Paramount convention held here and the RKO meeting held in Los Angeles.

First National Tripling Capacity of Its Studio

Atlantic City—Tripling of the facilities of First National studios is scheduled, first step in which is an appropriation of $3,500,000, according to Jack L. Warner. Buildings to be completed by Jan. 1, raise the studio total to 132, with an aggregate floor space of 1,500,000 square feet, he says. A new administration building is to contain 500 offices. Several buildings will be for Vitaphone recording, a number of shops and 42 cutting rooms. Sixteen stages will be added to the 12 now in use.

1st Nat'l Plans "College Lovers" as 1930-31 Special

Hollywood — First National will film "College Lovers," from a story by Earl Baldwin as a special on next year's program. Grant Withers will be featured.

Drops Vaudeville Acts

Ottawa—Vaudeville acts have been dropped for the summer at B. F. Keith's.

11 Preparing At First Nat'l's West Coast Plant

Atlantic City—Indicative of an early start on new season's product, First National conventioneers assembled here for the company's sales meet were told that eleven pictures are now in active preparation at the Coast studio and will go into production within the next few weeks. The first will be "Little Caesar," with Edward G. Robinson. Otis Skinner's first all-Technicolor screen starring vehicle is also nearly ready to start, as is Richard Barthelmess's next picture, "Adios," which will be directed by Frank Lloyd. And Jerome Kern and Otto Harbach are supervising casting of "Call of the East."

Four are in production this week. Two will be finished within the next few days, "Widow from Chicago," starring Alice White, with Neil Hamilton; and "Bad Man," with Walter Huston, Dorothy Revier and others. "Queen of Main Street," with Lila Lee, Ben Lyon, Louise Fazenda, Lucien Littlefield and Emily Fitzroy, is about half finished, as is "Broken Dishes," with Loretta Young, Grant Withers, O. P. Heggie and Emma Dunn. The next to start will probably be "Little Caesar."

Warner Music in One Bldg.

Warners' music publishing subsidiaries will be housed in one ten-story structure, contracts for which have been awarded to White Construction Co. The site is at 619 W. 54th St., running through to 55th St., New York. About $1,000,000 will be spent.

28 in Dickinson Chain

Kansas City — With purchase of the Auditorium at Slater and the Alamo at Fayette, the Glen W. Dickinson chain now numbers 28 theatres.

First National FUN and NEWS

ATLANTIC CITY—Ned E. Depinet was on hand early to greet the boys with his contagious smile. When these weary travelers checked in at the Ambassador, tired from their long train journeys, Ned's smile was certainly a welcome pep restorer.

* * *

There are plenty of tall men at this convention, but Andy Smith can always be picked out of the crowd. He is two inches taller than Depinet, and Ned is six feet, one, in his stocking feet.

* * *

One of the smallest men here is Tom Spry of Boston. But what Tom lacks in height he makes up in weight. Tom drove in from Situate Beach, outside of Beantown, then made the 7 A. M. special for N. Y., the 5:20 limited for Atlantic City and the 10 o'clock sleeper to Dreamland. He arrived at his destination as spry as only Tom Spry can be.

* * *

Martin Keleher of New Haven knows the latest Amos 'n' Andy story. He told it on the train and had all the boys roaring. His ready wit was in great demand.

* * *

Foreign business, according to H. A. Bandy, has doubled in the last year. He is seeking new worlds to conquer and predicts an even greater increase this year.



"Hello, Doug. How's business," says H. D. Hearn of Memphis to Doug Rathbone of St. Louis (left) as they meet on the boardwalk.

Joe Vergesslich of New Jersey brought his three supervisors with him—Harry Hummel (Winken), Howard Levy (Blinken) and Gus Solomon (Nod). These three wise men of Gotham are much wiser now. They've heard a few new notes about the sales end of the picture industry that they won't soon forget.

* * *

Arthur Sachson, home office, kept mumbling incoherently about a girl. Upon closer observation it was discovered that Arthur was talking about his eight months' old daughter who (according to Mrs. Sachson) is the brightest, best-looking, cleverest baby in the world.

* * *

One of the mysteries of this contention is what A. W. Schwalberg's Christian name is. This home office dynamo has never let the secret out. George Bilson of the advertising department was finally delegated to ask Schwalberg point blank what "A. W." really meant.

"What's your Christian name," asked George determinedly.

"I have no Christian name. I'm a nice Jewish boy", was the reply.

* * *

Benjamin Kalmenson is one of the newest First National managers. Only a few weeks ago he took over the bossing of the Albany exchange, but he was right in the spirit of the convention like a real old-timer.



Ned Depinet's glad hand that mitted the conventioneers.

* * *

Fred M. Jack says Atlantic City is all right, but it doesn't begin to compare with the weather down Atlanta way. N. H. Brower of Los Angeles soon got into this argument with a kind word about the Pacific Coast climate. These two fellows went at it hammer and tongs until they heard the dinner gong. They both agreed, however, that Atlantic City chefs are worth having around in any kind of climate.

* * *

As the conventioneers walked into the hall on Tuesday morning, many kind words were said about the decorations. Too bad Joe Tisman and Bert Perkins, Charlie Einfeld's advance men, were not on hand to hear the praise. Joe had to hurry back to New York and his poster brushes, while Bert was out telling the mayor that only half the boardwalk was decorated with First National banners. "But the other half has Warner Brothers' banner", said the Mayor.

* * *

Buffalo was ably represented by Frank J. A. McCarthy. Mac blew in on a zephyr, stayed on through the gale, and wound up in a storm of enthusiasm. He's a peppy guy, this McCarthy fellow.

* * *

Carl Lesserman looks like the youngest man of the bunch, but he isn't. He's the manager of Chicago branch and claims he has to run so fast in the Windy City that the exercise keeps his weight down. "Gotta step in any city when you're in the motion picture business", remarked Paul Krieger of Cincinnati.



The first time he ever got the air. Floyd Brown of Indianapolis in a boardwalk baby carriage.

And you should have seen Paul Krueger and Luke Conner chatting about New Orleans. Paul managed the N. O. office for a number of years and many of his old exhibitor friends sent their good wishes through Luke.

* * *

Floyd Brown of Indianapolis was one of the first men to arrive at the Ambassador. Floyd seems to be in first place in other ways, too. He was one of the first salesmen First National hired back in the days of "There'll Be a Franchise Everywhere". He wears octagonal glasses just to be different.

* * *

Charlie Kempke of the home office sales department was on hand to greet the men he writes to every day in the week. He was the only one of the h. o. sales department that didn't wear a straw hat.

* * *

You should have seen the reception William Warner, Kansas City branch manager, received from the hotel help. Every clerk and bell-hop in the Ambassador thought he was one of the Warner brothers, and bowed accordingly. Bill had a great time kidding them along.

* * *

Walter J. Brandt comes from Cleveland. He's young, good looking, and can be had on a moment's notice by any exhibitor who desires the finest in pictures, stars and sound. (ADV.)



Carl Lesserman of Chicago says "howdy" to Luke Conner from Noo Orleens.

Hung around the convention hall were pennants reading, "Welcome, Mr. Soandso". Through an error, the "L" in Charles Muehlman's name was omitted. "Nobody can knock the "L" out of me and get away with it", roared Charlie. The mistake was immediately rectified.

* * *

A lot of news photographers were ready with their cameras to photograph any man that poked his head out of the hotel. George W. Tait of Omaha was their most desirous subject. One cameraman "shot" him no less than three times. "Wait till they see me in a Jantzen", said George.

* * *

And talking of Jantzen, the tie-up effected between these bathing suit manufacturers and First National's publicity department has made a hit with both salesmen and exhibitors. According to the men in the field, this tie-up was great stuff for the exhibitor. They cheered the news that Loretta Young has been chosen as the Jantzent Girl for 1931.

* * *

Charlie Einfeld arrived Monday nite—late—tred out. The usual way to feel after pre-con-

(Continued on page 119)

M-G-M Salesmen Warned One Sale To Four Calls Average Must Be Increased

On and Off

Hollywood—A certain stage comedian who gained fame and fortune as a blackface star won't stand for colored help of any kind at his Beverly Hills shack.

Peculiar that way.

U. S. Firms Move To Levy "Music Tax" in Canada

Failure of the present Canadian Parliament to amend the copyright law repealing the section which requires that grant of an interest in copyright either by assignment or license must be registered, does not affect rights of American copyright owners to enforce performing rights on their own works in Canada, states the American Society of Composers, Authors and Publishers.

The American firm recently joined with the Canadian Performing Rights Society, Ltd. The latter was reorganized and the following officers elected: Henry T. Jamieson, president; Holmes Maddock, secretary; Gene Buck, vice president, and Louis Bernstein, treasurer. The first two are Canadians, the last two Americans. The plan is to alternate the presidency between Canada and America. The association will place the Canadian firm in position to demand music licenses from Canadian theatres, as assignments of works are registered by the American owners.

Canada is a member of the Berne copyright convention and unless she repeals the present law on assignments by 1931, she will lose her standing as a member of it. Under terms of the convention, copyrights are automatically registered in member companies. The United States is not a member, but Congress has pending the Vestal Bill, which provides for membership.

Stage Shows Needed to Bolster Missouri B. O.

St. Louis—Stage shows will again be a part of the Missouri bill. The house was one of the first in the country to offer presentations, and dropped them at the first indication of a change to straight sound picture policies.

Harry Rose will probably start as m.c., in an attempt to offset heavy business with stage shows at the Fox.

Ayres, Rawlinson in Legit

Agnes Ayres and Herbert Rawlinson have gone legitimate and head the cast of "Jungle," which Bunyea-Beall Prod. has in rehearsal. It opens June 9 at Detroit. Fred Herendon wrote the play which K. Marston Scoville is directing.

30 Per Cent of Gross They Sell Needed, Rodgers Emphasizes

Assured that their services "always will be required," M-G-M branch and sales managers have returned to their respective territories getting the drive on the new season's product under way.

This assurance was given to the sales force at Chicago by William F. Rodgers, eastern sales manager, who declared that while the salesmen turn in only 30 per cent of the national gross, they are indispensable.

"This situation, and other present day considerations, place new responsibilities on the company's representatives, foremost among which is production," Rodgers said. This implies a sales efficiency which must be evidenced in maximum results from a minimum of sales calls.

Average Must Be Raised

"We cannot longer be satisfied with a general average of sales in the ratio of about one out of every four visits made," Mr. Rodgers told the sales forces. "Such a method is too costly," he continued. "We have an outlay of approximately $1,000,000 yearly in salesmen's salaries and expenses. With new conditions demanding more work in each situation than heretofore, our only hope of keeping this cost within reasonable bonds is to effect sales with fewer average calls."

Rodgers advised salesmen to be sure of appointments before traveling long distances to visit a prospect, and to be fairly certain, as well, that the prospect can be interested.

"We want now, and will continue to want, recognized producers of business," he said. "There will be no need for a man who is producing to be concerned regarding his future with us. Your work should be more than just selling. It should be constructive, as well. For every closed outlet, you are expected to endeavor to develop a new one," he concluded.

Salesmen to Trap Unfair Exhibitors on % Dates

Angles from which salesmen can aid in protecting the producer's revenue were discussed at the M-G-M convention in Chicago by Alan F. Cummings, manager of exchange operations. Unscrupulous practices, he said, can be detected by the salesmen frequently, and the producer must rely on him to report all instances of irregularities that come to his attention.

"Percentage selling, in particular," he said, "offers the unscrupulous exhibitor opportunity to defraud. Recent investigations have disclosed that in some instances exhibitors are sending in box office statements for fewer days than the actual engagement. Also, on pretext of getting pictures for rehearsal, unscrupulous exhibitors obtain them a day ahead of engagement and play them an additional day, pocketing the entire proceeds. Salesmen can do much to detect this," he said.

Other instances in which the salesman can be of assistance to his manager and home office are in reporting changes of theatre ownership that come to his attention, and urging upon new owners the necessity of immediately answering the Credit Committee questionnaire, Cummings stated.

Such irregularities as an exhibitor who owns theatres in deluxe and small classifications buying pictures for the smaller house and playing them in the larger, can also be detected by the salesmen, Cummings pointed out.

In Chinese Role

Hollywood—"Red Dust," starring Greta Garbo in the new M-G-M lineup, presents the Swedish star in the role of a Parisian girl transferred to the background of a Chinese rubber plantation.

Indiana After Admission Tax; Theatres Oppose

Indianapolis—Fight against a proposed state tax on theatre admissions has been launched by the Associated Theatre Owners of Indiana. Charles R. Metzger, attorney for the exhibitor unit, and Frank J. Rembusch of Shelbyville protested against imposition of any tax on amusements at a hearing before the tax survey commission.

They contended that entertainment offered "at reasonable prices" is not a luxury, "but a necessity for the great majority of our citizenship under the stress and strain of the modern complex economic and social system."

Theatres pay a real estate and personal property tax, license fee, county tax, special industrial board license, and music tax of ten cents per seat, and so should be exempt from further levies.

Would Force Closings

Imposition of the tax would force closing of a large number of smaller theatres in the state, Metzger said, since most of the theatres provide a return of only 5 per cent on their investment. Approximately 200 theatres have been closed in Indiana during the last three years, he said, and not 10 per cent in the state have operated at a profit during the last two years.

In place of the tax, theatre owners propose an income tax or a sales tax on sales of all kinds. Metzger said that only about 45 or 50 theatres in the state, out of 550, were owned by out-state interests.

Busch-Holland Co-Stars

Hollywood—Mae Busch, former Goldwyn contract player, will marry John Holland, actor, next September. According to Hollywood custom, that's a long engagement.

Theatre Business on Coast Leading U. S., Declares Franklin; Off 11% in the East



Los Angeles—The committee which worked the intricate zoning and clearance situation for Los Angeles and Southern California, which all groups concede is the best yet evolved for the territory. The group includes N. H. Brower, William Knotts, R. D. Whitson, Carroll Peacock, B. N. Berinstein, Lola A. Gentry, E. Port Major, Harold B. Franklin, Charles C. Pettijohn and Russell Rogers.

'Blues' Win Stand In 2 Ohio Towns; Dark on Sunday

Nelsonville—Rev. C. C. Pridgen, chief agitator against Sunday showings, declares that he will drop all charges against theatre managers on a promise recently extracted that Sunday showings would be discontinued hereafter.

New Philadelphia—The Sunday closing fight here is believed to have been ended with announcement by F. L. Bowser, manager of the Union, under two indictments by local grand jury for alleged violation of blue laws, that he will hereafter keep his house dark on Sunday.

Lila Lee Deserted Him Is Charged in Kirkwood Suit

Hollywood—Desertion is charged in divorce bill filed by James Kirkwood against Lila Lee. He claims the actress left him against his wishes July 15, 1928, and since has refused to return. Kirkwood says a financial arrangement has been made and Miss Lee has agreed that he is to have custody of their six-year-old son, James.

Lid Ripped Off Chains In Book by Rembusch

Indianapolis—Frank J. Rembusch, who has brought an anti-trust suit against the Hays office and its members alleging boycott, is writing a book titled tentatively, "How Main Street Became Chain Street," reciting what purports to be an inside story of chain developments in the industry.

Inspiration Closes With "U" for "Resurrection"

Universal will produce "Resurrection" in talker form, securing rights to the old Inspiration silent story by Tolstoi, from Edwin Carewe and the latter's company. Lupe Velez will be featured.

Albany Business Tops Last Year, Showmen Report

Albany—Business in the majority of the first runs here is "away ahead" of the corresponding period last year and everything points to an excellent summer. Just how much the weather plays in the business thus far this spring and just what part the booking of better pictures is playing, is open to guess, but the fact remains that the houses are playing to within ten per cent of mid-winter business and that in the face of daylight saving, which has heretofore proved extremely costly. Some of the first run houses last week were playing to S.R.O. business at 7:30 o'clock, which is exceptional even in winter.

There is one thing that the exhibitors of Albany are learning and that is that it pays to play good pictures throughout the entire year rather than to give meager programs during the summer months under the false supposition that people will not come during daylight saving and hot weather no matter how attractive a program is offered. It was not so many years ago that in Albany exhibitors played all their poor pictures during the summer months with results that probably didn't meet the overhead. This spring they are playing the best pictures obtainable and plan to continue the policy throughout the entire summer months.

Wilbur and M-G-M Part; Disagreement Reported

Hollywood — Crane Wilbur, one of the early stars of pictures who later gained prominence as a playwright and author, has cancelled his writing and directing contract with M-G-M by mutual agreement. Wilbur came to the coast nearly a year ago with a term contract with M-G-M, but it is understood he asked for his release to work on several plays he has in mind. Disagreement between playwright and the studio is reported, but unconfirmed.

Fox W. C. Circuit Building 21 New Houses on Pacific Slope

San Francisco—Theatre business is better on the Coast than anywhere in the United States, according to Harold B. Franklin, president of Fox West Coast Theatres, who says that six new theatres, involving $4,500,000, are to be built by the circuit in the Bay Region.

Business is off 11 per cent in the East, but this percentage "gradually lessens as one moves west and is not felt here," Franklin asserts.

Fox West Coast is building here and at Oakland, Berkeley, San Jose, Porterfield, Bakersfield and Stockton. In addition, 17 theatres are being built in southern California and four in the Pacific Northwest.

Recent acquisitions, it is said, have brought to 535 the total of theatres in the company's chain, compared with 125 three years ago, Franklin says.

No Suits in Northwest Despite Threats Made

Minneapolis—Although there have been some threats of suits made, none have been instituted in this territory by distributors against defaulting exhibitors. The Northwest exhibitor unit is prepared to defend actions involving its members where they are not at fault.

Publix Quits More Small Houses; Sells to Indies

Minneapolis—Publix is continuing to dispose of small theatres in the Twin Cities. The latest sale concerns the Dale and Faust, St. Paul, purchase by Abe Kaplan and Louis Rubenstein, who formerly operated the Arion, Minneapolis.

Walter Huston Signed by Schenck to Term Contract

Walter Huston has signed a term starring contract with Joseph M. Schenck of United Artists as a result of his performance as Abraham Lincoln in D. W. Griffith's production. He is now working in Paramount's "The General." His first for United Artists has not been selected.

New Contract for Ruggles; 'Honeymoon Hate' Is Next

Paramount has signed Charles Ruggles to a new contract to play featured roles. He is now on a vaudeville tour, but will arrive in Hollywood on June 12 to begin work on "Honeymoon Hate," playing with Jeannette MacDonald.

Read and Lee to Wed

Hollywood—Rumored for some time, definite announcement is now made that Luther Reed will marry Jocelyn Lee. Marriage license has already been secured, but no one knows the exact date. It's the second matrimonial venture for both the director and actress.

Money Names In '29 Mainstays of Fox '30-'31 Lineup

(Continued from page 111)

Brendel heading a cast including Claire Luce, Black & Blue, Dixie Lee, Richard Keene, Irene Day, Frances McCoy, Gus Howard, Marie Saxon, Lee Tracy, the Keating Twins, William Collier, Sr., and Nancy Kelly. Directed by Sidney Lanfield, dances staged by Seymour Felix.

"Young Sinners," with Lois Moran, Frank Albertson, J. M. Kerrigan and William Collier, in the play by Elmer Harris. Directed by Alfred Santell from adaptation and dialogue by Maurine Watkins.

"Woman Control," which has J. Harold Murray in a musical romance based on Mabel Wagnall's novel, "The Mad Song," with screen play and dialogue written by Howard J. Green. Guthrie McClintic directed, and in the cast are Mona Maris, Claire Luce, Sharon Lynn, Noel Francis, Marie Saxon and Frances McCoy.

"The Red Sky," with J. Harold Murray, in a musical by Tom Barry, who wrote screen play and dialogue. James F. Hanley and Joseph McCarthy are responsible for the words and music. A. F. Erickson is director.

"Her Kind of Man," with music sung by J. Harold Murray and a cast headed by Louise Huntington, Luana Alcaniz, Irene Day, George Corcoran and Noel Francis. Sonya Levion wrote the dialogue and A. F. Erickson directed.

Lois Moran in One

"Blondie," with Lois Moran in the title role of Stephen Morehouse Avery's story, adapted by Marion Orth with dialogue by Edwin Burke. Chandler Sprague directed the cast, which features also Humphrey Bogart, Robert Ames, Elizabeth Keating, Helen Keating, Althea Henly and Nancy Kelly.

"The Spy," by S. N. Behrman, with Milton Sills, Paul Muni and Marguerite Churchill featured, under direction of Berthold Viertel.

"Girls Demand Excitement," from the story by Joseph Hilton Smyth and Porter Emerson Browne. Music and lyrics by James F. Hanley and Joseph McCarthy, directed by John Blystone. El Brendel heads the cast, which also features Marjorie White, Joyce Compton, David Rollins and Dixie Lee.

Urban Producing "Luxury"

"Luxury," Edward Knoblock's play, "My Lady's Dress," in color by Joseph Urban. Directed by Alexander Korda, with John Garrick and Louise Huntington playing the leads.

"Hot Numbers," an original by Owen Davis, adapted by Russell Medcraft, with music and lyrics by James Monaco and Cliff Friend. Sidney Lanfield directed and the players are Dixie Lee, Joyce Compton, George Corcoran, Richard Kenne, Marjorie White, Frank Albertson, Leslie Mae, Goodee Montgomery and Rex Bell.

"The Heart Breaker," with Michael Bartlett, operatic tenor, in his firm film venture, directed by Victor Fleming.

"The Dancers," from play by Gerald Du Maurier and Viola Tree, with screen play and dialogue by Edward Childs Carpenter, and direction by Irving Cummings. Leading roles are played by Lois Moran, Kenneth MacKenna, Mona Maris and Maureen O'Sullivan.

"Going Nowhere," with El Brendel, Marjorie White, Joyce Compton, Marie Saxon, Lee Tracy, Tommy Clifford, Nat Pendleton, Black & Blue, J. M. Kerrigan and William Harrigan. Directed by Benjamin Stoloff from screen play and dialogue by Andrew Bennison.

"She Wears the Pants," with Fifi Dorsay, in an original by Earle Crooker, and directed by John Blystone. The cast includes Kenneth MacKenna, John Garrick, William Collier and Ruth Warren.

O'Brien in a Zane Grey

"The Last of the Duanes," starring George O'Brien in Zane Grey's story, with adaptation and dialogue by Ernest Pascal, directed by Alfred Werker, and a cast featuring Myrna Loy, Lucile Browne, Walter McGrail, Frank Campeau, James Bradbury, Jr., Mitchell Harris and Lloyd Ingraham.

"Fair Warning," starring George O'Brien in a story by Max Brand. Ernest Pascal wrote screen play and dialogue and Alfred Werker directed, with Marguerite Churchill playing opposite O'Brien.

"Wyoming Wonder," with John Wayne in the Max Brand story, "Alcatraz," adapted by Willard Robertson and directed by A. F. Erickson. Mae Clarke, Joyce Compton, Warren Hymer, Nigle Barrie, Tommy Clifford, Noel Francis and Rex, the horse, are in the cast.

"No Favors Asked," Paul Leicester Ford's story, "The Great K & A Train Robbery," as a talker, directed by Alfred Werker, with John Wayne as the lead, and Dixie Lee, Noel Francis, Warren Hymer and George Corcoran featured.

6 Syllable Sails

Boston—They were ready to send out an "S.O.S." to get Mike Simmons off the boat when his steamer docked here. Mike, en route to Beantown to exploit "What a Man," sold attendants the idea of inviting the 1,500 passengers to the showing at the Park, via telegram blanks which were free. Then he sniped a herald into each menu and got a bridge tournament under way in the cardroom, giving autographed photos of Reginald Denny as prizes, as well as ducats for good measure. In the bulletin board by the purser's office headed, "What to do in Boston," he inserted a bold "First Visit the Park and See 'What a Man'." He was expected to be put in irons before he raffled the ship.

Lynch, Bob Welsh Head Firm Making Porter Pictures

Hollywood—American Motion Pictures Corp. has been formed to produce talker versions of Gene Stratton Porter novels, and other series from popular novels. A. H. Alexander organized the company with John Lynch as president and Robert E. Welsh as vice president and general manager. Leo Meehan will supervise and probably direct the Porter series.

Pictures to be made are: "The Girl of the Limberlost," "The Keeper of the Bees," "Laddie," "Freckles," "The Magic Garden," and others. Six of the novels were filmed for FBO as silents by Meehan and chalked up some of that firm's biggest grosses. Lynch formerly supervised for Paramount, while Welsh was general manager of Universal City.

"Angels" Packs Air Thrills But Story Is Weak

(Continued from page 89)

the audience of the dialogue going on. Hughes was well repaid for engaging his large staff of technical advisors and thereby obtained real and authentic color of the war background throughout.

Ben Lyon and James Hall are brothers. Lyon is a typical ladies' man and plays the field without reserve. Hall is devoted to his sweetheart and spurns his brother's attempts to get him out of the straight and narrow. Then Lyon meets the girl, Jean Marlow, and the pair fall heavy for each other. She takes Lyon to her apartment for a rather hot sequence, just before the boys go over to France. At the front Lyon shows his cowardly streak with the entire squadron realizing it. Hall shields him at every opportunity. Then the commander calls for two volunteers to take a captured German bomber out to destroy an ammunition warehouse behind the German lines. Lyon steps out, followed by Hall. They push off at dawn, successfully complete their job, and start back. Richthofen's circus gets on their tail for thrilling running fight. The squadron escort picks them up and engages the Germans in a spectacular battle.

Climax Tragic

When the pair feel themselves safe they are shot down in flames, with Hall making landing, so the two escape from burning plane. But they land in the German lines and are marched to headquarters. The German general demands they talk, giving fifteen minutes to decide between that and a firing squad. Lyon weakens, with Hall finally stating he will talk to the general and tell the British plan of attack. Hall gets a gun with one shell and returns to Lyon. When the latter still wants to squeal, Hall shoots him and then tells the German that he will not disclose British plans. He is marched out for the firing squad, and finale.

Lyon gives a splendid performance as the life-loving weakling, closely followed by Hall, with Jean Marlow particularly fine as the girl.

"Hell's Angels" is not the epic of talkers, notwithstanding the fact it is thrilling, realistic and effective. It carries plenty of audience appeal and wealth of entertainment. At the two-dollar scale it will enjoy plenty of business. Likewise, later, when it hits the regular price runs, it is certain to hit heavy grosses at all box offices, but whether or not Hughes gets back his tremendous investment is something for him to worry about, rather than exhibitors. In justice to Howard Hughes, it must be stated that the picture will be cut further and such cutting should enhance the tempo and general values 100 per cent.

Freuler Back in N. Y.

John R. Freuler, president of Big 4 Film Corp., has returned to New York, after an absence of several weeks spent in the Milwaukee territory.

The Wild Waves Spill the Dope On the F. N. Crew

(Continued from page 115)

vention activities on the part of an adv. and pub. manager. But one look at the boys assembled, many of whom Charlie knows after an association of thirteen years, set him back in his natural spirits, full of pep and vigor.

* * *

"Wire Hair" Brimmer, the roarin', fast ridin', hard sellin' terrier from Minneapolis, was paged in 705 and 504 constantly. When "Wire Hair" wasn't givin' the boys the low down in one room he was telling them the latest in another.

* * *

Land Sakes Fred Jack—Atlanta ace prime golfer al la his neighbor Bobby J.—just walked in and plumb took the convention by storm. Fred lit a few firecrackers just to let folks know where he stood.

* * *

Grad Sears can tell the latest story in HEARTS! Grad is the youngest sales manager in the m. p. industry—and is the bright spot on every manager's eye. He GRADuated from the ranks, you know.

* * *

Frank Bryan from Charlotte way was seen sporting the latest thing in walking sticks. "They don't allow these in the state where you have to 'retch' and help yourself", said the genial F. N. manager.

* * *

There was Teel from Calgary, and Hoyt from St. John,
And Gorman from Montreal to feast your eyes upon.
And Paynter from Toronto, and Archer from B. C.
And Mathews came from Winnipeg to see what he could see.

They came, they saw, they were convinced,
These fightin', hard-go-getters.
They wrote exhibitors postal cards,
But their wives were sent long letters.

* * *

Floyd Brown of Indianapolis thinks Atlantic City is hot stuff, but can't wait to get back to Indianapolis. Reason: you can't keep a good man far away from his selling ground.

* * *

N. D. Hearn, new Memphis manager, was here. First convention—first time manager—first in the hearts of them there Tennessee exhibs.

* * *

Aye Bane vant tall you from Olson—Minnea—pawlees mannagear. He bane knock convention for aye vallop. Aye vuss tallin' fran latest story but couldn't finish because vuss time to eat.

* * *

Tom Byerle said:
"Just wait till I get back and tell Mr. Talbot in Tulsa what I heard here. It'll be First National first in all his houses when he hears this."

* * *

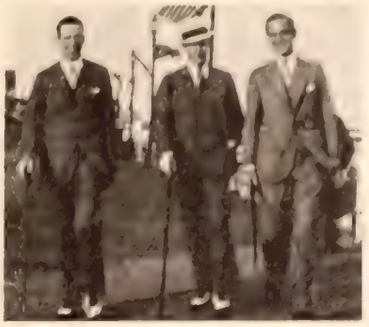
Omaha sent George Taif to get the lowdown. And N.E.D. sure gave it to him. George wore a brown suit just to give the ladies something to rave over.

* * *

Bob Haines from Pittsburgh showed the boys a thing or two in snappy summer wear. They're all taking the address of his tailor. Bob was "what the well dressed man should wear"—but doesn't.

* * *

Herman Starr makes his big bow to the boys this afternoon. (Thursday) But Herman



Three big shots from the home office doing the boardwalk stuff. Left to right: Andy Smith, Eastern sales manager; Grad Sears, Western sales manager, and Ned Depinet, boss of the whole country.



On the porch at the Ambassador overlooking the wild waves. Right to left: BenKalmenson of Albany, R. H. Haines of Pittsburgh, W. J. Brandt of Cleveland—all First Nationalites — and Max Milder Southern and Western division manager for Warners.



Front and profile for the MOTION PICTURE NEWS CAMERAMAN. Doug Rathbone of St. Louis looking oceanward; Luke Conner of New Orleans indulging in a bit of camera hogging.



Hank Hearn, Memphis manager, discussing convention highlights with Grad Sears.

If They Could Sell Like They Can Romp—

arrives. If Monday will be quiet at a pastimes with his First National men.

* * *

It was too cold to go into the water Monday. But when Miss Atlantic City took her dip fourteen salesmen dived in with her holding contracts. (For the prosperity group).

* * *

Most theatres here are playing Warner and First National pictures. They're all carrying signs. Old Uncle Luckett from Dallas says they should change the name of Atlantic City to First National-Warner town. For this week, anyway.

* * *

Joe Ashby came in from Denver. And started to talk about climate. Joe was next seen betting out in front of the hotel that he could climb it. Terrible!

* * *

Ed Tilton from Des Moines was a daily horseback rider. He's practising chasing exhibitors in a big way. Claims the prosperity group is the best lariat he ever threw.

* * *

Fred North misses the Ford runabouts that mark his native Detroit. He's getting plenty of run-a-bout here.

* * *

The boys welcomed Vete Stewart from Portland to the ranks. Vete is the new First National glad hand out in the Northwest—and so far his name means a world of service to every one of his accounts.

* * *

D. P. Rathbone of St. Louis was welcomed at the station by the aviation committee. Says, "This is the regular thing for anybody from Lindy's home town." When asked what he thought of the future of his new Packard, Rath answered, "Yes and no".

* * *

Bill Gordon from Salt Lake—newlywed of two or is it three summers—says married life is great. First National conventions always remind him of his honeymoons. Bill brought his bride to one of the last conventions.

* * *

Warren C. Boothby, boss of the F.N. exchequer and F.N. Comptroller, found something here he couldn't control. That was the enthusiasm of the gang. Anyway he looked swell in that Jantzen.

* * *

Al Oxtoby of Seattle says the boardwalk was built of the tall lumber that grows out his way.

* * *

Diplomat Bob Smeltzer from Washington—royal attache to the First National office in the nation's Capital—says the inside on the lowdown is that better times are here again. Bob gets the news way ahead of even the censors.

* * *

Sol Shernow is the smallest dynamo here. And the politest. It was he who said, "I beg your pardon, sir", when disturbing a lady in her bath.

* * *

Robert Perkins told the boys all about the law. Bob's smart, he is, and hails from the state where "chiddlin's" means food.

* * *

Jerry Loeb, who tells the boys how to spend their money or rather how to save it (purchasing agent), in in great demand. Boys want requisitions for some of the beauties seen hereabout. Jerry says you can get anything if you'll only fill out an order.

* * *

Jim Cunniff, who tells the branches how to keep their books, says Ned Depinet's story about booking is the best he ever heard.

Rowland Heads Kennedy Attack In Pathe War

(Continued from page 91)

statement. One part of it referred to Kennedy as former president of Pathe, with the industry generally aware that Kennedy is chairman of the board of Pathe and has never occupied the office of president. The statement further referred to J. J. Murdock as chairman of the board and as having resigned that office. Murdock is president of Pathe and has not officially resigned.

Pathe Contradicts

A statement by Pathe, signed by Lewis Innerarity as secretary, was issued late Tuesday, contradicting the information contained in the circular prepared and sent earlier in the day by the committee to preferred stockholders of Pathe, urging them to give proxies to the committee.

Observors recall that Kennedy succeeded Rowland when the latter resigned from First National, and made a deal with the executive committee of that company to "reorganize" it. Certain of Kennedy's actions in the very limited time he remained with First National as an advisor were regarded then as reflections on policies conceived and followed by the former management.

The published statement signed by Rowland and his committee associates says, in part:

"Committee's" Statement

"At the annual meeting of the stockholders of Pathe Exchange, Inc., called for April 29, 1930 (which meeting has been adjourned to June 9, 1930) Mr. Joseph P. Kennedy, the then president, described the condition and prospects of the company as highly unsatisfactory and stated that unless the board of directors procured sufficient funds to carry out adequate production and distribution programs immediately, he would promptly resign as the president of the corporation."

The foregoing is regarded as being based on information supplied to members of the Rowland committee by directors or others present at the April 29 meeting. The statement issued by Pathe does not contradict the alleged ultimatum from Kennedy to the board, and avoids any reference to the present management by saying "While Mr. Kennedy's retirement from active management of the corporation has been announced, he remains as chairman of the board."

Kennedy Makes Changes

Management history of Pathe has been marked by a series of sweeping changes under Kennedy's direction. In February, 1928, bankers with heavy financial interests in Pathe engaged Kennedy as business adviser in handling the company's then-difficult position. This was less than a year after J. J. Murdock had been elected president and chairman of the board of the merged interests of Pathe and Producers' Distributing Corporation.

In April, 1928, Kennedy named Colvin W. Brown executive vice-president of Pathe, and from then until April, 1929, Kennedy had no official connection or position with the company. Pathe affairs were administered entirely by Brown, with Kennedy absent from New York a substantial part of the time on trips to Europe, Florida and Hollywood. It was during that interval that he become producer for Gloria Swanson.

From April, 1928, to April, 1929, Pathe affairs greatly improved. At the end of the first quarter of 1928 the company had a reported loss of $400,000. At the end of 1928 the loss had been wiped out and the company had a net profit of approximately $250,000. The first quarter of 1929 showed a further net profit of $250,000.

Executives Resign

In April, 1929, Kennedy stepped in and assumed active management as chairman of the board, with Murdock resigning that office, but continuing as president. Between April, 1929, and September of that year there was a radical change in the executive personnel under Kennedy. One resignation followed another by those who had handled the company during '28 and the early part of '29. Brown resigned as executive vice-president, William Vogel resigned as foreign manager. Arthur Roussea resigned as assistant foreign manager, Harry Scott stepped out as short subjects sales manager, and the production staff at the studio underwent changes with the resignation of William Sistrom, in charge of Pathe's western studios, and Barney Glazer and Paul Bern, supervisors.

The present situation presents several surprise angles. Rowland has frequently announced his complete retirement from the picture business. Elisha Walker, head of Bancamerica-Blair & Co., is a heavyweight financier with a large interest in Pathe, shared by Jeremiah Milbank and others.

Surface indications are that it is a fight between two banking groups, one with Rowland as its film expert, and the other maintaining its allegiance to Kennedy. One point of particular significance in the Pathe statement to preferred stockholders urging them to ignore the call for proxies in the statement by the Rowland committee, is the allegation that neither Rowland nor any other member of the committee is a stockholder of record for any of the stock for which they seek proxies.

Preparing

Atlantic City—Warners is preparing for advent of television through its acquisition of an interest in the Nakken patents, covering electric transmission by wire and radio in the television field.

A Slight Disagreement

Hollywood—Gerard Noonan, oldest brother of Sally O'Neil and Molly O'Day, picked up by the police on a three-year-old grand theft charge, claims he made full restitution to investors in stock deals that resulted in the charges.

All for a Song

Hollywood—Harry McCoy has filed an accounting and injunction suit in Federal Court against Mack Sennett, claiming infringement of copyright. McCoy alleges Sennett used his song number, "The Same Old Thing Called Love" and has been damaged to the extent of $100,000.

Warners' Sales Force Captures Atlantic City

(Continued from page 113)

jealousy with his bragging about Canada's well known popular libation.

* * *

Danny Finkelstein, grand mogul of the Warners' Atlantic City theatres, was kept busy welcoming the conventionites and smoothing things out for them, at the same time keeping a weather eye on his theatres and seeing that everything is as it should be.

* * *

And while we're writing about Danny, let's mention the entire Atlantic City staff which has been working 23 hours a day with him to see that everybody in town knows that the Warnerites are here.

* * *

Ralph Wilk, Vitaphoning in the sales end, is here, too. He has recovered from the illness that made him limp for quite a while.

* * *

Seen around the Ambassador was Arthur Brilant, formerly of the home office, but now handling exploitation for the Atlantic City zone of Warner theatres. Arthur has a 42-foot cabin cruiser which he sails up and down the coast broadcasting news concerning the Warner theatres to the visitors promenading on the boardwalk. This stunt is a local sensation. More of this anon.

Labor Trouble Holding Up Warner Youngst'n House

Youngstown—Work on the $1,000,000 Warner theatre has been halted here because of labor trouble and refusal of Heller Bros., general contractors, to meet wage demand of carpenters. Pay checks were $1 per day less than carpenters demanded, with result that they walked out.

Warners in Dayton

Dayton—Warners has paid a reported $1,000,000 for a site on which a $2,500,000 theatre and business project are to be erected.

Lytell Admits Income Tax Charge; Gets Time to Pay

Los Angeles—Bert Lytell is going to work for the government. He is not forsaking picture work, however, but the old U. S. is going to take a slice of his future earnings because of Bert's carelessness concerning his 1925 income tax. He pleaded guilty to a charge of having failed to pay adequate taxes for that year, when his income was $66,000. Agents testified that he paid $1,381, which was $3,582 less than the required amount.

When Lytell pleaded that he expected to sign a $3,500 weekly contract soon, Judge William James delayed sentencing until October. In the meantime, the actor promises, he will settle his debt with Uncle Sam.

AMPA Readying for Election

Nominating committee for the annual Fall election will be named at today's weekly meeting of the A.M.P.A., New York.

HITTING THE HOLLYWOOD HIGH SPOTS

KING VIDOR took his "Billy the Kid" company over to the New Mexico desert rim. It's a fact—they ran into a snow storm!

* * *

William Kernell, under term contract to Fox studios, is the only musical composer who writes both words and music to his songs, other than Irving Berlin. Generally the lyricist and melody man team up for the words and music.

* * *

Neil Hamilton leaves Paramount at end of current option period next month, after being with the company since "Beau Geste." Hamilton may be grabbed for a term contract by Warners.

* * *

The coast film colony is in the throes of a tennis tournament to decide the champs in singles and doubles. Tournament is an annual affair, with Solly Biano, a set musician, last year's winner.

* * *

Philo McCullough is recovering from an attack of pneumonia at the Osteopathic Hospital. Hopes to be released soon.

* * *

There was some pretty continuous shooting on "Eyes of the World" when Henry King was on location last week. One cameraman drew a check for $700 overtime, while an electrician walked to the bank with about $150 for his week's work.

* * *

H. H. Van Loan, playwright and scenario writer, will have to delay his marriage to Marjorie Rambeau until he is legally divorced from his present wife. He filed divorce proceedings last week in Superior Court.

* * *

Bebe Daniels and Ben Lyon seem intent on getting married. They applied for a license to wed last week, then dashed back to work at the studio. Ben says he's 29 and Bebe admits 28.

* * *

William S. Hart had his tonsils lassoed at St. Vincent's Hospital. Sue Carol lost both her tonsils and adenoids, and Nick Stuart is on schedule for the same stunt soon.

* * *

Funny how these boys leave various companies on account of ill health, and then immediately jump over to another organization. Monta Bell cancelled his contract with Paramount in New York because of his health, but seems to be in fine shape out this way. Maybe the cast was rather warm, especially with the summer coming on.

* * *

Then Irving Cummings picked Palm Springs as a location for his current Fox picture. To the uninitiated, Palm Springs is on the desert, with the thermometer hitting well over 100 at this time of the year. During the day, the sun gets you—and at night the flies get you.

* * *

Zella Young, daughter of L. A. Young, financial backer of Tiffany, is a script girl at the local Tiffany studio.

* * *

Harry Tierney, RKO composer took a trip to Agua Caliente recently. The sights inspired him to write a new song, "Galloping Domino Blues," in 7-11 time!

* * *

It's a fact, there have been no less than 300 original song numbers composed for Warner and First National pictures during the past eighteen months. That's a lot, "Sonny Boy!"

* * *

Mel Brown, RKO director, is tripping back to Chicago to talk over story of Amos 'n' Andy initial picture venture. Brown returns the middle of June to prepare for direction, with the radio entertainers due on the coast sometime in July.

* * *

William Beaudine will direct William Janney in "Boy o' Mine" for First National under title of "His Father's Son." Beaudine directed the silent production of "Boy o' Mine" for J. K. McDonald several years ago.

* * *

Fred Kohler seems to be a popular target for the robbers of Hollywood. Thieves paid their third visit to Kohler's home within a few months—and left no receipts for $300 worth of merchandise.

* * *

Proud papas of Hollywood this week included Frank Perrett of the Fox Studio publicity department. It's a boy.

* * *

Then there's the director who states he actually cries every time he sees a talking picture—but another director says a lot of studio executives wept when they saw the crying director's first talker feature.

* * *

Douglas Fairbanks is talking at least $50 worth to Mary Pickford every day during his stay in London.

* * *

Polly Moran banked a $5,000 bonus check received from M-G-M for her work in "Caught Short." The stock brokers won't get the dough, according to Polly.

* * *

"William Fox presents" was painted off all billboards around the Fox studios within two weeks after he sold out. Denial is made that the paint was ready-mixed and waiting for the assignment to cover up Fox.

* * *

Al Jolson folded up his belongings at Warner Studios, and moved them over to his new quarters at United Artists this week. Al takes a trip to Europe before making his first under the United Artists agreement.

* * *

When neighbors complained of "barking dogs" in his kennels, Harold Lloyd arranged to move twenty of the animals to other quarters—leaving fifteen still in the kennels. Promise was made, however, that sound-proof quarters would be constructed immediately.

* * *

Kenneth Harlan will say "I do" with Miss Doris Hilda Booth within the next week. Harlan's first wife was Marie Prevost, who secured a divorce some time ago.

Cleveland Unions Settle Dispute With Showmen

Cleveland—General average reduction of $10 weekly for operators, on the basis of seven nights and one matinee, plus agreement to employ seven stage hands are embraced in the new working agreement made between the local exhibitor association and the operators and stagehands. This ends a year's fight over employment of stagehands, who have been out of members' houses. Following the agreement, it is understood, operators abandoned efforts to nullify the permanent injunction against an operator strike secured by local exhibitors.

PRESS AGENT PUFFS

"One of Jean Colbert's great secretary, Miss Colbert, minister of finance of Louis XIII. Making two dollars grow where one grew before was the enormous task in order to meet the extravagant whims of the French monarch.

"Now Jean is in the talkie movies, trying to make two fans spend their money for short features where one had popped in hitherto.

"Miss Colbert has been signed to play the femme lead in Louis Brock's Clark and McCullough short feature, being directed by Mark Sandrich.

"To let you into another dark secret, Miss Colbert represents that vast army of school teachers who teach the young idea to sprout. She's a graduate of French schools and Hunter College and taught school. But she is not the proverbial schoolmarm by any manner of means. Not with them eyes, those hair, that gesture! Non! Non! Non!

"She has broken the hearts of press agents by refusing to admit she is a countess, a duchess, or even a princess, despite her illustrious ancestry!"

* * *

"There was no mistaking Stepin Fetchit's daily arrival at the Pathe studio during his appearance in 'Swing High,' the musical circus romance in which he has an important comedy role.

"The colored star was preceded by a shiny roadster from which emerged a liveried footman to open the door of Fetchit's imposing limousine as it arrived directly behind."

* * *

"George Sawley, chief of the property department of the Tiffany Studios, was unloading big bunches of bananas on the 'Paradise Island' set. It was fifteen minutes before shooting time but Director Bert Glennon was on the set, and so were eighty native players. Kenneth Harlan, Marceline Day, Paul Hurst and one or two other members of the cast had arrived. 'Oh, kill that ugly spider!' screamed one of the bronze-limbed extra girls, covering three yards in one leap. Sawley slapped a flat board on the insect with such venom that the sound engineers objected to the unexpected hard explosive noise. "That was an 'ugly spider,' all right, lady, but in some places they call 'em 'tarantulas'."

Resale of Story Rights Boosts Ince Estate Value

Hollywood—A decided gain has been registered in the estate of the late Thomas H. Ince, according to final accountings made by executors in probate court. The estate now shows a total of $930,732; a gain of $57,790 over report filed at the last accounting.

Much of the increase is due to the sale of story rights on material formerly produced by Ince as silent pictures, and it is expected that the estate will be further increased through this revenue. Film rights resold during the past year include: "Anna Christie," "Those Who Dance," "Hottentot," "Behind the Door," "Aloha," and numerous others now held on options by various producers.

Sue Chatterton on Clothes

Hollywood—Ruth Chatterton will have to explain in court her failure to pay $2,250 said to be due on clothes she purchased in New York from Frances and Co., in 1926. Suit was filed against the actress by Laura Lindsay, assignee for the modiste firm.

Close Big Deal In 11,000 Mile 'Phone Confab

London—British International Pictures and Union Theatres, Ltd., Australian firm, may join in production of talkers in Australia, under terms of a long-distance telephone agreement concluded by Arthur Dent, managing director of Wardour Films, and Stuart F. Doyle, managing director of Union. The pair discussed the proposal at a distance of 11,000 miles. The deal, it is said, would involve $300,000 yearly in rentals to the British company and covers 40 talkers.

Union is to take the entire output of B.I.P., including shorts, for a two-year period. The pictures will be booked in the 100 Union theatres and about 80 Hoyt houses, as well as a number of independent theatres. Dent now is closing a deal for playing of its product in another country.

S. F. Doyle Named General Manager of Australasian

Sydney, Australia—Reorganization of the company's laboratories at Sydney and Melbourne is well under way, following appointment of Stuart F. Doyle as general manager of Australasian films. While at present, the company does not intend to actively deal in handling of films, the firm is to take over many of Union Theatres' trading units. The sales department also is being reorganized.

Theatre Owner Fights Installation of Sound

Barrie, Ont.—The Dreamland is to be wired, despite the fact that the owner, R. G. Garrett, had obtained an injunction restraining the lessee from making a permanent sound installation. An agreement has been reached between the two whereby an installation is permitted on the guarantee that the theatre will be restored to its original condition at the termination of the five-year lease.

Canisteo For Sunday Shows

Rochester, N. Y.—Demand for action one way or another on proposed Sunday shows was made to the Canisteo, N. Y., Board of Trustees in the shape of a petition, signed by 104 backers of Sunday films, asking either an ordinance legalizing the move or a resolution looking to a referendum.

Princeton Prefers

Princeton seniors prefer pictures to other amusements and Greta Garbo and George Bancroft are their favorite players, the annual balloting of the graduating class of the university reveals.

Runners-up to Greta are Ruth Chatterton, Norma Shearer and Joan Crawford, and to Bancroft, William Powell and John Barrymore. Favorite pictures, in order, are "Disraeli," "Wings" and "Women of Affairs."

The Stars Exit

"One year an actor—or an actress—may be the idol of a national. The next year, without warning, some one realizes they have outlived their usefulness and they drop out of the picture, moralizes Sid Skolsky in the *N. Y. Daily News*."

"The screen actor is not to be envied," he states, because "there is no fate more cruel than being popular—knowing what fame is—and then being thrown back into obscurity. Recall some of your former favorites. What ever became of:

"Stuart Holmes, that green-eyed villain (remember what a bad man he was?) is still in Hollywood. He refuses to believe that he is through and is still looking for work. . . . *Nita Naldi* who used to take men's hearts and break them in parts, is now married to a wealthy Frenchman and living in Versailles. . . . *George Walsh,* who used to jump over fences as well as Douglas Fairbanks, can be seen at the race track almost every day.

J. Warren Kerrigan, whose last big thing was "The Covered Wagon," sits on the porch of his bungalow in the heart of Hollywood and watches the monkeys go by. . . . *Florence Turner* (this is going way back), who was known as "The Vitagraph Girl," lives with her mother in Hollywood. She is another who refused to admit she was through. With the money she made, she went to England to produce her own pitcures and went broke. . . . *Ethel Clayton,* another old time favorite, still wants to be in pictures. She is married to Ian Keith and if you looked close you would have seen her in 'Hit the Deck.' She had a small part.

Katherine MacDonald. She was billed as "American Beauty." Today Miss McDonald is Mrs. Christian K. Holmes and owns a wholesale cosmetic establishment in Hollywood. . . . *Theda Bara,* the lady who made the word 'vamp' famous, is married to Charles Brabin, the director. Miss Bara is now making voice tests with a view to a comeback. . . . *Eddie Polo,* who was a red-blooded, fighting fool in serials, when last heard from was touring Germany with a circus. . . . *Carlyle Blackwell,* who made the feminine hearts beat a little faster back in those good old days, made pictures in England after he was through here. He is married to the daughter of a man who owns a diamond mine in South Africa. Mr. Blackwell has nothing to worry about. . . . *Dorothy Phillips* (remember her in "The Heart of Humanity?") is living in Hollywood, and has a daughter in her teens. The daughter is being raised near the studios so she can follow in her mammy's shoes.

Foreign Language Film Previews on West Coast

Hollywood—Previews, in which new pictures are taken to outlying theatres to be tried out on audiences, are complicating the screen industry with the arrival of foreign talking pictures.

Previews in Spanish, German and French have been held by the M-G-M studios, and an Italian preview is slated for the near future.

The studio finds theatres in foreign sections of Los Angeles or nearby cities, and uses these to obtain the foreign patrons wanted. Interpreters are placed in the audiences to get the reactions.

"Le Spectre Vert," Jacques Feyder's French picture; Victor Seastrom's German version of "A Lady to Love," with Vilma Banky, and "Estrellados," starring Buster Keaton, are among the new foreign pictures. "Monsieur Le Fox" was filmed in and will be previewed in five languages, English, Spanish, French, German and Italian.

Positive Film For Sound Tracks Saves Thousands

Hollywood—By using positive film for sound track negative, producers are effecting a saving of hundreds of thousands of dollars annually. Positive raw stock costs one cent per foot, as against four cents a foot for negative stock, which allows studios to save three cents on every foot of negative sound track.

Because of its highly sensitized qualities for photographing, regulation raw stock negative costs more than positive. But in filming the sound track, the qualities of positive film are capable of recording the sound track just as clear as if negative stock were used.

Pathe Preparing for New Program; 2 Now All Set

Hollywood—Two plays by Eugene Walter are down on Pathe's schedule for early production. First will star Constance Bennett in "In Deep," while Ann Harding will have the top spot in "The Greater Love."

"In Deep" will be directed by Edward H. Griffith, with Forrest Halsey assigned to write the script and dialogue. Waldemar Young is carrying the dialogue and adaptation assignment for "The Greater Love."

Walter, former playwright, is now scenario editor at Pathe.

Four New Theatre Units Formed in Massachusetts

Boston—New corporations organized in Massachusetts include:

Natick Amusement Co., Inc., Boston. Capital 300 shares no par value. Charles F. Dunbar, Dorothy T. Matthews and Mary Havey, all of Boston.

Hippodrome, Inc., Riverside. $25,000. Harry C. Baker, 68 Vine Road, Larchmont, N. Y., Meta Baker and Raymond E. Oviatt.

P. & R. Amusement Co., Dennisport, Mass. $20,000. Wm. C. Purcell, Wm. B. Reading, 21 Court St., Woburn, and Florence D. Purcell.

B. & S. Theatre Co., Lowell. $25,000. Ira Brody, Simon Silverblatt and Lucille E. Silverblatt.

Dorothy Dwan Remarrying

Los Angeles—Dorothy Dwan, widow of Larry Semon, and Paul N. Bobbs, Jr., son of an oil executive, have filed notice of intention to wed. The date of the proposed wedding was not announced.

Restores Picture Policy

Cleveland—The Uptown, one of the local Warner chain, has discontinued vaudeville over the summer and is playing a straight picture policy.

Shades of Reichenbach

St. Louis—If local coppers were wise to the ways of film exhibitors, they would have ignored a certain emergency call which sent 20 of the force at breakneck speed to the hotel where a woman's voice had been heard to say: "Help! Help! Save me! There's a ferocious baboon at large! ! !"

Just a stunt for "Ingagi," but the cops failed to indicate in their report whether the woman was white or black. "Ingagi's" rape subject is black.

SONG OF THE WEST

The first all-sound A-I COLOR outdoor production—starring JOHN BOLES, VIVIENNE SEGAL and JOE E. BROWN. Another Warner Bros. triumph—IN TECHNICOLOR!



line of least BOXOFFICE Resistance . . .

Triumph tops triumph with each new release starring TECHNICOLOR. On Broadway—and on the road—Technicolor pictures today are playing to "solid-capacity." They consistently attain Big Hit rating and record runs on *all* Broadways, in all cities . . . everywhere! Technicolor is the new big-money name of the industry, a standout in the minds of the millions. On the screen—in *The Saturday Evening Post*—in the leading fan magazines . . . Technicolor is the name with a brand new BOX-office personality. *Advertise it!*

Technicolor *is a BOXOFFICE Name*

by their grosses shall ye know them



GOLDEN DAWN

WALTER WOOLF, star of noted operettas, heads a distinguished cast, including NOAH BEERY and VIVIENNE SEGAL, in this gorgeous and thrilling musical play. A Warner Brothers Vitaphone picture, entirely in Technicolor!

Week after week, Technicolor pictures smash through to unprecedented Box-Office triumphs. Box-Office after Box-Office learns and re-learns by repeated experience that Technicolor is a Box-Office Name. Never in the history of screen entertainment has a Star won popular acclaim so completely and so fast. From coast to coast, on Broadways and Main Streets alike, come the same reports . . .

Another Technicolor "hold-over". . . more "repeat-engagements". . . week after week of complete Technicolor "sell-outs." In hundreds of theatres, every day, the Technicolor idea is out-pulling, out-starring, *out-selling* the B. O. standards of the old black-and-white days . . . often bettering by *double* the best "S-R-O's" of a generation. A rising tide of color!

In *"On With The Show,"* sensational Warner Bros. success, Technicolor's "draw" became

*Technicolor is a

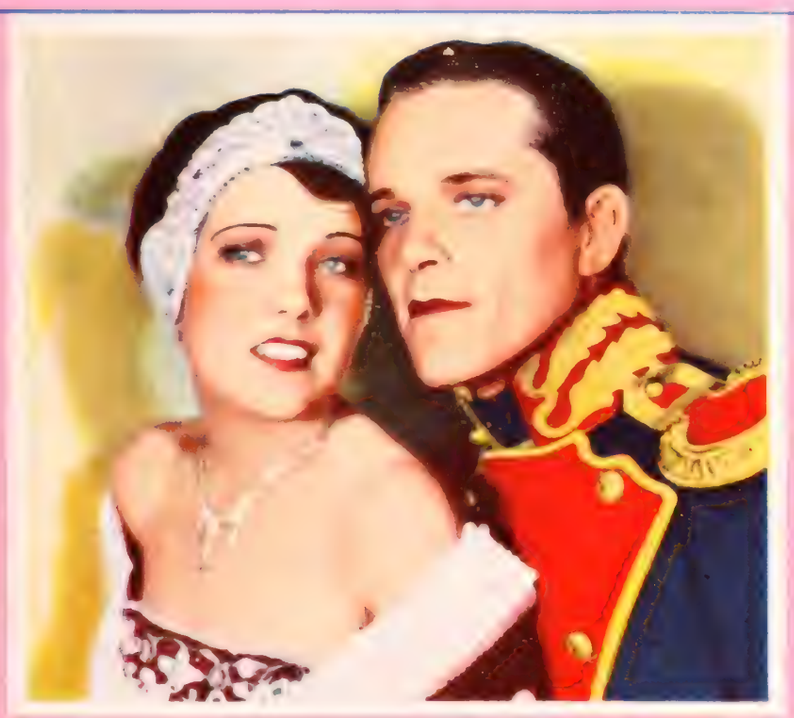
evident overnight. A Broadway of show-wise critics hailed it as revolutionary! New York, and the entire country, went, saw, and *believed!* Natural color had "arrived"... to *stay!* Then came Warner Bros. "*Gold Diggers*" and "*Show of Shows.*" "*Sally,*" by First National. "*The Rogue Song,*" M-G-M's newest, greatest and most stirring musical feast. "*The Vagabond King,*" Paramount's sensational and immensely popular All-Technicolor success.

One after another these outstanding hits are proving Technicolor's appeal to the populace . . . paving the way for the more than one hundred other *all-color* Box-Office "landslides" scheduled *SOON,* among which are . . . Warner Bros. "*Song of the West*"—"*Golden Dawn*"—"*Under a Texas Moon*"... First National's "*Bride of the Regiment*"—"*Song of the Flame*"... and Radio's hit of hits, "*Dixiana.*"



THE VAGABOND KING

DENNIS KING, famous [illegible] star in Paramount's All-Technicolor production of this [illegible] romance, with JEANETTE MacDONALD. A [illegible] Picture.



THE SONG OF THE FLAME

One of the most spectacular of all Technicolor productions is First National's musical extravaganza, "The Song of the Flame." The remarkable cast is headed by ALEXANDER GRAY, BERNICE CLAIRE, NOAH BEERY, ALICE GENTLE and INEZ COURTNEY

BOX OFFICE Name..*advertise it!*

100 headliners for 1930



DIXIANA

BEBE DANIELS, who triumphed in "Rio Rita," scores another mighty success in this delightful production from the studios of Radio Pictures. Technicolor plays an important part in bringing to life the beauty and lavishness of this tuneful love story.

One hundred of the industry's most pretentious productions in 1930 will feature All-Technicolor or Technicolor sequences. Here are just a few of the 100 "best-sellers" on this record-breaking hit list:

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **BROADWAY,** with Glenn Tryon and Evelyn Brent (Universal), Technicolor Sequences; **CHASING RAINBOWS,** with Bessie Love and Charles King (Metro-Goldwyn-Mayer), Technicolor Sequences; **DEVIL MAY CARE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **DIXIANA,** with Bebe Daniels (Radio Pictures); **GENERAL CRACK,** with John Barrymore (Warner Bros.), Technicolor Sequences; **GLORIFYING THE AMERICAN GIRL,** with Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount); **GOLD DIGGERS OF BROADWAY,** with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HEADS UP,** all-star cast (Paramount); **HELL'S ANGELS,** with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo), Technicolor Sequences; **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.), Technicolor Sequences; **HOLLYWOOD REVUE,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **IN THE GAY NINETIES,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **IT'S A GREAT LIFE,** starring the Duncan Sisters (Metro-Goldwyn-Mayer), Technicolor Sequences; **KING OF JAZZ,** starring Paul Whiteman (Universal); **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.), Technicolor Sequences; **MLLE. MODISTE,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **NO, NO, NANETTE,** with Bernice Claire and Alexander Gray (First National), Technicolor Sequences; **ON WITH THE SHOW,** with Betty Compson, Joe E. Brown and Louise Fazenda (Warner Bros.); **PARAMOUNT ON PARADE,** all-star cast (Paramount), Technicolor Sequences; **PARIS,** starring Irene Bordoni (First National), Technicolor Sequences; **PEACOCK ALLEY,** starring Mae Murray (Tiffany), Technicolor Sequences; **POINTED HEELS,** with William Powell and Helen Kane (Paramount), Technicolor Sequences; **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists), Technicolor Sequences; **RIO RITA,** with Bebe Daniels, Robert Woolsey and Bert Wheeler (Radio), Technicolor Sequences; **SALLY,** starring Marilyn Miller (First National); **SHOW OF SHOWS,** with 77 stars (Warner Bros.); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SON OF THE GODS,** starring Richard Barthelmess (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **SWEET KITTY BELLAIRES,** all-star cast (Warner Bros.); **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); **THE DANCE OF LIFE,** with Hal Skelly and Nancy Carroll (Paramount), Technicolor Sequences; **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE MELODY MAN,** with Alice Day and William Collier, Jr. (Columbia); **THE MYSTERIOUS ISLAND,** with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer); **THE VAGABOND KING,** starring Dennis King with Jeanette MacDonald (Paramount); **THE VIKING,** with Pauline Starke (Metro-Goldwyn-Mayer); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.); **UNDER WESTERN SKIES,** with Sidney Blackmer and Lila Lee (First National); **VIENNESE NIGHTS,** all-star cast (Warner Bros.).

★Technicolor *is a* BOX OFFICE *Name*

High and Low On Music Row

BEFORE leaving with the Fox contingent for the coast, Pat Flaherty, vice president and general manager of Red Star Music Co. arranged for the release and exploitation of several songs from forthcoming Fox productions. The new additions to the catalogue are: "Whisper You Love Me" from "Not Damaged," "Beware of Love" and "One Day," from "Women Everywhere," "Where Can You Be?" "The Scamp of the Campus," "When You Look in My Eyes" and "You May Not Like It but It's a Great Idea" from "Cheer Up and Smile," and another quartette of tunes from "One Mad Kiss," "Lament," "Oh, Where Are You?" and "Behind the Mask."

* * *

Al Dubin and Joe Burke, who gave Witmark "Painting the Clouds With Sunshine" and "Tiptoe Through the Tulips with Me," have again favored Witmark with a new tune, "Dancing With Tears in My Eyes," which is undoubtedly headed for the big time. Rudy Vallee (the fellow who wrote a book) is plugging this number, which should mean a whole lot. Look what he did for "The Stein Song."

* * *

Jack Robbins, just back from the coast, makes no secret of the fact that his intentions are of the best and that he means to publish bigger and better songs. Three Robbins numbers at present included in the list of best sellers are "Moon Is Low," from "Montana Moon," "Should I?" from "Lord Byron of Broadway" and "Blue is the Night." "Cheer Up, Good Times are Coming," written by Ray Klages and Jesse Greer, is rapidly coming to the fore, according to George Lottman, Robbins' director of publicity.

* * *

Lou Handman and Bernie Grossman are busy on the Universal lot, writing the scores for "East Is West." Handman, Kent & Goodman will publish the songs.

* * *

Sammy Fain and Irving Kahal, staff composers for Paramount, feel that Pete Wendling's song, "There's Danger in Your Eyes," hasn't as much appeal as it could have had had it been called "There's Merger in Your Eyes." Evidently they forget that "merger" sounds too much like "murder" and that would "kill" the song.

* * *

The catalogue of Edward B. Marks includes songs from Cuba, Hawaii and Europe, besides the American type songs. "Song of the Islands" (Na Lei O Hawaii) was originally published in Honolulu; "When You Give Your Heart Away" (give it to me) emanated from Germany; "El Manisero," originated from the land of cigars, Cuba, while "In a Different Way," "Lovin' You," "Dancing Butterfly" and "Toymaker's Dream" are native.

* * *

Pity the poor songpluggers. Although their way of chasing orchestra maestros is as hard as the proverbial "way of the transgressor," science now bids fair to make things yet harder for them. They run from radio station to radio station, from there to hotels featuring bands, then back-stage of theatres and back to radio stations in quest of the ever elusive orchestra leader for a plug on their songs. Sometimes they are successful in locating their men, but with television just around the corner, making it possible for the orchestra leader to direct his orchestra, though many miles away, things look black indeed for the boys with the orchestration envelopes.

PINCUS.

N. Y. Exhibitors Buck Carnivals; Win 1 Victory

Albany—Motion picture exhibitors in a number of cities and villages in New York state are taking a decided stand this year against carnivals and as a result they will probably find themselves money in the pocket between now and next fall. These carnivals have long been a bane to the New York exhibitor, arriving in town for a week or so and then departing with comparatively large sums of money, while the exhibitor is obliged to look on and say little or nothing.

But this year things have started off differently. In Watertown, N. Y., the exhibitors have put up such a protest that a move last week on the part of certain officials to permit carnivals this summer fell flat. Even a proposition from the Northside Improvement League of that city, asking permission for a carnival for the fore part of August, got nowhere.

Similar reports from elsewhere in the state indicate that carnivals will find it rather difficult this summer to get licenses. These carnivals have already started out but it is said that their bookings are no where near as large nor as extensive as they were last year.

Brings Back Picture for Free Midnight Showing

Tampa, Fla.—Midnight shows are going over successfully here. Several pictures have been started off lately with midnight pre-views, the latest being "Paramount on Parade." This week the Tampa is putting on a special free midnight showing of "The Divorcee," which played the house recently to good returns, and those who missed it can now see it free by attending the last showing each night of "Redemption" and then staying over for the showing of "The Divorcee" at no extra charge.

Bell Interested in Two Forthcoming N. Y. Plays

Hollywood—Monta Bell, who recently resigned from Paramount's eastern studio executive force, may return to New York for presentation of two stage plays in which he is interested. The plays now are in rehearsal. First, however, he plans a vacation at Palm Springs.

Moon Estate to Daughter

Hollywood—Lorna Moon's estate, totaling $8,650 in cash and an unknown figure in royalties on stories written by the deceased scenario writer, go to a young daughter under terms of the will filed for probate here.

New Paramount Exchange

Portland, Ore.—Mayor George Baker was the principal speaker at the ground-breaking ceremonies for the new Paramount exchange. Robert Blair, northwest division manager for Paramount Publix, attended.

Before the "Mike" In N. Y. Studios

THE Paramount New York studio personnel acquired an aquatic complex during the past week for three feature productions, "Animal Crackers," starring the O, O, O, O boys (Groucho, Harpo, Chico and Zeppo), "Heads Up," starring Buddy Rogers, "Up From Syracuse," Jack Oakie's vehicle, and even the short that Willie and Eugene Howard made, have nautical backgrounds, to say nothing of "The Big Pond," which was recently completed. Since there must be a theme song to every situation we'll give the struggling songwriter a break and adopt the old standby, "Sailing, Sailing, etc."

* * *

There were plenty of doubles played over at them thar studios in Astoria and we don't have reference to Helen Wills Moody's favorite pastime. Of course, the Unchristened Quartette had one each, with Harpo's boy friend, Jack Cooper, also doubling for Eugene Howard in the short subject, "The Last Card," Packy O'Gatty, who, eight years ago, was a strong contender for the bantamweight championship of the world, doubling for Chico, Tom Kelleher, who looks enough like Jack Oakie to be his twin brother, and Henry Van Bausen, who has a part in "Animal Crackers" and is a dead-ringer for Milton Sills.

* * *

Margaret Dumont, playing the wealthy society matron in "Animal Crackers," feels perfectly at home in the role, having lived the part in real life as the wife of the late John Miller, Jr., son of the sugar magnate.

* * *

Being shipwrecked and adrift in a stormy sea on a raft in "The Last Card" under Norman Taurog's direction held no terrors for Willie and Eugene Howard. When they realized that they could find no succor (spelled s-u-c-c-o-r) they merely hailed a taxicab, gave up the raft and went home. What would you do?

* * *

Freddy Graf, hairdresser at the Paramount New York studio, has his emporium wallpapered with autographed photos of practically every star on the Paramount roster. Some of the inscriptions are very interesting and one of these days we promise to print a few of them.

* * *

Production on "Heads Up" got under way last week and the unit became a flock of early birds, having to report at the studio at 6 A. M. in order to go to Port Washington Yacht Club where quite a bit of shooting took place. Victor Schertzinger is directing.

* * *

Remember the pajama brigade which made its appearance during last year's hot days? Well, Hugh Cameron, Bobby Watson and Nora Swinburne, over at the Eastern Vitaphone studio, went them one better by merely wearing a Roman costume, consisting of nothing but a sheet, for the Vitaphone variety, "Nay, Nay, Nero." Collaborating with Burnet Hershey, Director Roy Mack provided these ancients with a few modern conveniences, including telephones, cigarette lighters that really worked and radios.

* * *

Murray Roth, trying to do things bigger and better, directed four outstanding personalities of the day in "Round Table." There was Mark Hellinger, the colyumist; De Wolf Hopper, the actor; Damon Runyon, sports writer, and James J. Corbett, who used to be in the leather business, remember?

THE STUDIO STAFF

Sues Velez Over "U" Deal; Wilson Claims $13,000

Hollywood—Although Lupe Valez, Mexican "it" girl, has not yet been signed to a long term contract, Harry Wilson figures she should pay him for services rendered in negotiating her deal with Universal. Wilson has filed suit in Superior Court, claiming that Lupe owes him $13,000 for his work in getting her that contract.

When United Artists decided not to continue Lupe on contract, Wilson says he entered into a verbal contract whereby he would secure engagements for her on a five per cent basis. Universal engaged the Velez for the featured lead in "The Storm" at a weekly salary of $2,500, and also took an option on her services for three years on salary ranging from $2,500 to $3,000.

Under this optional contract, Universal would pay Lupe a total of $280,000 of which Wilson would get $14,000, according to his alleged agreement with the player. In his suit, Wilson admits receiving $1,000, but contends Lupe declines to pay him the balance of $13,000.

It is expected that Wilson's suit will be held up on depositions of attorneys that the term contract has not yet been signed and consequently no part of the $13,000 is due until Universal has exercised the option on that term agreement.

Wilson is well known in Hollywood as a press agent. His dip into the managerial side of the business was a surprise to his friends and others in the business.

May Borrow Wheeler for Lead in "Charley's Aunt"

Hollywood—The Christies are negotiating with RKO for the services of Bert Wheeler to star in the talker film version of "Charley's Aunt," which Christie will produce for release through Columbia. Deal will be set if Wheeler's schedule for appearances in RKO pictures can be re-arranged.

Germans Prefer Talkers

Berlin—Report of the Berlin Chamber of Commerce shows a remarkable growth in the popularity of talkers, despite the fact that there are only 461 wired houses in Germany. This number is to be increased to 900 by fall. The organization reports that "this popularization of the talkie has already led to a very noticeable dearth of silent films."

Daylight Saving Setback

Scranton, Pa.—Daylight saving throughout northeastern Pennsylvania suffered a severe setback when the proposal was killed here. Sentiment in the entire district was lined up against the measure by the Comerford interests.

Page the P. A.

Congressman Sirovich, legal representative for George Bancroft, had never heard of George until a week ago.—*N. Y. Journal.*

Now It Can Be Told

Destructive sex magnetism! That is what killed the beautiful Barbara La Marr, the beloved Wallie Reid and the fascinating Rudolph Valentino.

When they fell ill no expense was spared to save them from the dread destroyer—death. The best medical talent that the country could boast was called in, but all to no avail. They were young, rich and happy, yet they were struck down by an insidious foe and their lives went out as lighted candles succumb to subterranean earth-damp.

What destroyed them? D. S. M.—destructive sex magnetism!

Every motion picture star projects his or her aura on the screen. We have all become star-addicts. How many times I have heard, "Betty Compson for me! I make a point of seeing her in everything she does." But Betty gives out light and airiness and does not stir the lees in the hearts of men.

Janet Gaynor and Mary Pickford have appealingness. This does not mean that they are lacking in sex, but their sex magnetism is sublimated with something else. With Mary Pickford it is a cool, clear brain that can simulate anything. With Janet Gaynor it is a limpidity of soul that is greater than she herself knows. She gives herself up to it, and therein lies her greatness.

In Charlie Chaplin there will always be a misfit of which his funny clothes are a symbol. He has a forceful personality jammed into a small body. Little hands, little feet, no materiality to commandingly impress the eye with the power he has within.

—N. Y. Graphic.

Suit Halts Building Of Bucyrus Theatre

Bucyrus, O.—New theatre construction, which, when completed, will give the city a combined seating capacity equivalent to two seats for every citizen here, has been halted in part, at least temporarily, on account of litigation involving sponsors of one of the houses. John Seifert, of Dayton, Ohio, has filed suit against his partner, Arden Wisman, this city, and John Hoover, a Dayton contractor, engaged in building the Moose Temple and Theatre. Seifert alleges that the plans under which Wisman and Hoover are proceeding will result in the screen not being visible from many of the seats.

He further claims that the two defendants have let sub-contracts without his knowledge or authority, and refuse to alter their plans. Steel structural work is already in place, and the house was originally scheduled for September 1 opening.

Back to Grind

Cincinnati—Grand Opera House, devoted to Erlanger legitimate attractions during the regular theatrical season, after having completed a two weeks' road showing of "Journey's End" at $1.50 top, has opened as a grind house with admissions 30 cents until 1 o'clock, and 30 and 50 cents thereafter. It is reported that Tiffany has the house for the summer.

Southwest Sees Business Spurt In Small Towns

Dallas—Small town business is on the upward trend in this territory following rains during the last few weeks which have helped business generally. The result is an increase in number of theatres being wired for sound. A number of dark theatres of the territory are planning to reopen. In Oklahoma, particularly, business is on the upswing.

Non Theat. Sound Units In New Corporation Crop

Chartering of several new equipment and theatre companies, and International Club Pictures, Inc., of Devon, Pa., to operate in the non-theatrical field, heads the list of current corporate activities in Eastern States. International was chartered in Delaware.

Unbreakable Talking Disc. Corp., a New York City firm, received okayed papers at Dover where the secretary of state also granted charters to Parrish Projection Co., of New York; Triangle Poster & Printing Co., of Chicago; Curry Neon Lights, Inc. and Dirox Portraits, Inc.

Hamilton Sound Chartered

In New York, the following companies filed charters: Merlin Amusements Corp., Beatrice Play Co., Projector-Tone Co., Autocinema Corp., Hamilton Sound Engineering Co., Mack Browne Corp., of New York, Commercial Cinema Service Corp. of America, Tiffany Music Co., Thornton Theatres, of Saugerties; and Paramount Theatre Ticket Office.

American Piano Corp., of White Plains, N. Y., and Manos Theatres, Inc., were additional Delaware charters.

Radio-Victor Surrenders

Radio-Victor Corp. of America, a Maryland corporation, filed a certificate of surrender of authority in New York state. Cort Amusement Corp., of Brooklyn, was dissolved.

Brunswick Radio Co., Bronx, changed its name to Supreme Radio Corp., while Brunswick Radio Corp., a Delaware corporation, was designated to do business in New York state.

Dissolution papers were filed by Automatic Vaudeville Co., of New York. Heights Theatres increased its capital from $200,000 to 2,000 shares, no par.

In New Jersey, Moorlyn Theatre Co., of Ocean City, was formed with 125,000 shares, no par.

Bill to Provide for New Fire System in Committee

Boston—House ways and means committee is considering recommendation of Senate bill No. 420, which provides for a uniform system of fire prevention throughout the Commonwealth.

Ipswich House Damaged

Ipswich, Mass.—Fire damaged the Ipswich O. H. Thursday to the extent of $12,000. Talking equipment recently installed was considerably damaged.

Changes in Dallas Territory

Dallas—The Volunteer Fire Department is the new lessee of the Ritz at Mt. Calm.

Wide Gags

"Moronia thinks the new Grandeur film should be great for comedies because they can make the gags so much broader.—Ted Cook in *N. Y. American*.

THE

Projectionists' Round Table

By John F. Rider

RECOGNIZING that all matter is electrified, we can proceed to consider the charged body. Suppose that we have two atoms, both of like structure as in Figure 4. Let us now assume that, due to some form of agitation, an electron from atom A is dislodged and moves to atom B. We now have two different states. Atom A, because it is shy one electron, displays a positive charge, since the positive charge upon that body is in excess of the negative charge. Atom B, on the other hand, displays a negative charge because the negative charge upon that body is in excess of the positive charge present in the nucleus. Atom A will now exert an attracting force upon a free electron, whereas atom B will exert a repelling force upon such a free electron and readily part with its surplus electron.

The Electric Field

Now, if these two charged bodies were connected or brought into contact with each other, the excess electron upon B would be transferred back to A and that motion of the electron would represent a flow of current between B and A. Under the circumstances, we can appreciate that a force is present between two unequally charged bodies. If the body A displays an attracting power, that attracting force must be present for a certain distance from the body. The same is true in the case of body B, except that in this case the force surrounding the body is repelling instead of attracting. This force which surrounds a charged body which can display an electrical effect, be it positive or negative, is known as the electric field. Experimental investigation shows that the field surrounding a charged body at rest is of a definite nature. First it extends in all directions around that body as in Figure 5, where the black dot represents the charge or the charged body. The arrows show the direction of the field surrounding charge and the circles show even distribution in a circle at a certain distance from the body.

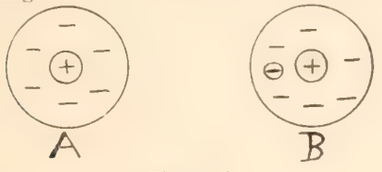


Figure 4

Referring once more to the illustration in Figure 4, the fact that the body A will attract the extra electron or that the body B will repel other electrons shows that the field surrounding the body is of a certain value of electrical strength, since its attracting or repelling force is such that it acts at a distance from the body. Now if the quantity of electricity upon an electron represents a certain charge, it stands to reason that the space surrounding a charged body is also subjected to a certain charge. If this were not true then the electron at a certain distance from a positive body could not be attracted to the positively charged body or repelled from the negatively charged body. This leads us to the subject of the relation between charged bodies. Coulomb developed a law which states that the electric force between two small charged bodies varies inversely as the square of the distance.

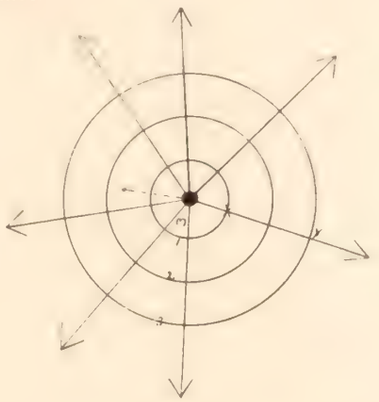


Figure 5

The relation between charged bodies is shown in Figure 5. Assume that the body M exerts a certain force at the point X on arrow O. Point Y in line with X upon arrow O is three times as far from M as X is from M. One would normally imagine that the force exerted at Y would be one third that exerted at X because Y is three times as far from M as X is from M. The law quoted above and expressed as

$$F = \frac{M}{r^2}$$

shows that the force at Y due to the charge upon M is equal to one ninth that at X. In turn, if we considered first the force exerted by M at the point Y, and then considered the point X, the force at X because it is only one third the distance from M that Y is from M would be nine times that at Y. This law is very important in connection with the amplifying tubes employed in all talkie systems and explains why a vacuum tube of the three or four element type to be described later actually amplifies. We shall refer to this condition later in the text.

Referring once again to Figure 5, the relation stated is true in all directions from that charged body at rest.

Electric Potential

Let us now imagine that such a charged body, say charged positively, is located in the centre of such an electrostatic field. Let us further imagine that the charge at the point X in Figure 5 bears an arbitrary value of 9 and, according to the law previously stated, the charge at the point Y bears an arbitrary value of 1. There is, therefore, a difference in the intensity of the charges at these two points. The values of charges in an electric field as mentioned as electric potential and such differences in values of charges are quoted as differences is potential. One can readily imagine that any such difference in charges at two different points in a field will tend to govern or control the motion of electrons or the transfer of charges. The difference of potential between two points in an electric field is a measure of the tendency of charges to move or flow from one point to another. The same is true in the case of two charged bodies.

Suppose that we have the two bodies shown in Figure 4. There is a difference in charges equal to the surplus electron on B and the deficient electron upon A. There is, therefore, a difference of potential between A and B which would cause the motion of the surplus electron upon B to the body A. When this motion takes place, the charge upon B is reduced and the charge upon A is increased, so that both are again equally charged. When two bodies are charged to the same potential there will be no flow of electrons when they are connected by wire. This explains the parallel connection of sources which develop electric pressure and explains why in such parallel connections the potential of the sources connected in parallel must be equal.

Induced Charges

The transfer of charges mentioned so far have been associated with the use of a definite link, say wire between the two charged bodies. It is possible, however, to transfer charges by induction. Consider the electrostatic field of the charged body M shown in Figure 5. (Incidentally, the term "electrostatic field" is applied to signify the electric field of a charge at rest to contrast it with the reaction, to be discussed later, of a charge in motion.)

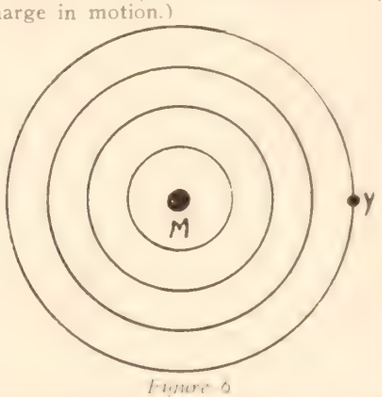


Figure 6

We stated that a difference of potential existed along points of the radii of the various circles surrounding the charge. At any rate a certain potential is present at any and every point in that field. If we now place an uncharged conductor into the field of a charge at rest as in Figure 6, say at Y in Figure 6, the conductor will assume

This is Lesson Four in the Rider series on sound projection

Atoms, Electrons General Relativity and Reactions of Charged Bodies Are Vitally Important Factors in Control Analysis.

the potential of the field at the point to which it is brought. The intensity of the charge at that point in the field will act upon the uncharged conductor, altering the charge in the conductor. Consider the illustration in Figure 7. Here an uncharged conductor is brought within the field of a charged body. Apparently various parts of the conductor are located in different parts of the field that is subjected to different potentials. Since the conductor as a whole must have the same potential throughout, there will be a flow of electrons from one part of the conductor to the other until the potential of the entire conductor is the same throughout. Thus, we secure a transfer of charges in a conductor placed within the field of a charged body.

If the conductor is allowed to remain at rest, the moving charges will eventually arrive at a state of equilibrium, but a difference of potential exists along the rod during the transit of the charges. If the conductor is now moved, the action will be repeated and a difference of potential will again exist along the rod while the charges are in motion. The same condition may be secured by keeping the conductor stationary and moving the charged body or varying the charge upon that body. Thus, we can create a transient state of potential difference between a charged body and a conductor within its field by continually moving the conductor; moving the charged body with the conductor stationary or varying the charge.

It might be well to delve a little deeper into the subject of induced charges and explain the action within the conductor. Refer once more to Figure 7. The charge upon M is negative and we have the field represented by the arrows and the parts of equi potential circles. AB is the uncharged conductor, so placed within the field that its axis is along one of the lines of force. Since the field is negative, the free electrons within the conductor will be driven from point A towards point B within the conductor. This means that the number of electrons at A will be less than the number at B. Hence one end of the rod, A, will be charged positively and the other end, B, will be charged negatively. Naturally the excess of electrons at one end is equal to the deficiency of electrons at the other end. Now, the accumulation of electrons at the B end of the conductor will produce in that region an electrostatic field, which adding to the field due to the charge M (which is of the same polarity) will raise the potential of that portion of the field. On the other hand the A end of the rod, which is now positive will create an electrostatic field (electric field) opposed to that of the charge M and will, therefore, lower the potential of the field in that region. The consequence is that the difference of potential originally present because of the charge M, is destroyed because of the establishment within the conductor of negative and positive charges which create their own field to react upon the field of the charged body M. Eventually there is a state of equilibrium and further transfer of charges does not ensue.

As was stated, there is an interval, short of course, during which time the transfer of electrons within the conductor represents the flow of current. This ceases after the state of equilibrium has been reached. Thus we have induction of current.

Electromagnetic Field

The electrostatic field is set up around a charged body at rest. But what about an electron in motion? What is the effect of a moving charge? As the electron moves from point to point it naturally changes the electrostatic field. For example, in Figure 5, the circle 1 is in its position because the charge M is located as shown. The same is true of the circles 2 and 3. If however the charge M is moved toward the left, as shown by the dotted arrow line, the position of circle 1 will no longer be where it is now shown. Such motion will change the entire electrostatic field, at least, the shape of the field. This action gives rise to another phenomenon. Another field is created around the moving charge, known as the magnetic field, composed of imaginary lines of force, appearing in shape as concentric circles surrounding the moving charge.

One significant fact must be understood and remembered because it is of importance later. The magnetic field is set up when the charge moves. It is absent when the charge is at rest. Since a moving charge is electric current, we have magnetic lines of force surrounding all conductors which

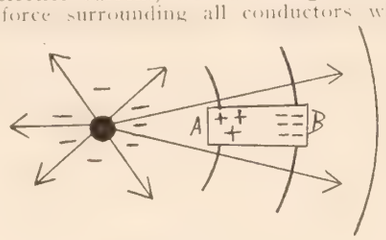


Figure 7

are carrying current. (These lines of force are frequently referred to as flux lines.) Thus, the motion of the electrons in the conductor placed within the field of a charged body resulted in the production of a magnetic field around that conductor. Since such a field is produced around the moving electron, it naturally is produced around a conductor within which electrons are moving under the influence of electric potential. If we now recall the conditions under which motion of electrons could be secured within that conductor located within the field of the stationary charge, it stands to reason that a magnetic field can be created around a conductor when the conductor is moved within an electric field; when the charge is moved or when the intensity of the field (this is the same as the intensity of the charge) is changed.

Continuing, since the motion of the charge produces the electromagnetic field, one electromagnetic field can produce another electromagnetic field because it will cause motion of electrons in the conductor, hence the production of magnetic lines of force.

Magnetism

In line with the attracting and repulsing properties of charged bodies, we find another form of attraction and repulsion phenomenon encountered in electrical circuits, but this time making use of other than our normal interpretation of charged bodies. A body which possesses the power of attracting iron is called a magnet and the state or condition of a body by means of which this attraction takes place is called magnetism. The power of attraction is made evident at certain points upon that body called poles. One pole upon that body is called the south pole and the other pole is called the north pole. These poles are designed S and N respectively.

Now, in line with what we shall discuss later, we find that this property of magnetism is associated with certain metals and further that in certain metals it assumes a transient state, that is, the body is magnetic or displays magnetic reactions only when under the influence of electric current. In addition, investigation shows that certain metals which do not possess magnetic properties may be changed to possess this property and that the state of magnetism becomes permanent. Such a body is known as a permanent magnet. A body which normally does not display magnetic properties but does so when under the influence of electric current is known as an electromagnet. We shall see later that such magnets play a tremendously important role in all talkie circuits.

A few words about the difference between magnetic and non-magnetic materials will not be amiss. These materials, like other forms of matter, consist of molecules and atoms. Neglecting the molecule for the moment let us consider the atom. Referring to Figure 3 in a previous lesson (Lesson 3) we note that the electrons revolve around the nucleus in various directions. The difference between a magnetic and non-magnetic material is the electronic activity in the atom. If the number of electrons revolving in one direction around the nucleus of the atom are equal to the number of electrons which revolve in the opposite direction, then that atom is non-magnetic. Such would be iron. However when this type of atom is placed within a magnetic field such as would be the case within a field of a moving charge or flow of current, the activity of the electrons is changed and the atom becomes magnetized. Such would be a piece of iron within another magnetic field.

In some instances, a body which does not normally display magnetic properties may be changed to possess such properties. Such is a piece of steel which has been subjected to magnetic lines of force. The atomic structure of the body is altered without further influence of an external body or magnetic field.

So much for magnetism at this time. We shall consider it later at greater length.

Germans Invent New Phonographic Disc

Berlin — Revolutionary development in phonographic discs is claimed in an invention brought out here by two Berlin engineers, Alexander Newman and Joseph Suchomski. They have applied for patents on the new apparatus.

The new invention, say its sponsors, will render obsolete the amplifiers which use valves. A plant for manufacturing the new apparatus is to be established in Germany and will have a capacity of 5,000,000 discs. The factory is slated to get under way in June.

Observers here are watching possible effect of the new equipment on other talking picture interests, particularly American firms.

Daylight Saving Voted in Canada After a Near-Riot

Cornwall, Ont.—There was a near-riot at a meeting of the city council when the question of daylight saving came up. The chamber was crowded with opponents of the measure who were armed with petitions against "fast time." Proceedings got out of hand several times and there was an uproar when Mayor Horowitz cast the deciding vote in favor of daylight saving after the councillors had split on the question. The council chamber was cleared before the meeting could continue with other business.

Starts Sunday Shows Though Clergy Protest

Burt, Iowa—Organized church opposition has been in debate with N. I. Morness, owner of the Belltone, over the showing of pictures on Sunday. Mr. Morness put on his first Sunday show last month and it has proved a success from the beginning.

There is no city ordinance against Sunday shows here, but no attempt had been made to put on Sunday shows previously. With the introduction of the Sunday shows in all the surrounding towns, Morness found it a good business move to inaugurate Sunday shows at Burt.

Frozen Out, Indpt. Complains; Suing Zukor's Company

Portland, Me.—Agreement with distributors that the firm must be given first choice on product and the buying up of all worth while product to keep it away from the Empire are chief allegations of a $1,000,000 conspiracy action brought in Federal Court here against Paramount Publix by Empire Amusement Co.

When Publix acquired the Strand, State and Maine last December, it is alleged, an agreement was made with distributors that product for Portland must first be offered to that chain and that enough was and is being bought to sew up the situation. That enabled the defendant's theatre to fix admission prices and force the Empire into the second-run class, it is claimed. A few first-run films of poorer quality were offered the plaintiff, but at exorbitant rentals, the charges allege.

Soldiers' Sunday Shows Outside Virginia Ban

Richmond, Va.—Neither the governor nor state authorities have power to stop Sunday shows on government reservations in the state, as they are without jurisdiction in the matter. There is some agitation throughout the state on Sunday shows in various towns and recently fines were imposed upon exhibitors at Hampton and Phoebus. Complaints made to the governor have been referred back to the communities where alleged violations occurred.

Virginia Unions Oppose "Canned Music" Shows

Petersburg, Va.—Opposition to "canned music" and in favor of musicians in theatres is expressed in a resolution passed by the Virginia Federation of Labor convention. Many musicians throughout the state have been displaced by sound equipment.

Berger Shutter Being Offered at Cut Price

Minneapolis—The Berger Shutter, designed to eliminate eye strain and which opens and closes toward the center from three sides, is being offered to exhibitors via a special introductory sales offer by the Globe Reliance Corp.

Hearing Off Until June 5

Hollywood—Failure of process servers to locate three players delays until June 5 preliminary hearing of U. M. Dailey and V. M. Barnett, film school operators, on eleven grand theft charges.

Judge W. W. McConnell granted continuance at the request of Deputy District Attorney Grant Cooper, who declared testimony of Colleen Moore, Betty Bronson and John Gilbert was necessary.

Burnstine Contract Renewed

Hollywood—Paramount Publix has renewed contract of Norman Burnstine, one of the youngest of screen writers.

EVEN POLAND WANTS "TALKIES,"

Now—

The government opposed them—"artificial art"—but the people said, "We want them."

Every theatre owner in the U.S.A. knows his public wants them—demands them.

Only Question—What turntable to buy.

Only Answer— Buy the one with the best reputation—the standard by which all others are judged—SYNCRODISK. When you hear "Just as good as Syncrodisk" it's a compliment to Syncrodisk alone. . . . . .

Look over some Syncrodisk installations—listen to what the owners say. We'll give you a list of houses near you where you can make any test you wish.

Remember, more than 1,200 sets in operation every day.



TWO SYNCRODISKS, TWO PICK-UPS AND FADER

Complete For Only

$500

And

"SYNCRODISK JUNIOR"

$150 PER PAIR

Complete with Pick-ups and Fader

The Latest at the Lowest Price

IF you own a small house—operating Saturday night and Sunday only; IF you need talking equipment for Town Hall, Grange Hall, School or anywhere that will support only the minimum investment—buy SYNCRODISK.

Remember the Weber reputation for quality assures you that this new tone-true, smooth, dependable, sturdy turntable for $150.00 per pair complete, will meet every requirement or we'll take it back.

SYNCRODISK JUNIOR HAS TAKEN HOLD

Twelve orders, with cash, and more than 50 inquiries were received in five days after the announcement was made in one publication.

That's what the Weber reputation means. Syncrodisk Junior is sold with the standard Weber guarantee, "Complete Satisfaction or Money Back."

If you want Syncrodisk Junior for $150.00 per pair, complete with Pick-Up and Fader, get in line NOW. Orders filled in order of receipt only.

Export Dept. 15 Leight St. New York City

WEBER MACHINE CORP.

59 Rutter St. Rochester, N. Y.

Cable Address ARLAB, New York

Chevalier Sends N. Y. Rialto to $50,800 Gross

New York box-offices were at an off keel, except in a few spots where bill changes sent the take soaring skyward. Chevalier's "Big Pond" boosted the Rialto's figure to $58,800, while "Ladies Love Brutes" clicked at the Rivoli with $49,800.

The Astor and Capitol were off, former playing "Rogue Song," 17th week, and the Capitol on a holdover with "Divorcee."

"All Quiet" continues a sell-out at the Central, where the war yarn took $22,892. They used 23 performances to satisfy the crowds, a record for a two-dollar attraction, Universal claims.

"The Texan" clicked at the Paramount on a $74,500 take. Roxy was okay with "Arizona Kid," which grossed about $81,000. The Strand doubled its last week's figure with "Man from Blankley's," hitting a healthy spot with $31,936.

"ROGUE SONG" (M-G-M)
ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 17th week. **Other attractions:** Newsreel, overture. **Gross:** $9,029, off.

"DIVORCEE" (M-G-M) (2nd Week)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, M-G-M comedy ("Fast Worker"), Capitol news, Hearst news, presentation ("Enchanted Forest"), organ. **Gross:** $72,830, drop of $12,000 under first week.

"ALL QUIET ON THE WESTERN FRONT" (U.)
CENTRAL—(922), 50c-75c-$1-$1.50 $2.50, 7 days, 5th week. **Other attractions:** None. **Gross:** $22,892, great.

"SILENT ENEMY"
CRITERION—(850), 75c-$1-$1.50-$2, 6 days. **Other attractions:** Short ("Harvest Revery"), cartoon ("Wise Fly"). **Gross:** $10,800, 1st week.

EMBASSY—NEWSREELS
EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $8,785, running higher each of past three weeks.

"SONG O' MY HEART" (Fox)
FOURTY-FOURTH ST—(1,478), $1-$1.50-$2-$2.50, 7 days, 11th week. **Other attractions:** Newsreel. **Gross:** $7,980, punk.

"JOURNEY'S END" (Tiffany)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 8 weeks. **Other attractions:** Short ("Voice from Hollywood"). **Gross:** $12,100, a two-grand drop under last week.

"HOLD EVERYTHING" (Warners)
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 3 days of 5th and final week. **Other attractions:** "Yama Kraw" (negro rhapsody short), "Wedding of Jack and Jill" (technicolor short," Martinelli in "Celeste Aida" from "Aida" (operatic short), "Motion Picture Headlines from 1895" (newsreel cutbacks). **Gross::** $8,661; fair for three days only.

"THE TEXAN"
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Pathe review, Paramount news, Rudy Valee in "The Blue Mill," Mr. and Mrs. Jesse Crawford at the organ. **Gross:** $74,500; great.

"BIG POND
RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Golf short, "Match Play," Floyd Gibbons, and "Come Take a Trip in My Airship." **Gross:** $50,800; near top for this house.

"LADIES LOVE BRUTES"
RIVOLI—(2,103), 35c-50c-65c-85c$1, 7 days. **Other attractions:** Short ("Fit to be Tied"), "Chinatown Fantasy" (song cartoon), "Yes, We Have No Bananas," newsreel. **Gross:** $49,800; splendid intake.

"ARIZONA KID"
ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Movietone news, vaudeville ("Garden of Dreams," "The Roxyettes," Carrillon, "Up Among the Chimney Pots"). **Gross:** $81,000; okay; raised figure is near $20,000 better than last week.

"MAN FROM BLANKLEY'S
STRAND—(3,900), 35c-50c-60c-75c-85c-$1, 7 days. **Other attractions:** Shorts: "Spanish Siesta," "The Potters," "Danger," "Jack McLallen," "Haunted Ships." **Gross:** $31,936; doubling last week's figure.

"SONG OF THE FLAME" (Warners)
WARNERS—(1,500), 50c-75c-$1-$1.50-$2.50, 7 days. **Other attractions:** Comedy ("Looney Tunes"), Eddie Buzzell in "The Royal Fourflusher," "The Standup," comedy ("Ill Winds, or no Mother to Guide Her"). **Gross:** $11,000, bad.

"SHOW GIRL IN HOLLYWOOD" (First National)
WINTER GARDEN—(1,493), 35c-50c-65c-85c-$1, 7 days. **Other attractions:** The Potters in "Big Money," "Believe It or Not," "Jazz Rehearsal" (technicolor musical comedy), "Military Post," "Window Cleaner," with Ann Edwards and Steve Brice; Robert Guzman, Mexican singer. **Gross:** $14,152; for six days only; miserable.

This Explains Many Things

Hollywood—And here's how H. A. Woodmansee explains "The True Hollywoodite":

"The true Hollywoodite is an opportunist to his finger tips. Forever he has his ear to the ground and his eye to the keyhole, waiting for, watching for, fighting for a break. Believing in his heart that nerve is more important than caution, his motto is not 'Stop, look, and listen,' but 'Look, listen, and leap.'

"Filmland has developed the greatest race of opportunity leapers known to history. They're as agile as mountain goats. And one does not have to seek far for the reason. In movietown one may be sure of perpetual change; of sands shifting with every wind; of positions of safety suddenly changing to seats of peril; of opportunities unexpectedly flying open and snapping shut.

"Stay cautiously on a safe perch, as many a film celebrity has discovered to his sorrow, and Old Man Necessity will come along presently with a stout barrel stave and knock one off. Better leap while the leaping's good.

"The powers of filmland are always watching for the breaks; alert for the opportune moment to switch their style of production; vigilant as a broker scanning his ticker tape; studying the rise and fall of public interest in plays and players. Those obscure ones who hope to scale the heights, as well as those who have arrived, are wide awake, forever poised for the leap that may make or break them."

Sono Art Executives Confer on Production

Hollywood—Number and types of pictures to be included on the new season's program are subjects of conferences being held between Harry Thomas, vice-president in charge of production; Sam Zierler, production chief, and James Cruze, supervisor, of Sono Art-World Wide Pictures.



Harry Thomas

The company recently launched expansion of its exchange system which is to result in establishment of branches in additional cities. Sales forces of other branches also are to be enlarged.

Hoffman-Halperin Unit Ready to Start First

Los Angeles—Producing wide film features on 35mm. stock, as a licensee under the Douglas process, Liberty Prod. will make 20 talkers for 1930-31. The new company, headed by M. H. Hoffman, Victor and Edward Halperin and Herman Gumbiner, of Chicago, will market via the state rights market.

Hoffman is due in New York soon to sell franchises.

Only Four Grand For McCormack in 3-Day L. A. Run

Los Angeles—Exhibs here are blaming the low weekly intakes at first runs on the growing popularity of neighborhood stands, which continue to make inroads on downtown grosses.

Practically everything along the line took a severe nose-dive, with only two big houses showing high figures. "Divorcee" clicked for $23,000 at the Criterion, which sent the M-G-M Shearer vehicle away with a 230% rating, splendid for this house. Second honors were awarded Universal's "All Quiet" because of its $16,900 gross (135%), taken at the Circle.

The flops were plentiful, Fox's "Song o' My Heart," McCormack's song film, taking the booby prize with a $4,100 gross for the final three days of its five-week run.

"SONG O' MY HEART" (Fox)
HILLYWOOD—Grauman's Chinese—(2,023), final 3 days after 5 weeks, twice daily, 75c to $1.50. **Other attractions:** Sennett comedy, Movietone news. **Gross:** $4,100. **Rating:** 40%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
LOS ANGELES—Fox Carthay Circle—(1,650), 5th week, 7 days, twice daily, 75c to $1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $16,900. **Rating:** 135%.

"DEVIL'S HOLIDAY" (Paramount)
LOS ANGELES—Paramount—(3,596), 7 days, 35c to 65c. **Other attractions:** Lloyd Hamilton comedy, Topics of the Day, "Color Symphony," Paramount news, Milton Charles organ concert. **Opposition:** "One Romantic Night," "Divorcee," "Which People," "Cuckoos," "High Treason," "Born Reckless," "Flirting Widow." **Gross:** $18,500. **Rating:** 74%.

"BORN RECKLESS" (Fox)
LOS ANGELES—Loew's State—(2,418), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Romance" Idea, comedy, Movietone and Metrotone news. **Opposition:** "One Romantic Night," "Divorcee," "Rich People," "Cuckoos," "High Treason," "Devil's Holiday," "Flirting Widow." **Gross:** $24,000. **Rating:** 89%.

"DIVORCEE" (M-G-M)
LOS ANGELES—Fox Criterion—(1,652), 2nd week, 7 days, 35c to 65c. **Other attractions:** Comedy, Movietone news. **Opposition:** "One Romantic Night," "Born Reckless," "Rich People," "Cuckoos," "High Treason," Devil's Holiday," "Flirting Widow." **Gross:** $23,000. **Rating:** 230%.

"LIGHT OF WESTERN STARS" (Paramount)
HOLLYWOOD—Grauman's Egyptian—(1,800), 7 days, 35c to 65c. **Other attractions:** Fanchon-Marco "Smiles" Idea, Krazy Kat cartoon, Movietone news. **Gross:** $10,000. **Rating:** 100%.

"DUMB-BELLS IN ERMINE" (Warner Bros.)
HOLLYWOOD—Warner Brothers' Hollywood—(3,000), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Gross:** $13,900. **Rating:** 99%.

"ONE ROMANTIC NIGHT" (United Artists)
LOS ANGELES—United Artists—(2,100), 1st week, 7 days, 35c to 75c. **Other attractions:** Sennett comedy ("Fat Wives for Thin"), Bruce "Cords of Memory," Paramount news. **Opposition:** "Born Reckless," "Divorcee," "Rich People," "Cuckoos," "High Treason," "Devil's Holiday," "Flirting Widow." **Gross:** $14,000. **Rating:** 104%.

"FLIRTING WIDOW" (First National)
LOS ANGELES—Warner Brothers' Downtown—(2,400), 7 days, 35c to 65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "One Romantic Night," "Born Reckless," "Divorcee," "Rich People," "Cuckoos," "High Treason," "Devil's Holiday." **Gross:** $14,000. **Rating:** 93%.

"RICH PEOPLE" (Pathe)
LOS ANGELES—RKO—(2,700), 7 days, 35c to 65c. **Other attractions:** RKO vaudeville and Pathe sound news. **Opposition:** "Divorcee," "One Romantic Night," "Born Reckless," "Cuckoos," "High Treason," "Devil's Holiday," "Flirting Widow." **Gross:** $14,500. **Rating:** 91%.

"CUCKOOS" (RKO)
LOS ANGELES—Orpheum—(2,750), 2nd week, 35c to 65c. **Other attractions:** Musical shorts, Pathe news. **Opposition:** "Divorcee," "Rich People," "One Romantic Night," "Born Reckless," "High Treason, "Devil's Holiday," "Flirting Widow." **Gross:** $15,000. **Rating:** 98%.

Compton to Coast

Betty Compton, who has been appearing on Broadway, left this week for Hollywood to appear in Warner productions. She was given a swell send-off, with a band, flowers and everything.

Fans Turn Cards On Chi Critics; 40% for "Dr. Fu"

Chicago—In a week featured by four stand-out grosses, several red tallies and a lot of average business, the little girls who write about the pictures for the confusion of local theatre patrons took it on the chin again. That particular spot of their physiognomy, however, through constant shock is becoming calloused and nearly immune to pain.

The girls liked "One Romantic Night" (U. A.), but the public, apparently, was distrustful. The United Artists grossed a poor $16,500, for a rating of 55%, and then took in "The Bad One" (U. A.). The girls were cool about "Caught Short" (M-G-M), but the Chicago held them out all week. When it was over, it showed its best gross in months—about $54,500 (205%), and the picture, instead of going to the neighborhoods to be forgotten, as is the custom after they leave the Chicago, went to the Roosevelt for an indefinite run.

"All Quiet on the Western Front" (Universal) was sensational in its opening days at McVickers, coming in at a $6,000-a-day pace for the first four days. "Journey's End" (Tiffany) closed a three weeks' road show engagement at the Garrick with indications of building, doing $12,800 (185%). "White Cargo" bettered its fourth week record at the Castle by more than $3,000 for the fifth week, taking $9,600 (320%).

Weather: Cool and cloudy, fair and warm, rain and cool, then fair.

Opposition: "White Cargo" (5th week), Castle; "Caught Short," stage show, Chicago; "New Adventures of Dr. Fu Manchu," stage show, Oriental; "One Romantic Night," United Artists; "Hold Everything" (3 days of 2nd week), "All Quiet on the Western Front" (first 4 days), McVickers; "Texan" (2nd week), Roosevelt; "The Cuckoos" (2nd week), Woods; "Alias French Gertie," 5 acts RKO vaude, State-Lake; "Journey's End" (3rd week), Garrick; "Second Floor Mystery," Orpheum; "Men Without Women" (2nd time in Loop), Monroe.

"WHITE CARGO" (State Rights)

CASTLE—(300), 50c-75c, 5th week. **Other attractions:** "Daily News"-Universal newsreel. Up $3,000 over week preceding; good for at least two more weeks. **Gross:** $9,600. **Rating:** 320%.

"CAUGHT SHORT" (M-G-M)

CHICAGO—(3,910), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. Best business house has had in months, with another week of it in prospect with "The Divorcee" (M-G-M) in on a "pink." **Gross:** $54,500. **Rating:** 205%.

"JOURNEY'S END" (Tiffany)

GARRICK—(1,200), 50c-$1.50, 3rd and final week of road show policy. Bettered its second week slightly, but through here until McVickers is ready to take it at pop prices. **Gross:** $12,800. **Rating:** 185%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

McVICKERS—(2,283), 35c-85c, first 4 days. **Other attractions:** Comedy, musical short, newsreel. Critics were lyric; sensational start with holdouts daily. **Gross** (4 days): $24,300. **Rating** 200%. "Hold Everything" (W. B.) finished the last three days of a ten-day run with: **Gross:** $9,200. **Rating:** 70%.

"MEN WITHOUT WOMEN" (Fox)

(Second time in Loop)

MONROE—(982), 50c-75c, 7 days. **Other attractions:** Thirty minutes of newsreel. **Gross:** $4,200. **Rating:** 65%.

"NEW ADVENTURES OF DR. FU MANCHU" (Paramount)

ORIENTAL—(3,193), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, novelty short, newsreel. Another bad week for this house, but due for a come-back with a fourth anniversary by the spot's old draw, Paul Ash, and "Young Man of Manhattan" (Paramount). New bill opened big. **Gross:** about $21,500. **Rating:** 40%.

"SECOND FLOOR MYSTERY" (W. B.)

ORPHEUM—(751), 50c-75c, 7 days. **Other attractions:** Three Vitaphone acts and Universal newsreel. **Gross:** $5,400. **Rating:** 80%.

"TEXAN" (Paramount)

ROOSEVELT—(1,528), 35c-85c, 2nd and final week. **Other attractions:** Musical short, comedy, newsreel. Replaced by "Caught Short" (M-G-M), which came in after a big week at the Chicago with rents of display space in the Hearst newspapers. Gross: $[illegible]. Rating: [illegible]%.

"ALIAS FRENCH GERTIE" (RKO)

STATE-LAKE—(3,000), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude. Improved over preceding week. **Gross:** $23,800. **Rating:** 90%.

"THE CUCKOOS" (RKO)

WOODS—(1,175), 35c-75c, 2nd week. **Other attractions:** Sportlight, novelty short, newsreel. Nice business for this house. Gross: $[illegible]. Rating: [illegible]%.

"ONE ROMANTIC NIGHT" (U. A.)

UNITED ARTISTS—(1,728), 35c-85c, one week. **Other attractions:** Comedy, newsreel, novelty short. Poor and out; replaced by "The Bad One" (U. A.) **Gross:** About $[illegible]. **Rating:** [illegible]%.

Eats with Show

Seattle—At least two downtown theatres evidently believe that patrons must eat as well as see a show when they come into the theatre.

For several months, Jensen and Von Herberg have been serving free tea and cakes to women patrons at matinees at the Liberty. Now they have augmented their restaurant service to include gifts of candy to kiddies under 12 years of age—nice "crunchy" candy that will keep the nearby patrons awake when the kids start chewing.

The Seattle Paramount is not quite that big-hearted. They have installed a shiny, nickel-plated vending machine in the lobby, so that patrons may drop a nickel for their choice of gum or candy bars in "noisy" paper wrappers.

Cleveland Picks Up; Business O.K.; "Divorcee" Strong

Cleveland—First run theatres downtown picked up considerably last week and all of them showed a nice profit. "The Divorcee" went so strong in its third week that it is being held a fourth week, the first picture to play four weeks at the Stillman since "Hollywood Revue" last October. "Dr. Fu Manchu" and "The Arizona Kid" played to big business, and the other first runs did satisfactorily.

This week's Cleveland lineup is:

Weather: Cool and clear first part of the week; clear and warm last half.

First Runs: "Divorcee" (3rd week), Stillman; "Return of Dr. Fu Manchu," Allen; "Spring Is Here," State; "Lovin' the Ladies," RKO Palace; "The Arizona Kid," RKO Hippodrome; "Lord Byron of Broadway," Cameo, "The Big Party," Keith's East 105th St.

"THE DIVORCEE" (M-G-M 3rd week)

STILLMAN—(1,900), 40c-75c. 7 days. **Other attractions:** Gorno's Marionettes' (Standard Film), "Song Writers Revue" (M-G-M) Hearst Metrotone news. **Gross:** about $14,000. **Rating:** 94%.

"RETURN OF DR. FU MANCHU" (Para.)

ALLEN—(3,300), 35c-60c. 7 days. **Other attractions:** "Desperate Sam" (Paramount) "Prisoner's Song" (Paramount, song), "Chinatown Fantasy" (Paramount), Hearst Metrotone news. **Gross:** about $22,500. **Rating:** 125%.

"SPRING IS HERE" (First National)

STATE—(3,400), 35c-60c. 7 days. **Other attractions:** "She's A He" (Universal), Cabaret Nights (Fischer), Alice the Peacemaker (Fischer), Motoring Through Cloudland (Fischer), Paramount news. "Color Rythm" (Loew unit show with Dave Schooler). **Gross:** about $21,500. **Rating:** 105%.

"LOVIN' THE LADIES" (RKO)

RKO PALACE—(3,600). 35c-75c. 7 days. **Other attractions:** "Burning Timber" (Educational), "The Guest" (RKO), "Red Heels" (Pathe), Pathe news, Pathe Review. **Gross:** about $23,000. **Rating: 92%.**

"LORD BYRON OF BROADWAY" (M-G-M)

CAMEO—(1,200), 25c-50c. 7 days. **Other attractions:** "Scrappily Married" (Paramount), "My Pony Boy" (Paramount), Hearst Metrotone news. **Gross:** about $4,200. **Rating:** 84%.

"THE ARIZONA KID" (Fox)

HIPPODROME—(4,500, 35c-75c. 7 days. **Other attractions:** "Rich Uncles" (Pathe Fox Movietone News. **Gross:** about $[illegible],000. **Rating:** 150%.

"THE BIG PARTY" (Fox)

KEITH'S EAST 105TH ST.—(2,200), 25c-50c. 7 days. **Other attractions** "Palooka Flying School" (RKO), "Mickey Whirlwind" (RKO), Pathe news, Sportlight (Pathe). **Gross:** about $12,500. **Rating:** [illegible]%.

Balto Biz. Off; "Follies'" 14 Grand is High

Baltimore—Three very hot days and heavy rain Saturday hurt business considerably during the week, with only two theatres going over 100%, one hitting normal.

Judging by ratings, "Follies of 1930" took high honors with a gross of $14,000, on a rating of 140%, at the New. Next to that came the Little theatre with its 267 seats, which took in about $1,250 with "Applause." This was a rating of 125% for that house.

At Loew's Valencia, "Murder Will Out" did a 100% with gross of $3,500. The two largest grosses for the week were taken in by Loew's Century and Stanley. At the former "Return of Dr. Fu Manchu" was the attraction with a Loew stage unit; gross estimated at $18,500, or a 79% rating. At the latter, with "Song of the Flame," the gross was $15,800, with a rating of 91%.

Weather: Monday rain and rainy then clear and warm to clear and hot with change Saturday to heavy rain and chilly.

Opposition: "All Quiet on the Western Front," [illegible] "Russiantics" starring Dave Apollon), Loew's Century; "Hold Everything" [illegible], Hippodrome; "Ingagi," Keith's "Applause," Little; "Mammy," Metropolitan and Rivoli "Follies of 1930," New; "Song of the Flame," Loew's Stanley; "Murder Will Out," Loew's Valencia; "Vagabond King," Loew's Parkway (after one week at Loew's Stanley). Stage: "French Frolics" (burlesque), Gayety; "Vagabond Players" in two G. B. Shaw plays, Maryland.

"RETURN OF DR. FU MANCHU" (Paramount)

LOEW'S CENTURY (3,251), [illegible], 6 days. **Other attractions:** Metrotone, International news, Bruce scenic ("Belle of the Night"), comedy; "Getting in Dutch" (Navy reel), "Russiantics," starring Dave Apollon (Loew stage unit), orchestra, organ. **Gross:** $18,500. **Rating:** 79%.

"SONG OF THE FLAME" (First National)

LOEW'S STANLEY (3,654), 25c-70c, 6 days. **Other attractions:** Metrotone news, Pathe 'Audio Review," "Wizard's Apprentice" (United Artists' featurette), "Hot Dog" (M-G-M comedy), organ. **Gross:** $15,800. **Rating:** 91%.

"MURDER WILL OUT" (First National)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Pathe "Audio Review," "Fairway Favorites" (Sportlight) "Don't Believe It" (Paramount-Christie comedy) Metrotone news. **Gross:** $3,500. **Rating:** 100%.

"VAGABOND KING" (Paramount)

(After One Week at the Loew's Stanley)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Night" (cartoon). **Gross:** $4,200. **Rating:** 95%.

"MAMMY" (Warner Bros.)

(Shown simultaneously with the Metropolitan uptown)

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** "Match Play" (Sennett-Paramount comedy), "Her Relations," "Jazz Rehearsal" (Vitaphone Varieties, latter all color), Pathe news, organ. **Gross:** $6,000. **Rating:** 75%.

"MAMMY" (Warner Bros.)

(Shown simultaneously with the Rivoli downtown)

METROPOLITAN—(1,500), 15c-50c, 6 days, beginning Saturday. **Other attractions:** Kinograms, "Match Play" (Sennett-Paramount all talking comedy), Vitaphone Varieties, organ. **Gross:** $4,500. **Rating:** 75%.

"SKY HAWK" (Fox)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe news, Pathe Silent Review, "Red Head" (Pathe comedy), "Hail the Princess" (Educational comedy), "The Co-Eds" (stage show), organ, orchestra, chorus, acts. **Gross:** $6,500. **Rating:** 65%.

"INGAGI" (Congo Pictures)

KEITH'S—(3,016), 25c-50c, 6 days, plus late show on Saturday previous to opening and midnight Sunday show. **Other attractions:** Pathe sound news, "Voice of Hollywood," cartoon, "Peace and Harmony" (Educational comedy). **Gross:** $4,800. **Rating:** 60%.

"FOLLIES OF 1930" (Fox)

NEW—(1,500), 25c-50c, 6 days, plus a Sunday midnight show. **Other attractions:** "Radio Kisses" (comedy), Fox Movietone news. **Gross:** $14,000. **Rating:** 140%.

"APPLAUSE" (Paramount)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Robert Benchly in "The Treasurer's Report" (Fox), "The Brats" (Laurel and Hardy comedy). **Gross:** $1,250. **Rating:** 125%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

(Second week.)

AUDITORIUM—(2,[illegible]), 35c-$1.50, [illegible] two [illegible] Universal [illegible] Hours [illegible]. New [illegible] **Gross:** $5,200. **Rating:** 65%.

Providence High To "Redemption", Grossing $20,000

Providence—Despite the annual Shrine Circus, baseball league openings and other outdoor distractions, exhibitors here had no kick with last week's business. The biggest money was taken in at Loew's State with John Gilbert's "Redemption," which hit about $20,500 for 100%.

Through a novel publicity ballyhoo, RKO's Albee likewise had a big week. In connection with the vaude attraction, "Golf Fiends," tie-ups were worked with golf clubs and advice on problems of the links were used in newspaper columns of "News-Tribune." Business was around $13,000. "Under a Texas Moon," at the Majestic, was good at $11,000, and RKO Victory likewise had a good week with "Arizona Kid," at $10,800.

Weather: Clear, cool.
Opposition: Carlton stock, Shrine Circus, baseball. Films: "Arizona Kid," RKO Victory; "Under a Texas Moon," Majestic; "Redemption," Loew's State; "Double Cross Roads," five acts vaude headed by "Golf Fiends," RKO Albee.

"REDEMPTION" (M-G-M)
LOEW'S STATE (3,800), 15c-50c, 7 days. **Other attractions:** "Hot Dogs," "WizardApprentice," Pathe Sporthght, Mickie the Mouse, Hearst Metrotone, Joe Stove's organlogue. **Gross:** $20,500. **Rating:** 100%.

"UNDER A TEXAS MOON" (Warner Bros.)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** Ben Bernie and orchestra, Mickey Mouse comedy ("The Karnival Kid"), Paramount news. **Gross:** $11,000. **Rating:** 100%.

"DOUBLE CROSS ROADS" (Fox)
RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** "Golf Fiends," and four acts vaude, "The Magnate," Pathe news, "Mickey's Whirlwind." **Gross:** $13,000. **Rating:** 105%.

"ARIZONA KID" (Fox)
RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "They Shall Not Pass," "Haunted Ship," Pathe news. **Gross:** $10.800. **Rating:** 100%.

"High Society" Grosses $6,600 In Ottawa Run

Ottawa, Ont.—Mixed weather helped considerably to send crowds to local theatres of Ottawa. "High Society Blues," at the Regent, ran to 110%, despite panning of newspaper critic.

Weather: Occasional rain.
Opposition: "High Society Blues," Regent "What a Man," five vaude. acts, Keith's; "Shanghai Lady," Avalon; "Lord Byron of Broadway," Imperial; "Mamba," Centre; "Ladies Love Brutes," Keith's. "Taming of the Shrew," Avalon.

"HIGH SOCIETY BLUES" (Fox)
REGENT—(1,225), 25c60c, 6 days. **Other attractions:** Orchestra, Eddie Canton in "Getting a Ticket," Fox Movietone news. **Gross:** $6,600. **Rating:** 110%.

"WHAT A MAN" (Sono Art)
B. F. KEITH'S—(2,596), 15c-60c, 3 days. **Other attractions:** Five R-K-O vaude. acts, orchestra, "Toot Sweet," Pathe news, scenic. **Gross:** $3,900. **Rating:** 75%.

"SHANGHAI LADY" (Universal)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Comedy ("Bulls and Bears"), Fox Movietone news. **Gross:** $1,600. **Rating:** 80%.

"LORD BYRON OF BROADWAY" (M-G-M)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** "His Honor the Mayor", "Married Wows," "Do It Now," Hearst Metrotone news. **Gross:** $2,700. **Rating:** 75%.

"LADIES LOVE BRUTES" (Paramount)
B F KEITH'S—(2,596), 15c-80c, 3 days. **Other attractions:** "Marching to Georgia," "Hot Dog," Universal news. **Gross:** $3,500. **Rating:** 75%.

"MAMBA" (Tiffany)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Fox silent news, comedy. **Gross:** $3,000. **Rating:** 80%.

"TAMING OF THE SHREW" (United Artists)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** Fox Movietone news, "Our Gang" comedy, cartoon song. **Gross:** $1,075. **Rating:** 85%.

Bologna ! !

Buddy Rogers' younger days were marked with continuous conquests, if we are to believe the following excerpt from a biography appearing in the current issue of a fan magazine:

"When Buddy Rogers was born in Olathe, Kansas, he embarked upon a boyhood typical of any red-blooded American boy. Some of his early life was spent in a desolate frontier town in New Mexico where, at a tender year, he had his first love affair. The memory of that boyhood sweetheart is still poignantly fresh and sweet with him. Returning to Olathe, Buddy entered the public schools. Despite his dislike for physical encounter, he became the champion fisticuff battler of Olathe when forced to fight for the right to show attention to a little girl schoolmate. From earliest memory he possessed a love for music. Joining a boys orchestra, he achieved a reputation in the vicinity of Olathe for his baritone solos. Later he developed a love for jazz and became proficient with drums and traps. In college his interest was divided between his work with a jazz orchestra and his efforts to establish himself as the best-dressed boy in school."

$9,070 in 3-Day "Young Man" Run At Des Moines

Des Moines—This town gave a warm welcome to "Young Man of Manhattan" at the Paramount, which during a three-day run did a 200% business. The requests are said to have been legion for a return of the picture, which might easily have been put on for a record as an all-week feature. Popularity of the original Satevepost story was given as the reason for its success. Bad weather cut into business in general, with one day being very hot and the next very cold.

"Song of the Flame" was taken off two days early to start "Mammy." Several pictures were judged to be better than average business getters were it not for the downpouring rain.

Weather: Cold and alternating warm weather.
Opposition: "Young Man of Manhattan," stage show (3 days), Paramount; "Gay Madrid," stage show (4 days), Paramount; "Aviator" (3 days), Strand; "Lady to Love" (4 days), Strand; "Song of the Flame" (5 days), Des Moines; "Hello, Sister" (3 days), RKO vaude., RKO Orpheum; "Ladies of Leisure," RKO vaude. (4 days), RKO Orpheum.

"YOUNG MAN OF MANHATTAN" (Paramount)
PARAMOUNT—(1,700), 3 days, 25c-35c-50c. **Other attractions:** Paramount sound news, Herbie Koch organ number, mystery act, Prince Ali, stage band, vaude. (Fred Stritt Co. in "Goofiest Guy in This Goofy Age"). **Gross:** $9,070. **Rating:** 200%.

"GAY MADRID" (M-G-M)
PARAMOUNT—(1,700), 25c-35c-50c, 7 days. **Other attractions:** "U." news, Mr. and Mrs. Herbie Koch, organs, Charlie Agnew band in "Hawaiian Echoes," M-G-M comedy ("A Tough Winter"). **Gross:** $4,000. **Rating:** 75%.

"LADY TO LOVE" (M-G-M)
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** Paramount news, "U." Felix cartoon ("Ice Time"), Columbia colortone act ("Princess Lady Bug"). **Gross:** $3,200. **Rating:** 80%.

"AVIATOR" (Warner)
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe sound news, Paramount talking act ("Getting a Break"), Educ. comedy ("Big Kick"). **Gross:** $3,200. **Rating:** 80%.

"SONG OF THE FLAME" (F. N.)
DES MOINES—(1,600), 25c-35c-50c, 5 days. **Other attractions:** Paramount sound news, Paramount act ("Toys"), Educ. comedy ("The Constable"), Paramount song cartoon ("Come Take a Trip in My Airship"). **Gross:** $4,000. **Rating:** 75%.

"HELLO, SISTER" (World Wide)
ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** RKO vaude., Pathe news, RKO comedy ("Mickey's Whirlwind"). **Gross:** $6,500. **Rating:** 100%.

"LADIES OF LEISURE" (Columbia)
ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** RKO vaude., Pathe news. **Gross:** $8,000. **Rating:** 120%.

$41,000 Gross in 'Frisco for "All Quiet" Staggers

San Francisco—Three 'Frisco theatres hit big business in the past week. Al. Jolson in "Mammy" at the Embassy grossed $12,600 and a 120% rating. He also was there in person.

Loew's Warfield Theatre, with "All Quiet on the Western Front," did $41,000, rating 190%. The California did much more than was expected with "The Bad One," grossing $17,500, and rating 115% for the week.

The Orpheum did a 100% business with "Captain of the Guard." Credit was given to the personal appearance of John Boles, who came to 'Frisco to appear before some soldiers, appearing at this theatre one night.

Weather: Fair, good theatre weather.
Opposition: "Young Man of Manhattan," Paramount; "Bad One," California; "All Quiet on the Western Front," Warfield; "Alias French Gertie," RKO vaude., Golden Gate; "Mammy," Embassy; "Hold Everything," Davies; "Paramount on Parade," stage show, St. Francis, "Born Reckless," stage show, Fox; "She Steps Out," stage show, Casino.

"YOUNG MAN OF MANHATTAN" (Paramount)
PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** "The Paramounters" (music), Paramount news, Ron and Don "Paramount Console," "Travelette in Havana," comedy; "Follow the Swallow" fair. **Gross:** $15,000. **Rating:** 100%.

"BAD ONE" (U. A.)
CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** California orchestra, Paramount song cartoon ("Take Me Up in Your Airship"), news, "Sunset Number," Louis Glint, guest artist (presenting "Song Pirates"). **Gross:** $17,500. **Rating:** 115%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
WARFIELD—(2,700), 50c-65c-90c, 7 days. **Other attractions:** Newsreel. **Gross:** $41,000. **Rating:** 190%.

"CAPTAIN OF THE GUARD" (Universal)
ORPHEUM—(2,270), 35c-50c-65c, 7 days. **Other attractions:** Pathe review, Sound Flashes, Jack Sprigg and his RKO-lians, organ. **Gross:** $10,100. **Rating:** 85%.

"ALIAS FRENCH GERTIE" (Radio)
GOLDEN GATE—(2,500), 30c-40c-50c-65c, 7 days. **Other attractions:** RKO vaudeville, organ. **Gross:** $13,000. **Rating:** 80%.

"MAMMY" (Warner Bros.)
EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Music, news. **Gross:** $12,600. **Rating:** 120%.

"HOLD EVERYTHING" (Warner Bros.)
DAVIES—(1,150), 35c-50c-65c-90c. (Moved from Embassy after 3rd week.) **Other attractions:** News, music. **Gross:** $7,100. **Rating:** 90%.

"PARAMOUNT ON PARADE" (Paramount)
ST. FRANCIS—(1,400), 35c-50c-65c-90c-$1, 3rd week. **Other attractions:** "St. Francis Ensemble," Paramount news, "Talkietoon" ("Five Bugs"), Pathe "Audio Review." **Gross:** $10,000. **Rating:** 120%.

"BORN RECKLESS" (Fox)
FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Orchestra, vocal ensemble, Walt Roesner's direction; Fanchon and Marco's "Sparkling Ideas." **Gross:** $23,000. **Rating:** 100%.

"SHE STEPS OUT" (Fox)
CASINO—(2,500), 40c-60c, 7 days. **Other attractions:** Will King's "Casino Company of Thirty," music. **Gross:** $8,600. **Rating:** 75%.

Downtown Seattle to Be 100% Wired by June 1

Seattle—With scheduled closing of John Danz's Winter Garden to install RCA Photophone, every downtown theatre in Seattle, including all first runs, vaudeville theatres, musical tab houses and second runs, by June will be equipped for sound. The Winter Garden will be dark for about a week, during which time it will be redecorated, refurnished and will have new projection equipment installed.

Wiring for Sound

Springfield—The Hippodrome, seating 300, has been closed by Chakeres Theatres Co., Inc., pending remodeling and installation of sound. The house has been playing Westerns at 10 cent admissions.

All Under Par in Mpls; "Big Pond", High at $34,000

Minneapolis—The Minnesota, showing "Big Pond," carried the biggest gross for the week. Chevalier brought the house $34,000, although the rating hit only 85%. "The New Adventures of Fu Manchu" was fairly beneficial to the State, the house registering $19,540, or 80%.

The Orpheum, ballyhooing "He Knew Women," was close on the heels of the State. The picture grossed $17,900, which gave the house 80%. A third rating of 80% went to the Century, which housed "Hold Everything." The offering did well, grossing $8,250.

Pantages registered 75% and a gross of $7,500 on "Call of the West." In the secondary class, the Seventh Street (RKO) showed "The Cuckoos," which had been shown the previous week at the Orpheum. On this picture, the house grossed $6,245, or 70%. The Lyric, boosting "Dumbbells in Ermine," rang up $3,000 to a 90% rating. The Aster showed "A Most Immoral Lady" to the tune of a 80% rating and a $2,680 gross.

Weather: Warm two days, chilly rest of week.
Opposition: "Call of the West, five acts vaude., Pantages; "Big Pond," "Tip Toppers" (Publix stage show) Minnesota; "He Knew Women," five acts vaude (headlined by Sylvia Clark), RKO Orpheum; "Cukoos," RKO Seventh St.; "New Adventurs of Fu Manchu," and "Radio Kisses," State; "Hold Everything," century; "Dumbbells in Ermine," Lyric; "Most Immoral Lady," Aster; "Journey's End" (legit. drama by stock company), Shubert.

"HE KNEW WOMEN" (RKO)
RKO ORPHEUM (2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude, headlined by Sylvia Clark. **Gross:** $17,900. **Rating:** 80%.

"BIG POND" (Paramount)
MINNESOTA (4,380), 35c-50c-75c, 7 days, 4 shows daily. **Other attractions:** Publix stage show ("Tip Toppers Revue"), overture presentation. **Gross:** $34,000. **Rating:** 85%.

"HOLD EVERYTHING" (Warner Bros.)
CENTURY (1,650), 35c-50c-75c, 7 days, 6 shows daily. **Other attractions:** Mickey Mouse cartoon, Grantland Rice "Sportlight." **Gross:** $8,250. **Rating:** 80%.

"CUCKOOS" (RKO)
SEVENTH STREET (1,400), 35c-50c-75c, 7 days, 4 shows daily. **Other attractions:** None. **Gross:** $6,245. **Rating:** 70%.

"CALL OF THE WEST" (Columbia)
PANTAGES (1,675), 25c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude. **Gross:** $7,500. **Rating:** 75%.

"DUMBBELLS IN ERMINE" (Warner Bros.)
LYRIC (1,581), 15c-25c-35c, 7 days, 7 shows daily. **Other attractions:** "Hunting Wild Animals in Africa," newsreel. **Gross:** $3,000. **Rating:** 90%.

"NEW ADVENTURE OF FU MANCHU" (Par.)
STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** "Radio Kisses," "Fist, Fowl and Fun," Pathe revue, news reel. **Gross:** $19,540. **Rating:** 80%.

"MOST IMMORAL LADY" (First National)
ASTER (884), 25c-35c, 7 days, 6 shows daily. **Other attractions:** News reel. **Gross:** $2,680. **Rating:** 80%.

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Ban Disc Charge

Liverpool—Ban on payment of rentals for discs has been voted by the northwestern branch of the Cinematograph Exhibitors' Ass'n. The discs should be supplied free, it is contended.

'Caught Short' a Wow in Omaha; Grosses $12,750

Omaha — "Caught Short" (M-G-M) caught the dough here this week at the Paramount, hitting 150% for $12,750. Best week at this house for several months.

Looked like M-G-M week with "The Rogue Song" at the State, which was good for $5,225 (110%), and "In Gay Madrid" at the World, which brought $10,500 (105%).

Orpheum had a forced "split week" on pictures with "Ingagi" (Congo) jerked after two days and replaced by "A Notorious Affair" (F. N.). Result was a 100% on seven days for $15,000.

Weather: Rain first half, fair last.
Opposition: [illegible] Paramount, "The Virginian" Strand; "Caught Short," State; "In Gay Madrid," World; "A Notorious Affair" and "Ingagi," Orpheum; "Journey's End" (legit.), Brandeis.

"CAUGHT SHORT" (M-G-M)
PARAMOUNT—(2,900), 7 days, 25c-50c. **Other attractions:** "Chinatown Fantasy," Para. news, organ. **Gross:** $12,750. **Rating:** 150%.

"IN GAY MADRID" (M-G-M)
WORLD—(2,500), 7 days, 25c-50c. **Other attractions:** Johnny Perkins topping five acts vaude; Ted Mack & band, Para. news, shorts. **Gross:** $10,500. **Rating:** 105%.

"ROGUE SONG" (M-G-M)
STATE—(1,200), 7 days, 25c-50c. **Other attractions:** Para. news, comedy, novelty. **Gross:** $5,225. **Rating:** 110%.

"A NOTORIOUS AFFAIR" (F. N.) and "INGAGI" (Congo)
ORPHEUM—(3,000), 7 days, 25c-60c. **Other attractions:** Harry Welch's Entertainers, [illegible] at RKO hall, Pathe news, Cartoon. **Gross:** $15,000. **Rating:** 100%.

Richman Clicks In K. C. With 15 Grand Even

Kansas City—The week was average or near-average for most first-runs. Midland reported 100% on United Artists' "Puttin' on the Ritz," which grossed $15,000. Mainstreet did similarly on Columbia's "Ladies of Leisure," which also grossed close to $15,000. Pantages, playing the "Fox Movietone Follies of 1930," did 95%, with a $7,100 stake.

The Royal fell a little with Warners' "Man from Blankley's," which ran $3,800, or 85%. The Newman kept at normal with Paramount's "Big Pond," grossing $10,000. The Uptown, first-run suburban, went up to 110% on "The Thirteenth Chair" (M-G-M), grossing $6,500.

Weather: Changeable, rain.
Opposition: "Puttin' on the Ritz," five acts vaude., Midland; "Ladies of Leisure," five acts vaude., Mainstreet; "Big Pond," Newman; "Man from Blankley's," [illegible] "Thirteenth Chair," Uptown.

"PUTTIN' ON THE RITZ" (United Artists)
MIDLAND—(3,[illegible]), 35c-60c, 7 days. **Other attractions:** Harry Moss, M-G-M International newsreel, five acts vaude., headlining Al. Shaw and Sam Lee. **Gross:** $15,000. **Rating:** 100%.

"LADIES OF LEISURE" (Columbia)
MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, Grantland Rice sportlight, five acts vaude, headlined by the Diamond Boys. **Gross:** $15,000. **Rating:** 100%.

"BIG POND" (Paramount)
NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Sennett comedy ("Fat Wives for Thin"), Paramount news, Ben Dova in "Chinatown Phantasy," screen song ("Come, Take a Trip in My Airship"). **Gross:** $10,000. **Rating:** 100%.

"FOX MOVIETONE FOLLIES OF 1930" (Fox)
PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** Edward Everett Horton in "Good Medicine," Universal sound news. **Gross:** $7,100. **Rating:** 95%.

"MAN FROM BLANKLEY'S" (Warner Bros.)
ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Educational comedy (Hamilton in "Good Morning Sheriff"), Vitaphone short (Ben Bernie and Band) Fitzpatrick's "May Horoscope." **Gross:** $3,800. **Rating:** 85%.

"THIRTEENTH CHAIR" (M-G-M)
UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Sennett comedy ("Radio Kisses"), Universal cartoon, Universal news. **Gross:** $6,500. **Rating:** 110%.

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Let's Go Native

(Paramount—All Talker)

A Honey

(Reviewed by Charles F. Hynes)

THERE are plenty of laughs in this new Paramount comedy, which has a novel story and fine cast. It has three names to carry it, Jack Oakie, Skeets Gallagher and Jeannette MacDonald, and is well done from every angle. It's one of the new season Paramounts, and if it's a sample of the new line-up, the company is going to have a big year.

George Marion, Jr., collaborated with Percy Heath on story and dialogue and also wrote the lyrics. He did a whale of a job, for the picture has several catchy numbers which should be hits. Jack Oakie has been mounting the ladder of screen popularity steadily and this picture should help him considerably. Leo McCarey did a nice job of direction, getting all possible out of the many funny situations.

The story concerns the love affair of a young millionaire, whose father threatens to disinherit him if he doesn't marry the daughter of a rival soap firm, in order to effect a merger. The youth, however, is in love and when his father issues the ultimatum he sails for Buenos Aires on the same ship as his fiancee is traveling, only he goes as a stoker in company with a friend and a taxicab driver, who had to leave town on account of an accident. They are shipwrecked and make their way to a tropical island, head man of which is Skeets Gallagher. Skeets has taught the native girls to sing and hoof, and how! The island is fabulously rich in pearls and oil. When the hero's father arrives on the scene, he sanctions the marriage of his son to the girl, who since has come into possession of the island. In addition, he arranges to buy the island, but after closing the deal it sinks into the ocean.

This is comedy all the way and loaded with typical Marion gags. There is real kick in the casual way the riches of the island are brought out. For instance, the gang begins laying out a tennis court and drives a stake, with oil gushing out, or eats oysters only to find they are full of pearls.

The cast is uniformly good, but the work of Oakie and William Austin stands out. There are some fine settings and photography is excellent.

Dramatic shorts with this.

Produced and distributed by Paramount. Directed by Leo McCarey. Story and dialogue by George Marion, Jr., and Percy Heath. Photography by Victor Milner. Length, about 6,560 feet. Running time, 65 minutes. Release date, some time in August.

THE CAST

Ursula Wood	Jeanette MacDonald
Wally Wendell	James Hall
Voltaire McGinnis	Jack Oakie
Jerry	Skeets Gallagher
Basil Pistol	William Austin
Chief Officer Williams	David Newell
Constance Cook	Kay Francis
Wallace Wendell	Charles Sellon
Creditors' Man	Eugene Pallette

Midnight Mystery

(R-K-O—All Talker)

Novel Thriller

(Reviewed by Edwin Schallert)

A MYSTERY plot, wide open for the audience, but with the characters in the picture kept guessing—that's a fairly new twist in film melodramas and has a lot to do with spreading fascination in "Midnight Mystery." This picture would be better than it is if it got away to a quicker start. There is much conversation to begin with, atmospheric chiefly, smart-cracking, and calculated to throw the audience into the mood for the real story and make them believe it. One can't exactly deny that these scenes aren't necessary and clever, but they would benefit by pruning.

Locale of "Midnight Mystery" is Hawk Island, a weird place near Cuba, during a raging storm—the old dark and stormy night idea! The island home of Gregory Sloane is the scene. He is in love with Sally Wayne, writer of detective stories. Ambitious for a career, she is slow about going through with their contemplated marriage. So Sloane thinks he'll try the ruse of sickening her with mystery plots by pretending to be a murderer himself. And so he makes all the motions of shooting a sheikish foreigner over a seeming quarrel.

The two decide to carry the joke over to the morning, Sloane letting everybody in the house believe that he is a desperate man. The girl, however, is told by Sloane that the murder is a hoax, and becomes furious about the deception.

Meanwhile, there is one member of the house party who sees a chance for a "perfect crime" when he learns that the supposed victim of the tragedy is really alive, but that everybody thinks that he is dead. Jealousy enters into this situation, and the resultant murder and the unraveling of it yield a fascination to the very end. Even the girl is in doubt about who committed the crime because she only has the hero's word that he didn't do it, and naturally everybody else suspects him. Because of this question about who is guilty, the production is tense and clever in all the later scenes.

In all of this Betty Compson, Hugh Trevor, Lowell Sherman, Ivan Lebedeff, Rita La Roy and Raymond Hatton figure very importantly, and they comprise a thoroughly efficient cast. Sherman's performance is the top-notcher, Trevor does competent work, while Miss Compson is excellent in the amateur detecting scenes.

Comedy and musical shorts with this.

Produced and distributed by RKO. Directed by George B. Seitz. Associate producer, Bertram Millhauser. From the play "Hawk Island" by Howard Irving Young. Adapted by Beulah Marie Dix. Photographed by Joe Walker. Length, 6,463 feet. Running time, 72 minutes. Release date, June 1.

THE CAST

Sally Wayne	Betty Compson
Gregory Sloane	Hugh Trevor
Tom Austen	Lowell Sherman
Madeline Austen	Rita La Roy
Mischa Kawelin	Ivan Lebedeff
Paul Cooper	Raymond Hatten
Harriet Cooper	Marcelle Corday
Louise Hollister	June Clyde
Barker	Sidney d'Albrook
Rogers	William Presley Burt

Courage

(WB—All Talker)

Splendid Woman's Show

THIS is excellent fare for women—only, lonely—or with husbands past, present or future.

It takes the much-used theme of mother-love from angles sufficiently different and human to make the production click wherever they want gulps, tears and laughs. In short, "Courage" is an emotional outing for women, and men won't be ashamed of the optical moisture. Belle Bennett, as the mother does quite as much to make famous her character of Mrs. Colbrook as the character of Stella Dallas did to make Belle Bennett famous as a mother. She troups a difficult role with impressive deftness and shading.

Second honors for providing top entertainment, if not equal division of first honors, go to Leon Janney as Bill Colbrook, the youngest son. (The part was erroneously credited in Motion Picture News for May 24 to Rex Bell). The screen version departs from the stage play of the same name in one major point. In the stage version Bill was an illegitimate child. The Code of Ethics may be responsible for Warner's action in giving the screen part legitimacy with Bill's spiritual parentage credited to the man his mother really loved, while his physical pater is Mr. Colbrook, legally the father of the six others in the brood.

Archie Mayo did well with the direction, especially in holding his players to their characters. They are human and believable. The added dialogue by Walter Anthony is in good mood, and his contribution of comedy lines clicks for several good laughs well-timed against the dramatic situations. One fault which may be charged to Mayo or Anthony, or both, or to the cutting room, is the absence of over-lapping action in several earlier sequences which end abruptly on quick fade-outs. There is nothing of story established in these sequences to carry over the thread to succeeding sections or "acts." It savors of an attempt at stage technique, but succeeds only in letting the audience down and compelling it to grope through the first hundred feet or so of each new sequency to pick up the action, geography and identification of characters. This, however, does not detract from the general entertainment excellence of the production as a whole. Once the menace appears, in the person of Blanche Frederici as Aunt Caroline, things move along smoothly with plenty of overlap to keep up the suspense and understanding of who, why and where.

Marian Nixon does the seventeen-year-old Murial Colbrook with enough realism to give any doting mother or pa-pa chuckles and groans at the dramatics of adolescence.

Richard Tucker as Jerome Rudkin, the banker, does a small part with the fervor and skill worthy of a principal role.

Warner's have heralded other of their product with more force than they have so far put back of "Courage," and with much less reason from an exhibitor angle. This one can be touted for women without risking a scientist's atom of patron confidence and goodwill.

Use good kid comedy with this. Other shorts not so important because feature is strong enough to carry the show.

Produced and distributed by Warner Brothers. Directed by Archie Mayo. From the stage play of the same name by Tom Barry. Screen version by Walter Anthony. Running time, 73 minutes. Footage, 6630 ft. General release date, June 7.

THE CAST

Mary Colbrook	Belle. Bennett
Muriel Colbrook	Marian Nixon
Lynn Willard	Rex Bell
James Rudlin	Richard Tucker
Bill Colbrook	Leon Janney
Reginald Colbrook	Carter De Haven, Jr.
Aunt Caroline	Blanche Frederici

Colbrook Children—Dorothy Ward, Charlotte Henry, Byorn Sade, Son Marion.

The Fall Guy

(Radio Pictures—All Talker)

Fair

(Reviewed by Robert Hage)

THERE is very little box office in this production, due to a threadworn plot and loose direction, but it is saved from being a total loss as entertainment by the wisecracking of Ned Sparks and the sincere acting of Mae Clarke. They deserved a better vehicle.

Jack Mulhall has the title role, but his voice is not ideal for talkers and he exhibits a tendency to overact throughout. Perhaps this was due to the fact that the story has little action in it. Based on the play of the same name, most of the footage is devoted to a living room setting with the characters engaged in interminable talk. However, Miss Clarke's portrayal of the role of the nagging wife was a delight to watch and Sparks' gags clicked many a laugh.

The story is that of a drug clerk, unable to find employment, finally agreeing to work for a shady character whom he suspects of being

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a bootlegger. He does not learn, until he is arrested, that his employer is a dope peddler. The arrest is made by the sweetheart of his sister-in-law while a dinner guest. But the long arm of coincidence is again brought into play to enable him to clear himself of suspicion.

Treat this as an average program offering and don't make any promises about its appeal.

Needs plenty of support in the way of good shorts.

Produced and distributed by Radio Pictures. Directed by Leslie Pearce. From the stage play by George Abbott and James Gleason. Adaptation and dialogue by Tom Whelan. Edited by Archie Marshek. Photographed by Leo Tover. Length, 6,175 feet. Running time, 65 mins. Release date, June 15, 1930.

THE CAST

Johnny Quinlan	Jack Mulhall
Bertha Quinlan	Mae Clarke
Dan Walsh	Ned Sparks
Charles Newton	Pat O'Malley
"Nifty" Herman	Tom Jackson
Lottie Quinlan	Wynne Gibson
Mrs. Bercowich	Ann Brody
"Hutch"	Elmer Ballard
Detective Keefe	Alan Roscoe

A Royal Romance

(Columbia—All Talker)

Lacks Selling Angles

(Reviewed by Charles F. Hynes)

THIS is fair as a program offering, but it lacks selling angles. It has a fairly good, if far-fetched, story, which wanders considerably toward the climax, and a satisfactory cast that lacks big names. Accordingly, it probably is best suited for a double feature bill, or where strong short subjects will get over the program.

Buster Collier and Pauline Starke are the leads in this drama of a mythical Balkan principality. Buster is a struggling author who inherits $200,000, half of which he spends for a castle in Europe. He finds the place allegedly haunted, due to the efforts of its former mistress to escape detection as the kidnapper of her child, custody of which the courts awarded her divorced husband. He befriends the wife, an American, helps her to escape, is fined the remainder of his inheritance and returns to New York to win the girl.

There is some good comedy in this, supplied by the negro player, Clarence Muse. He is Collier's valet and does good work. Ullrich Haupt is good as Count Von Baden, although he hasn't much to do, and the rest of the cast is adequate.

As a so-so program offering, this will get by, but don't make any promises for it.

Musical shorts will help this.

Produced and distributed by Columbia. Directed by Erle C. Kenton. Scenario and dialogue by Norman Houston. Edited by Gene Havlick. Photographed by Ted Tetzlaff. Length, 6,359 feet. Running time, 62 minutes. Release date, March 17, 1930.

THE CAST

John Hale	William Collier, Jr.
Countess von Baden	Pauline Starke
Rusty	Clarence Muse
Frau Muller	Ann Brody
Mother	Eugenie Besserer
Hans	Walter P. Lewis
Mitzi	Betty Boyd
Count von Baden	Ullrich Haupt
Magistrate	Bert Sprotta
Gloria	Dorothy De Borba

Border Romance

(Tiffany—All Talker)

Entertaining

(Reviewed by Robert Hage)

SEVERAL episodes and some of the dialogue in this picture indicate that the censors were caught napping or were too engrossed at the time to spot the liberties with good taste taken by the producers. However, the latter was probably the reason, for the picture is entertaining throughout.

It's a breezy romance, laid in old Mexico, and is both colorful and appealing because the director has not taken the plot seriously. He has given it a comic operetta touch, although the story apparently called for straight dramatic treatment, with the result that the picture is delightfully nonchalant.

Don Terry enacts the role of the hero with gusto. Armida, playing opposite, is a satisfactory Mexican spitfire, although not overburdened with histrionic ability. Wesley Barry displays some ham acting, while Marjorie Kane, playing a comedy role, works hard without much success. Victor Potel, ideally cast, lands many laughs. Terry and Armida sing several songs passably.

Terry, Barry and Potel, as American cowboys, travel to Mexico to sell their herd of horses. Terry falls in love with the little Mexican girl and after killing a Mexican who tried to shoot one of his pals, goes back to see her again. The Rurales set out to capture him, but he eludes them with opera bouffe ease. As they ride along the countryside the Rurales burst into song at every opportunity and the effect is impressive. The scenic backgrounds are gems of beauty.

One scene shows Potel going to the river for a bath, not knowing it is "ladies' day," and plunging into the midst of a group of naked women. In another episode he explains that he could not get a drink at the brook because "the horses were careless." Another censorable sequence cannot be described in print. "Border Romance" was the second picture directed by Richard Thorpe to be shown on Broadway in a week, and in both he has overstepped the bounds of decency. However, the Hays Code of Ethics probably will get him later. A fight between two horses provides several thrilling moments.

Be careful about playing this picture if you cater to family trade. It's okay for sophisticated audiences.

Spot in shorts of the domestic type.

Produced by Tiffany. Directed by Richard Thorpe. Story by John Francis Natteford. Supervised by Lester Scott. Edited by Richard Cahoon. Photography by Harry Zech. Music and lyrics by Will Jason and Val Burton. Length, 5,974 feet. Running time, 64 minutes. Release date, May 18.

THE CAST

Conchita Cortez	Armida
Bob Hamlin	Don Terry
Vic Hamlin	Wesley Barry
Nina	Marjorie Kane
Slim	Victor Potel
Gloria	Nita Martan
Buck Adams	J. Frank Glendon
Capt. of Rurales	Harry von Meter
Lieut. of Rurales	William Costello

In the South Seas With Mr. and Mrs. Pinchot

(Talking Picture Epics—Talker)

Mighty Interesting

(Reviewed by J. P. Cunningham)

DELIGHTFULLY different from the run-o'-the-mill celluloid records of exploration trips, easily adapted to a tremendous ballyhoo, which, if intelligently presented, should swell the coffers of almost any box-office. But, if presented cold without special handling it will fall as flat as a pancake; not that it deserves it, however.

Mr. and Mrs. C. Pinchot, a likeable old couple, brought back from their exploration trip to the South Seas one of the finest and most interesting assortments of wild-life camera shots ever gathered by anyone. The expedition, incidentally, was staged in cooperation with the natural history societies of New York and Philadelphia.

Not a single school child, regardless of age, should be deprived of seeing the wonders of land and water life of this strange land. And that's where your big exploitation possibilities lie. You will have to work hard, but, we are [illegible] go [illegible]

Enlist the cooperation of school authorities and leaders in historical and exploration fields. Give them a special showing—and they'll do the rest, recognizing immediately the splendid entertainment appeal and educational value of the production.

Adult audiences, too, will be thrilled, what with the numerous hair-raising episodes of the trip, the beauty of the South Sea landscape, the strangeness of animal and bird life, and—the most important factor of all—the refreshing simplicity and honest naturalness which stamps the entire record. There is absolutely no doubt that second thought was given to the commercial angles of the Pinchots' film. To this can be attributed the sincerity of the effort. Other exploration films have resulted directly from a desire to produce an expedition record with one eye on the box-office. Pictures of the latter type, almost invariably, bear all the ear-marks of having been staged. With the new Pinchot picture, this phase of production is absent and, we predict, it will live longer as a result.

The black, sweaty wild men with the inevitable monotonous study of their social and domestic capers, are missing from this record. Thanks to the Pinchots. Every foot contains something new, always of interest.

Howard Cleaves is to be highly commended for his fine camera work. And to the Pinchots, a medal for their splendid handling of material used to describe their mighty interesting trip, which they lightly elaborate upon in dialogue.

A snappy sound cartoon is just the thing to run with this.

Produced by Mr. and Mrs. C. Pinchot in the South Seas. Distributed by Talking Picture Epics. Photography by Howard Cleaves. Released Sept. 1, 1930. Length, 5,538 feet. Running time, about 62 minutes.

No cast, all being members of the expedition.

Call of the West

(Columbia—Talker)

Stupid

(Reviewed by J. P. Cunningham)

SLOPPY, sappy sentimentality!

An unconvincingly told cross between a Western and a backstage yarn, stupidly dotted with dialogue which is as meaningless and trivial as any one studio could make it. And acted as poorly.

A splendid example of factory type picture making. Slowness of the first three or four reels reaches the point of boredom. There is relief for a few hundred feet, during which an impressive sequence introduces a cattle raid by a gang of hustlers, but this thrill is soon over and the tempo immediately sinks back to a pitch more boring than at first.

Harry Cohn produced, Albert Ray directed and Dorothy Revier and Matt Moore are featured.

Sound job is okay. As a matter of fact, it's too good. A little distortion might have jumbled up the mess of banal dialogue, losing for the film much of its amateurishness.

Run it on your regular double feature bill, but be sure the support is extra strong.

Produced by Harry Cohn. Directed by Albert Ray. Story by Florence Ryerson and Colin Clements. Continuity and dialogue by Colin Clements. Photography by Ben Kline. Film editor, Ray Snyder. Release date, May 10, 1930. Length, 6,500 feet. Recording [illegible]

THE CAST

Violet La Tour	Dorothy Revier
Lon Dixon	Matt Moore
Mrs. [illegible]	Kathleen Collins
Bull Clarkson	Tom O'Brien
Maurice Kane	Alan Roscoe
Trig Peters	Vic Potel
[illegible]	[illegible]
[illegible]	[illegible]
Mrs. [illegible]	Blanche Rose
Bud [illegible]	Ford West

Opinions on Pictures

Light of Western Stars

(Paramount—All Talker)

Great Entertainment

(Reviewed by Charles F. Hynes)

IT'S too bad that the policy of the Publix houses on the main stem didn't permit this picture to get a break, for then it would have been launched under auspices in keeping with its quality. It's a great piece of entertainment, a western with he-man stuff, based on a strong story and excellently done.

The Zane Grey story from which this is adapted was a best seller and certainly will aid the draw of the picture. Richard Arlen heads the splendid cast which includes Mary Brian, Fred Kohler, Harry Green, Regis Toomey, William LeMaire and George Chandler.

Peculiarly, Green, whose comedy work is outstanding, is not included in the film billing. He deserves a big hand for his work as Pie-Pan.

The story concerns the efforts of a cowboy to win back for a girl the claim of her murdered brother and to solve the murder. He starts left-footedly by insulting the girl while drunk and then assumes the role of protector. After a series of events, he finds that the gold on the ranch was the motive for her brother's murder.

Arlen is going to win a lot of new friends by his characterization in this picture, which should result in future films teaming him with Mary Brian. Fred Kohler also does some outstanding work.

Musical shorts with this.

Produced and distributed by Paramount Publix. Story by Zane Grey. Directed by Otto Brower and Edwin H. Knopf. Adaptation by Grover Jones, William Slavens McNutt. Edited by Jane Loring. Photographed by Charles Lang. Length, 6,312 feet. Running time, 70 minutes. Release date, April 19.

THE CAST

Dick Bailey.....Richard Arlen
Ruth Hammond.....Mary Brian
Pie Pan.....Harry Green
Bob Drexell.....Regis Toomey
Stack.....Fred Kohler
Grif Meeker.....William LeMaire
Slig.....George Chandler
Square Toe.....Sid Taylor

Throw of the Dice

(Hollywood Pictures—Synchronized)

Made in India—and Not Bad

(Reviewed by J. P. Cunningham)

WE suggest that you see this yourself to determine just how far it will get at your box-office. If they appreciate an elaborately told story of India, made right on the spot, where gorgeous pageantry plays no small part in the picturization of a battle between two Hindu kings for the possession of a beautiful girl, then this is the stuff for them. They spared no expense in its production, employing many hundreds of natives, and what looked like entire towns, for immense mob scenes; and all were well handled. In a few widely scattered sequences, however, the action slows down.

Probably the biggest flaw in the vehicle lies in its synchronization. This mechanical factor, if corrected, will undoubtedly enhance its merit tremendously. In the present state, the musical accompaniment is ruinous; and at times nerve racking. It sounds like a victrola sorely in need of winding.

Photography is commendable and the direction splendid. All told the production is impressive.

Very light comedy needed to balance. A cartoon and a good musical revue reel will go well.

Produced by Pro Patria Films, Ltd., London, in India. Distributed in U. S. by Hollywood Pictures, via states rights market. Length, 6,700 feet. Running time, 73 minutes. Release date, Dec., 1929.

THE CAST

Sunita.....Seeta Dvi
King Ranjit.....Charuv Roy
King Sohat.....Himansu Rai

Lady of Scandal

(M-G-M—All Talker)

Average Program Calibre

(Reviewed by Walter R. Greene)

FREDERICK LONSDALE'S play, "The High Road," comes to the screen as a talker under the title of "Lady of Scandal," but there's little scandal in the lady and nothing of consequence in the picture itself.

As a program picture of ordinary strength, audiences will accept it as mildly interesting. It cannot hope to reach beyond that classification. The story has an English background, and the rather slow and draggy stage tempo has not been eliminated in the screen adaptation. But it is doubtful whether or not anything better could have been done with the material at hand.

Ruth Chatterton is spotted in the title role and provides most of the sparkle on the otherwise dull surface. Balance of the cast, including Ralph Forbes and Basil Rathbone, fit in nicely into their characterizations. Sidney Franklin had little chance to show anything in direction beyond regulation formula of translating a stage play to the screen, retaining the staginess thereby.

The story concerns a popular English actress who consents to marry a young nobleman. The latter takes her to meet his family, who are up in arms over his intentions. After piling insults on the girl, an agreement is reached whereby she will wait six months before marrying the boy.

The girl lives on the estate and gradually puts pep into the staid members of the family. In so doing, a secret love affair develops between the actress and Basil Rathbone, cousin of the intended bridegroom, who is rather noted for his way with women. The girl discovers Rathbone's affair with the wife of another and decides to forget him. But Rathbone makes ardent love and declares he will give up his current affair. Discovery is made the woman's husband has died in Paris, and Chatterton demands Rathbone make the trip to tell the widow of his new and greater love. While Rathbone is writing instead of going, Chatterton gets the widow on the phone and has Rathbone agree to come to Paris at once. Then the usual "it couldn't have been otherwise" parting.

Close comes soon after with the young son deciding to release the actress from her engagement; and she returns to her old life on the stage as the reigning favorite.

"Lady of Scandal" will probably reach those week runs where Ruth Chatterton commands drawing power. It is a weak programmer and is better geared for the one and two day stands where business stands up as a matter of routine.

Draw comedies are badly needed with this one.

Produced and distributed by M-G-M. From play by Frederick Lonsdale. Directed by Sidney Franklin. Scenario by Hans Kraly. Dialogue adaptation by Claudine West and Edwin Justus Mayer. Photographed by Oliver Marsh and Arthur Miller. Length, 7,858 feet. Running time, 76 minutes. Release date, May 24.

THE CAST

Elise.....Ruth Chatterton
Edward.....Basil Rathbone
John.....Ralph Forbes
Lady Trench.....Nance O'Neil
Lord Trench.....Frederick Kerr
Lord Crayle.....Herbert Bunston
Sir Reginald.....Cyril Chadwick
Lady Minster.....Effie Ellsler
Hilary.....Robert Bolder

So This Is London

(Fox—All Talker)

Splendid Entertainment

(Reviewed by Red Kann)

FROM the second Will Rogers' homely face reaches the screen and as long as he stays on it, "So This Is London" is first-rate entertainment. When the story veers to other characters, the drop takes on the speed of a plumb line hitting the ocean bottom.

With its directorial shortcomings, the picture is fine entertainment, replete with Rogerian drolleries and punctuated with many laughs. The witticisms of the comedian are, as usual, inimitable and the production all the way very much of a one man show. It follows that when the principal character isn't there for you to see and hear the proceedings inevitably sag.

"So This Is London" is the second in Rogers' international travels. In his first talker, family affairs and misadventures carried him to Paris. This time, he is a cotton mill owner, a dyed-in-the-wool American and death on any and all things British. When his business takes him to London where an important deal awaits his attention, he leaves Texas with considerable loathing and distaste. On the boat, his son meets an English girl, falls in love to his family's dismay and determines to carry the love match through to its inevitable conclusion. Rogers objects. Ditto, his wife, played with her usual charm by Irene Rich. At any rate, the boy conspires to have his parents at a week-end party to meet the girl's parents, Lord and Lady Worthing.

In an effort to prove to the boy that his judgment is askew, Rogers determines to live up to the English nobleman's conception of the uncouth, savage American. He and Miss Rich do, ruin a perfectly good dinner and almost break up the party and the match. But Rogers gets a peak at the girl (Maureen O'Sullivan), instinctively feels he has been all wet in his tactics and finally straightens out the misunderstanding. Interluded are a number of charming and wholly laughable sequences wherein Rogers, for instance, goes on a shooting match with Lord Worthing, dabbles humorously in international politics with him and, in general, provides the audience with many stretches of real entertainment.

Worthing (Lumsden Hare) is played in the typical Hollywood conception of an Englishmen: bored, slow-witted, left-footed, et al. The characterization is really ridiculous, practically a caricature, although it is entirely possible Director John Blystone insisted upon it as an obvious foil for Roger's witticisms.

Miss O'Sullivan as the girl is pleasing enough, but her voice registers stridently and often, with displeasing resonance. The boy, Frank Albertson, comes through with a routine performance, inocuous enough but entirely undistinguished. Owen Davis, Sr., is credited with the dialogue, but all the way it is obvious that Rogers, as is his usual wont, ad libbed.

Cartoons and musical numbers O. K. here.

Produced and distributed by Fox. From story by Owen Davis, Sr. Directed by John Blystone. Adaptation and dialogue by Owen Davis, Sr. Edited by Jack Dennis. Photographed by Charles Clarke. Length, 8,300 feet. Running time, 92 minutes. Release date, June 8.

THE CAST

Hiram Draper.....Will Rogers
Mrs. Hiram Draper.....Irene Rich
Junior Draper.....Frank Albertson
Elinor Worthing.....Maureen O'Sullivan
Lord Percy Worthing.....Lumsden Hare
Lady Worthing.....Mary Forbes
Alfred Honeycutt.....Bramwell Fletcher
Lady Amy Ducksworth.....Dorothy Christie
Martha.....Martha Lee Sparks
A Nurse.....Ellen Woodston

Promotion for Hulan

A. G. Hulan, installation supervisor of RCA Photophone, has been appointed assistant manager of the installation and service department in charge of installations, being responsible for the activities of the department from the time the exhibitor's contract is accepted to one week following completion of installation. At the conclusion of that period, the installation will be turned over to C. L. Lootens, assistant manager in charge of service.

Opinions On Pictures

Fat Wives for Thin

(Mack Sennett Talker—2 Reels)

Fine

HERE'S a mark for all producers of comedy shorts to shoot at. It reveals more intelligence than many features, is expertly handled in all departments and is high-powered entertainment, proving that slapstick is not necessary to get laughs. The story centers about a wife who can eat as much as a dozen farm hands at a sitting, with the husband registering his disgust. Mother-in-law butts into the affair and helps the fun along. Complications are developed naturally, and the situations net many laughs. Marjorie Beebe, Andy Clyde and Aggie Herring play the leading roles with a realism that is a credit to them and the director. Running time, 22 minutes.

If you've booked a serial feature use this to save the show.

Station S-T-A-R, No. 12

(Tiffany All Talker—1 Reel)

Average

NOT as good as the majority of its forerunners. Lloyd Hamilton is the announcer in this subject and most of the footage is devoted to showing him trying on straw hats, a salesman having convinced him that the public is tired of the pancake cap that is his trade mark. And the audience gets tired of seeing him try them on. Carlotta King sings and Dorothy Burgess appears in a thin little skit, but you forget them in a hurry, as well as Walter Hiers' monologue. Leatrice Joy's rendition of a French song is the highlight of the subject. Running time, 10 minutes.

Satisfactory filler for any program.

Office Steps

(Vitaphone Varieties No. 1002—1 Reel)

Okay

A PEPPY singing and dancing novelty short that will enliven any bill. The setting is a modern office, with six stenos in chorus girl costumes doing a little typing and a lot of singing and dancing, the boss dictating in rhymed patter as he hoofs. Solo dancers, a pair of cloggers, and a ham actor rendering "Singing in the Bathtub" the while he dubs in Shakespearean lines keep things going at a lively pace. The players include Harry McNaughton, the Phelps Twins, Billy Reed, Lou Duthers, Jack Thompson and Gertrude McDonald. There are four musical numbers. Running time, 10 minutes.

Will fit in nicely anywhere.

Short Subjects

Hearts and Hoofs

(Pathe—Talker—2 Reels)

Weak

CORNELIUS KEEFE makes a handsome cowboy and Mona Rico an attractive gypsy girl in the first of the new series of Rodeo comedy shorts, but they're not so hot when it comes to singing love songs to each other. The story is slight and the direction haphazard. The cowboy woos and wins the girl in short order, despite the obstacle of a stiletto-wielding rival, and carries her off. However, the subject is not intended to be taken seriously and it's a relief from the stereotyped Western short. It contains one raw piece of business—a boy shooting a squirt-gun at the back of a character while a monkey is perched on his shoulder. You can guess the rest. Running time, 19 minutes.

Use it with a society drama or comic feature.

Paper Hanging

(Vitaphone Varieties No. 3972—1 Reel)

Amusing

ALTHOUGH the situation of an amateur papering his home has been done many times, this one clicked a lot of laughs, regardless. The frugal householder follows the usual line of covering doors, pictures, etc., with the paper, and then covering his handiwork with pictures. It moves along at a lively pace, Johnny Arthur having the lead. A youngster, cast as his son, nets some chuckles on his own hook by butting into papa's endeavors. Directed by Carter De Haven. Running time, 9 minutes.

Just the thing for a heavy feature.

The Grand Uproar

(Vitaphone Varieties No. 1000—2 Reels)

Good Specialty

JIM McWilliams burlesques opera in this number, which is good for some laughs and offers good novelty entertainment. First he gags a politician's speech, then on the piano he gives his interpretation of repetitious lines of an opera. It's all very amusing and cleverly done. Running time, 8 minutes.

Will fit anywhere comedy turn needed.

The Enchanted Forest

(Tiffany-Talker—1 Reel)

Only Kid Appeal

A FANTASY in Technicolor that [illegible] It relates the story of the daughter of a rich mother [illegible] loving parent, who escapes from home and falls [illegible] her. The mother, missing the youngster, finds her and there's a sentimental ending. Good production values in this. Directed by Martin Justice. Running time, 10 minutes.

Good for special [illegible]

The Glacier's Secret

(Tiffany-Talker—1 Reel)

Entertaining

TOM TERRIS [illegible] taken by him "near the south pole" with a synchronized lecture which enhances the effect and appeal of the short. Billed as a Vagabond Adventure Picture. Interest has been built up in the ascent of the glacier by a dramatic episode, well-handled and effective, centering about a hermit who has lived on the glacier since the day, forty years before, when his bride fell to her death in a crevice. Her body, frozen in ice, is his shrine. Running time, 10 minutes.

Use it with a [illegible]

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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Columbia Not Set For '30-'31; Has 3 More to Decide

With three more vehicles to select, Columbia's 1930-31 program of 20 pictures includes:

"The Criminal Code," "Charley's Aunt," "The Subway Express," "Rain or Shine," "Dirigible," The Last Parade," "The Flood," "Madonna of the Streets," "The Woman Who Came Back," "Tol'able David," "Brothers," "Arizona," "The Lion and the Lamb," "The Miracle Woman," "Ubangi,' "Good Bad Girl" and "Fifty Fathoms Deep."

This year, the company will hold three sales conventions, the first in New York beginning June 2 and the others in Chicago and Hollywood.

Jack Cohn will preside at the opening of each and then turn the meeting over to Joe Goldberg, general sales manager. Harry Cohn and Sam Briskin will take an active part at the Hollywood convention. The advertising and publicity sessions will be handled by Joe Gallagher. In addition to Cohn, Goldberg and Gallagher, the home office contingent to cover the three conventions consists of Rube Jackter, Morris Safier and Hal Hodes.

Others to attend are:

J. A. McConville and Abe Montague, New England division managers, and J. F. Sharkey, eastern district manager, will head the New York delegation. Representatives will include from Albany: H. C. Bissell, G. A. Woodard; Boston: T. F. O'Toole, H. Rogovin, S. Moscow, P. D. Fox, and E. H. Anderson; Buffalo: Joe Miller, C. W. Johnson; Cincinnati: M. White, W. McCabe, M. Spanagel, W. F. La Sance; Cleveland: H. Kaufman, L. C. Thompson, G. J. Becker, R. Morris.

From New Haven: Louis Astor; New York: Jack Bellman, I. Grossman, S. Kulick, A. W. Weisman, S. Trauner, B. Rappaport, M. Fraum, Joe Whitman; Philadelphia: H. E. Weiner, S. Sugarman, F. Shepard, M. Gillis, C. Martin; Pittsburgh: Joe Wolf, L. J. Engel, J. B. Cohen, S. Jacobson, C. W. Dickinson; Washington: S. Galanty, J. B. Walsh, B. Caplon, O. D. Weens, A. H. Levy.

Southern and Middle States divisions headed by Phil Dunas, who will assemble at the Stevens in Chicago are, Atlanta: L. C. Ingram, S. M. Berry, J. R. Selman, Ed. Heller; Chicago: L. W. Alexander, W. Baker, N. Provencher, E. W. Johnson, C. Phillips, M. Hankinson and M. DeLano; Indianapolis: A. H. Kaufman, Sid Gibbs, E. R. Slocum; Charlotte: R. J. Ingram, D. S. House, C. B. West; Dallas: J. Underwood, W. Young, R. D. Bauer, W. Williamson; Des Moines: R. E. Peckham, A. B. Seymour, R. Green.

From Detroit: A. W. Bowman, S. Nathanson, W. G. Sturgess, Sam Gerson; Minneapolis: B. C. Marcus, S. Frank, J. H. Jacobs; Omaha: L. C. Durham, C. J. Riggs, D. L. Donelson, W. C. Wallace; Kansas City: L. G. Ross, W. Bradfield, C. A. Jones, J. M. Flynn, H. Gould; Memphis: J. J. Rogers, R. E. Jones, T. B. Haynes; Milwaukee: J. A. Kraker, N. A. Weinbaum, T. MacAvoy, H. Greenblatt; New Orleans: H. Duvall, J. J. Fabacher; St. Louis: J. C. Osserman, E. Dumas.

The sessions at Hollywood will, in addition to L. E. Tillman, western division manager, be attended by the following: From Denver: J. R. Beale, A. A. Bruce, K. L. Burk, B. T. Cale; Los Angeles: W. C. Riter, J. W. Drum, H. M. Lentz, M. J. McCarthy; Portland: C. E. Tillman, Clyde L. White; Salt Lake City: J. F. Baker, G. H. Warren, A. W. Baron, H. F. Matthews; San Francisco: P. Weinstein, H. J. Henrioulle, O. L. Olsen; Seattle: Neil Walton, W. H. Bloom.

Morris Safier has been appointed circuit sales manager. He first came into prominence as central division manager for United Artists and later as Warners' sales manager of long-run pictures.

Louis Weinberg, who has been associated with Columbia as a special representative for six years, has been placed in complete charge of the short product.

Hal Hodes, who has been in charge of sales promotion for the past year, has been appointed manager of a newly created accessory sales department.

Pictures Aid in Mental Health, Says Scientist

Washington—Viewing films helps a man's mental health, Dr. Frans Alexander, psychiatrist of Berlin, declared at the World Conference on Mental Hygiene.

"Motion pictures must rank in first importance and helpfulness among the instinctive measures of civilization to provide substitute satisfaction for adventure and excitement of which we have been robbed by the present-day routine of economics and mechanical existence," Dr. Alexander says.

"Man finds his lost individuality in the cinema," Dr. Alexander said, "if not in reality in imagination, if only for a short time nevertheless day after day and repeatedly. This makes for mental health, and the scientist who studies the human mind is grateful for the intensive development of the film industry."

Felix Young Again an Agent

Hollywood—Felix Young returns to the casting agency business, and has secured an employment agency license from the Police Commission. Young sold his former agency to Myron Selznick about two years ago.



THE R-K-O SALES CONVENTION

with headquarters at this hotel was one of the most successful "get-togethers" ever staged in the West. The Hollywood Roosevelt is indeed proud of the part it played in making the visit of the R-K-O executives and salesmen enjoyable.

¶ Why not plan to hold *your* next sales convention in the West—at the scene of production? We will gladly quote special rates and give detailed information of the accommodations we have to offer upon request.

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Pathe Officials Arrested! Same Old P. A. Stuff

When Phil Reisman, J. P. McAloon and E. W. Ballentine of the Pathe home office stepped off the Advance Century, on their way to the company's regional sales meeting at the Blackstone hotel here last week, they were placed under arrest and bundled into a squad car before even the Pathe News cameramen could start grinding. With sirens shrieking, the squad car raced across town while the Pathe trio protested in vain. About the time they were beginning to get worried the car, with a final blast of the siren, pulled up in front of the Blackstone and was greeted by a bunch of hooting sales delegates, here for the meeting.

The stunt was Dan Roche's, of the local Pathe office, who arranged it with William Russell, commissioner of police. It was good for space in the straight news columns of the dailies, getting a better break than did Fox that rated only a paragraph on the financial pages when its execs came through town on their way to the convention city and were joined here by Harley Clarke, president.

Gets Silent Print by Mistake; Borrows Talker

The Adelphi was sent a silent print by mistake for a Sunday program recently. The manager, unable to raise anyone at the exchange on the Sabbath when he discovered the mistake that had been made, appealed to another manager of a near-by house to share a feature with him in order to prevent closing down entirely. The neighbor turned him down cold. House was about to fold when a third manager, hearing of the plight of the first, voluntarily offered to relay feature reels to the unfortunate one. Offer accepted.

Talkers Kill Curfew

Curfew shall not ring at Quincy tonight, or any other night, henceforth. The ancient local institution for the safeguarding of the city's youth goes down before the talking picture era. Patrons of local theatres complained that the curfew's blowing interrupted downtown talking picture programs and the city council abolished it, despite the protests of social workers.

Pals



Phil Dunas, district manager for Columbia, and Leroy Alexander, newly appointed Chicago manager, pose for the MOTION PICTURE NEWS photographer.

Rogers to Name New Sono Art Chicago Mgr.

Bud Rogers, Sono Art-World Wide sales manager, spent several days here this week preparatory to the naming of a new Chicago manager to fill the post left vacant by the resignation of Leroy Alexander last week. Alexander became branch manager for Columbia, replacing C. C. Wallace.

Announcement of the selection of a new Sono Art-World Wide manager will be made, Rogers said, when Harry H. Thomas, vice-president in charge of distribution, arrives here this week.

While here, Rogers completed local booking arrangements with RKO for his company's production, "What A Man," which will play all RKO theatres nationally. A similar deal for "Cock o' the Walk" is in prospect, he intimated.

Rogers is making a tour of the company's branch offices throughout the country.

Wabash Ave.—South

W. N. BEADELL, former Rockford exhibitor, named manager of the National theatre by Sam Abramson. . . . Percy Barr, formerly with Educational, now selling for First National. . . . Bill Brumberg, former Chi manager for Sono Art-World Wide, to New York. . . . Henri Ellman back from Des Moines and Omaha with "Journey's End" contracts. . . . Johnny Mednikow's interest in the Independence sold to Jake Gross. . . . Max Ascher to New York on a business trip.

* * *

Max Gumbiner reported to be taking over the lease on the Harmony, and will operate it himself. . . . Si Greiver has purchased the Chicago territorial rights for "The Primrose Path," a Sidney Kent production. . . . Harry Thomas, vice-president of Sono Art-World Wide, in charge of distribution, through town this week en route to the coast. Returning in about two weeks. . . . Bud Rogers, Sono-World

(Continued on page 142)

Chicago Theatre Books 'Pink' as Policy Reversal

Loop theatres opened the week with some strange billing, but the public appears to favor the departures from custom, with the result that most houses are beginning the seven-day period with some unaccustomed prosperity.

The Chicago, recognized here as a family institution, is showing "The Divorcee" (M-G-M) in spite of the pink slip handed it by the local censor board. This is the first "pink" to play the house in a period that can be measured by years. Shubert's Garrick, on a picture policy since late winter, brought "Ingagi," jungle sensation, back again after three weeks' road-showing of Journey's End" (Tiffany). "Ingagi" did five weeks of abnormal business in the same house immediately preceding the entrance of "Journey's End."

The Oriental was on its way out of a prolonged period of depression with its fourth anniversary program headed by Paul Ash, the old favorite at this spot. Ash was met by a brass band and hundreds of local members of a Paul Ash club on his arrival in town. Here for one week. Feature is "Young Man of Manhattan" (Para.), and should help the draw.

The Roosevelt, a run house, took "Caught Short" (M-G-M) after it had played a week at the Chicago. Pictures usually go from the Chicago to the outlying houses, but the Roosevelt was doing fair business with it at the outset. The picture was helped considerably by lavish display ads in the Hearst papers here.

Chicago Branch Heads U. A. Clean-Up Drive

Cress Smith's mid-western sales forces took first place in United Artists' annual clean-up drive on old product, concluded recently. The Chicago branch was third in the same drive to dispose of 1928-1930 product nationally.

The ten managers in Smith's division presented their chief with a handsome bronze desk set as a token of esteem on the conclusion of the drive.

Showmanship!

A South Side theatre installed a cooling system and naturally advertised that fact in large letters in front of the house. Yes, sir, right next to the "Hot for Paris" signs.

Windy City Thermometers Shoot Up and Theatres Fold or Try Prize Gag Lures

Pleading



Motion Picture News Photo

The Thacher decree may have been a boon to exhibitors elsewhere, but, it appears, the Chicago indie hasn't benefited much by it. The salesmen still hold the whip hand here, as is proved by the MOTION PICTURE NEWS cameraman who caught Exhibitor Freddy Gilford on his knees begging Salesman Al Hoffman for a break, while a group of apprehensive exhibitors await the outcome.

Chicago SMPE Chapter Holds First Meeting

The Chicago chapter of the S.M.P.E. was formerly instituted at a dinner meeting at the City Club. Joseph Dubray of Bell & Howell was elected chairman of the group, and J. Elliott Jenkins of Jenkins & Adair, secretary. O. F. Sphar and Oscar B. Depue were election managers.

The territorial limits of the Chicago chapter were fixed on the west at a boundary line 50 miles east of Denver, and on the east, 50 miles east of Cleveland. No north or south boundaries were fixed.

The following committees were named: papers and program, Joseph Dubray, Fred Kranz, E. S. Pearsall, Jr.; publicity, B. W. Depue. Dinner meetings will be held on the third Thursday of each month at a place designated in advance of each meeting.

Eleven active members, 12 associate members and 8 guests witnessed the institution of the chapter. A drive for a membership of 200 will be inaugurated at once.

"Unborn Child" Cleaning Up in Chicago Theatres

Louis Weiss, vice-president and treasurer of Windsor Pictures, spent a week in Chicago watching "Her Unborn Child" do record business at the outlying houses. Several big neighborhood spots, such as the Sheridan and Senate, are reported to have grossed above $10,000 with the picture. Usual gross for the houses is around $4,000 weekly. Dave Dubin reports that he has 125 prints of "Unborn Child" ready for distribution.

Goetz Loans Movie-Phone And Saves "Cargo" Sale

L. E. Goetz sold "White Cargo" to the Oliver at South Bend. The house was not wired, so rather than lose the sale when the exhib learned no silent prints were open, Goetz took his own Movie-Phone equipment and installed it in the Indiana house. Equipment comes out when the run is over.

The Davis theatre, Milwaukee, one of the oldest legit houses in the city, was recently wired and is taking "White Cargo" in the near future, according to report.

Wabash Ave.—South

(Continued from page 141)

sales manager, here in the course of an inspection tour of the company's branch offices throughout the country. . . . Town looking empty again after three conventions moved out—M-G-M, Pathe and Educational. . . . RKO's regional sales meet at the Congress.

* * *

Fox execs through town en route to the company's convention at Movietone City. Joined here by Harley Clarke, who is reported to be interested in seeing what a movie studio looks like. . . . The Palace at Danville, Ill., starting a midnight show policy May 31. . . . The Sheridan held a boys' plane building contest, with exhibit of models in its lobby, during the run of "Young Eagles". . . . Charles H. Darrell, manager of the Centre, back from a California vacation. . . . Sidney Selig's Gem, one of the South State street landmarks, closed indefinitely.

* * *

Bob Knudson, manager of the Essaness Little theatre, back from a Michigan vacation. . . . R. L. Campbell, Essaness advertising manager, looking at Canadian railway time tables as the time for his own vacation draws near. . . . Bair's Theatres, Indianapolis, starting their annual bathing beauty contests, with final winner to be the state's entry in the Miss America thing later.

The wife of Ray Carsky, manager of the Essaness Lakeside, died last week. . . . L. E. Goetz on the road with "White Cargo" and "Primrose Path" contracts. . . . The Universal office all pepped up over the fact that the local critics couldn't find enough words to tell how much they liked "All Quiet." And the business that baby is doing at McVickers will almost pay for the next war.

* * *

Bill Benjamin back from the RKO convention on the Coast wearing a big smile and some new tan. . . . That new Film Exchange building is getting places. . . . Well—s'loon.

KANE.

Seasonal Slump Gets Early Start and Exhibitors Trim Sails

The advance hot weather of recent weeks has already been felt by the small neighborhood houses. Several have folded for the summer; more are on a week-end closing policy, and still others are looking for new business-getting gags to combat the seasonal slump.

The usual bathing beauty contests and gift night gags are re-appearing, or continuing—as the case may be. Reduction of prices and withdrawal of stage acts are also going into effect for the summer. Decline in theatre advertising in the dailies is already noticeable.

Numbers of the neighborhood houses are co-operating with merchants in their vicinity in a two-way prize gag. The merchants give coupons with every purchase made. Lucky coupon draws a prize to be announced and awarded at the local theatre later. During the period of the coupon-passing, the theatre is running trailers calling attention to the store or stores at which they may be secured. Some merchants are donating the prize, but others insist on the theatre sharing a part of its cost. Radios or household utilities are the most popular decoys, with the gag helping the neighborhood's business as well as the theatre's appreciably.

Mechanical Circus for "Swing High" Publicity

A feature of the Pathe regional sales meet held here last week was the miniature mechanical circus which had been set up in the meeting room at the Blackstone, and which is to be used nationally in connection with exploitation work on "Swing High."

The mechanical circus is the work of a patient inventor of Hamburg, Iowa, who spent fifteen years building it. It is a complete reproduction of a "big top" in operation, and includes all appurtenances of a circus, such as side shows, animal wagons, ticket wagons, etc. Everything connected with it is mechanically operated. When the sales delegates entered the meeting room for the first business session they saw it in operation for the first time, "synchronized" by means of circus music and songs from "Swing High" played on phonographs.

The miniature circus may be rented by theatres playing "Swing High" for exploitation purposes, it was announced.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"How Do You Look At This?"

From *Drug Topics* we quote the following:

"It is the biggest mistake in the world to think that you are working for some one else. Try to realize that some one else is paying you to work for yourself."

Now, there you have a slant that is certainly applicable to the show-business as well as another line.

Suppose you sit yourself down, lean back, close your eyes and try to analyze your own individual opinion of that quotation.

Are you plugging along with the silly notion that you are working for some one else? Or are you taking the more sensible viewpoint that some one else is paying you to work for yourself?

After all it is a matter of individual viewpoint. But whichever way you have sold yourself, that's the way you are probably working.

Most men in show-business seem to go out of their way to convince themselves that they are just "employees." That they mean nothing in the lives of the men who employ them. Why? Can't you enthuse over the idea that you are working for yourself? Can't you figure out that the work you are doing, if you are doing it well, is a foundation for the future?

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It has become altogether too common to hear remarks such as "I'm tired of working for somebody else." Or, "I've been making money for everyone but myself." These are just snatches of the conversation you get here and there and everywhere. But we wonder whether these men have the proper viewpoint.

True; there is nothing better than a man being able to establish himself in some business of his own. But how many have the means to do so? And since the great majority of us must earn livings working for some sort of an outfit, the least we can do is make the best of our situations and instil into our own feelings the latter part of the phrase we have quoted.

It is rather difficult to figure out the other fellow's situation, but the best we have ever tried to do is express our own honest opinion and let you dope the rest out for yourselves. Even in my own position, now that I stop to analyze it, the feeling that I am working for my own future towers head and shoulders above the thought that I'm being paid to work for somebody else.

The expression, "good men are never out of work," is not without foundation. They are never, or rarely, out of work because they are making a reasonable success of the work they are doing.

Figure it out for yourself. Maybe it will show you some light.

"Chick."

MANAGERS' ROUND TABLE CLUB

Harold Cummings Takes Over Reins At The Empress

It was with pleasure that we learned Harold G. Cummings had been installed as manager of the Empress Theatre in Danbury, Conn., because the well known "Hat City" has become equally well known as a "showman city."

While he was at the Capitol in Leominister, Mass., some fine work was turned out by Cummings and it is interesting to note that he is keeping it up in his new position. One of the first stunts he pulled was in connection with "The Vagabond King" whereby he invited all of the prominent city officials to witness a special pre-view showing, and used their hearty endorsements of the picture in his newspaper ads as testimonials. He also gained a few days of free publicity by announcing that the Mayor would be present at the pre-view. In addition to these two stunts on the picture he also pulled a good one by arranging a tie-up with a local automobile dealer. The dealer bannered several new cars with a sign announcing that "The (Car) Monarch of the Road had the privilege of escorting the 'Monarch' of the Screen' to the Empress Theatre." The stunt, as it hadn't been worked to excess, created a lot of favorable comment that re-acted towards the box-office.

When he played "The Texan," he gave a party to all the newsboys of the city on the opening day of the picture and managed to promote four days of advance stories in every paper. The boys paraded from the newspaper offices to the theatre and carried banners plugging the picture and announcing their destination. Another good angle he pulled with the newsboys was on "Office O'Brien" when he imprinted 1200 papers with copy on the picture. The newsboys gave the papers away free on the streets and hawked "Sensational gangster capture at the Empress Theatre." And how they talked about this stunt! In fact they talked to such an extent that business on the picture took a jump over the ordinary.

With these few activities already under his belt in the short time he has been at the house, it is our prediction that as soon as Cummings gets the "low-down" on the town we'll have a lot of interesting accounts of his merchandising to pass along. So keep us posted, Harold.

Schwie Flew High With His Campaign For "Young Eagles"

Some new slants were added to a stunt that has been used often by Club members, and for that reason we are going to pass along this idea that P. F. Schwie, manager of the Garrick Theatre in Duluth, Minn., put into effect to sell "Young Eagles."

He tied-up with the local merchants and promoted a co-operative page from them. The ads in the page informed the readers that on a certain date a number of balloons would be dropped from an airplane. The balloons were to contain passes, tickets to the amphitheatre, and many valuable gift certificates. The certificates would entitle the holder to permanent waves, chiffon hose, men's socks, scarfs, dresses, and other useful articles.

These bits of merchandise were promoted by Schwie from the local merchants and placed on display in a huge store window opposite the theatre. A card was placed alongside telling of the stunt. On noon of the opening day a plane flew over the city and dropped five hundred of the balloons and the value of the stunt was seen in the number of persons who were on hand to try and grab them as they came down. The entire stunt, including the services of the aviator and his plane, was arranged without cost to the house.

A tie-up with "The Sky Climbers," a local organization of young air enthusiasts, enabled Schwie to secure some more publicity for his house. He put thirty model planes on display in a vacant store window adjoining the theatre. The planes were built by the members of the organization. The display was made of compoboard and intended to give the impression of an airplane hangar. Stills from the picture were tacked about it as well as art cut-outs showing "Buddy" Rogers and plugging the picture. As Mr. Schwie is one of our latest members we certainly have to hand him a compliment for being right on the job and represented in our pages. The only thing lacking just at present, Mr. Schwie, is your photograph and a little dope about yourself that we'd like to have in order to give you a regular introduction to the rest of the bunch, so we hope you'll remedy the deficit and shoot them along to us.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Hyde's Showmanship Can Be Said to Always Click Well

On every picture that he plays at the Polk Theatre in Lakeland, Fla., you can depend on Bolivar Hyde, Jr., manager of the house, to turn out a corking campaign.

Bolivar set out, recently, to make the town conscious of "The Golden Calf" and the stunts he used had them sold on the picture the minute they got a flash at the gag. The group of photos we are running will give you some idea of the ways and means he used to plug the picture. The photo on the top shows a display arranged in the window of a local shoe shop. Shoes and stockings were placed on display in the window grouped about a card which proclaimed that any woman possessing a foot small enough to fit a pair of silver slippers on display, would be entitled to the slippers free of charge. The merchant whose window was used furnished the slipper and the stunt attracted a great deal of word of mouth publicity.



The second photo shows another example of Bolivar's noted art work. The piece was painted in gold and black and showed a small slipper placed on top of a silk stocking-ed dummy leg. The art work was placed in the shop of one of the leading shoe and hosiery dealers in the town and besides plugging the free pair of slippers gag plugged the picture and proved a good angle for securing publicity.

The tin can (pardon us, we mean model T flivver), in the bottom photo was a knockout street flash. It was painted entirely in gold and carried appropriate copy plugging the picture and playdate. The "fliv" was driven about the main streets of the town and also the suburbs, attracting a lot of attention wherever it went. In addition to the few angles we have set forth above, Bolivar used many other mediums to sell the picture, but since we are rather limited as to space we endeavored to pick out only what we believed the rest of the Club would find practical. However, since Bolivar is represented frequently on our pages we, no doubt, will have many more showmanlike accounts of his activities to report.

Ken Hoel Passes Along Some More Live-Wire Stunts

A short time ago we showed you a photo of the kiddie party Ken Hoel, manager of the Harris Theatre in Findlay, Ohio, used as an exploitation and good-will building stunt in the town, so this showman is not a stranger to you. However, we'd like to tell you about a couple of more little things he has been doing recently to boost business.

When he played "The Vagabond King," since exploitation in his town is necessarily limited, he decided that one of the best mediums he could use was the imprinted napkin gag. He made up a few thousand of the napkins and imprinted them, in blue, with an ad mat of the picture. The napkins were placed at all of the soda fountains and all of the restaurants in town. This angle did a lot towards establishing a more or less personal contact with the picture and most assuredly was of value in selling the film.

On "Young Eagles" he secured a tie-up with a local aircraft company and by giving them a break in his ad he was enabled to have a number of heralds, plugging the picture and the airport company, thrown from a plane. A great deal of comment was attracted by means of this stunt and the persons were well aware that the picture was playing at the Harris. The cost of the stunt was practically nothing and the publicity received was more than shown in the lines that formed about the box-office on the opening day of the picture.

We want to thank Hoel for taking so active an interest in the Club and we want him to know that we are always glad to pass along his activities to the rest of the Club in the event that they might secure one or two angles that would fit some stunt or campaign being planned.

"LOBBY LAFFS"

By Dick Kirschbaum



If we followed all suggestions offered!

U.S. Census Takers Were Given Help by Gordon McKinnon

Giving Uncle Sam's census takers a hand was one of the ways Gordon McKinnon, manager of the Chateau Theatre in Rochester, Minn., landed some good word-of-mouth publicity for his house.

The enumerators were just about finishing their task and the city council was very anxious that they slip up on no one as they wanted to make up their 20,000 quota. Thus, when McKinnon erected a booth in the lobby and installed a couple of census takers therein and offered a free ticket to anyone who had not had their census taken you can bet that they felt plenty kind towards him and the house. All persons having their census taken at the booth in the lobby were admitted free.

The tie-up not alone proved to be a wise move for good-will but also enabled McKinnon to crash the front pages of the local newspaper with the paper telling all about his generosity and mentioning the picture that the unlisted persons would see. Moves like these are done daily by alert showmen and whenever the opportunity presents itself you'll generally find that a live-wire is right there trying to help out the next man. Incidentally, this is Gordon's first contribution and we want to extend him a hearty welcome into the Club and let him know that we expect to pass along some more of his fine work in the near future because we feel that these stunts just can't be kept in the background.

MANAGERS' ROUND TABLE CLUB

TIMELY—AND HOW!

Harry Marchand, manager of the Saenger Theatre, Mobile, Ala., has not overlooked the graduating class of the upper grade in high school in the city of Mobile and the towns adjacent to Mobile. Knowing that these young people were his greatest potential customers and would soon be out of school, he sent the following letter to each of them, and has already received sufficient replies to assure him that the idea was successful and timely.

Dear Graduate:

Another year rolls by and we understand that you are one of the fortunate graduates of the session 1930.

We note with pleasure that numerous parties are to be given in your honor, and naturally presume that you will want to entertain a few of your closer classmates; so we take this opportunity to suggest a theatre party at the Saenger. A party at the Saenger Theatre, besides being inexpensive, would eliminate all worries of decorations, etc., and we will be glad to reserve the boxes, or, whenever possible, a section of seats, if you will 'phone in advance.

Can you think of any better way to entertain your friends than to take them to see any of the following wonderful talking, singing, dancing attractions?

Starting Wednesday, April 30th, for four days: "Song of the West" with John Boles, the magnificent star of "Rio Rita" and "The Desert Song," and Joe E. Brown, and Vivienne Segal.

This letter was followed by his attractions which listed the star, title, and a brief sales message for the following month.

A Trio of Hustlers Accomplished This In Reading, Penna.

Some little time has elapsed since last we published an account of the work turned out by Paul E. Glase, manager of the Warner-Equity Theatres in Reading, Pa., but he has been very busy putting over a campaign on the personal appearance of a recording artist and consequently we have had to bide our time until the campaign was completed.

To his assistant, Clarence Latshaw and Earle Westbrook, Glase passes along all credit, waiving the part he played in laying it out. When Nick Lucas, who is known to many radio fans and movie goers as "The Crooning Troubadour" was booked into the house a campaign was planned that would give Reading an eyefull. You all perhaps remember Lucas in "Gold Diggers of Broadway," and since that picture made quite a hit in Glase's house, the Astor, it was only proper that the recording star be plugged big.



The first thing done in the campaign was to give him a big two-weeks advance play by means of the house organs, and to do this up well, almost every available bit of space was taken up to plug the records, pictures and other things Lucas has made. His picture was also inserted for two weeks in the programs. In addition to this medium, a broadcast was given over the radio and extra newspaper space was used. A week in advance, Latshaw and Westbrooke, promoted a Brunswick Panatrope and used it in the lobby to plug the Lucas song hits.

When the star opened his engagement, he willingly consented to go through with a bunch of publicity stunts in order that the house, as well as himself, derive a lot of publicity. He sang on the radio two nights during his week engagement. A special reception was given by him, for ladies on Thursday afternoon. Ten records were presented each day to lucky patrons. Lucas handed them out and autographed them. The records were secured through a tie-up with the local music stores. During the engagement a tie-up was made with a coffee shop and the lady patrons were served with free coffee in the lounge room. Lucas (without much persuasion), was prevailed upon to shoot a couple of rounds of golf at the local country club.

To give you an idea of the way the star came in for plenty of publicity we are showing a couple of photos of tie-ups arranged by Latshaw and Westbrooke. In one you will note the window display put out for one of the local music dealers and in the other, the front of the Astor Theatre. The record on the right of the box office was six feet in diameter. A cut-out of Nick Lucas was placed in the center and around the edges of the big record, twelve regular sized records were placed. This front and the window display did a lot to attract attention to the engagement as the handmade cut-outs made it almost impossible to pass by without looking at them.

In order to plug the feature "Hello Sister" which was being run in conjunction with the personal appearance of the radio star, Glase made up a number of gummed stickers about the size and shape of a silver dollar. The stickers carried copy "Hello Sister" and were distributed about the various high schools and other valuable spots in town where such things would more than be appreciated. And when the students started to paste them on hats, coats, slickers, autos, and every other thing that would stay still long enough to permit pasting, the picture certainly received plenty of publicity.

The engagement of Lucas proved a feather in the caps of Glase, Latshaw and Westbrooke for Reading had not been treated, for quite some time, to so complete a campaign, and since this one is only a sample of what is being done by them down there we know that when we receive their next campaign it is going to contain a lot of other valuable suggestions that we can pass along to the Club members.

Local Popularity Brought Lawrence Back Again to Lima

Whenever a theatreman can make himself so popular with a town that after a year's absence from said town, the townspeople request his reinstatement he's a showman. The first example of this that we came across was in the case of Bill Levey, live-wire of Port Washington, N. Y., who after a brief absence due to a transfer, found himself back at the house, upon the request of the residents. C. F. (Sid) Lawrence is the latest.

Nearly everyone in the Club is acquainted with Sid and his peppy work and in the past we have shown a number of accounts of the way he merchandises his attractions. And we guess its unanimously agreed that he knows his stuff. Well, to make a long story short, while he was in Boston, there came a request to Sid that he resume duties at the Ohio Theatre. And since we happen to know that he thinks a lot of the town, he agreed to go back there.

The locals gave him a great welcome and if Barnum's circus had been playing near the town that too would have been called into play to greet him. The local newspaper gave him a front page story that was a corker and for a couple of days he shook more hands than the President on an electioneering tour.

As his first contribution to the town, he featured a novelty herald in the form of a calling card. The herald was used as a plug on "Be Yourself" and carried copy, "Be Yourself," says Fannie Brice! The only other thing carried on the card was theatre and playdate in lower left hand corner. This made a decided hit, particularly since it hadn't been used before in Lima. And it was an inexpensive medium for getting in a valuable bit of advance publicity on the picture.

We want to compliment Sid on the fine record he is making for himself in the show business and we are sure that the future holds a lot more treats in the way of novel stunts that will be of value to his fellow members.

MANAGERS' ROUND TABLE CLUB

Ray Peterson Made Use of Many Gags To Sell His Show

A brief but intensive campaign on "No, No, Nannette" was put over by Ray Peterson of the Strand, Gulfport, Miss., when it played his theatre recently.

Peterson, in addition to his routine activities of merchandising such as trailers, lobby displays, etc., had heralds distributed in all New Orleans papers which have a large circulation in Gulfport. He also effected a tie-up with his local pastry shop to insert a herald into the wrapper of each loaf of bread delivered along the Coast.

In addition to the above he had the Gulfport Daily Herald, which serves both Biloxi and Gulfport, run the ad-a-line contest. (Manager Holscher of the Strand, Biloxi, also participated in this contest for his theatre.)

Just to play safe, Peterson had window display cards placed in twelve of the most prominent stores and the three best hotels. Then to top off his campaign he had announcements made over radio station WGCM and built a sixteen-foot illuminated shadow box, which was suspended in his lobby six days in advance of opening.

Front Resembled a Ship After These Showmen Finished

We've shown a great many atmospheric fronts in the past but here's one from J. H. Skiffington and C. M. Hurley, manager and assistant manager respectively of the Fox Theatre in Springfield, Mass., that is worth more than passing mention.

When they played "The Ship From Shanghai" these live-wire showman decided that the front should carry an effect that would have the residents of Springfield talking all during the run of the picture. So they set to work to construct a duplicate of a ship deck, that would be complete in every detail even to the ocean and skyline. By examining the cut closely you can get an idea of what the finished product looked like. The display even featured doors of the style to be found on the ships of to-day.



A special life-size cut-out of the stars occupied a prominent place in the center. Pennants, anchors and life-savers were used to dress up the set. The beauty of the whole lay-out did a lot to sell it to the residents of the town and anyone passing by the theatre was sold on the picture just by looking at the display alone. The special front was so constructed that after play-date it could be taken down and stored away for use at some future date.

We want to thank Skiffington and Hurley for letting us see this one in order that we might pass it along to the rest of the Club. These two showmen need no introduction, as they have been represented on our pages in the past and their fellow-members know that they are very active, and for that reason we're sure we'll hear more about their work in the future.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JUNE

School Graduation Tie-Ups This Month

June 2nd to 7th	National Swimming Week.
June 3rd	King's Birthday (Canada).
June 3rd	Confederate Memorial Day—Tennessee.
June 3rd	Jefferson Davis' Birthday (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Texas and Virginia).
June 6th	Nathan Hale's Birthday.
June 11th	Kamehameha Day in Hawaii.
June 14th	Flag Day.
June 14th	Harriet Beecher Stowe's Birthday.
June 15th	Pioneer Day (Idaho).
June 15th	St. Swithin's Day.
June 17th	Father's Day.
June 17th	Battle of Bunker Hill—1775.
June 18th	Battle of Waterloo—1815.
June 21st	Longest Day in Year.
June 21st	Children's Day.
June 26th	First American Troops to Land in France—1917.

JULY

July 1st	Battle of San Juan Hill
July 1st	Dominion Day (Canada)
July 4th	Independence Day

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

MARDI GRAS CARNIVAL A WOW!

Goldberg, Olsen and Starr Click

The New York State Division of Fox Metropolitan Theatres is leading the pack. In view of the May Movie Mardi Gras Carnival now current who is there bold enough to question the authenticity of the foregoing statement? Court is in session, gentlemen, and Tom Olsen, as counsel for the Division presents his case, a resume of which follows.



H. D. Goldberg

During the month of April, Mr. H. D. Goldberg, General Manager of the New York State Division, Herman Starr, District Supervisor, and Tom Olsen, Director of Publicity, plotted to inaugurate in May one of the finest campaigns ever to be conceived by showmen in Upstate New York. The Movie Gras Month campaign, they agreed, must be unique. It must combine gaiety with quality. Quality with quantity, and, above all, entertainment with value. Thus was May Movie Mardi Gras originated.

Each and every theatre in the Division was supplied with lobby decorations which consisted of canvas banners, thirty-six inches in width with support and tassel, and drapes nine inches long by three inches deep, to be used as marquee decorations. Copy on the decoration read "May Movie Gras," and to enhance the effect they were imprinted with a picture of a smiling clown beating a big bass drum.

A check was made of all theatres to find out how they stood in the way of stock decorations. To those theatres not boasting any surplus, a gala display of extra pennant streamers was given. All of the houses were furnished with balloons which were hung around the theatres to carry out the Mardi Gras tones. The balloons were in assorted colors and bore appropriate copy. Special sixteen inch, string attached, diamond shaped hangers were given the houses. The hangers were made from a wood-cut and placed about the theatre.



Tom Olsen

Carnival Months will come and Carnival Months will go—but it takes real showmen to put them over with a certain "smack" that resounds all over the place.

We all recall Guy Kenimer's great "Blue Ribbon Month" gag that had all Florida talking for many a moon. Now, along comes Harry Goldberg and his peppy side-kicks with another "month" so carefully planned and executed that it was a certain success before the opening gun was fired.

If real showmen are to be judged by their accomplishments, then, in this article, you will become well acquainted with the kind of men worthy of the reputations they possess.

Others were distributed throughout the towns.

A life size cut-out of the official Mardi Gras emblem, the clown, was supplied to each theatre. The cut-out was to be displayed either on the marquee or in front of the theatre. Concealed spots played upon the clown and blended in colorfully.

As Olsen had arranged a tie-up with the Postal Telegraph company he secured a number of life size cut-outs of a messenger boy holding a jumbo telegraph blank purported to come from the manager and proclaiming the special month. The cut-outs were placed in every theatre.

For general advertising all of the houses were supplied with several hundred cards, bearing a cut of the clown and Mardi Gras copy. Olsen wisely added, "Shop in Your Home Town." The dealers were more than willing to display them. The cards measured twenty-two by twenty-eight inches.

Ten tire covers, bearing short and snappy copy on the event were allotted to each town. The name of the local theatre was also included on the covers. The diamond-shaped hangars and the toy balloons were also used as outside advertising, as it was felt that the local manager knowing his patronage would show good judgment in the distribution.

SEND A TELEGRAM
DIRECT TO YOUR
Favorite Movie Star
FROM THE LOBBIES OF THE
Fox Avon and Fox Gaiety
via Postal Telegraph Co.
DIRECT WIRE DURING
May Movie Mardi Gras

From three to five thousand Postal Telegraph blanks were supplied to each theatre. The dummy blanks were signed by the local manager, whose signature appeared beneath copy plugging the big event and the coming pictures. They were distributed by uniformed messenger boys and made a decided hit with the persons receiving them.

To help the managers with their newspaper advertising special thumb nail and two-column mats were supplied. The special mats were to be used on all advertising and inserted in any available ad space, especially if the local merchants should co-operate with their regular ads.

Gummed strips, to be used on soda fountains were supplied all of the houses. The strips measured four by twenty inches and were attractively colored. The copy read: "Try Our May MOVIE GRAS Special." The strips were met with open arms by all of the drink and ice cream concocters in every town.

Special parked car tags were given each theatre. The tags were headed by the scare line "Polite Notice" and bore copy on the special month. The cards were slit at the top to permit hanging on the auto door handles.

One of the biggest advertising gags that Olsen pulled was the novelty herald he made up in the form of combination railroad tickets. The heralds measured three by twenty inches and were printed in water stock similar to the regular railroad tickets. When folded they looked like the genuine article. A catchline on the front proclaimed: "May Movie Gras Excursion Special—All Aboard For

MAY
MARDI GRAS
EXCURSION SPECIAL
ONE CONTINUOUS TRIP
Through JOY LAND
F. M. P. RAILROAD

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB

Joy Land," etc. Inside the special features were listed.

A large quantity of two by two inch gummed stickers, printed in blue and white, on the same color scheme as the Postal Telegraph uses, were given to each house. The stickers were used on every telegram delivered in the theatre neighborhood. Other uses for the stickers was left to the discretion of the local manager.

The theatre cashiers, during the special month answered the phone, "Good Morning. This is May Movie Gras at the Fox Blank Theatre." All of the staff members were furnished with attractive ribbon badges plugging the event.

To sell the special month on the screen, two teaser trailers were supplied each theatre for use from April 16 to 22. On April 23 a trailer, starting off with "We Promised You a Treat, etc," and listing five or six of the outstanding pictures went on the sheets. The trailer ran until April 30. On May 1, a short lead to the standard Fox presentation was supplied. Copy read that the theatre was celebrating the Movie Gras.

A ballyhoo float built on an Oldsmobile Truck chassis was put into use to make a tour of the circuit from May 1 to May 14.



The float was flashily decorated with care being taken to keep it from looking too cheap. It was routed through the circuit on a rigid schedule with every manager preparing some means of making the float's arrival a local event. City officials, bands and auto parades met the float on its visit to different towns. Clown costumes, mummer masks, confetti and serpentine, together with a load of noise makers was carried for use in the town through which the float passed. A marvelous bell chime instrument, accompanied by a capable player, was used to draw attention to the display.

In addition to these the float carried thousands of heralds, measuring eight by twenty inches. The copy on the picture was localized so as to play up the particular picture in the town in which the float was due to arrive. The heralds were numbered and each theatre advertised that it would display a special board in the lobby. On the board was a list of numbers. Persons holding corresponding numbers on the heralds distributed from the float were entitled to free admission. This stunt made a big hit with the residents of the various towns and its peoples swarmed about the bulletin boards in the theatre lobbies.

A great aid in the campaign and one that took showmanship to engineer was the Postal Telegraph tie-up promoted by Olsen. Postal supplied one hundred thousand blanks on which were imprinted a message of May Movie Mardi Gras signed by each local manager. A uniformed messenger boy was placed on duty at all time to distribute the messages.

In five of the larger cities of the circuit, typewriting receiving and transmitting machines were placed on display in the lobby. A young lady operated it. The machines attracted a great deal of attention and comment.

Postal was supplied with a list of stars, pictures, theatres and managers names, all of which were sent to the Hollywood representatives for the purpose of having the movie stars affix their names to the various telegrams carrying messages concerning the showing of their pictures and announce their pleasure at having one of their vehicles selected for the Movie Mardi Gras.

Addition precaution was taken at the divisional office to prevent slip-ups by writing the various studio publicity directors and film executives requesting co-operation. When the telegrams arrived, they, together with star stills were mounted on a special three sheet board. This angle proved a real attention getter and was a great aid in boosting business.

In the towns where there was a typewriting receiving and transmitting machine, stickers were placed on the envelope of every telegram delivered. The copy read, "Send a telegram to your favorite Movie Star from the lobby of the Fox Blank Theatre during May Movie Mardi Gras." In other towns a two by two inch sticker, made up in the conventional blue and white of the Postal Company was stuck on every telegram. Copy read, "Help Celebrate, etc."

A special tie-up was arranged with the Association of Ice Cream Manufacturers of New York State for ice cream parties to be held during the month. As only three or four were possible on each Saturday, it was therefore found impossible to cover the entire circuit but many of the managers promoted similar tie-ups in their own towns. Ice cream, in cup or bar form, was presented to each person attending the Saturday matinee. The ice cream company also supplied between three and five thousand 11 x 14 inch cards for the dealers and the schools, plugging the stunt and the Mardi Gras.

To prevent any confusion a check up system was innovated and through this system a complete check was had at all times on whether or not every theatre had its aids and accessories.

Through the medium of "From the Firing Line," divisional publication, suggestions and advice on how to get the most out of the May Movie Mardi Gras were given. The paper issues, from April 10 to April 30 were devoted entirely to suggestions on the campaign.

The result of this movie is to be seen daily in the co-operative pages, proclamations of mayors, special parades, May Kiddie Parties, presentations of enlarged passes, Mother's Day stunts and hundreds of other valuable business getting mediums, submitted from the live-wire managers.

Every conceivable angle has been covered and recovered by the trio of alert showmen and when the final returns float into the office it appears as though the campaign will be acclaimed one of the finest of its kind ever attempted.

Such campaigns are by no means new, but the thing that makes this one outstanding is the manner in which they kept up interest by something new all the time. In this way they were able to keep the public's eye constantly focused on everyone of the F. M. P. theatres throughout their territory.

We are grateful to both Mr. Goldberg and Tom Olsen, for their co-operation and prompt delivery of the items needed to pass along this most interesting campaign.

M. R. T. C.

RITZ PATTER

By ADOLPH PINCUS
Manager, Ritz Theatre,
Lyndhurst, N. J.

This is one of a series of humorous "chats" used by Pincus in his theatre's program. If they appeal to you, go ahead and use them with his compliments.

The Village of Lyndhurst is having a paint-up and clean-up week, and what a great thought that is— naturally you would have to clean up after being painted up for a week—some of the feminines have been painted up so long, that a scrape off would be more like it.

However the board of commissioners are on the warpath to rid the village of all discarded beds, garbage cans, Fords and other rubbish, in fact, if there is anything around the home that you would like to be rid of, a wagon will call to remove it—of course this offer does not include mothers-in-law or star boarders.

One of the first things that should be removed is the pest that chews the blubber gum, and then lets it explode in your ear—have you seen some of those great big school boys, you know those overgrown children about six feet tall and nine years in the same class—the kind that have to marry the teacher to get out of school—well, they are the real gum bubble blowers and every time a bubble bursts it leaves a black ring around the lips—by the end of a chewing day they look like they had been drinking ink from a saucer.

Then there are the ones who insist on talking with the talking picture and louder than the actors on the screen—they seem to be under the impression that talking pictures means that they must talk—and there is the fellow who insists on singing tenor with Al Jolson—they should be removed.

But getting back to the clean up week, let's hope every one offers the fullest cooperation in this civic movement, for it sure will make this a better and healthier place to be in when the summer rolls around.

MANAGERS' ROUND TABLE CLUB

A REAL SERVICE STAFF

By H. E. WILTON, Mgr.,
Strand Theatre, Hamilton, Ont., Canada

It has been our privilege, and pleasure, to present at various times, brief articles from Mr. Wilton. In this, his latest contribution, he touches on a topic really deserving of your attention. Perhaps it will open up an entirely new line of thought; so read every line—it is worth it. *"Chick"*

There is nothing more pleasing to the live theatre manager, outside of big box office receipts, than compliments from patrons regarding staff service.

It's a poor rule that don't work both ways, and I often wonder if the average manager realizes what it means to himself and his business, and how much good he will be doing "the other fellow" by reversing the situation and passing a word of encouragement along.

Every person knows that courtesy is one of the best business assets, but if it is confined to the walls of your theatre it becomes mechanical and the public soon learn that it is only business camoflague.

Impressed recently with the splendid courtesy of a bright young man who called at my residence daily on a bread delivery route, I wrote a letter to the manager of the company expressing appreciation.

One week later the employes of this company, to the number of one hundred, held a theatre party at The Strand, and later I received a nice letter from the manager of the company thanking me for my letter in reference to one of his employes, and for the splendid courtesy of our staff on the occasion of the theatre party.

That's building up good will by applying the good old Golden Rule without one cent of cost.

As managers we love to have patrons say nice things about our entertainment and members of the staff because we realize it means business foundation which will stand for all time.

Then why not pass it along?

Do unto others as we would have them do unto us.

The manager who makes that his business slogan, remembering that courtesy, to be effective, must be permanent, not just a business effort confined to business hours, will soon build for himself and his theatre a reputation which cannot fail to show results through increased box office receipts, and personal influence in his district.

There is a marked difference between natural and acquired courtesy, and the public is not slow in detecting it. There is no room in the theatre business for men whose courtesy is forced or acquired, and the manager who feels that he is becoming "grouchy" should take a vacation or get out of the business.

Smile, and the world smiles with you.
Snore, and you sleep alone.

Joe Buse Can Now Be Found Active in Brea, California

Due to the press of work at Club headquarters we sort of neglected to pass along an interesting item concerning one of our members, but since we have it on hand now, we'd like you to know that Joe Buse, former manager of the San Carlos Theatre in Los Angeles, Cal., is now managing the Red Lantern Theatre in Brea, Cal.

Knowing that he did good work at the San Carlos it comes as no surprise to us to learn that he is perking up business considerably on his new job. Some of his stunts include a "free groceries" night in which he buys a lot of merchandise from local dealers and gives it away on Saturday evenings to patrons holding ticket numbers corresponding to ones that he calls out from the stage. This stunt increased his business so much that he decided to inaugurate a "pay night" and give his patrons small sums of money. The idea was carried out in the same way as the grocery give-away.

Buse also tells us that he is going to put on a gift night and will introduce a couple of novel ways in selling it to his patrons. We want to thank him for passing along these accounts of his work and also wish him the best of luck on his new job. Keep us posted on what you're doing at the Red Lantern Joe, so that we can keep the rest of your fellow-members informed. And if you display the same brand of live-wire work that you have used in the past we know that the accounts are going to make very interesting reading.

Paper Commented On Larned's Skill With Paint Brush

With the enrollment into the Club of Harold W. Larned, manager of the Victoria Theatre in Tamaqua, Pa., our roster from that state grows a little larger.

From the little dope we have on hand regarding Larned's career we learn that he is one of the most popular managers ever to work in Tamaqua. And besides being popular he is also recognized as a very smart showman. He recently received an assignment that called for more than ordinary ability, when he was pressed into service to handle a couple of houses in Mahanoy City in addition to his own.



He has been connected with his present employers, the Chamberlain Amusement Company, for some time now and in the past handled a couple of houses for them in Lansford. Besides selling shows, Larned, like so many other showmen, is quite skillful with the paint brush and the displays he turns out on his attractions are so good that they merit space weekly in the local newspaper. The display he created for "Gold Diggers of Broadway" caused a good deal of comment about the town.

Well, all that we can say at this time, to use an expression coined by a manufacturer of a well-known cigarette, "Such popularity must be deserved." So we look forward to hearing more about Larned's work and we have a hunch that he is going to send us a few photos of his displays. How about it, Harold?

"Tod" Browning Is Displaying Motor Boats in Theatre

And business still continues to crowd the box office around the Metropolitan Theatre in Boston, Mass. The reason for the foregoing statement is, of course, due partly to the work of Harry "Tod" Browning, demon exploiteer of the house.

With spring in sight and motor boats beginning to appear, Tod decided that the theatre could use some extra publicity. So with spring to work from, he hustled out and tied-in with one of the local papers who contemplated running a Spring Motor Boating Edition. Through the paper he arranged to feature a display of the boats in the lounge room of the theatre. The newspaper being behind it, he received loads of publicity and the crowds gazing at the boats every night insured his getting plenty of word-of-mouth publicity. The display was well done and the photo will prove the strength of our assertion.



The other picture we are showing in conjunction with this article is a corking window tie-up he made for "Honey." He secured the display with a local dealer in electrical appliances and by enlarging a couple of stills he achieved an effect that sold for a million dollars' worth. And another thing "Tod" handled very successfully was the stage engagement of Borrah Minnevitch, the harmonica player. He arranged special performances to be held at various charitable institutions throughout the city and Minnevitch and the other stage attractions performed. The papers gave "Tod" a special play on this angle and the house came in for plenty of good-will.

Here's hoping we won't have to wait long for more of Tod's activities.

MANAGERS' ROUND TABLE CLUB

Meet Miss LaRoe and Read What She Is Doing in Ohio

Ideas come into Club headquarters from here, from there and from everywhere. Ideas of all sort, shapes and sizes. Ideas on how to sell shows, cooling plants, organ solos, house service, projection and everything else that goes to make up the merchandising transacted daily in the life of the average showman. And then we have those ideas on how to tie-up with newspapers. And what ideas. To Miss Jean LaRoe, publicity director of J. Real Neth's Grand Theatre, and the rest of the Neth Houses in Columbus, Ohio must go credit for putting across a "Funny Face Contest" that panicked them. Incidentally we want to introduce you to Miss LaRoe via her photo here.



In order to put the contest over successfully she tied-up with the Columbus Citizen. Each day the paper ran a "Funny Face" and gave away a dollar prize for the funniest and most grotesque example of a distorted countenance (ugly mug). Look at the photos we are reproducing of some of the entrants and you'll get an idea of how seriously the residents took the whole affair. The little girl in one of these photos of the three victors won grand prize that was awarded for the faces adjudged the funniest of all.



The winning contestants were notified by telegram that their presence was required at the theatre on a certain evening. This angle gave the house a good break inasmuch as everyone to whom a telegram was sent was on hand. The newspaper also gave it a break. Miss LaRoe displayed some fine tact by offering ten additional prizes, of free tickets, as "Consolation Awards" due to the fact that over a hundred photos were received after the time agreed upon as a deadline. The reason for this being that many were submitted by out-of-town patrons.



In the event that any of the Club members wish to use a contest of this sort Miss LaRue *cautions* about saying, "Enclose stamps for return of photos." She advises that the line "No Photos Returned" be used, due to the fact that a great deal of time and labor was entailed in the returning of photos and often the address would be wrong on some.

We want to thank this peppy little publicist for passing along these few accounts of what the Ohio showmen are doing to sell their shows and we also want to extend her a cordial welcome into the Club and express the hope that she become as active as the rest of our live-wires.



We might also add, that in view of the shortage of real show-women in the theatre racket, Miss LaRoe's activities should create wide-spread interest in what, and how, she is doing things. And IF anyone should doubt her high-powered ability, just ask her folks out Columbus-way about her. They will probably satisfy you in every sense of the word.

Incidently, Miss LaRoe, how about a few interesting side-lights on the various folks of the Neth Circuit? You know what we mean. All about those boys who are managing the theatres. We are always anxious to get the low-down about the house manager and we rather feel that you are in a position to give it to us first-hand. And unless Pete Wood was kidding us, there ought to be some fine story material in a little article about J. Real Neth in person. It might sound like taking advantage of you as soon as you enroll as a member but someone has to do the asking and I suppose you will overlook this request and give us what we want.

"THE VALUE OF A DOLLAR"

This is bringing up an old subject, but honestly, boys, it's of greater importance than you may be willing, at this time, to admit.

Spending an evening or two last week going around to some of the theatres outside of the city gave me quite a surprise (and a shock as well) when several of the managers, in taking me through the different parts of their theatres, showed me a mass of stuff ordered, paid for and never used. This ran from advertising material to supplies and accessories of all kinds.

What a waste. And what a shame.

Surely there is no excuse for a thing like that happening if the man responsible for the purchasing of such stuff was on the job. It's a rotten waste of money and anybody guilty of such a thing ought to be made head usher instead of manager.

We've plugged the angle of "spending money as though it was your own," from a dozen different slants, but this idea of getting all "hot" about something, rushing out to order it and then, before it arrives, grow cold and let the stuff rot in the storeroom or cellar, is all the bunk. If the idea can't keep you enthused until you see it through successfully and thoroughly, then it must be a pretty rotten creation from the start.

Stop wasting money. What difference does it make whose money it is? You're responsible for it. And it has been the cause of more dismissals than any other fault that we can think of at the moment.

"Chick"

Busy Bees Buzzed Boisterously But Business Boomed

G. E. Hoffman used a beehive and bees in his lobby that helped to sell Paramount's "Honey" in a big way at the Ritz Theatre, Anniston, Ala.

The lobby display consisted of a latticed shadow box seven feet wide, four feet deep and eight feet high with indirect lighting. The lattice work was painted white with backing of light green—front and inside with artificial flowers and vines. The background for this display was a scenic landscape with large painted old thatched straw beehive.

A table placed in front of the display was covered with grass mats—leading back to the landscape.

To make the display more realistic, Hoffman had two glass exhibits of beehives with live bees actually making honey in the combs. This was placed in front of the beehive painting.

And just underneath the bee exhibit was an emerald green compoboard across the entire front of table at a 45-degree angle with large cut-out letters silver tinseled, "Nancy Carroll in Honey."

The display was placed in the lobby three days in advance, remaining through the playdates—and attracted attention.

MANAGERS' ROUND TABLE CLUB

COOL—COOL—COOL—!!

We've all had a taste or two of the "hot" weather, so it behooves us to lend a willing ear to a little advice on the subject of "Cool" theatres and advertising.

The unusually early heat wave certainly caught New York and vicinity unawares, and that it played havoc with the b.o. is still a topic of vital interest around the famous "wailing wall" on Ninth Avenue.

Why be caught again, especially with summer right with us? Have you dressed up your front and lobby so as to give that impression of "coolness" so important on those warm days and nights? Have you fixed your lights so that green or other cool colors have taken the place of red, etc.? And have you doped out a gag to greet the customers with a refreshing breeze when they enter the lobby?

Talk up your "cool" theatre until it is firmly impressed on everyone's mind. Then be sure that the impression is carried out when they come to the theatre for their comfort and entertainment. BUT, if your house is cursed with a poor ventilating or cooling plant, and despite all your efforts is a hot-box just the same, we strenuously advise you to keep away from the subject of temperature altogether.

"You can't fool the public" and no advertising to the contrary will make them happy if they're going to bake in your house. BUT, if your theatre really is cool, cool enough to shout about, shout it from the house-tops and then some.

Incidentally, don't forget to dress the staff in summer-looking uniforms, even if you can only afford white trousers for their present outfits. Everything counts, so don't overlook a single bet.

Earl Arnold Does SomeMoreShooting in Arlington, N. J.

When it comes to thinking up novel gags to spring on his patrons you can be sure that Earl Arnold will pick the kind that are bound to click. As most of his fellow members know Earl is the manager of the Lincoln Theatre in Arlington, N. J., and the perpetrator of the "Let's Shoot The Kiddies" gag which we showed on the pages not so long ago. Now he has followed this gag up with another one of a similar nature.

He made up heralds announcing that a motion picture projector and a screen test would be given to some lucky kid every Saturday matinee. A number was taken from a box on the stage at the Saturday matinee and the youngster holding the corresponding number was declared the owner of the machine, and entitled to a screen test. When the kid was called up to the stage he was invited to make some funny faces for the test. After he had rehearsed for the benefit of the other kids making up the audience fifteen feet of film was shot of his funniest faces. The pictures were shown on the following week and by this move Earl was enabled to get the kids back again as well as his friends and relatives.

According to Earl, when these contests are properly run off, a good deal of extra business will result, and in addition there's the always helpful good-will which is garnered along with the biz. A Keystone projector is given away weekly. For the screen tests, all that is necessary is a 1,000 watt lamp, film and camera. The cost of shooting and developing fifteen feet of film with the entire lay-out, was only about five bucks and a quarter. Should any of our members care to try this angle in their houses we are sure that Earl will be more than glad to give them any info he may have concerning the running off of the matinees.

Take a Tip From Wally and Cash in On Census Taking

Take it from Wally Allen, the noted publicity man from down in Florida, that there's more than one way of working a newspaper tie-up on current topics.

In order to secure publicity for your house Wally states that all that is necessary is to go up to your local editor and sell him the idea of running a coupon on the front page of the paper that will entitle free tickets to the persons guessing nearest correctly the number of residents in the town or city. No judges are necessary, the Federal Census figures being accepted as final.

To promote a contest of this sort it is necessary to ascertain when the Federal census for your city will be announced and run the contest about two or three weeks in advance. The paper, it is true, might have some doubt as to running this contest due to infringement of the Postal Laws, but since certain papers in Massachusetts ran it, and if the word ESTIMATE is used instead of GUESS, this should eliminate any objections or complications.

Here's one that you can grab a hold of and do something with, and we want to thank Wally for passing it along as we are sure that it is more than appreciated by the rest of the Club.

George Huffman Is Responsible for This Double Truck

From down around the Southern states we have received many examples of fine showmanship and in the past have presented them on the Club pages, feeling sure that they were well apreciated. Not the least of the activities we passed along was a number of double truck newspaper ads whose novelty of make-up, we felt, merited reproduction in these columns.

The example of newspaper advertising we are showing below was turned out by George Huffman, manager of the Arcadia Theatre in Wilmington, Del., when "Puttin' On The Ritz" was booked into his house. Through a tie-up with the leading merchants in town he secured their co-operation and arranged for the special spread.



By examining the cut you will notice that the theatre occupies the most prominent part of the page with a special mat of the stars in the picture catching your eye as soon as you turn to the page. In all of the ads the title of the picture was worked in, tying up the dealer's ad with the attractions. In order to excite interest in the picture and also to stimulate sales for the dealers, Huffman arranged to have the dealers give away five pairs of tickets to the first five persons purchasing merchandise at any of the stores advertised.

The double truck ad did a lot to put the picture across in Wilmington and this, together with other novel stunts enabled Huffman to turn out one of the finest campaigns seen in the city in some time.

MANAGERS' ROUND TABLE CLUB

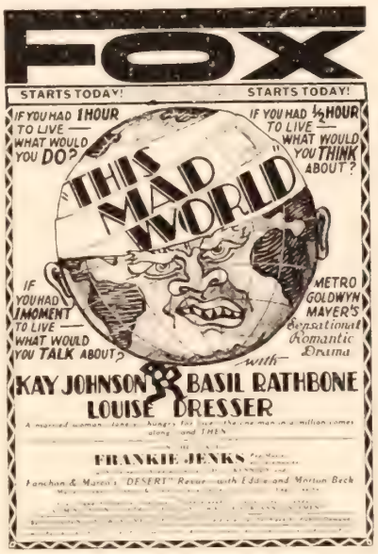
There's Going To Be Lots More From J. Maxwell Joice

In our recent "Anniversary Edition" we carried a story concerning the showmanlike activities of J. Maxwell Joice, publicity and advertising director of the Fox Theatre in Detroit. Unfortunately we received his photo too late for use in the special edition and we decided that in order for the rest of the Club to meet him "face to face" we use it as soon as possible. So here he is.

If you recall, we ran a number of Joice's ads in a past issue and commented upon the unusual angles he injected in them. Along with his photo he has been kind enough to include another sample of his advertising which we believe merits passing along. You will notice the way he uses appropriate cuts to get his attraction across and also the variety he injects. A firm believer in institutional advertising, the word "Fox" is always spread across the heading of his ad. By examining the cut closely you will notice the cleverly worded copy, designed to liven interest, which features the selling of the picture.



Advertising alone is not all that Joice does well at the Fox. His numerous tie-ups have all proven valued assets to business getting and in the past he has arranged some corkers. On "Mother's Day" he tied up with the Postal Telegraph and promoted a plan whereby the patrons of the theatre could send special telegrams for the price of ten cents. This stunt made quite a hit with them and let the house in for a lot of good-will. Another stunt he is using, in co-operation with one of the largest furniture stores in Detroit and the Detroit Daily Newspaper is a "Lost Melody Contest," whereby the patrons of the theatre, readers of the paper and customers of the store are invited to participate in a contest to furnish suitable words to the "Lost Melody." The stunt, not yet ended, is meeting with great success and from the looks of things it appears that Joice is going to cash in on another load of publicity and good-will. So keep your eyes on these pages and in a little while we'll let you know how it turned out.



This One Was So Good, Miss Ward Had to Cut It Out

In the past we have presented some very fine examples of display work and street stunts used by Anna Bell Ward, managing director of the Phoenix Amusement Company in Lexington, Ky., and we are very glad to to pass along her recent work in this special edition.

When "The Rogue Song" played the Strand Theatre recently she promoted a lot of theatre parties from local business organizations in the town. As a gag to ballyhoo the theatre parties she used the "ace" we are showing here. She secured the street car from the local traction company and it was run about the town. If you look at it closely you will notice the way she capitalized on Laurel and Hardy by playing them up big in the banners which surrounded the car. This leads us to believe that she knows what her patrons like and dislike and one of the things they like is the team of popular comedians.

The other photo shows the "Hot for Paris" front which she created by using cut-out figures. A great deal of attention was drawn to the picture by means of this angle and it was certainly a cinch to attract the attention of passing autoists. The display was held up by very thin wire which was strung along the marquee posts. Special lights shone upon the cut-out letters which were covered with metallics, and gave them a brilliance that caught the eye of everybody within the vicinity. And the biggest gag in the whole is the fact that the cut-out of the girl was so arranged that it did a shimmy and so many people crowded around on the opening day that one of the reforming leagues requested it be discontinued because the girl's dance was too realistic.



We want to thank Miss Ward for passing these fine examples of her work along to us and we would like her to know that it is always a pleasure to let the Club see what she is doing to sell her shows down in Kentucky, and we know that in the future we'll have many more accounts to tell about.

ADVERTISING!

Although in its earliest forms advertising was a two-word notice of seven letters—"For Sale"—modern advertising deals in ideas quite as much as in commodities.

Advertising, essentially, is the awakening of human desire. There is no stronger force in this new world of ours.

If journalism is the little sister of literature, advertising began certainly as the Cinderella of selling. Now it is the great motive force in our commercial life. It is the life blood of public demand. Our material civilization has been made possible by it.

The old kings and aristocrats have departed. In the new order the masses are master. Not a few, but millions and hundreds of millions of people must be persuaded. In peace and in war, for all kinds of purposes, advertising carries the message of this new king—the people.

Advertising is the king's messenger in the day of economic democracy. All unknowing, a new force has been let loose in the world. Those who understand it will have one of the keys to the future.

The advertiser contrives the picture and tells the story, and the public behaves as he foresees it will. He succeeds, however, only when he tells the truth. Sincerity is essential.

No advertisement can be eloquent enough to induce people repeatedly to buy a shoddy article, or to believe a lying story. Man is still a thinking and deciding animal.

Publix.

The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

IT ACTUALLY HAPPENED!

(Extract from the *Regina Daily Star*)

"Long distance records are being established almost daily in some parts of the world and for different feats. Regina might add one to the list. During the recent "Lapse of Light" at the City Power Plant, the Capitol Theatre had a picture running. At the time the lights went out a man was just entering the bathtub. This was at 1:15 P. M. He was unable to get out until after 7 o'clock.

PETE EGAN EXPLAINS:

This actually happened when we played Stan Laurel and Oliver Hardy in "The Brats": A scene in the picture shows Oliver Hardy being pushed into a bathtub. Just as Oliver went in, the lights at the City Power Plant went out, throwing the house in darkness. When they came on again, six hours afterwards, Oliver was seen EMERGING FROM THE TUB. What a chance to keep our house in the limelight—and did we do it! The story above proves it and, besides this, everybody in town was talking about it.

Shuler Has Some Good Angles That Should Build Biz.

Some fine examples of showmanlike activity were turned out recently by Les Shuler, advertising manager of the State and Plaza Theatres in Sandusky, Ohio, on "Hit the Deck."

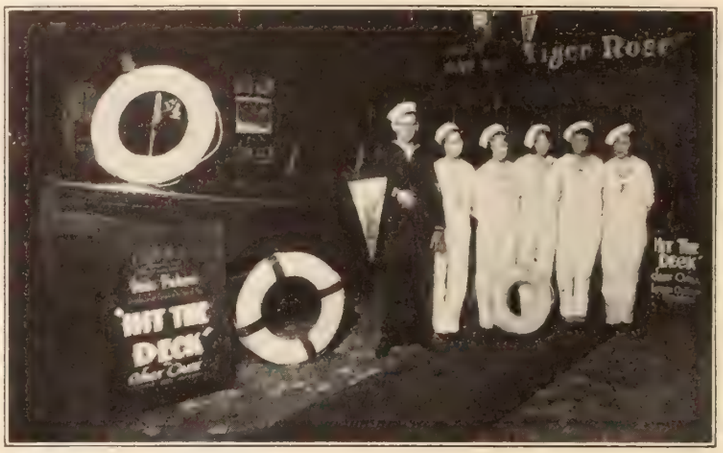
To plug the picture in the lobby, he decided to make a flash that would have the people talking about the picture long before playdate, so to that end he stepped out around the town and rounded up a bunch of dealers in marine equipment. From the dealers he secured life-saving rings, sailor hats and a few other things. He then ordered special uniforms to be made up for the usherettes of the house. After securing these he made a valuable tie-up with a local manufacturer of motor boats and arranged to have one of the boats displayed in the lobby. And by looking at the photo we are showing with this story you will get an idea of the selling effect it created.



Whenever the lobby became crowded the boy and the girl ushers, would climb into the boat and sit there. A one-sheet card, placed alongside the boat carried copy reading: "Into port with a cargo of tuneful joy comes this laugh laden girl and song romance, etc." A special card was made up carrying a credit line for the dealer who supplied the motor boat. As this was the first time this stunt had been used at the theatre it made quite a hit with the patrons and did a lot to sell the show.

Another angle that Shuler used to good advantage on the picture was the distribution of a number of envelopes marked personal, at various stores in the town. The two girls, in the photo we are showing at the beginning of this story, carried the envelops in small handbags labeled "Hit The Deck!" Upon investigation the envelopes were found to contain a plug on the picture and signed "Nautically Yours, Jack Oakie." This stunt too, had the town talking about the film and appraised them of the fact that they shouldn't miss it.

In all of Shuler's work his copy seems to be especially well chosen and it is for that reason we would like to give you a line on how well worded copy enabled him to make a valuable tie-up with a local laundry. On the picture "Devil May Care," he prevailed upon the laundry to insert heralds with every package going out. The copy read: "We take extreme care in the proper handling and delivery of your linen. The latest of improved machinery, skilled operators and the absence of Devil-May-Care methods. We also suggest that you see Ramon Novarro, etc." The point we want to bring out now is that you don't have to have a "Devil-May-Care" to get a tie-up with your laundry, all you need is a little showmanship in your copy wording.



We want to thank Shuler for passing these few angles along to us as we feel they will be more than welcome to the Club. As we happen to know he is always engineering up-to-the-minute work of this type in Sandusky, and we hope that we won't have to remind him that we want to hear from him more frequently. What do you think, Les?

We Gain Versatile Showman When C. Wheland Joins Club

Introducing another new member from Ohio. Meet C. E. Wheland of the Twin City Theatre Company in Uhrichsville.

Wheland owns and operates the State and Vale Theatres in Uhrichsville and the Lincoln Theatre in Dennison, Ohio. With three houses to look after he must be pretty busy, but we think that he is going to find time to shoot along some stuff to us in order that the rest of the CLUB can see the methods he employs to put his shows across and keep the houses filled.



As a little "dope" on the personal side we would like to inform you that he has been in the theatre game ten years. In this time he has operated a number of houses. The first theatre he bought was located in Newcomerstown, Ohio, and after making a success of that house he took over the City Opera House, Vale and State Theatres in his present town and the Pictorium and Lincoln Theatres in Dennison. He closed two of the six theatres, the Pictorium and City Opera House and operated only the three he now holds.

In addition to running theatres he also holds a position as cashier of the Union Bank of Uhrichsville. He has evidenced a great interest in aviation and this year was granted a private pilot's license. He is also president of the Tuscarawas County Aviation, Inc. So with all these things to look after we know he's very busy, but since he has shown a great deal of interest in the CLUB already we feel that he will continue it and let us know what he is doing, for with his many activities to work from he should turn out some novel stuff.

We want to thank Wheland for the nice sentiments he expresses concerning the CLUB and also let him know that his contributions will always meet with a hearty welcome.

MANAGERS' ROUND TABLE CLUB

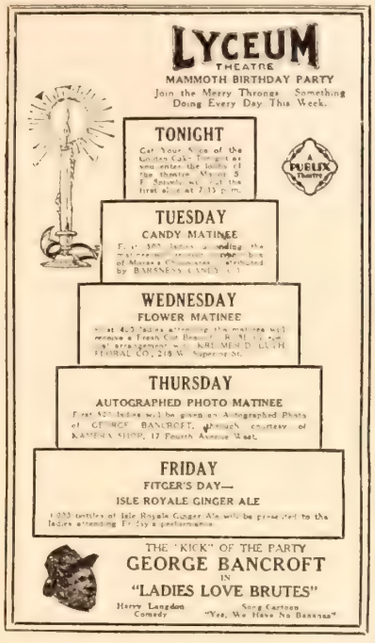
Morris Rosenthal Invited Duluth to Anniversary Party

If your looking to throw a a birthday party in honor of your house's anniversary, just look at the way that enterprising showman, Morris Rosenthal, manager of the Lyceum Theatre in Duluth, Minn. threw his.

He started off the campaign with a special trailer announcing the event, which was shown in all the Publix houses. Special souvenir programmes were handed out a week in advance. These were also placed in the stores of merchants participating in the anniversary campaign, as well as on every newspaper on every newsstand in town.

A special lobby trim was innovated for the occassion with lattice work design and floral decoration. A novel three sheet board announced the party. A unique front made like a huge birthday cake was used to cover the entire box office. Mammoth candles were placed in holes on the sidewalk. A display of congratulatory telegrams from the Mayor and other prominent civic notables was placed in the lobby, as well as a Postal Telegraph wire machine.

Morris went out and promoted a special full page co-operative ad from the local merchants. This he tied-up with a local men's shop on Bancroft and arranged to have a tuxedo given away free in conjunction with "Ladies Love Brutes." He tied-up with one of the local newspapers and worked their Kiddie Klub into the birthday party. For this he received free stories and pictures for a period of ten days. He closed with a big birthday party for the kids, on a Saturday morning.



The birthday cake, furnished free by a local baker, was placed on display in a downtown window. Special window displays were obtained from all dealers participating in the event. The Postal Telegraph Company also furnished a couple of windows to plug the occassion. A huge candle was lighted and placed in a downtown store window. Looker-ons were invited to participate in ascertaining the length of time the candle would burn. Napkins were rubberstamped in every restaurant and soda fountain in town, with dishes and drinks plugging the anniversary being featured.

On the opening night of the gala week, the Mayor was present to cut the first slice of the huge birthday cake, pieces of which were given to all entering the theatre. Concealed in the cake was fifty dollars in gold. And say they didn't scramble to grab for pieces of the "golden cake." By looking at the ad we are showing you'll get an idea of the list of gifts, all of which were displayed in the lobby, that Morris arranged to give away as daily features.

On Monday it was the "Golden Cake," Tuesday, a candy matinee wherein the first 500 ladies attending the show were presented with a box of chocolates. Wednesday, the first 400 ladies received a freshly cut rose, and on Thursday the fair sex was given autographed photos of George Bancroft. To top off the party, on Friday, the ladies each received a bottle of ginger ale (Yes we said ginger ale and nothing else but—believe it or not it's really possible to drink ginger ale alone).

What a success that Anniversary Party was. It is our opinion that they'll be talking about it until next year, and incidentally Morris claims that if it remains as cold as it has been in Duluth he's going to give away Eskimo Pies for the next party. (He'll make 'em himself during the winter). So there's the whole low-down a complete birthday festival in itself and at very little cost to the theatre. If you can use it in your town, you're welcome to it and we know that when properly handled it's bound to click. We want to thank Morris for this and if he can find time to put on his muffler, ulsters, rubbers, snowshoes, red flannels, fur cap, blanket, gloves, toupee and mustache cup, we know he'll battle his way to the postbox and shoot us some more lines on what else he is doing to "weather the gale" in Duluth.

TOO OLD TO LEARN!

'Twas a balmy summer's evening (hotterinell, if you want the truth) and we dragged ourselves into one of Broadway's movie palaces to be both entertained as well as cooled off.

Pretty hot picture, so business was hotsy-totsy and it looked like a second week for that picture. Plenty of customers back of the tapes and house jammed to the doors. But on with the "play"—'smarvelous experience we had.

Scene: Centre aisle.

Time: 9:30 P. M.

Cast: The ushers.

Many patrons moving all the time leaving lots of seats spotted all over the house. Some of the customers in the rear of the house jumped to the front seats; those back of the tapes had to await the pleasure of a particularly arrogant usher who took upon himself (without any advice or supervision from his gross of superiors) the office of "Supreme Director of the Aisle."

Much grunting and squawks from the tape victims. Finally, *"came the break."*

Aisle cleared up and every tape line except the center was opened and the "saps" were then allowed to go find places to park themselves.

But the "Supreme Dictator" decided to hold his gang of standees longer. Did they like it. Like hell they did. Soon there were cat-calls, razzing, and then plain ordinary abuse which gradually rose in volume and numbers until it sounded as though bedlam was let loose.

Then, and ONLY then, did someone with more sense than the "Supreme Dictator" rush over and open the tape so that the poor sufferers of the center aisle could try to find what was left of all those seats recently emptied.

This particular house has created quite a reputation during the last few months for overbearing ushers, and for the life of me I can't figure out why. Surely the big picture palaces on Times Square should be setting the style and example for extremely courteous treatment of the patrons.

In this same theatre I recently watched an usher deliberately push an elderly woman into a row of seats when she wanted to take a single seat farther down front. And I could recite a dozen other incidents of this nature, but I'm not trying to pick the house to pieces. I'm more concerned over the fact that the type of management we expect to find in those houses should be blind to such conditions.

We doubt whether there will be much mystery about the theatre we have reference to, but just the same I would suggest that they try one of their famous drills and march themselves over to Roxy's where they can learn a whole lot about the way ushers should usher—and maybe the lesson will do them good. Providing they are not too old to learn.

"Chick"

MANAGERS' ROUND TABLE CLUB

"LAFF-OF-THE-WEEK"

The crowd of unemployed managers around the film exchanges pulling the "mutual admiration society" stuff. This one tells that one how good he is, was or could be, and Oofus tells Goofis how much better he would be as a supervising manager than the bird who let him out. Since it's all a matter of viewpoint, let them have their day and enjoy it, too. But the sooner they get themselves jobs and stop hanging around the exchanges bellyaching, trying to out-lie each other, the sooner they will return to the "useful" class of the showman population.

Showmanship Is An Important Factor In Carroll's Work

In the past, as has been our custom, we have frequently passed along an account or two of the work Charlie Carroll turns out in his daily endeavor to keep the Stanley Theatre in Jersey City, N. J., before the eye of the public.

One of the most active publicity men in the country, Charlie turned out a campaign recently at the Stanley that was a corker. Though the house had been in operation only two years it was deemed necessary, due no doubt to competition, to put in the latest improvements that the intervening two years have brought. For this purpose the house was closed for redecoration. And that's where Charlie came in.

It was decided upon that when the doors were again thrown open to the public, that the opening should be called a "rededication" and in that manner the house could secure a load of publicity. So Charlie set to work to tie-up the town. One of the first things he did was to inform the newspapers of the fact that there was to be a new opening of the Stanley Theatre. He sent out many invitations to celebrities. He sent special invitations to the Mayor of Jersey City, the former Governor of the State, the President of the Board of Education and many other prominent locals.



He secured valuable tie-ups with local establishments, made up special paper, had special cards, banners and almost every other thing that goes to make up a campaign on a high scale. Everything that Charlie worked into the campaign was done in a manner that kept away from "circus ballyhooing," as this was one occasion where the soft pedal had to be pressed into the work.

In the photos that we are using to illustrate this story you'll get an idea of how successful the campaign was. The photos show former Governor Harry Moore purchasing the first ticket and the crowds storming the house. You can also see the well known Charlie Carroll all set to tell the radio audiences about the Stanley Theatre. This is one of Charlie's sidelines. He promoted a tie-up with a local station and arranged to have the show broadcast every Sunday evening. The radio station plastered Jersey City and the outlying vicinity with twenty-four and three sheets, besides giving the program plenty of publicity in other ways. All of the guest artists at the Stanley are invited to broadcast over the air, and a good many of them accept. Incidentally, though we don't know whether he broadcast, Charlie persuaded Harry Richman to make a personal appearance in conjunction with "Puttin' On the Ritz" and this stunt did a lot towards selling the picture and publicizing the house.

The other photos show the Stanley all decked out in its holiday finery, ready to receive the distinguished guests at the opening. Note the giant cut-out that was placed in the lobby to plug "New York Nights." The cut-out, a huge cardboard bottle, reached almost to the ceiling, and attracted plenty of attention. Figures of dancing girls were grouped about it. Another angle that Charlie uses for keeping them up on the doings at the Stanley is a sheet in the form of a tabloid called the "Hudson Tab" and containing news of the coming pictures. This stunt made a great hit with the residents and the house received a lot of publicity from the source.

La Bar Used His Head For A Fast One; You'll Agree

Another one of those examples of fine showmanship came to light recently in the tie-up F. LaBar, manager of the Plaza Theatre in Asheville, N. C., used to get publicity for his house.

The local newspaper had been running a cooking school once a year for several years, and always used the Plaza as their classroom but failed to give the theatre the publicity it deserved. So this year LaBar decided to change it.

He was bucking a rather difficult proposition, particularly since the paper took it for granted that they didn't have to give any publicity other than a notice that the school was held at the theatre. Knowing this, LaBar tied-up with the other local newspaper and let them have his house for their beauty class. This paper came through with plenty of publicity and when it had all appeared in print it was put together and taken over to the first newspaper. Then LaBar made them a proposition.

As a result of his arguments the paper consented to cooperate in every way possible to give him publicity. And to that extent he was enabled to see the names of his attractions and the playdates listed in every cooking ad that appeared in the paper during the week the school was in session. The house consequently cashed in on a little extra business due to this showmanlike move on LaBar's part. We are glad to see that this live-wire member of the Club is still as active as usual and we hope he will keep us posted on his future doings too.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Fishing In Lobby Is Morris' Latest Publicity Stunt

As we have said before, in fact we've said it many times, when it comes to injecting novelty into show merchandising campaigns you can trust that Walter Morris, manager of the Florida Theatre in St. Petersburg, Fla., will turn out something of value.

When he played "The Big Pond" recently he pulled a couple of stunts that had them talking. In the lobby he placed an attractive, miniature fish pond. Spots were trained upon it. Within the "pond" fishing weights, with eyes on both ends were placed. One eye of the fish weight was supposed to be hooked by "fishermen." The other eye bore a numbered tag. Small fishing rods were placed around the pond for the patrons to use. Cards about the display explained: "Try your luck in 'The Big Pond.' Win or lose see Maurice Chevalier in 'The Big Pond,' starting Tuesday. Fish for a pass. Two chances only."



A special bulletin, posted alongside the pond carried a list of numbers. A patron, hooking a fish, was supposed to compare his number with the one on the board and if they corresponded he was entitled to a free ticket to see the picture. The patrons were limited to two chances, in order to decrease the winning percentage of free tickets. The novel display created a lot of comment and went a long way towards selling the picture. And not only did Walter sell it from this angle but he used another good one, too. A large map (3′ by 5½′) was secured from the Postal Telegraph Company and a display arranged around it. The Atlantic Ocean was labelled "The Big Pond." A small ribbon running from Venice, Paris, New York and Cleveland, led to small cards on which was imprinted the lines: "He met her here."—"He wooed her here."—"He slaved for her here."—"They spent their honeymoon here." The unusual feature of such a large map in a theatre lobby attracted considerable attention. After opening date the map was placed in the downtown office of the telegraph company and was accompanied by date cards, etc. And with these few activities heralding the picture, is it any wonder that business was good for its run?

In conjunction with the story we are also reproducing a sample of the novelty herald Walter turned out on "The Texan" in order that you may see what this showman can do in the line of work of this sort. The herald was printed in black on yellow and by studying the copy closely you can notice how effectively it is made up. And you'll notice that Walter gets in a plug for his cooling plant, also.

We want to thank him for passing along these sample of his showmanship and we'd like him to know that we, in turn, are more than glad to shoot them along to the rest of the Round Table Club. Let's hear some more from you real soon, Walter.

Carlson Handled Advance Campaign In Showman's Way

G. W. Carlson played up "The Grand Parade" showing at the Peoples Theatre, Superior, Wis., as an old-time minstrel show.

Teaser ads were run in advance using copy, "Regular old-time minstrel show with regular street parade Tuesday, Wednesday and Thursday, April 29-30, May 1—Peoples Theatre."

In return for three theatre parties and their car fare, the Superior Boys Band, dressed in minstrel costumes, paraded each evening during the engagement of the picture.

To give the parade a more realistic minstrel touch, several of the boys carrying banners were done up in blackface.

The nightly band parades seemed to stir the town up like it had never been before; at least, not since the last minstrel was in town. At any rate, the band parades certainly helped to make the picture a most popular attraction.

"THEATRE OPERATION IN INDIA"

By S. T. SUTARIA, Mgr.,
Excelsior Theatre, Hyderabad, India

Mr. Sutaria is quite an "old-timer" in the Club and is well qualified to tell us about this most interesting topic. If you would like to learn about showmanship in foreign countries, start with this article.

ADVERTISING:

As a matter of fact India is far behind your country in this respect. Only cities like Bombay, Calcutta, Karachi, etc., are using street ballyhoos. But writing about all these stations will cover up a number of pages.

For the chain of eight theatres that I am advertising we use the usual lithographs, heralds, window-cards, trailers and slides. Occasionally we pull stunts suggested in campaign books, i.e., we work up contests offering theatre tickets as prizes and reach the patrons by mail. Cutouts from posters are made use of by mounting them on decorated motor lorries. Newspaper layouts are usually copied from campaign books or press sheets—throughout India—and cuts supplied by rentors are used for this purpose. As we receive pictures long after they are released in America, I do not think you would like to have photographs of our advertising. However, I am sending under a separate cover a few copies of newspapers showing the advertising we make use of. The entire first page of this paper is reserved for the eight theatres under one chain—that of Mr. Jorawarmull Motilal—as the paper "The Hyderabad Bulletin" is owned and controlled by Mr. J. Motilal and is the only English daily published in H. E. H. The Nizam's dominions of over 82,698 square miles.

During the years 1928-29 Mr. J. Motilal had an agency of Studebaker and Erskine cars, and at that time we were advertising these cars along with our pictures as will be seen from the handbills I am sending you.

PATRONS:

Regarding handling of patrons. In India proprietors of theatres seldom mix with their patrons. Managers also generally keep themselves aloof. The patrons purchase the tickets at the box office and occupy their seats. They do not care to talk to the manager unless they have any complaint to make or any information to gain. The majority of "managers" are poorly paid and hence only a few of them can be called men of good social standing. Naturally, therefore, the manager is looked upon as a man of inferior social standard by the theatre patrons of higher seats—whereas the lower class patrons consider him as a being somewhat of a higher status than their own and are afraid to approach him.

PRESENTATION:

Only a limited number of theatres in India can boast of having small theatre orchestras. A piano is the only instrument considered necessary for providing music, which consists of a few old compositions. Prologues are things unknown to India. The piano or the so-called orchestra plays an overture, the third bell is given and the picture is flashed on the screen. Programmes usually consist of a topical, a comedy and the feature. Sometimes an episode or two of a serial is used in the programme in place of the comedy. In some theatres an interval of about five minutes is given—in others it is not.

THE THEATRE EMPLOYE:

In cities like Bombay and Calcutta the theatre manager does not write the newspaper ads. Some business acquaintance of the theatre proprietor is entrusted to do this work—and he does it in his leisure hours. Ticket sellers and door keepers are paid from $3.00 in small towns to $6.00 in big cities, per month. They are usually required to attend their respective theatres in the evenings—hence they serve during day time as office clerks, cashiers, bill collectors, etc. Ushers are not employed in Indian theatres.

MANAGERS:

Managers here have seldom any voice in the selection of pictures. Proprietors contract with rentors and distributors for their entire yearly output and the pictures are exhibited just as the rentors supply them.

The chains of theatres in India—The Madan Theatres, Ltd., and The Globe Theatres, Ltd.—are worked on a rather different basis. They contract for sole distribution and exhibition rights of selected output of producers like United Artists, Fox, Paramount, British, etc., and though their theatres are situated in different parts of the Indian Empire, programmes are generally fixed from their Calcutta offices.

Indian productions are much in demand in India as they are better understood by the masses. A number of units are working here on such productions but their output is much shorter than the actual demand by the exhibitors.

Did You Order Your Club Pin?

MANAGERS' ROUND TABLE CLUB

PERTINENT PARAGRAPHS THAT CARRY A WALLOP!

The following, clipped and accumulated from various sources, will make excellent material for theatre circuit house organs, as well as others wanting to use same. It should also fit nicely for theatre programs, etc.

— MORE NEXT WEEK —

A man's job is his best friend. It clothes and feeds his wife and children, pays the rent and supplies them with the wherewithal to develop and become cultivated. The least a man can do is love his job.

—Senator Capper.

* * *

No person will have occasion to complain of the want of time who never loses any.

—Jefferson.

* * *

Soft jobs come to those who have done hard jobs well, and easy money is postponed payment that comes to the man who has earned hard money.

—William Feather.

* * *

There is always a premium in business on the man who does his work painstakingly, with completeness and finality; he is the man who will be trusted with more and more responsibility, up to the limit of his capacity.

—J. Ogden Armour.

* * *

Most men have more courage than they themselves think they have.

—Greville.

Diplomacy has been defined as the art of letting someone else have your way.

—The Kalends.

* * *

A failure is a man who has blundered, but is not able to cash in on his experience.

—Exchange.

* * *

Something to say is more important than an extensive vocabulary.

—Atchison Globe.

* * *

Tact is the ingenuity which removes the sting from the stinger without getting stung.

—Anonymous.

* * *

Ability without enthusiasm—and you have a rifle without a bullet.

—Lord Dewar.

* * *

It is my belief that one makes his best contribution to the world when working at something along the line of one's greatest interest.

—Rockefeller.

There's Real Showmanship in This Stunt of Wheeler's

Lots of showmen have turned out some fine stunts in the way of street ballyhoo for their feature pictures, but we are going to show you how J. Ramon Wheeler, live-wire manager of the State Theatre in South Bend, Ind., plugs his shorts.

He recently booked in "King of the Kongo," a serial due to run on Saturday matinees. The serial was booked as a booster for the kiddie business. To ballyhoo the new attraction, Wheeler hustled around and secured an elephant. The elephant, bearing banners on his back, as the photo shows, tramped about the streets of the town plugging the picture. To arouse further interest in the attraction, Wheeler arranged to have the elephant perform tricks in the lobby, to the delight of the children. The stunt came in for a lot of free space in the local newspaper, as this was the first time a gag of this kind has been pulled in South Bend, and all of this tended to draw kids to the box-office on Saturday afternoon and pack the theatre.

Here's a stunt now, that can't be beat, when you've a picture with a title like "King of the Kongo." "Of course," you'll say, "it's oke, but where am I going to get an elephant?" You don't have to have an elephant. Wheeler is not passing along this gag to show you that you need an elephant. He is showing you what a showman can do to exploit shorts. If he couldn't get an elephant, it's safe to surmise that he would have thought of having a couple of men dressed like cannibals parade about the street. All you need for a stunt like that is a couple of cans of paint and some straw. There's a lot more angles you can use to plug your pictures along these lines and we believe that a little thinking will show them to you. So, if you're booking in a serial to boost up your kiddie biz, don't forget there's more than one way to plug it. And all pictures can use plugging.



Vincent and Landy Had Lobby Looking Like Real Jungle

Here's atmosphere with a big A. The load of photos we are showing depict the front turned out by George Landy, RKO Divisional publicity director and Frank W. Vincent, divisional manager, at the Orpheum Theatre in Los Angeles.

The entire lobby of the Orpheum was turned into a jungle. Painted scenic drops were hung at either end. Zulu huts, lions' skins and cages of live leopards and panthers were placed about. In one of the photos you can see the box office disguised as a native hut. The ushers and doormen are dressed as hunters. They carried firearms and wore kakhi shorts and pith helmets. The lobby was replete with palm leaves, used to cover the pillars. The marquee also featured a border of palm leaves, and a huge negro, dressed in Zulu costume paraded about the top.



Giant cut-outs were used of gorillas and placed about the theatre with spots playing upon them. The picture "Ingagi," the title of which means Gorilla, gave the showmen a wonderful opportunity to display some creative work along the line of atmospheric effects and we feel sure that you will agree with us that they did a fine job. This is the second time so sensational a display has been used in Los Angeles. The RKO Theatre broke the ice with "Vengeance" by breaking with a lobby similar to this but not affording the sweep the "Ingagi" production permits. The change in the manner of lobby decoration came as the result of a new policy announced by the two gentlemen whose names we are presenting in conjunction with this article and as the policy will be continued we look to show a lot more of this type of work on future productions, as we feel sure that the Club is more than interested in looking at angles of this kind.



The Real Club Spirit!
"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Thomas McGuire Gives Away Two Fords Every Week

Though Detroit is noted as an automobile center it looks to us as though that famed Michigan city will be known shortly as a center of showmanship too, for judging by the work being turned out by Joe LaRose and J. Maxwell Joice at the Fox and now these examples of the showmanlike activity of Thomas McGuire of the Hollywood Theatre, it's sure headed for that classification.

For the first number on the program we want to tell you how he put "Young Eagles" across to bigger and better box office receipts by displaying some smart showmanship.

He tied up with the local airport and distributed 15,000 telegrams, a sample of which we are reproducing. 100 of the telegrams bore a postscript (as shown) purported to come from "Buddy" Rogers, inviting the holder to witness the show as his guest. The telegrams were distributed at the theatre.

TELEGRAM

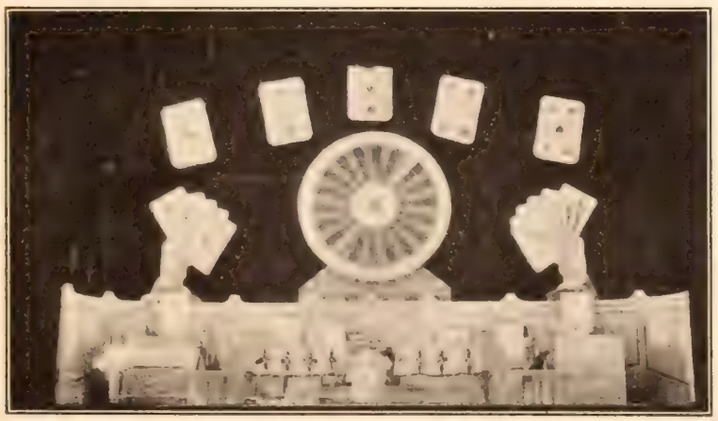
12AM MAY 17 1930 DL 64

TO ALL DETROIT
YOU'LL BE THRILLED TO HIGH HEAVEN WITH MY NEW ALL TALKING PICTURE "YOUNG EAGLES" AT THE HOLLYWOOD 4 DAYS STARTING SUNDAY MAY 18 STOP THRU COURTESY OF HOLLYWOOD THEATRE AND MATHEWSON AIRWAYS INC ALLEN AND GODDARD ROADS I WILL GIVE AWAY 3 AIRPLANE RIDES AT EVERY PERFORMANCE THOSE 4 DAYS AT THE HOLLYWOOD DON'T MISS "YOUNG EAGLES" OR THIS FREE PLANE RIDE

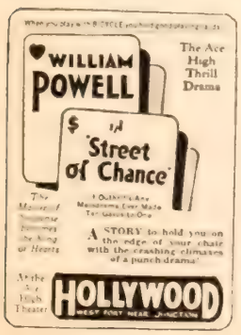
BUDDY ROGERS

BE MY GUEST AT THE HOLLYWOOD DURING SHOWING OF "YOUNG EAGLES" "Buddy"

Free plane rides, 12 each day, were given to holders of special numbers. The airport owner's daughter, the youngest licensed pilot in the world, handed out the rides at every performance. The newspapers gave this stunt a lot of publicity and the theatre secured loads of good-will.



When he played "Street of Chance" McGuire decided that he wanted to advertise the picture in a novel way. By tying up with a playing card manufacturer he was enabled to secure playing cards of the sort we are showing with this article. By examining the cut closely you will notice the effectively worded copy that went a long ways towards selling the picture. Another angle that proved of great help was the stage setting, a photo of which we are running, that was used to plug the picture. The playing card company furnished McGuire with giant playing cards and a lot of other accessories and the result was a "wow" of a display. The picture went over like wildfire with the patrons of the theatre.



On his kiddie business McGuire started a Kid Klub that went across so successfully that when the time of the klub, fifteen weeks, ran out, he decided to start another one. He runs a Kiddie Klub "Kontest" occassionally in which all members possessing any ability at singing, dancing, or reciting are invited to participate in a revue on the stage. The revue is run off in vaudeville fashion, act after act, and the contestants are adjudged by audience applause and stage judges. The "Kontest" created a lot of talk about the town and the kids all flocked to enter their names, whenever one was announced.

And now for the biggest gag of all. THE DONATING OF TWO FORDS EVERY WEEK TO PATRONS. This stunt has had them talking morning, noon and night in Detroit. McGuire has been using it since January and in order that you may learn from this showman himself just how the stunt goes at his house we'll let him tell you about it.

"When we first started with this, as the enclosed herald shows, we intended giving away just one a week, Friday only, but the first night's arrival found over a thousand at the door an hour and a half before the regular opening time, and with three cashiers doing their best, we had to call the police reserves, as the six officers detailed at the theatre that night could not cope with the anxious mob. So, in self defense, and in order not to lose as friends the ones turned away that night we found that we'd have to give two a week or stop the stunt. Therefore, the two. And it's holding up so good that we may continue it all summer. THIS MAY NOT HELP A LOT OF THE FELLOWS, AS YOU HAVE TO HAVE A BIG HOUSE TO GET OUT OF THE BARREL FOR THE $540 EACH CAR COSTS."



So there's the low-down on what this showman is doing to keep his house out of the red. And that's not all either. We could go on for hours and tell about the many stunts he has used to secure good-will for the theatre. One instance of which was seen in the church services he ran at the theatre on Good Friday. Every church in town was invited to hold services between twelve and three o'clock. Then there's his special nursery room, equipped with talkies, which consists of a glass enclosed room in the rear of the auditorium with the sound coming through special monitors. And what a good-will asset this turned out to be!

We want to thank Mr. McGuire for sending these things along to us so that we might see what the rest of the Detroit showmen are doing to sell their shows, and we hope he will favor us with a photo and a little dope on himself in his next letter in order that we may introduce him to the rest of the Club.

"THE SMELLIES"

(The Star, Johannesburg, South Africa)

WHERE CENSORSHIP WILL BE ESSENTIAL

After the movies and the talkies come the smellies. The New York correspondent of the *Daily News* states that a patent has been granted John Leavell of Los Angeles to use an apparatus synchronizing smells with scenes in talking films. Thus when a farm is pictured on the screen, the scent of hay will be projected into the audience. With sea pictures, audiences will sniff the brine. Hospitals will be suggested by the smell of chloroform, and so on.

MANAGERS' ROUND TABLE CLUB

Johnson Secured Lots of Good-Will On This Campaign

That "Ace showman" from Oil City, Pa., our good friend Fred Johnson, formerly manager of the RKO Colonel Drake Theatre is out promoting his double truck lay-outs again. This time Fred cashed in on two attractions, showing that he's no slouch.

The Siamese Twins were booked recently into his house and Fred decided to give the stage attraction a big plug along with his regular picture merchandising, so to this end he promoted a double truck ad from the local merchants that sold the town on the twins as well as the picture.

The special lay-out was so well made up that we are reproducing it here and by examining it you will note that Fred is also plugging a special children's matinee, an angle that makes his showmanship stand out like a beacon light. Knowing how the kids would like to witness the twins, and also anticipating record business in the evening, he decided to run a special matinee show for their benefit and offer reduced prices. He also reduced prices for the adults on the special show and this made quite a hit with them.

On the top of the lay-out you will notice the prominent position the theatre's name commands, so that when anyone opened the paper to the page it would be one of the first things to catch the eye. The merchants were more than pleased with the lay-out and Fred's good-will stock with them went up considerably especially when it was found that business increased because of the ad. This double truck is a bit unusual inasmuch as it contains a number of testimonial plugs for the merchandise being sold by local dealers. The twins were given a car for their use while they played the theatre and the car carried a plug for the house.



Fred's entire campaign on this attraction, which included a number of other stunts in addition to the special newspaper ad went over very well and the town was completely sold on the Drake's show.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

Max Melincoff Puts His House On Paper's Front Page

We don't know whether this "front page crashing" being indulged in by showmen is contagious but lately we've come across no less than ten examples in which showmen have "planted" newspaper stories. Just a little while ago we showed you how Max Melincoff landed one, and then Olinto Accorsini crashed through with one. Now it's Ray S.

This showman recently played "Ingagi" at the house he handles publicity and exploitation for and feeling that he wanted to get some extra publicity out of the newspapers, decided to take a chance and plant a story. Just how he framed it, we haven't the entire dope on, but we can give you an idea of what was done.

A monkey, three feet in height had been placed in the lobby of the theatre as a ballyhoo on the picture. During the daytime the monk, bearing a banner on his back, was walked about the streets. At night he was secured in a cage. It seems that during the night he broke loose from the cage, escaped through a special door used by late employees, and emerged into the street. From the street, he was supposed to have wandered into a room in one of the leading hotels of the town and attacked a temporary guest, a woman, there. The screams of the woman attracted the attention of the night clerk and a few moments later twenty policemen, armed with bombs and riot guns were on the way. But upon their arrival they found nothing, except a gaping hole, in the window screen, which, the terrified woman explained, was made by the escaping monkey.

The story, when it broke in the papers created a lot of interest especially since the name of the theatre was mentioned and this was a big help in boosting up attendance during the run of the film. As we have stated before, this business of planting stories is sometimes very risky, but since Ray S. is a showman of many years experience we surmise that he knows just how far he can go with the local editors.

MANAGERS' ROUND TABLE CLUB

THE WORLD'S MOST OUTSTANDING GROUP OF SHOWMEN!

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name.....

Theatre.....

Address.....

City.....

State.....

Position.....

Wm. A. Johnston, Honorary Chairman — "Chick" Lewis, Chairman

WHAT ARE YOU WAITING FOR?

LATEST TO JOIN!

GEORGE P. IRWIN is the manager of the Paramount Theatre in Brainerd, Minn. Though we have never been in Brainerd we are sure that if we happened to pass through there we'd see plenty of evidence of showmanship because of the fact that a large number of Minnesota live-wires are displaying Round Table certificates in their offices. And wherever that emblem is displayed there's bound to be a showman. You've got one now George, so the rest is up to you.

———*Wear Your Club Pin! ! !*———

P. F. SCHWIE manages the Garrick Theatre in Duluth, Minn., and being located in that city Mr. Schwie no doubt has already made the acquaintance of Morris Rosenthal, another live-wire from that city. So why don't you showmen get together "P. F." and let's have some friendly competition. And just so that you'll be even with Morris let's have a photo of yourself so that you too can meet the rest of the Club "face to face."

———*Wear Your Club Pin! ! !*———

G. W. CARLSON is the manager of the People's Theatre in Superior, Wis. Well, Mr. Carlson with Superior as a town, we feel that your show merchandising too is going to be "superior." And in order to prove the strength of our statement we'd like to have a few examples of the work you're turning out, because you know what they say in the region of Missouri, "Show Us." And then we pass it along to the Club because they are the rest of the "Us."

———*Wear Your Club Pin! ! !*———

PAUL BUCHHOLZ manages the Grand Theatre in Mankato, Minn., and we take pleasure in welcoming this Mankato showman to the Club because we have already shown examples of the "ace" work being turned out by the rest of the showmen in that town and we believe that Mr. Buchholz is going to prove just as active. And how about a picture of yourself along with your contribution Paul?

———*Wear Your Club Pin! ! !*———

JOHN P. MASON manages the Hollis Theatre in Hollis, Long Island, N. Y. Our group of members from Long Island have always proven themselves real showmen, and since Mason is located in a district that should allow for some good exploiting we feel that he will more than want to keep in line with the rest of the Islanders, and will become a very active member.

———*Wear Your Club Pin! ! !*———

URBAN J. SCHWARTZ is the Assistant Manager of the Abowd Theatre in Findlay, Ohio, and from what we have featured on the Club pages in the line of showmanship from his district we know that Urban will have to do some tall stepping to keep up with the leaders. However Urban, we want to get a look at whatever you are doing to help sell shows in your district, so keep right in touch with us.

———*Wear Your Club Pin! ! !*———

M. TOMASINO is the manager of the White Way Theatre in New Haven, Conn. As New Haven is C. J. Latta's "hunting ground" we feel that any showmen in that town must be real showmen to keep stepping along with him. And as we happen to know, since we've done a lot of exploiting in the town in the past, that Mr. Tomasino has plenty of opportunities to turn out some corking stunts we look forward to passing them along on our pages.

———*Wear Your Club Pin! ! !*———

GEO. J. STEVENS is the manager of the Norwood Theatre in Cleveland, Ohio, out where many fine examples of up-to-the-minute show merchandising has originated. The Cleveland members are still right in front for being active and we hope that Mr. Stevens will prove to be active also. We think he'll fit into the picture like a kid glove. And when you send in your first contribution George, send us in a photo of yourself too.

———*Wear Your Club Pin! ! !*———

GORDON McKINNON is the manager of the Chatteau Theatre in Rochester, Minn., for the Publix Outfit. With so many of his brother members represented on our pages every week it is our belief that McKinnon will also be presented with them, because we know that he is capable of live-wire showmanship and also that he believes in passing it along.

———*Wear Your Club Pin! ! !*———

E. W. GOULD, who manages the Morningside Theatre in New York City, certainly needs very little introduction, for he is the showman whose picture we ran a while back and complimented on the work he has accomplished since his ten years' service with the Consolidated Circuit. We want to welcome you into the Club "E. W." and we know you're going to be very active.

———*Wear Your Club Pin! ! !*———

MISS JEAN LA ROE, the publicity director for the J. Real Neth Theatres in Columbus, Ohio, by her application boosts up our feminine enrollment one more. Miss La Roe's work is known to her fellow Club members and we are sure that this young lady, who is making quite a name for herself out in Columbus will do the same thing in the Managers' Round Table Club. Welcome into the organization Miss La Roe.

———*Wear Your Club Pin! ! !*———

NORMAND L. FRENCH is the manager of the Palace Theatre in Rockville, Conn. Having been through his town on one of our theatrical missions we have a recollection that it was a pretty thriving little place and we believe that some of that activity is occasioned by the hustling showmanship on display there. However, since it is some little time ago, we'd like to have Normand tell us how he sells his shows and we hope he'll include a photo of himself in his letter.

———*Wear Your Club Pin! ! !*———

A. L. LOWENSTEIN manages the Park Theatre in Brooklyn, N. Y. In the past this beautiful house has been the scene of some corking showmanship displayed by a certain Round Table member, and it is our hunch that Lowenstein is striving to keep up that record at his house. How about it "A. L." Why not give us a little dope on what you are doing to pack them in over there?

Note!

New members are urged to send their photos in at once.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800	76	May 10

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gail-N. Simonov
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Prince of Diamond	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke		6359	63	May 31
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Call of the West (A. T.)	Revier-Matt Moore				May 1
*†§For the Love of Lil					
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last of the Lone Wolf (A. T.)	Bert Lytell				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The (A. T.)					
*†§Sweethearts on Parade (A. T.)					
*†§Temptation	Wilson-Gray-Percy				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radio-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb .22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June 15	2 reels		
*†Caviar	Terry-Toons	Feb. 23	1 reel	7	Feb. 22
*†§Codfish Balls	Terrytoon	June 15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1600	18	Jan. 26
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June 15	2 reels		
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May 25			
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
†Hawaiian Pineapples	Terrytoon	1 reel			May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June 29	2 reels		
*†§Hot and Hew (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June 22	2 reels		
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Paps (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June 1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672		
*†§Bride of the Regiment (A.T.)	Baxter-Pidgeon	June 22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6664	74	
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr. 13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	May 25			
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June 15	7003	78	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7000	77	

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Numbered Men (A.T.)	Nagel-Claire			
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Widow from Chicago (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Mavis	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6442	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)				
*†§Connecticut Yankee In King Arthur's Court (A.T.)	Moran-MacKenna			
*†§Dancers, The (A.T.)	Farrell-Taylor			
*†§Devil With Women (A.T.)	O'Brien-Churchill			
*†§Fair Warning (A.T.)	Foxe-Churchill			
*†§Fatal Wedding, The (A.T.)	O'Brien-Moran			
*†§Girl Downstairs (F & D)				
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Good Intentions (A.T.)	Lowe-Churchill			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Men on Call (A.T.)	Edmund Lowe					
*†§Movietone Follies of 1931 (A.T.)	Special Cast					
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis					
*†§Not Damaged (A.T.)	Moran-Byron-Ames					
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell					
*†§One Night in Paris (A.T.)	Gaynor-MacKenna					
*†§On the Make (A.T.)	McLaglen-Dorsay					
*†§On Your Back (A.T.)	Rich-Warner-Hackett					
*†§One Mad Kiss (A.T.)	Don Jose Mojica					
*†§Oregon Trail, The (A.T.)						
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay					
*†§Playmates (A.T.)	Gaynor-Farrell					
*†§Princess adn the Plumber, The (A.T.)	Farrell-O'Sullivan					
*†§Red Sky, The (A.T.)	J. Harold Murray					
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris					
*†§Scotland Yard (A.T.)	Edmund Lowe					
*†§Sea Wolf (A. T.)						
*†§See America First (A.T.)	Will Rogers					
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart					
*†§She's My Girl (A.T.)	Farrell-Compton					
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna					
*†§Soup to Nuts (A.T.)	Healy-Winniger					
*†§Song O' My Heart (A.T.)	John McCormack	8243	.92	Mar.	15	
*†§So This Is London (A.T.)	Will Rogers					
*†§Spider, The (A.T.)	Baxter-Churchill					
*†§Spy, The (A.T.)	Sills-Muni-Churchill					
*†§This Modern World (A.T.)	Baxter-Alcaniz					
*†§Time Out (A.T.)						
*†§Up the River (A.T.)	Huntington-Luce-Bogart					
*†§White Flame, The (A.T.)	Paul Page					
*†§Wild Company (A.T.)	Albertson-Warner-Lynn					
*†§Woman Control (A.T.)	Murray-Maris-Luce					
*†§Women of All Nations (A.T.)	McLaglen-Lowe					
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard					
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton					
*†§Young Sinners (A.T.)	Moran-Albertson					

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Rel.	Date	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	
*†Allez-Op	Marionettes	1	5	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys to Songland	Song Series	1	9	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb. 1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb.	21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan.	3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May	10	6873	75	May 10
*†§Chasing Rainbows (A. T.)	Love-King	Jan.	10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)						
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb.	7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93	Feb. 1
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan.	28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88	Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan.	17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue						
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr.	5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10			Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73	May 3
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Wolheim	Jan.	31	6225	69	Jan. 18
†§Strictly Unconventional (A.T.)	Alison Skipworth	May	3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, issue						
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan.	24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
Billy the Kid	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Chaney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Easy Going (A.T.)	Haines-Moylan-Bushman, Jr.			
*†§Floradora Girl, The (A.T.)	Davies-Gray			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§In Gay Madrid (A.T.)	Ramon Novarro			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Rocque		70	May 3
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Richest Man in the World, The (A.T.)	Mann-Nugent			
*†§Romance (A.T.)	Greta Garbo			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Spring Fever				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn	Harry Carey			
*†§Unholy 3, The	Chaney Lee-Lingo	Aug.	2	70 May 24
*†§War Nurse (A.T.)				
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr.	19	2 reels	Mar. 29
*†§Bear Shooters	Our Gang	May	17	[illegible]	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar.	29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb.	8	2654	Feb. 15
*†§Brats	Laurel-Hardy			2 reels	Apr. 5
*†§College Hounds	Dogs			2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan.	25	853	
*†§Fast Work (A. T.)	Charlie Chase			2 reels	May 24
*†§Fifty Million Husbands	Charlie Chase			2 reels	Mar. 29
†§Fighting Parson	Langdon	Feb.	22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar.	1	2 reels	Apr. 5
*†Flower Garden	Revue	Jan.	18		
*†§Hay Fever (A. T.)	Charley Chase			2 reels	
*†§Haywire (A.T.)	Laurel-Hardy				
*†§Head Guy, The	Harry Langdon	Jan.	11	1878	
*†§Hot Dog	Dogs			2 reels	Feb. 15
*†§Men of War (A.T.)	Laurel-Hardy			2 reels	May 10
*†§Old Man Trouble (A. T.)	Davidson-Nichols			2 reels	Mar. 29
*†§Night Owls (A. T.)	Laurel-Hardy	Jan.	4	1895	Dec. 14
*†§Popular People (A. T.)	Charley Chase			2 reels	
*†§Real McCoy (A. T.)	Chase	Feb.	1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan.	25	1870	
*†§Shrimp, The	Harry Langdon	May	3	2 reels	Feb. 15
*†§They Go Boom	Laurel-Hardy			2 reel	Apr. 19
*†§Tough Winter, A	Our Gang	June	21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy			2 reels	
*†§When the Wind Blews	Our Gang	Apr.	5	1795	
*†§Whispering Whoopee	Charlie Chase			2 reels	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan.	4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan.	11	8384	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June	28			
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5			
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Honey (A. T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr.	26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6712	70	
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan.	18	10068	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue						
*†§Safety In Numbers (A. T.)	Charles Rogers	June	21			
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar.	22	6868	77	Mar 22
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan.	25	8100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue						
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14			
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7			
*†§Street of Chance (A. T.)	Wm. Powell	Feb.	8	8100	90	Dec. 28
*†§Texan, The (A. T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	21			
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750	75 Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Follow Thru (A.T.)	Rogers-Carroll	Not set	Not set	May 24
*†§For the Defense (A.T.) §...	William Powell			
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native	MacDonald-Oakie	Aug.	6360	65 May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Manslaughter (A. T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)				
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Sap from Syracuse (A.T.)	Jack Oakie			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000	88 May 17
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§Two Black Crows, The (A. T.)	Moran & Mack			
*†§With Byrd at the South Pole				
*§§Youth (A. T.)	Hershelt-Wray			

SOUND SHORTS

Title	Star	Rel.	Date	Length	Reviewed
*†§Bearded Lady (A. T.)	Christie Comedy	Mar.	1	1794	
*†§Bedella	Screen Song	Jan.	4	804	
*†§Belle of the Night		Feb.	15	2 reels	
*†§Brown Gravy	Christie Comedy			2 reels	Apr. 5
*†§Chinatown Fantasy, A				1 reel	May 24
*†§Come Take a Trip in My Airship	Screen Song	Apr.	26	1 reel	
*†§Deep "C" Melodies	Frances Williams	Jan.	25	901	
*†§Desperate Sam	Bert Green	Mar.	29	1830	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb.	8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar.	8	2 reels	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb.	1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan.	11	1381	Feb. 15
*†§Firebugs	Talkartoon			1 reel	Apr. 19
*†§For Love or Money (A.T.)	Christie Comedy	Jan.	4	1870	

*Means synchronized score. †Means sound effects §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Getting a Ticket	Eddie Cantor	Mar.	22	948	Feb.	15	
*†§His Honor, the Mayor	Christie Comedy	Mar.	22	1665			
*†§Hot Dog	Talkartoon	Mar.	29	1 reel			
*†§I Came First	Herman Timberg	Apr.	12	814			
*†§I'm Afraid to Come Home In the Dark	Screen Song	Feb.	1	651	Jan.	25	
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel			
*†§In the Shade of the Old Apple Tree	Screen Song	Jan.	18	752			
*†§La Paloma	Screen Song	Apr.	12	1 reel			
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870			
*†§Million Me's, A	Lee Morse	Apr.	26	964	Jan.	25	
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb.	22	967			
*†§Mountain Melodies		Jan.	11	994			
*†§Prisoner's Song, The	Screen Song	Mar.	1	738			
*†§Radio Riot	Talkartoon	Feb.	15	737	Feb.	15	
*†§Salt Water Ballads		Mar.	8	987			
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634	Jan.	18	
*†§So This Is Paris Green	Fazenda	Jan.	18	1747	Jan.	25	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar.	15	1760			
*†§Voices of Lonely Men		Apr.	19	1 reel			
*†§Wanderlust	Bruce Scenic	Apr.	5	1 reel	Feb.	15	
*†§Wee Bit O' Scotch		Feb.	8	1022			
*†§Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel	May	24	

PATHE

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June	21	
*†§Beyond Victory (A.T.)	Boyd-Harding	July	13	
*†§Big Shot, The (A. T.) (F)		June	29	
*†§Clothes (A. T.) (F)	Constance Bennett	May	4	
*†§Crashing Through (A. T.)(F)	Wm. Boyd	June	8	
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb.	2	7607	84	Nov. 15
*†§Hot and Bothered (A.T.) (F)	Eddie Quillan	Aug.	24			
*†§Officer O'Brien (A. T.) (F)	William Boyd	Feb.	23	6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May	25			
*†§Painted Desert (A. T.) (F)	William Boyd	May	11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July	19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June	14			
*†§Saratoga (A.T.) (F)	Constance Bennett	July	5			
*†§Swing High (A.T.)	Twelvetrees-Scott			75	May	3
*†§Treasure Girl (A. T.) (F)		Aug.	3			

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	6 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan.	19	2 reels	Feb.	1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar.	30	2 reels	Mar.	22
*†§Big Top Champions (A.T.)	Sportlight	Mar.	23	1 reel		
*†§Bows and Arrows	Sportlight	Jan.	12	1 reel	Jan.	11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr.	27	2 reels		
*†§Clothes Make the Man (A.T.)		Feb.	16	2 reels		
*†§Cover Charge (A.T.)	Topics of the Day	Feb.	29	1 reel	Feb.	15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb.	23	2 reels	Feb.	15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar.	2	2 reels	Feb.	22
*†Deep South (A. T.)	Song Sketch	Apr.	20	1 reel		
*†§Dixie Days (A.T.)	Aesop Fables	Mar.	30	1 reel		
*†§Dogging It (A.T.)	Sportlight	Mar.	9	1 reel	Mar.	15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb.	16	2 reels	Feb.	8
*†§Fairway Favorites (A.T.)	Sportlight	May	4	1 reel		
*†§Feline Fighter (A.T.)	Sportlight	Feb.	9	1 reel	Feb.	8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Mar.	16	2 reels		
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr.	20	1 reel		
*†§Foolish Follies (A.T.)	Aesop Fable	Mar.	16	1 reel	Mar.	8
*†§Gettysburg Address	George Billings			1 reel	Feb.	15
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May	19	1 reel		
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May	5	1 reel	Apr.	5
*†Good Old School Days (A.T.)	Aesop Fable	Mar.	2	1 reel	Mar.	8
*†§Happy Golf (A.T.)	Sportlight	Jan.	26	1 reel	Jan.	25
*†§Haunted Ship (A.T.)	Aesop Fable	April	27	1 reel	May	3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan.	12	2 reels	Jan.	4
*†§High and Dizzy	Geo. LeMaire	Mar.	30	2 reels		
*†§His Birthday Suit (A.T.)	Herman-Green	Mar.	9	2 reels	Mar.	1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb.	9	2 reels	Feb.	8
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar.	23	1 reel	Feb.	22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar.	23	2 reels		
*†§Hooked (A.T.)	Sportlight			1 reel	May	24
*†§In the Park (A.T.)	Topics of the Day	Jan.	26	1 reel	Jan.	18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan.	19	1 reel	Jan.	18
*†§Love's Memories (A.T.)	Song Sketch	Feb.	16	1 reel		
*†§On the Air (A.T.)	Topics of the Day	Jan.	12	1 reel	Jan.	11
*†§Pathe Audio Review (A.T.)	Released Every Week			1 reel		
*†§Pathe Sound News	Released Twice Every Week			1 reel		
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr.	6	2 reels	Apr.	5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty			2 reels	May	10
*†Ranchhouse Blues (A.T.)		May	17			
*†§Red Heads (A.T.)	Nat Carr			2 reels	May	24
*†§Rich Uncles (A.T.)	Richard Carle			1 reel	May	3
*†§Ride 'Em Cowboy	White-Carney	April	13	2 reels	Apr.	5
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan.	26	2 reels	Nov.	18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan.	5	2 reels	Jan.	11
*†§Singing Saps (A.T.)	Aesops Fables	Feb.	2	1 reel	Feb.	8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr.	20	2 reels	Apr.	19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb.	16	1 reel	Feb.	15
*†§Songs of Mother	Song Sketch	Feb.	2	1 reel	May	10
*†§Spills and Thrills (A.T.)	Sportlight	Apr.	6	1 reel	Apr.	12
*†§Splashing Through (A.T.)	Sportlight	Feb.	23	1 reel	Feb.	15
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June	2	1 reel	May	3
*†§Tight Squeeze (A.T.)	LeMaire	Feb.	2	2 reels	Nov.	23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan.	19	1 reel		
*†§Voice of the Sea (A.T.)	Song Sketch	May	4	1 reel	May	3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr.	13	1 reel	Apr.	19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar.	9	1 reel		

RKO

FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar.	2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June	15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb.	2	6174	60	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb.	2	9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June	1	6463	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May	24	6234	69	May 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Companionate	Olive Borden				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)					
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Stalwart, The (A. T.)	Wolheim-Armstrong-Arthur				
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan.	5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar.	9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur				
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb.	2	1 reel	
*†§Campus Sweethearts (A. T.)(F&D)		Mar.	9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar.	16	2 reels	
*†§Clown Topics (A.T.) (F)					
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2	2 reels	Feb. 22
*†§Eventually But Not New (A. T.) (F&D)	Vaughn-Cooke	Apr.	13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May	11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9	1 reel	
*†§Johannes Brahms				1 reel	Feb. 15
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	
*†§Low Bridge (A.T.) (F)					
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30	1 reel	
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb.	2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar.	30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar.	2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July	20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan.	5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug.	17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June	22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr.	27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May	25	2 reels	
*†§Museum, The	Toby the Pup			1 reel	May 24
*†§Off to Peoria (A.T.)	Nick & Tony			2 reels	
*†§Old Bill's Christmas (A.T.)		Feb.	9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June	22	1 reel	
*†§Setting Sen, The (A.T.)	Vaughn-Cooke	Feb.	16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2	1 reel	
*†§What Next (A.T.) (F)				2 reels	
*†§While Auto Waits (A.T.)(F)		Jan.	12		
*†§Who's Got the Body (A.T.)	Nick & Tony			2 reels	May 24
*†§Your Own Home Town (A.T.)	Russ Brown			1 reel	

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	15	7200	80	Apr. 19
*†Dude Wrangler, The (A.T.)	Duryea-Basquette	Apr.	14	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.					
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.		6500	72	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.				
*†§Rene (A.T.)	Roland-Thomson-Love					
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.		9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr.	1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
Asphalt	Froelich-Amaan	Allied Film.	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarie	Aff. European		6200	69	
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	
Black Hills	Special Cast	Big Three		5000	55	
*§†Blue Angel, The (A.T.) (F & D)	Emil Jannings	Ufa Films				
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 19	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
Chess Player, The	Johanne-Blanchard	Unusual Pict.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler		June 15			
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Feminine Touch (A.D.)	Lina Basquette	Reid-Broughton.	Not set.	5950	66	Jan. 25
*†§Heart's Melody (A. T.)						

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

(F & D)	Fritsch-Parlo	Ufa Film						
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan.	18	
Hunted Men	Bob Steele	Syndicate	Apr. 1931					
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film						
In the South Seas with Mr. and Mrs. Pinchat		Talk. Pict. Epics	Sept. 1	5538		May	31	
*†Ingagi	African Hunt	Congo Pict. Ltd.		7200	80	Apr.	26	
Jade Casket, The	French Cast	Cosmos		5800	64			
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6217	69	May	3	
*†§Last Company, The (A.T.) (F & D)	Veldt-Evans	Ufa Film						
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar.	29	
Lost Patrol		Pro Patria	Not Set	5100	57	Dec.	21	
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb.	1	
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film						
†§Made to Order (A.D.)	Julian Eltinge	Jesse Weil		6240	69	Jan.	25	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar.	29	
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar.	29	
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56			
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60			
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May	17	
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan.	8	
*†§Ridin' Law	Perrin-Canutt	Big 4	May 12					
Sea Fury	Mildred Harris-Tom	White	Not Set	5200	58	Dec.	7	
Smoke Bellew	Conway Tearle	First Division		6605	73			
South of Panama	Carmelita Geraghty	Chesterfield		6300	70			
Stampede	Native Cast	Harold Auten	Apr. 28	7540	80	May	3	
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar.	22	
*†§Take the Hair (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan.	25	
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct.	19	
Thunder God	Cornelius Keefe	Crescent		5917	66			
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May	17	
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18,'30	6100	68	Jan.	18	
*†§White Cargo (A.T.)	Special Cast	Harold Autees				Mar.	1	
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films						
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb.	22	
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 1,'30	7650	85	Jan.	25	
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels	60			
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000				

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	8 reels	
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)		Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kaliharl	Denver African Exp.	Talk. Pict. Epics		
**†§Worldly Goods (F)	Kirkwood-Kennedy	Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven	Fitzpatrick		1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 17
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan.	1 reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§High Treason (A.T.)	Hume-Gill	Mar. 25	6323	69	
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6094	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5974	65 May 24
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11416	130 Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neill-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Satin Straps				
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station 8-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station 8-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Herahelt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Glish-Nagel-La Roque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				May 31
*†§Lottery Bride (A.T.)	MacDonald-Garrick	Aug. 16			
*†§Raffles (A. T.)	Ronald Colman	July 26			
*§Reaching for the Moon (A.T.	Bebe Daniels				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
*†§Whoopee (A. T.)	Eddie Cantor	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Second Hungarian Rhapsody		May 24		
†§Tannhauser	Novelty Reel			
†§Tintypes				
*§†Wizard's Apprentice		Apr. 20		

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5815	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Czar of Broadway (A.T.)	Special Cast	May 25	7314	81	Apr. 26
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr. 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Montana Kid, The	Hoot Gibson	Aug. 17			
*§†Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	Aug. 10			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Storm, The (A. T.)	Special Cast				
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1			
*†§Under-Sea	Nolan-Elter-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star				
*†White Hell of Pitz Palu	Special Cast	June 1	7227	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 29	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 15			

Coming Feature Attractions

Ace Rider	Hoot Gibson	July 2	
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray		Apr. 26
Flirt, The	Glenn Tryon		
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast	8724	97 Apr. 5
*†§Ladies in Love (A. T.)	Mary Nolan		
*†§Little Accident (A.T.)	Glenn Tryon		
*§†Outside the Law (A.T.)			
*†§Scrub Oak (A.T.)	Hoot Gibson		
*†§Serenade (A.T)	John Boles		
*†§Signal Tower (A.T.)			
*†§Singing Caballero (A.T.)	John Boles		
*†§Virgin of Stamboul (A.T.)			
*†§Week-End Girl	Laura La Plante		

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson		2 reels	May 24
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Crimson Courage	Ted Carson	Mar.	8	2 reels	Feb.	1
Danger Claim, The	Bobbie Nelson	Mar.	22	2 reels	Feb.	15
Doing His Stuff	Arthur Lake			2 reels	Oct.	19
French Leave	Sid Saylor	Mar.	19	2 reels	Mar.	8
Follow Me	Arthur Lake	Apr.	30	2 reels	Apr.	5
Foul Ball	Sid Saylor	Apr.	16	2 reels		
Getting the Air	Arthur Lake	Mar.	5	2 reels	Feb.	1
Her Bashful Beau	Arthur Lake	June	11	2 reels	May	24
Kounty Fair	Oswald Cartoon	Jan.	6	1 reel	Dec.	7
Last Stand	Bobbie Nelson	Jan.	25	2 reels	Dec.	21
Law in the Saddle	Ted Carson	Apr.	5	2 reels	Mar.	1
Lightning Express (Serial)	Chandler-Lorraine	June	2	10 episodes		
Make It Snappy	Sid Saylor	Feb.	12	2 reels	Jan.	18
Matter of Policy	Edwards	Jan.	18	1 reel		
Milky Way (Reissue)	Charlie Puffy	Mar.	10	1 reel		
One Wet Night	Roach-Edwards	Feb.	24	1 reel		
Peekaboo	Arthur Lake	May	21	2 reels	Apr.	26
Pest of Honor	Bobbie Nelson	Feb.	22	2 reels	Jan.	18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr.	12	2 reels		
Queen of Roundup (Reissue)	Josie Sedgwick	Mar	1	2 reels		
Restless Rest (Re-Issue)	Neely Edwards	Mar.	24	1 reel		
Ropin' Venus	Josie Sedgwick	Jan.	18	2 reels		
Sid's Long Count	Sid Saylor	May	28	2 reels	Apr.	26
Sitting Pretty	Arthur Lake	Jan.	18	2 reels	Dec.	21
Six Gun Justice	Bobbie Nelson	Apr.	19	2 reels	Mar.	15
Some Show	Arthur Lake	Apr.	2	2 reels	Mar.	1
Step Right Up	Sid Saylor	May	7	2 reels	Apr.	19
Storm King (Re-Issue)	Edmund Cobb	Feb.	15	2 reels		
Speak Easy (Reissue)	Charlie Puffy	Apr.	7	1 reel		
Trail of the Pack	Ted Carson	Jan.	7	2 reels	Dec.	7
Under the White Robe (Re-Issue)	Neely Edwards	May	12	1 reel		
Way of the West (Reissue)	Neely Edwards	Feb.	1	2 reels		
Why Wait	Slim Summerville	Feb.	10	1 reel		
Whip Hand, The (Reissue)	Billy Sullivan	Mar.	15	2 reels		
Wild West Wallop (Reissue)	Edmund Cobb	May	24	2 reels		
William Tell		Jan.	27	1 reel		
Wolf's Fangs	Ted Carson	May	31	2 reels'	May	10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar.	3 2 reels	
*†§Bowery Bimbees	Oswald Cartoon	Mar.	17 1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar.	3 1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim		2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar.	31 2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb.	3 2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb.	3 1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr.	9 2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb.	3 2 reels	
*†§Halowe'en	Sporting Youth	Apr.	14 2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr.	14 1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	May	26 1 reel	
*†§His Bachelor Daddy	Sunny Jim	May	14 2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May	19 1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan.	20 1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar.	24 10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb.	17 1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June	2 10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan.	20 2 reels	Jan. 11
*†§Neighbors	Sunny Jim	Mar.	26 2 reels	Mar. 1
*†§Mush Again	Sunny Jim	Apr.	23 2 reels	Mar. 29
*†§Outdoor Sports	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr.	28 1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb.	17 2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr.	28 2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar.	17 2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb.	26 2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan.	6 2 reels	Dec. 14
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec.	9 10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar.	12 2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar.	31 1 reel	Mar. 29
*†§Up and Downstairs		Jan.	25 2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb.	19 2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May	10 5200		
*†§Evidence (A.T.)	Pauline Frederick	Jan.	25 7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan.	25 9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June	14 7447	83	
*†§Green Goddess, The (A. T.)	George Arliss	Mar.	8 6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May	1 7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar.	1 5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May	31 7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May	24 6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May	3 4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar.	15 4410	49	Feb. 8
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan.	4 8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr.	26 5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb.	15 6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar.	15 7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19 6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr.	1 7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1 6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June	7 6830 74	May 31
*†§Recaptured Love (A.T.)	Special Cast			
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June	7 4280	
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882 10	Apr. 12
Aida, Frances	Songs	523 6	Feb. 8
And Wife	Elliott-Davis	971 11	Apr. 12
At Home	The Potters	1435 16	Mar. 15
At Your Service	Landis-Halligan-Blackwood	633 7	
Battery of Songs, A	Hoyt-Coots-Quintelle	719 8	May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928 10	Feb. 8
Bernie, Ben	Orchestra	771 9	Apr. 19
Big Money	The Potters	1141 12	May 24
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865 10	Mar. 8
Bubble Party, The		629 7	
Bubbles	Vitaphone Kiddies	688 8	
Cave Club, The	Leach, Merman-Pierlot	793 9	
Celeste Aida	Giovanni Martinelli		
Cheer Leader, The	Tom Douglas	826 9	
Christmas Knight	Washburn-Eddy-Middleton	696 8	
Collegiate Model, The	Ona Munson	2 reels	May 10
Contrary Mary	Bobby Watson	839 9	
Cry Baby	Mary Louise Treen		
Danger	Litel-Campeau-Merriam	744 8	May 24
Desert Thrills	Edwin Bartlett	725 8	
Devil's Parade, The	Special Cast		
Done in Oil	The Potters	1539 17	
Ducking Duty	Conklin-Morgan	493 5	
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		
Evolution of the Dance		1071 12	Feb. 22
Faust	Duet 1st Act	872 16	Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817 9	
Footnotes	Page Sisters & Oscar Grogan	519 6	
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934 10	
Getting a Raise	The Potters	1136 13	May 10
Glee Quartette, The	Jack Buchanan	552 6	Feb. 15
Grand Uproar	Jim McWilliams	702 8	May 31
Gym Jams	Lew Mayer	635 7	Apr. 19
Head Man, The	O'Connell-Kelly	796 9	Apr. 19
Heart Breaker, The		1315 15	
Her Relatives	Neely Edward		
Holland			
Holiday in Storyland, A	Vitaphone Kiddies	799 9	
Idle Chatter	Lou Holtz	908 10	Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The		694 8	
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746 19	May 10
Letters	Pauline Garon	800 9	
Let's Elope	Betty & Jerry Browne	645 7	
Lobo, Dog of Dogs	Lobo	590 7	Mar. 8
Lonely Gigio	Lotti Loder	922 9	
Looney Tunes			
Love Boat, The	Herman Timberg	754 8	Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904 10	Mar. 8
Matter of Ethics, A	Earle-Oakland	621 7	
Military Post, The	Roberto Guzman	570 6	Mar. 15
Money, Money, Money	Mason-Keeler	876 10	
Nagger, The	Mr. & Mrs. Jack Norworth	845 9	
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford	740 8	
No-Account, The	Special Cast	777 9	
Office Steps		874 10	
On the Rancho	Will & Gladys Ahern	600 7	Mar. 15
Only the Girl	Wattles-Marsh	580 6	
Operation, The	Edgar Bergen	835 9	
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243 14	
Paper Hanging	Johnny Arthur		
Paquita & Chiquita		832 9	
People Versus, The	Campeau-O'Malley	548 6	
Perfect Understanding, A	May-Oaks	537 6	
Pay Off, The	H. B. Walthall	1076 12	
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Rene or Bust	Pangborn-Elliott	1150 13	
Royal Fourflusher, The	Eddie Buzzell		
Russian Rhapsody, A	Kuznetzoff & Nicolina	704 8	
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		
Sinkin' in the Bathtub		1 reel	May 10
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour		
Sound Effects	Buddy Traps	653 7	May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685 8	
Still Alarm, The	Webb-Allen		
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038 12	
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739 8	
Taxi Talks	Tracy-Alexander	2 reels	
Temple Belles	Green-Blackman		
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819 9	
Websterian Students	Ryan-Lee	801 9	Apr. 19
Wedding of Jack and Hill, The	Vitaphone Kiddies		
Wedding Belles	Howard-Newton	485 5	
What a Life		955 11	
Who Pays?	Murray-Oakland	942 10	Mar. 15
Window Cleaners	Brice-Edwards	637 7	Apr. 19
Work, Milton C.			
Yamekraw		857 9	Apr. 26

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EXHIBITORS' FORUM

Covering Pittsburgh and Buffalo territories.

SHOWMEN OF OHIO

Covering Cleveland, Cincinnati and Louisville territories.

NEW ENGLAND FILM NEWS

Covering Boston, New Haven and Portland territories.

FILM REVIEW

Covering Atlanta, New Orleans, Charlotte and Memphis territories.

National in Scope
~Local in Service

Reduction in Costs

THE era of economy that was started in the motion picture business some years ago with the merging of producing, manufacturing, distributing and exhibiting interests was directed toward the elimination of duplicated costs. And, while all of the benefits of this industry-change have not yet been realized, it has moved gradually toward perfection.

Since trade paper advertising is a vital and necessary part of selling effort in this business the film trade group of the Associated Publications, Inc. was formed to further along the economy program by serving its industry through the reduction of advertising costs and the increased efficiency and quality of regional trade publications, which, naturally, brought about greater advertising results.

By printing all of the papers in our own plant in Kansas City, the geographical center of the country, and by eliminating the duplicated cost of printing national and general trade news, which runs throughout the entire group, we have been able to make a saving in our production costs that has been passed on to our advertisers using our entire group, in the form of a liberal discount off the regular rates of the individual publications. An additional saving is afforded to our advertisers through the requirement of only one printing plate. An advertiser can now reach 20,000 exhibitors and film trades people for almost half the former cost and through papers that are immeasurably of greater service to the industry than the regional trade press of the past has ever been!

ASSOCIATED PUBLICATIONS

BEN SHLYEN, ***President and Publisher***

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64 TWO-REEL TALKING COMEDIES

50 ONE-REEL SUBJECTS

TALKING COMEDIES

SOUND NOVELTIES

Educational Pictures

1930-1931

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

n This Issue: "The Showman Section"

Motion Picture NEWS

Reg. U. S. Patent Office



SAVE YOUR EYES FOR THE "LOOK" OF THE YEAR!

Metro-Goldwyn-Mayer's 1930-31 Announcement will appear in this magazine next week. It appears in the Exhibitors' Herald this week.

JUNE 7, 1930

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VOLUME XLI
NUMBER 23

Los Angeles — New York — Chicago

Current Sono Art-World Wide Films Click at B-O

"What A Man" a Money Clicker

Says

ARTHUR JAMES

REGINALD DENNY is likely to stir the box office to the point of heavy receipts in his new picture, "What a Man!" for Sono Art-World Wide.

The play is smart, distinctive, of the highest class and downright absorbing. Watch this one for a money clicker!

"ADDS PRESTIGE TO BUSINESS"—PETE HARRISON

"What A Man!" is the type of picture every independent producer dreams of producing but usually fails. It is as good and as wholesome entertainment as one will find in the best pictures made by the big producers, the kind that add prestige to the picture business. The story is inspiring, laugh provoking, and holds the interest well throughout. And the hero is the type that could be held as a model to the young men of this as well as of any other country. There is subtlety both in the construction and in the acting. Reginald Denny has never appeared to a better advantage. His slight English accent and his good delivery make his talk pleasant. Miriam Seegar is a charming heroine. Harvey Clark, Lucille Ward, Carlyle Moore, Anita Louise, Norma Drew, Charles Coleman and others are in the cast. The sound recording is good.



Reginald Denny proves "What A Man" he is this week at Fox's new Brooklyn ace house.

(Adv.)

"Cock O' The Walk," Fine At Roxy—Exhibitors Herald

When "Cock O' The Walk" had its world premiere at the Roxy, Exhibitors Herald World had this to say:

"At the Roxy this week, Joseph Schildkraut monopolizes the center of the screen in a very enjoyable hour and fifteen minutes of good comedy and better drama. Cast as a cynical, egotistical gigolo, a role familiar to him, he gives a convincing and capable performance. There is enough story in this picture to make three ordinary productions. Myrna Loy gives a splendid performance, with commendable restraint. Intelligent direction has helped make this a fine picture." (Douglas Hodges)

"Extremely Pleasant" —Motion Picture News

At last Reginald Denny is supplied with a story. "What a Man!" makes extremely pleasant entertainment. The treatment and the successful play for comedy values get it by with a very comfortable margin. The vehicle gives him a chance to display his flair for comedy. (Reviewed by Red Kann.)

Tremendous Exploitation Set For Reginald Denny Vehicle

Starting in the next issue of Film Fun, national monthly magazine of wit and humor, and for two issues thereafter, Reginald Denny will be featured in a contest, in which 217 prizes will be offered to contributors of the best captions to stills of scenes from the picture "What A Man!" In addition to Film Fun's presentation of the campaign, the rest of the group of the Dell publications, aggregating a circulation of over 1,000,000, will plug the contest in full page advertisements. Four radio broadcasts will augment the promotion of this campaign, which will have the announcements of the winners in the October issue of Film Fun. In the meantime, that means three months of stimulated public interest in Reginald Denny and "What A Man!"

"IN THE MONEY" —FILM DAILY

At a special showing yesterday for exhibitors and press, Sono Art sprung their latest which is worthy of a Broadway showing. The comedy is clean, clever and nicely acted and directed. Denny, who is starred, gives an excellent performance putting this picture "in the money." (Arthur Eddy.)

DUDE WRANGLER ROCKED HOUSE WITH LAUGHTER

Motion Picture News Reviews Picture as Succession of Belly Laughs

"The Chic Sale influence has reached Hollywood, and the author of that famous American classic "The Specialist," should get some of the blame—or credit—for this picture. The producers have injected chunks of raw, earthy humor into it that shock—and rock the theatre with laughter.

Sono Art-World Wide created comment by advertising the picture as the story of a "pansy cowboy" and the writer of the copy did not stretch his imagination. In fact, an old cowboy, detailed to accompany the dude wrangler to his ranch, objects with the protest: "Folks will think he's made a pansy of me, too."

The treatment given it results in a succession of belly laughs. Thorpe has taken a cue from revue blackouts and gets over his salty gags with a speed that leaves the spectator gasping, clicking a bigger roar thereby. . . . Clyde Cook grabs the acting honors and his straight comedy is a wow." The picture features George Duryea, Lina Basquette and Francis X. Bushman. (Reviewed by Robert Hage.)

BIG FIGHT, RENO, ONCE GENTLEMAN BID FOR BIG DRAW

"The Big Fight," James Cruze's version of the sensational Belasco play; "Reno," based on Cornelius Vanderbilt's popular novel, marking the return of Ruth Roland to the talking screen; and "Once A Gentleman," a James Cruze production starring Edward Everett Horton and Lois Wilson—have recently arrived in New York, and loom up large on this company's release schedule. All three productions provide rich and novel exploitation angles—aimed straight at any exhibitor's box-office.

There's Only One 1930-31 Announcement



That's Got This Behind It!

TRADE MARK
Paramount Pictures

GREATER NEW SHOW WORLD

Special Productions

•

Harold Lloyd
Moran and Mack
The Spoilers
Follow Thru
Marx Brothers
Monte Carlo
The Little Cafe
Manslaughter
Fighting Caravans
Tom Sawyer
Huckleberry Finn
Heads Up
Morocco
The General
The Sea God
Dancing Mothers
Rose of the Rancho
Scarab Murder Case
The Right to Love
Skippy
Lubitsch-Chevalier
Ladies' Man
Kid Boots
Let's Go Native
Rodeo Romance
Laughter
With Byrd at South Pole
Grumpy
Queen High
The Royal Family
Honeymoon Lane
The Silent Enemy

Star Productions

•

4
RICHARD ARLEN
•
2
GEORGE BANCROFT
•
4
CLARA BOW
•
2
NANCY CARROLL
•
3
RUTH CHATTERTON-
CLIVE BROOK
•
3
JACK OAKIE
2
WILLIAM POWELL
•
3
CHARLES "BUDDY" ROGERS

Short Features

•

104
PARAMOUNT SOUND NEWS
•
12
PARAMOUNT PICTORIALS
•
104
PARAMOUNT ACTS
(1 reel each)
•
26
PARAMOUNT COMEDIES
(2 reels each)
•
18
PARAMOUNT SCREEN SONGS
(1 reel)
•
18
PARAMOUNT TALKARTOONS
(1 reel)

At least 15 more specials and star hits will be released—a minimum of 70.

PARAMOUNT

FROM 20 MILES O
THE MIGHTIEST ACTUA

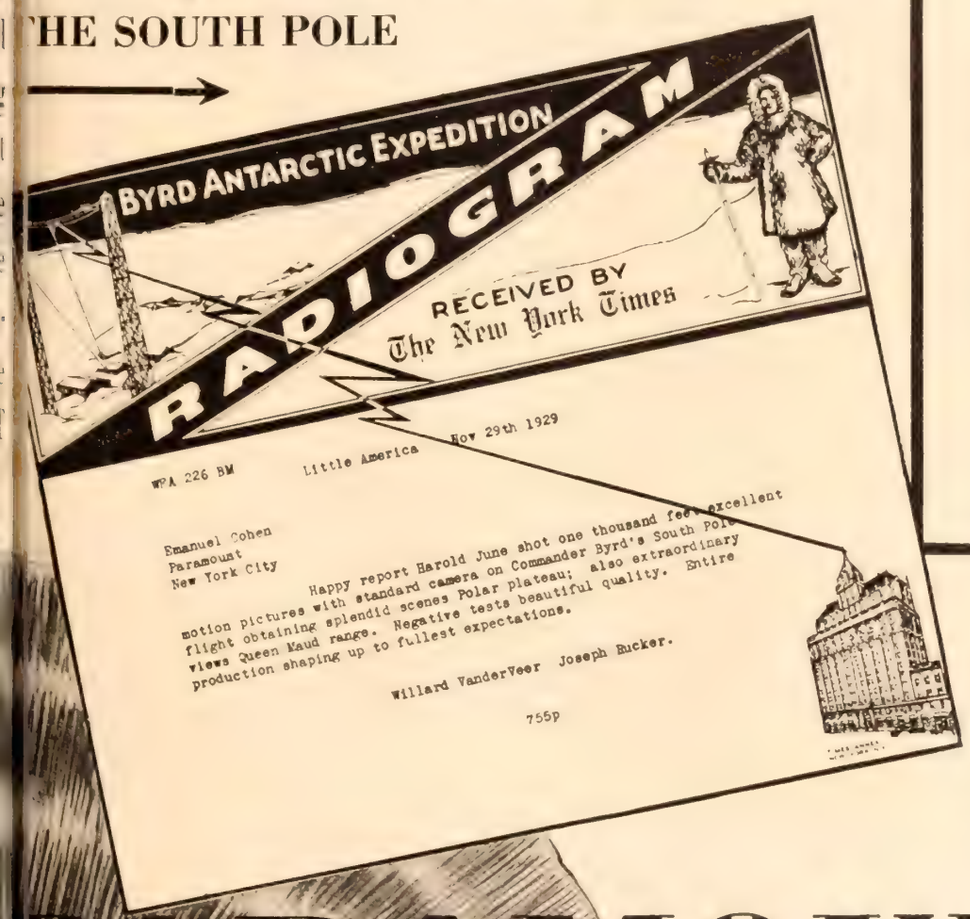
FROM the bottom of the world, from the frozen wastes of the mysterious Antarctic, two intrepid showmen-explorers have brought back an amazing drama of REAL daring, courage and adventure. Not only are all the facts, the thrills, the comedy and the dangers of Byrd's colossal race to the South Pole spread before your astonished eyes — an entertainment has been produced that will enthuse every type of theatre patron. Primarily here is A GREAT SHOW! With TALKING and SOUND.



"WITH BYRD AT THE

TILM HAS COME
DRAMA EVER PHOTOGRAPHED!

ncluding ACTUAL FLIGHT OVER THE SOUTH POLE





REAR ADMIRAL RICHARD E. BYRD whose immortal achievement is now preserved on film for posterity and for the lucky theatre-going millions of the present day. Rear Admiral Byrd lent every possible co-operation to the production of this picture.

PARAMOUNT



SOUTH POLE"

WARNING

We are advised that certain motion picture producers and commercial film laboratories are using, and/or manufacturing, and/or selling, and/or offering for sale without license from us Motion Picture Proccessing Machines which infringe some or all of the following patents:

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Application No. 75,550 for U. S. Patent
Application No. 660,583 for U. S. Patent

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United States Patent No. 1,209,696

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United States Application Nos. 105,066; 174,989
Australian Application Nos. 19,746; 19,747
Belgian Patent Nos. 360,040; 360,041
Belgian Application Nos. 283,711; 283,712
British Application Nos. 11,620 11,621
Canadian Application No. 345,960
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1776 Broadway, New York

UNIVERSAL PICTURES CORPORATION ANNOUNCES—

THAT each of its forthcoming pictures will be produced on the highest quality basis, from the standpoint of story, director, star, cast, production value, dialog and technical perfection . . .

THAT each of its forthcoming pictures will be marketed individually on its merit, and that each unit of short productions will be sold in like manner.

20
PRODUCTIONS
1930 ✕ 1931


UNIVERSAL
LIBRARY



UNIVERSAL

will make twenty big pictures
this year each picture aimed
at the first run theatres because
what is good for the best is
good enough for anybody.
That is Universal's new policy
  framed with but one object
in view a determination to
place UNIVERSAL FIRST!

Carl Laemmle

Every Name a Box-Office Name . . .
























Stars and Featured Players in forthcoming Universal Productions listed on the pages following



A CARL LAEMMLE, Jr. Production directed by LEWIS MILESTONE. With Louis Wolheim, Lewis Ayres, John Wray. Adaptation and dialogue by Maxwell Anderson and George Abbott. Presented by CARL LAEMMLE.

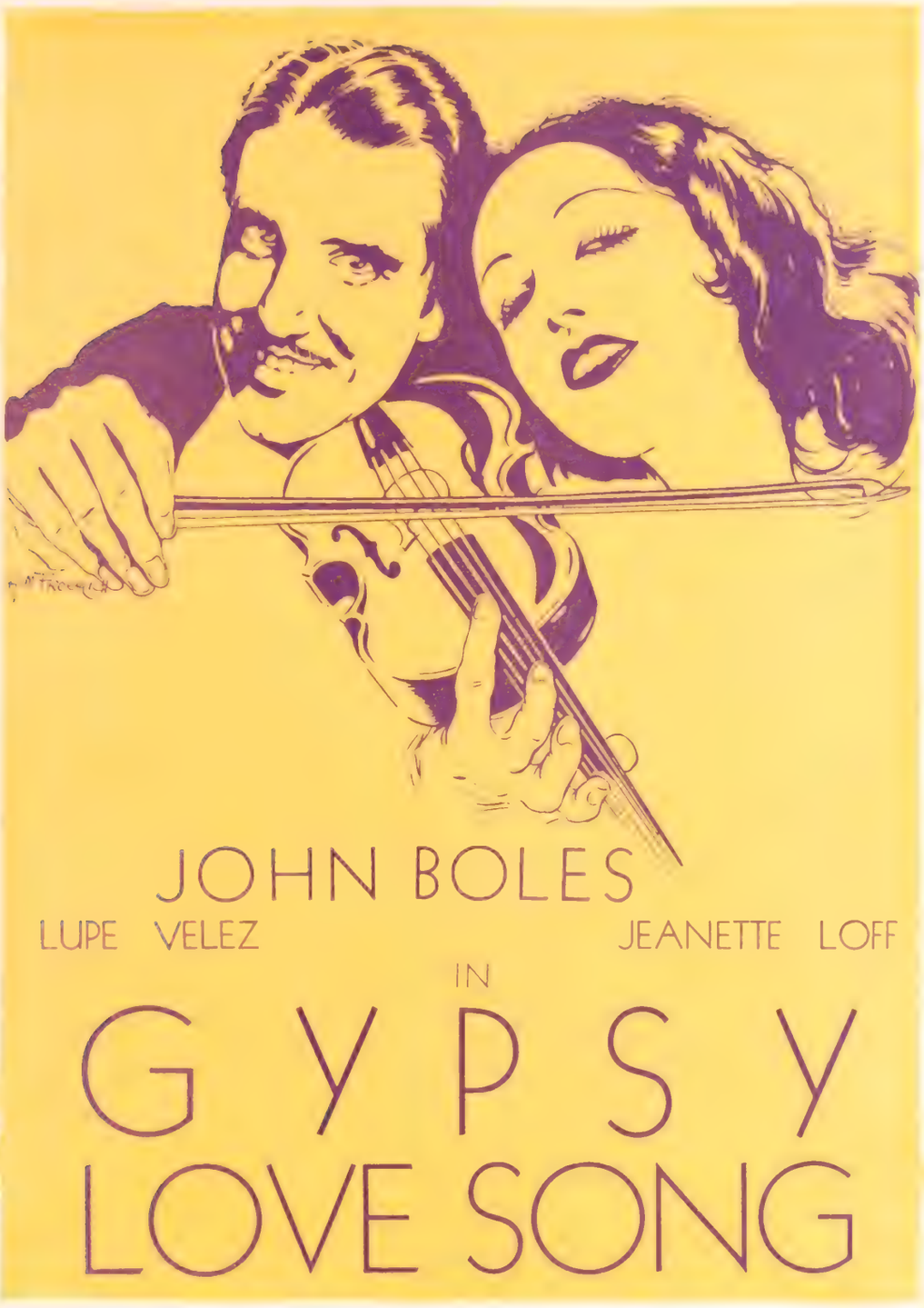


ALL QUIET ON THE WESTERN FRONT

•Now electrifying New York at $2 top—Central Theatre • Twenty million people read the book and gloried in the courage and bravery of youth gone to war • Twenty million people thrilled to the mental picture of a nation of rosy-cheeked boys playing around with the business of war • Twenty million people laughed with them . . . cried with them . . . fought with them . . . gave them their love • And now the book is on the screen in all its glory of youth and love and life •



• A hand-picked cast you would have chosen yourself • In a picture as thrilling as the wail of a police siren • The dramatic expose of the inside secrets in the lives of the upper crust of the underworld • Two great song hits "That Homestead Steady of Mine" and "Collegiate Love" • Deftly directed by William James Craft • Cast includes John Wray, Betty Compson, John Harron, Claude Allister, King Baggott, Wilbur Mack, Henry Herbert, George Byron, Duke Lee •



JOHN BOLES

LUPE VELEZ JEANETTE LOFF

IN

GYPSY LOVE SONG

• Romantic, golden-voiced John Boles • Fiery Lupe Velez • Gorgeous Jeanette Loff • In a flaming story by the prince of love story writers, Konrad Bercovici • All blended into a beautiful and dramatic musical romance • The lure of the nomad lover captured on the screen • The color and spirit of gypsy life—gypsy love and hate and revenge and sacrifice—plus glorious songs and music • Truly a treat for the world •



LAURA LA PLANTE and JOHN BOLES

in

CAPTAIN OF THE GUARD

• The flaming romance inspired by "La Marseillaise" • The picture that packed 'em into the Roxy Theatre, New York, for two big weeks • The tremendous dramatic operetta that's drawing capacity crowds all over the country NOW • The picture that's making fans hungrier and hungrier for more and more of John Boles • A John Robertson Production, with stirring songs and music by Charles Wakefield Cadman, from the story by Houston W. Branch • Its record is its own best recommendation • With these great songs • "Song of the Sword," "For You," "You, You Alone," "Maids on Parade," "Can It Be" •



LITTLE ACCIDENT

• ANITA PAGE and DOUGLAS FAIRBANKS, Jr. will be featured in this daring and hilarious adaptation from the outstanding Broadway success by Floyd Dell and Thomas Mitchell • Based on a young man's great love for his little son and his finding three prospective mothers who wanted to marry him • Brilliant dialog and sparkling situations that had blasé New Yorkers screaming themselves tired • A real all-star cast directed by William James Craft •



TWO JOHN MURRAY ANDERSON PRODUCTIONS

• Two musical marvels will be produced by the man who conceived and directed "King of Jazz" • Won to the screen from outstanding success in producing musical comedies, John Murray Anderson is destined to amaze the world anew in these two productions • Miracle of entertainment that it is, "King of Jazz" is just a sample of what you can expect in the new Anderson productions • New worlds of beauty open under the magic touch of this master — and the proof is in the box-office •



OREGON TRAIL

• The first outdoor talking epic with a really all-star cast • Universal will give the same careful thought to the dramatization of the conquest of a continent that it gave to producing its astounding "All Quiet on the Western Front" • The unconquerable spirit of those bold, gay pioneers • The stark tragedy and deep-throated laughter of the men whose blood blazed the westward trail • Caught in this production whose theme is as sweeping as the plains, as majestic as the rugged Rockies, as human as the pleading cry of a baby •



• Alluring Lupe Velez in the role that over-night made Fay Bainter the most talked-of stage star on Broadway and carried the play to a three-year run • A role that fits the fiery Lupe as a diamond does its setting • The exotic story of a geisha girl who yearned for a stranger from across the seas and proved that love could weld the ends of the earth • From the play by Samuel Shipman and John B. Hymer With gorgeous Technicolor sequences •









With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Stanley Smith, Grace Hayes, William Kent, Charles Irwin, Twin Sisters G, Russel [illegible] comb, Tommy Atkins Sextette, Nell O'Day, George Chiles, Jacques Cartier, Al Norman, Frank Leslie, Jeanie Lang. Presented by CARL LAEMMLE. Entire production conceived and directed by JOHN MURRAY ANDERSON. Produced by CARL LAEMMLE, Jr.

• Once in a lifetime a show like this • The new era in sound and color entertainment • What sound did for the silent screen this one does for the sound screen • JOHN BOLES singing the day's two greatest song hits—"Song of the Dawn" and "It Happened in Monterey" • JEANIE LANG, the screen's newest sensation, overnight established as America's Personality Girl, stopping the show as she croons "I'd Like to Do Things For You" and "Ragamuffin Romeo" • Spicy, intimate comedy • The best music ever heard in a picture, including the first dramatization of Gershwin's "Rhapsody in Blue" • Held over at the Roxy—and a tremendous hit everywhere • Truly, the world's greatest photoplay •



THE WHITE HELL OF PITZ PALU

• How did they do it? • Where was the camera when this was shot? • You'll wonder when you see this astounding new experience in screen drama • Photographed in places never before filmed by man • Shots of Germany's greatest living ace zooming his plane through a 2000-foot ice gorge • Lovers hurtling over bottomless chasms, clinging to perilous precipices • How it was shot, Heaven only knows • Spectacularly produced by H. R. Sokal-Film • The picture of a thousand and one thrills! •



SAINT JOHNSON

• Advance [illegible] of this marvelous Western novel, to be published this October, place W. R. Burnett, its author, on a plane with Harold Bell Wright and Zane Grey • Mr. Burnett stands out in the list of best-seller authors this year with "Little Caesar" and "Iron Man" • "St. Johnson" will be produced on an epic Western scale • With Lewis Ayres and John Wray of "All Quiet on the Western Front," and a big cast •



Another story by the author of "All Quiet on the Western Front"



•ERICH MARIA REMARQUE'S sequel to the book that made the whole world gasp will soon be published serially in Collier's Weekly—and shortly thereafter will be presented to a waiting world as a talking picture by Universal • Think of the pre-sold audience waiting for this one! • Twenty million people read his first book • Millions upon millions more will have seen "All Quiet" as a picture • And every one—and more—a potential customer for the sequel •



JOHN BOLES and JEANETTE LOFF

THE LOVE CAVALIER

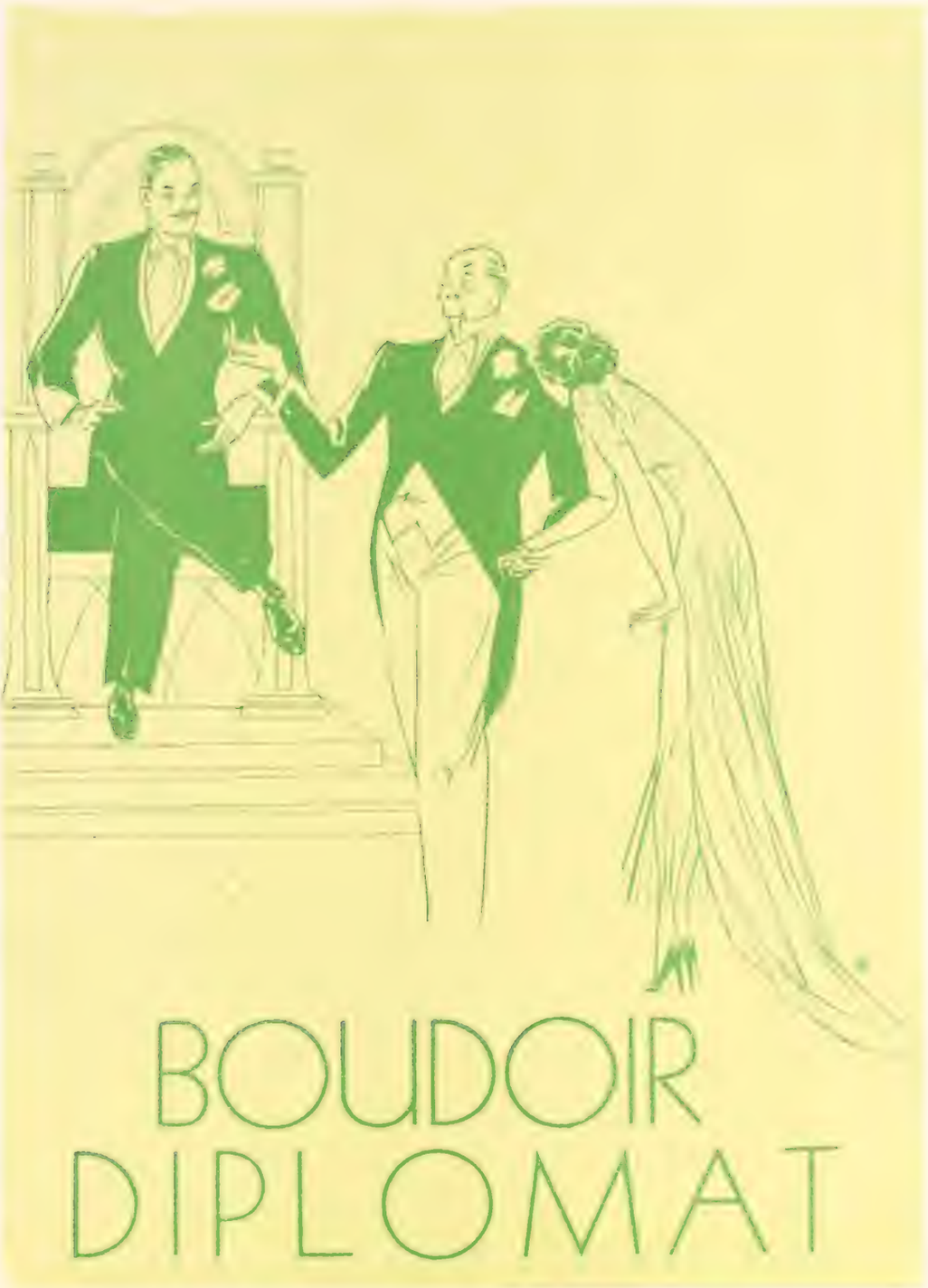
• Handsome, dashing John Boles • Dazzling Jeanette Loff • Stars of Paul Whiteman's "King of Jazz" in a colorful romantic operetta that will have the fair sex fighting for seats • A pair of songbirds that promises to eclipse any lovers the screen has yet known • A bright, modern, melodious vehicle insured of smart direction by the master hand of John Robertson •



THE LADY SURRENDERS

ANOTHER SENSATIONAL SOCIAL DRAMA

• The first modern novel from the brilliant pen of John Erskine, author of "Helen of Troy" • John Stahl will direct this smart ultra sophisticated story about a woman, tired of placid insincere married life, who wrote a magazine article about it which threw her husband and her dear friend into a compromise • A big theme that strikes to the heart of thousands of homes • To be produced by a specially selected cast, probably headed by Rose Hobart, famous stage star, now appearing in the play "Death Takes a Holiday" •



BOUDOIR DIPLOMAT

• Made from the sophisticated comedy smash stage hit by Rudolf Lothar and Fritz Gottwald • Produced with a cast (probably headed by John Boles) and on a scale in keeping with its tremendous value as a show property • A spicy comedy Directed by William Wyler, who directed "Hells Heroes" and "The Storm" • With piquant dramatic twists, exposing the love adventures of a handsome young diplomat who was sent as envoy to a foreign country and given a royal order to love so that his country's purposes might be served • O-o-o la, la! •



JOHN BOLES AND LUPE VELEZ IN RESURRECTION





•This immortal story by Count Leo Tolstoy will be dramatized and directed by EDWIN CAREWE, with John Boles and Lupe Velez in the leading roles • It is the deathless tale of love, deception, remorse, regeneration and renunciation on the part of two frail humans who achieve a daring climax to their love • Strong, dramatic fare played against the backgrounds of Russia's gayest capitals and of her grayest steppes •



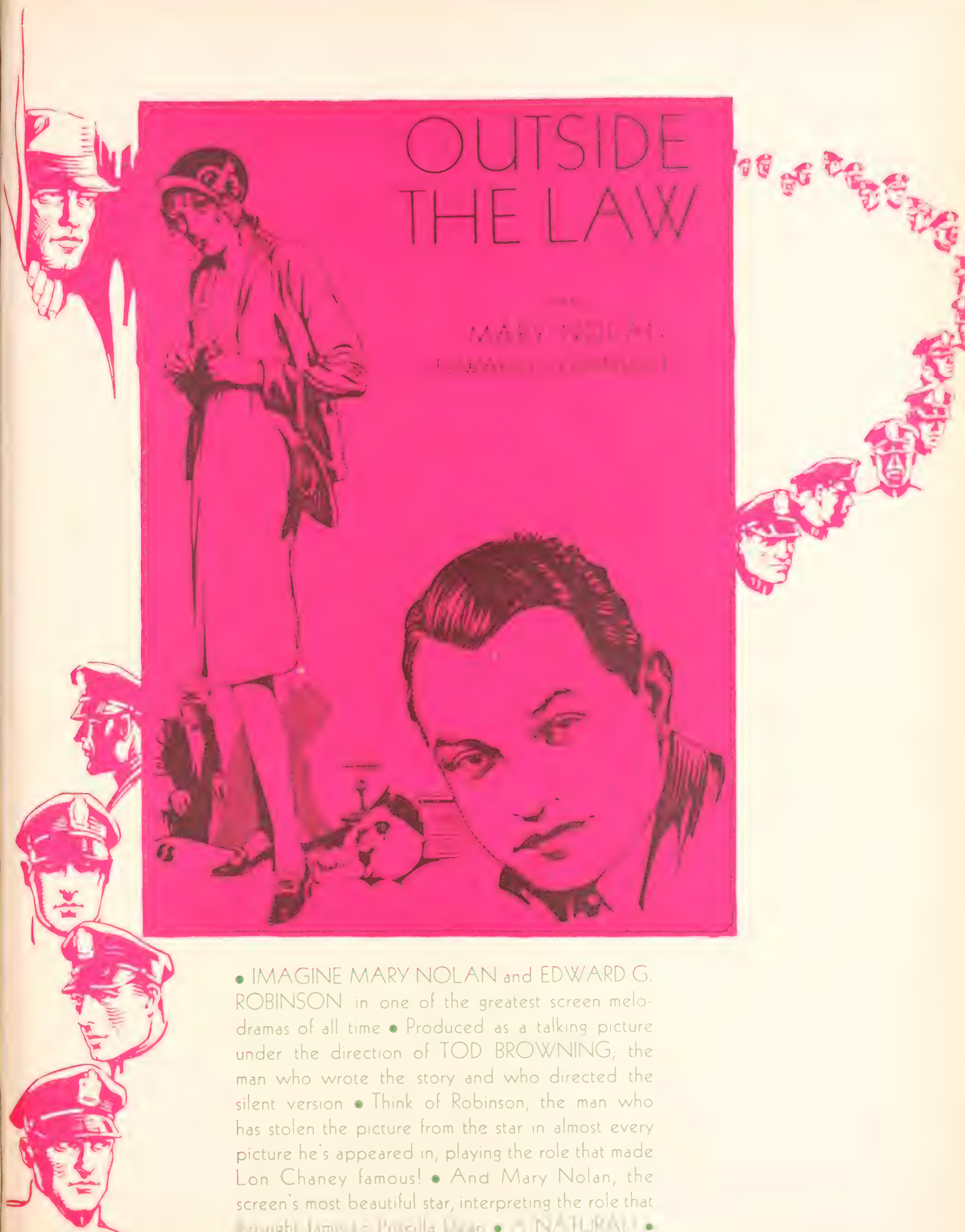
JOHN BOLES IN STRICTLY DISHONORABLE

• New York's outstanding stage hit of this season, now ending its first big year at the Avon Theatre • Pictured with the one and only JOHN BOLES in the starring role • The Brock Pemberton success by Preston Sturges that has all Broadway talking • The stage hit bound to be even a bigger smash as a talking picture • Bought at a staggering price; worth every penny • Briefly, it concerns a beautiful, innocent girl, and a man who admits that his intentions are "STRICTLY DISHONORABLE." •



THE COHENS AND KELLYS IN IRELAND

• Cohen and Kelly in a musical farce • There's the something new you crave • A hundred million fans will want to know what happens to Cohen on Kelly's home grounds, the Emerald Isle • They'll want to hear the lilting Irish airs • They'll want to see the stunning Technicolor sequences • And laugh with the irresistible comedy pair who have taught a joy-loving nation new tricks in the art of laughing •



• IMAGINE MARY NOLAN and EDWARD G. ROBINSON in one of the greatest screen melodramas of all time • Produced as a talking picture under the direction of TOD BROWNING, the man who wrote the story and who directed the silent version • Think of Robinson, the man who has stolen the picture from the star in almost every picture he's appeared in, playing the role that made Lon Chaney famous! • And Mary Nolan, the screen's most beautiful star, interpreting the role that brought fame to Priscilla Dean • A NATURAL •



OURANG

• A startling dramatic romance filmed in the unexplored wilds of Borneo • Unique with almost unbelievable thrills and over-flowing with virgin jungle color • The picture tells an absorbing tale of love and sacrifice in which a white derelict and a native girl find the only road to happiness stemming the stampede of the fierce ourang-utans • Filmed by an expedition headed by Harry Garson •



GEORGE SIDNEY
CHARLIE MURRAY

IN 10 TWO-REEL TALKING PRODUCTIONS

• The world's most famous comedy team in a talking series built for the first runs • Ten pictures of two reels each • Real FEATURE STARS in short productions of FEATURE CLASS • If there's one thing that George Sidney and Charlie Murray mean to the public it's LAUGHS • Laughs mean money • A real showman's proposition Directed by Nat Ross, who gave you "The Collegians" •



• The series that brought Reginald Denny to stardom produced as talking comedies destined to hit the big-money class • Ten releases, two reels each • Short productions in which the terrific action is not sacrificed nor slowed up by the dialog • Real short productions worthy of featuring in lights on the best theatres in the land •



• Oswald The Lucky Rabbit • Who doesn't know him and his comic capers? • He will appear in a series of twenty-six one reel productions • A better mirth-provoker than ever before • Oswald is an established star in thousands of theaters • His new season will find him with funnier sound effects, better music, bigger laughs than ever before • Oswald The Lucky Rabbit, is your lucky bet •



STRANGE AS IT SEEMS

13 ONE REEL COLOR NOVELTIES

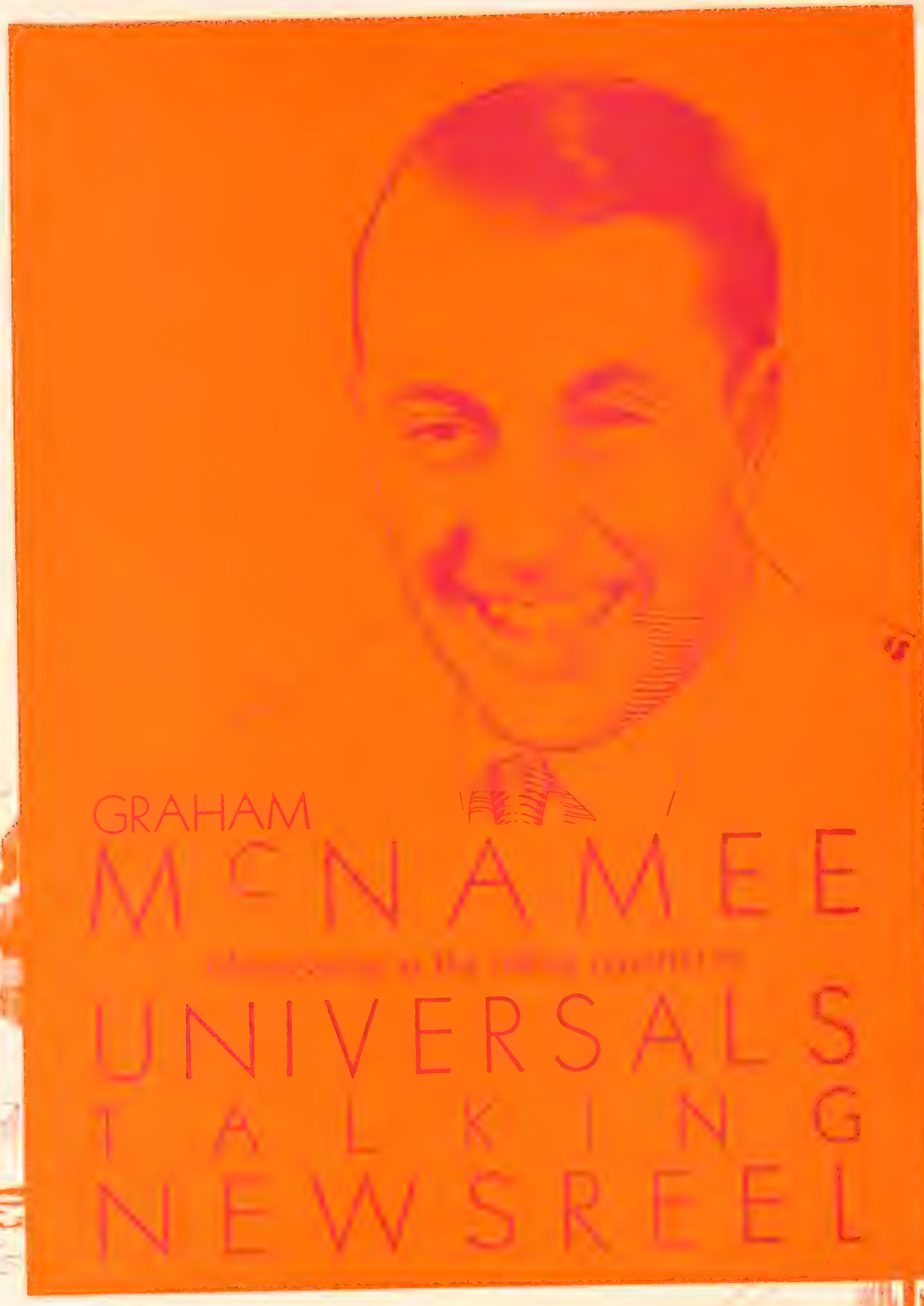
• Truth is stranger than fiction—and this series proves it • Bringing to your screen all the oddities of the world that the camera can record • Giving your patrons a birdseye view of the most unusual things under the sun • NOVELTY, gentlemen, NOVELTY • An absorbingly interesting feature enhanced by color music, dialog, sound effects • A novelty with a "come-back" kick to every issue •



FANNY THE MULE

13 ONE REEL CARTOON COMEDIES

• Just as Oswald the Lucky Rabbit has won the approval of millions of fans, so will Fanny, the Funny Mule, carve a niche in box-office history • A series of thirteen cartoon productions, one reel each • Synchronized with the funniest sound effects you've ever heard • Animated by the same organization producing the Oswald cartoons • A real tid-bit of fast cartoon comedy for high-class programs •



GRAHAM

McNAMEE

UNIVERSALS

TALKING

NEWSREEL

• The world's best known radio voice dramatizing the news of the day for the only talking newsreel with a real newspaper tie-up • The newsreel that has become one of the biggest attractions in the first and subsequent-run theatres throughout the country • Graham McNamee newscasting by special arrangement with the National Broadcasting Company • Two issues a week • Sound on film or disc • Produced under the personal supervision of Sam B. Jacobson •

Printed by STEINBERG PRESS, INC., New York City.

HANDMAN, KENT & GOODMAN

announce that the songs they have lined up for Universal's 1930-31 pictures are packed with the same showmanship punch as the pictures. Never in history has a company announced as fine a selection of pictures, and never in history has a music publisher been able to boast of such wonderful musical material.

We want every exhibitor to know that we are behind him in putting over every Universal picture he plays. Therefore, as soon as you book and date in any Universal picture, get in touch with us at our Home Office or through our local representatives.

We can help you through tie-ups with music stores, window displays, local radio plugs, phonograph records, player rolls, etc.

This applies to all of Universal's 1930-31 productions, as well as to many of the current productions now playing throughout the country.

HANDMAN, KENT & GOODMAN

745 Seventh Avenue New York City

Exclusive Music Publishers to Universal Pictures Corporation

THE TITAN SWINGS



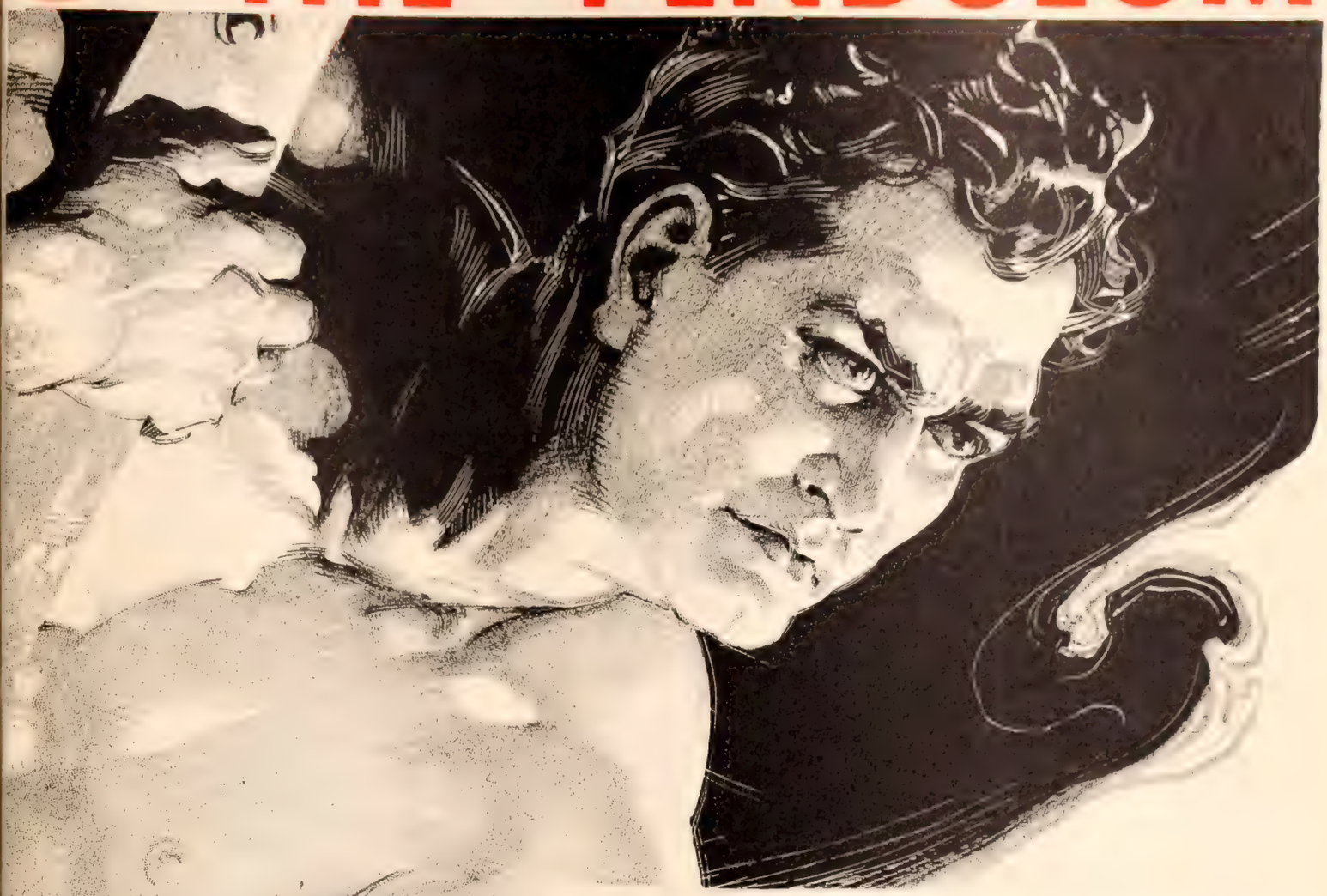
RADIO'S SECOND MIRACLE SEASON BEGINS WITH 34 MIGHTY SHOWS SHORTLY TO BE ANNOUNCED . . .

FREDRIC C. MADAN

Radio PICTURES

Reg. U. S. Pat. Off.

S THE PENDULUM



The Pendulum of Show Business Swings Sharply Toward the Radio Titans.

Radio Initiative, Radio Genius and Resources Are Writing Another Magic Chapter in the History of the Motion Picture Industry.

Leadership . . . Absolute and Supreme . . . Is the Titan Goal.

Every Showman in America and Beyond the Seas Is Watching Radio Pictures. Radio Is the Center of Interest Today Because the Titan Is Swinging the Pendulum.

The BIG SWING

to the big circus special is on!

SWING HIGH

with

HELEN TWELVETREES · FRED SCOTT
DOROTHY BURGESS and Chester Conklin · Ben Turpin · Nick Stuart
Robert Edeson · Stepin Fetchit · Daphne Pollard · Sally Starr · John Sheehan
Mickey Bennett · George Fawcett · Little Billy · Bryant Washburn and William Langan · Directed by Joseph Santley
Produced by E. B. Derr

The big circuits are swinging into line on the greatest circus picture ever put on the screen.

Following its sensational success in Columbus, Baltimore, San Francisco and other key points, theatres in 56 key cities will show the Big Top spectacle.

These are covered by the following circuits that have just swung into line:

HOSTETTLER CIRCUIT

Omaha and Des Moines, Iowa.

BLANK CIRCUIT

Chicago, Des Moines and Omaha.

FINKELSTEIN & RUBEN CIRCUIT

Minneapolis, Minn., and

PUBLIX-AFFILIATED CIRCUITS

out of Denver and Salt Lake City territories.

OPENS AT WARNER BROS.
RIALTO THEATRE, NEWARK, N. J.
SATURDAY, JUNE 7TH
Watch for announcement
OTHER BIG CIRCUITS CLOSED!



PATHÉ

VOLUME XLI
NUMBER 23

Motion Picture News

NEW YORK CITY
JUNE 7, 1930

Senate May Probe Entire Industry in Search of Trade Practice Violations

Priming for the Battle

Important sound equipment manufacturers have at last started the battle for domination of the non-theatrical field, a fight which, as forecast exclusively in MOTION PICTURE NEWS several weeks ago, will reach tremendous proportions before the white flag of truce is hoisted.

Literature is being sent out to strategic non-theatrical centers, concentrating the sales argument on the shortage of sound product for 1930-31, and pointing out the approaching death of silent pictures.

Hays Office to Be Included in Probe, Is Rumor

Washington—Possibilities of a thorough investigation of the picture industry have been reported in Washington at various times, but it is not expected that any definite step will be taken at this session.

Reports were that a senatorial investigation of the Hays' office activities would be sought, but with all efforts now being directed toward bringing the congressional session to a close in order that members may return to their home states to participate in the coming congressional campaigns it is not anticipated that any effort will be made to rush the requisite resolution through until next session.

That such an investigation will ultimately be made has been the belief in Washington for some time. There has been a steady stream of complaints regarding the industry, and control bills have been repeatedly introduced in Congress, but the present session has been reluctant to take up a matter of such controversial nature. Possibly the matter may be taken up next session, but it is not likely that any effort will be made to secure an investigation which would carry on through the summer in view of the exceedingly delicate political situation in many states which will require the full attention of members of Congress during the next few months.

Laemmle on Way to Coast

Carl Laemmle, Universal president, is en route to the Coast, following several weeks in New York, where he attended the annual sales convention.

Clayton Act Amendment Sought to Bring Films Within Jurisdiction

Sweeping senatorial investigation of the picture industry and amendment of the Clayton Act to bring films and a number of other commodities under its jurisdiction as regards price discrimination are to be sought at this or the next session of Congress.

The proposed probe would cover the industry in all its ramifications, it is understood, various trade practices coming under scrutiny, together with charges of alleged conspiracy, monopoly, restraints of trade, boycott, chain operation and other phases of the business.

Brookhart the Sponsor?

Considerable pressure for such an investigation is declared being exerted through complaints made by independent exhibitors. Senator Brookhart's name has been mentioned as the probable choice of independents for the probe, despite the fact that the Brookhart bill has not been able to get past committee.

The plan for amendment of the Clayton Act, said to be gaining considerable headway at Washington, calls for bringing under its provisions any price discrimination in sales to include product leased. While not sponsored by exhibitors, this measure would bring renting of films directly under provisions of the law.

Senator Walsh has been unsuccessful in efforts to secure passage of a measure calling for an investigation of the Department of Justice's activities in prosecuting alleged conspiracy and monopoly in the industry, which would, in effect, have been a probe of the industry.

Doug-Mary Split, "Lotta Bologney" to Hollywood

Hollywood—Just a lot of boloney is the way Hollywood characterizes the reported Pickford-Fairbanks split. Didn't Doug phone daily from London at a cost of $100 per? the locals query. And, if that isn't a demonstration of affection, then what is? A chatter writer is given credit for starting the report. Miss Pickford, they say, had at the start considered postponing her picture to make the trip, but considered the nut too high. There have been a lot of reports, but Hollywood says they're the bunk. Miss Pickford states officially she is holding up production to decide if certain scenes might be better if retaken and to improve treatment of certain situations. Which is that.

Under the Towel

If two very well known executives of a second string producing-distributing organization had used a little common sense, their keenest competitor would not have in his possession some highly valuable info. of future plans and deals to be worked out by the former.

The moral is this: Never discuss confidential company business from a Times Square barber-chair. A friendly enemy may be reclining under a hot towel not far away!

Dowling Spanked, Cans 'Ritz' and Heads New Unit

Formation of a million dollar film and legit production unit by Eddie Dowling is understood to be the outgrowth of a reconciliation between Dowling and his banker friends, John J. Raskob, Mike Meehan and others, who, it is said, pulled away financial support from the Dowling enterprises, shortly after the sensational stock market crash, when Eddie donned a high hat.

One yarn has it that Dowling's financial return on his backers' investment in "Rainbow Man" and "Blaze o' Glory" swelled Eddie's hatband to such huge proportions that the star was given the ozone by the Wall Street group.

Another inside yarn, however, credits Eddie with getting tough because Eddie's friends "took" him in the stock market crash like Grant took Richmond. Dowling, so the story goes, could not understand why his bankroll, estimated to be near $2,000,000, took wings, especially when all of his stock trading was negotiated over the same counter controlled by friends.

A few weeks ago, it is said, Dowling tied a can to the ritzy spirit, visited his Wall Street allies, took his spanking and all was forgiven. Now Eddie intends to go ahead with plans for Broadway stage plays and more talkers.

Dowling's present contract with Sono Art-World Wide calls for one more musical, and upon delivery, he is expected to sever all relations with that company. His future distribution channel has not been set. There are rumblings of a deal with Paramount, but this report is scouted in view of Raskob's large holdings in Warners, and the Meehan influence in Radio.

Motion Picture News

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SMALL EXHIBITORS MAY BECOME BIG TROUBLES

THE crushing weight of circuit buying power is being felt by a number of independent exhibitors as the selling season whips into action. The sales convention pronouncement of intention to "give the little fellow a break" is getting its first test. The spot is not a pleasant one for the sales executives who sit between the theatre heads of their organizations and the independent exhibitors in competition with circuit houses.

Chain theatre men want the productions of their companies for their own houses. Competitors want some, if not all, of the same product. In certain instances part of such product is indispensable to the life of the independent exhibitors. How it will be divided; how much the chain executives will concede in the interests of policy and good will, and how valiantly or strategically the one-house exhibitor fights for what he needs combine to give the sales managers' problems which go deep.

Now, as never before, the intent, purpose and consequences of chain theatre buying power take on significance which goes far beyond questions of price, runs, protection and momentary policy. Little men, as well as big men, fight desperately when their backs are against a wall. In a life and death struggle, weapons are employed which, in less serious contests for existence, would be considered unfair. The most imminent, and beyond all doubt the most dangerous force which looms shadow-like back of the small exhibitor if he is crushed, is political. It is but a step from the political interest in a situation which presents substance for action to the next and deadly phase—legislation.

As the selling season progresses and local buying situations are confronted, analyzed and decided throughout the country, there must be no indifference to the plight of the small exhibitor if he is not given considerations merited by ability, investment and his right to continued and profitable existence. Certain keen-brained sales executives are fully aware of the gravity of the problem, and they are endeavoring to meet it fairly.

* * *

This Merger Has Merit

A merger having real merit is proposed by M. H. Hoffman, former Tiffany executive. His idea offers a practical solution to the present disorganized condition of the independent exchange men and with an important element of selling value in support of product. Hoffman proposes a consolidation of independent exchanges into a national system which would offer worthy independents distribution.

The ambitious independent producer, and he continues to exist despite conditions of the most discouraging kind, now must make his picture and then tour the country, a print under his arm, selling it not once or twice, but twenty, thirty or more times, only to discover, more often than not, after completing his sales presentation, that he has picked the wrong independent distributor, and has to do it all over again in various territories to return with cash or something more substantial than alimony-notes. Under the Hoffman plan the independent producer would make one sale, to a central office representing the nationalized independent exchangemen.

Many independent exhibitors need independent productions, and the record is abundant in evidence that the independent exchangeman needs a capable source of independently made pictures.

* * *

We Told You So

An interloper, unseasoned, scarcely known as to its anatomy or what makes it go, has given mature Wall Street minds a much-needed jolt. Picture stocks, figuratively babies in the family of securities which collectively give the New York Stock Exchange its existence, have weathered the recent bear move and held with bewildering firmness to their levels despite a general falling off in price.

The Chicago Tribune, in a survey recently made public, puts amusement stocks first in a report of those industrials least affected by the current business situation. To Wall Street it all is very bewildering. To MOTION PICTURE NEWS it is creditable and gratifying because it fulfils the prediction published months ago that film stocks would not suffer in the general market depression then anticipated.

KANN.

California Zoning Plan May Be National To Keep Hands of Gov't Off Protection

Quota System Dropped

Distributors generally are dropping the quota system on sales as the result of the swing to percentage. With most of them going to a "percentage only" policy, the reason for the change is apparent. Now, instead of being given a quota to shoot at in their respective territories, branch managers will be judged by the percentage of possibilities that they close. Under various plans, each situation is carefully analyzed, charted and the manager advised just how many accounts he is expected to turn in, his job depending how close to the mark he hits.

Gate for Alice White as Gross Takes Nosedive

Hollywood—Alice White is the latest of the First National stars to be let out. The "whoopee" girl follows Billie Dove, Corinne Griffith, Jack Mulhall, Colleen Moore, Dorothy Mackaill and others who were under contract to First National when Warners assumed control of the company. Richard Barthelmess alone remains of the "old guard" among the stars.

Decision not to renew option on Alice White's contract came after Jack Warner had arrived in New York and discussed the matter with eastern officials of the company.

Sales reports, it is declared, showed a swift dropping off in popularity of the White films. With the company having two more for release up to December, and averse to gambling further with the White pictures, the star is said to have been given notice that option on her services would not be renewed and she is at liberty to make other arrangements.

About a year ago, First National elevated Miss White to star rating, giving her a new contract for $1,500 weekly in place of one at $600.

It is reported that her salary for the past six months has been set at about $2,500 weekly, with new option calling for increase to $3,000. Company officials decided not to renew at this figure.

Even though Alice White leaves First National's salary list, the company has two or three pictures finished and scheduled for release during the next few months. "Sweet Mama" and "Show Girl in Hollywood" are current releases."

Carolina Exhibs Meet

Charlotte—The largest number to attend a summer session of the Theatre Owners Ass'n of the Carolinas is expected to gather at Myrtle Beach, S. C., June 8. Among the speakers will be Mrs. Anna Aiken Patterson, of Atlanta.

'Charley's Aunt' Causes Christie To Say 'Uncle'

Hollywood—Whether the Christie contract to make two features for Columbia next year can weather the gaff or will go the way of the Small contract of a year ago is a subject of speculation here.

The first picture under the Christie agreement is slated to be a talker version of "Charley's Aunt." While the terms have not been divulged, Harry Cohn is declared taking matters in hand and trying to supervise things. This is a new and strange experience to the Christie brothers, who are reported discouraged somewhat already at the turn things have taken. Just what course they will pursue is problematical.

Small's Experience

This situation parallels a similar one which occurred a year ago. At that time Eddie Small had a contract with Columbia to produce four pictures. He started his first, "The Broadway Hoofer," but Harry Cohn continually interrupted story preparation with his ideas until Small wanted to know who was doing the producing. Blow-up came when Harry wanted his name on the credit titles as "supervised by"—which Small would not allow. Contract was cancelled, with Small producing and delivering the Belle Baker picture as the only one of the contract. He sold Cohn the story rights to "Broadway Hoofer," which was released under title of "Broadway Scandals," and another picture was made to carry the already-sold program title of "Broadway Hoofer."

Wife Says Von Sternberg Bounced Her from Home

Hollywood — Contemptuous remarks she says her husband, Josef von Sternberg, made about her has led Riza Royce to seek a divorce. He also was accused of evicting her from their apartment May 11. With the petition was filed a property settlement of $1,200, alimony for five years and a lump sum of $25,000.

Independents on West Coast Get Break Under New Clearance Schedule

Proposal to make national the zoning plan adopted by southern California distributors, chains and independents, was under discussion at a meeting of sales managers yesterday at the Hays office.

The California protection schedules, not yet made public, give the independents there a better break than they ever received before, it is stated. Under the plan, a permanent zoning committee is established to rearrange zoning due to new theatres, closings and other changes, so that the schedules will be flexible for a long time.

Concerned Over U. S. Threat

There is considerable concern over government activities with respect to protection, which have resulted in indictment of West Coast Theatres, its officials and several distributors growing out of alleged "freeze-out" of independent exhibitors. This criminal conspiracy action is slated for trial June 17.

Conspiracy Claim Made by Southern Showman in Suit

Atlanta—Hearings will start October 6 in the conspiracy action brought against the Hays organization, nine distributors and the Atlanta Film Board, by W. H. C. Dudley, Americus exhibitor, asking damages of $31,500 under the Sherman law.

The suit attacks the standard contract and compulsory arbitration, the defendant alleging he was coerced into accepting films he did not want and into putting up additional bonds to insure his contract with the defendant corporation. Distributors named in the suit are: Educational, United Artists, Pathe, P. D. C., Film Distributing Corp. Famous Players-Lasky (Paramount Publix), Associated Exhibitors and FBO (RKO).

Richardson Named "U" Southern Division Head

W. M. Richardson, who has been Universal exchange manager at New Orleans, has been promoted to southern division manager. He will have headquarters in New Orleans with supervision over Charlotte, Atlanta, Memphis, New Orleans, San Antonio, Dallas and Oklahoma City.

Richardson's work as southern division manager is under Ralph B. Williams, southern sales director, whose headquarters are at the home office.

The Insiders' Outlook

FOR the first time in the fluttering memory of The Insiders, something is going to be done about something that needs doing. Protection is its name.

A long time on the way, but nevertheless on the verge of going places. Believe it or not, it's the truth.

Charlie Pettijohn is just back from Los Angeles. While there, the southern California territory was re-zoned, exhibitors and distributors uniting in the move. The statement has been subsequently made—and not denied—that the complicated provisions of the agreement give to the independents the best break they have ever had. Even Fox West Coast, which, by virtue of extended theatre holdings and huge investments, champions extended protection for its houses, thinks it's good.

The next scene properly belongs in Washington where the Department of Justice sits back and occasionally digs up ways and means of exciting the picture business. The solons there have been getting themselves in readiness for a party beginning June 17. It will be quite a function and important enough to make several picture men of prominence hop the train west, despite the heat.

Pot Boilings

Back of this solitary conspiracy action against protection as practiced in the West is the genesis of a potential move which might easily plunge this business into oceans of grief. For it is anything but far-fetched to draw the conclusion that similar steps might be instituted elsewhere by the government. In Chicago, for instance, where Balaban and Katz are getting away with a business imperialism that would put the Hohenzollerns to blush.

This being the case, what happens? Simply this: several of the wide-awake among sales executives who know what is going on, now determine that the California plan might be applied nationally to this end:

To placate the despairing protests of exhibitors who feel the increasing pinch exercised by the powerful producer-controlled first run theatre.

To demonstrate to the Department of Justice that ideas about a legal dissection of the protection malady is unnecessary since the business has, of its own accord, cut out a cancerous and growingly malignant infection.

Some Altruists Appear

Thus it comes about that, via the Hays office, the plan is suggested. How far it will get, of course, is tomorrow's story. On the face of matters, it would appear that distributors and their circuit holdings are turning altruistic, when as a matter of fact the trepidations over the future attitude of the Justice Department are responsible for the changed front.

After all, what difference? It is of sufficient value that an onerous condition appears to be on the mend. The afflicted ones won't care a hoot about anything else.

Laugh at This One

Up and down the main stem all through the week persisted the report that A. H. Giannini, the "doctor" in more ways than one, would retire from the Bank of America, repair to his house in Rye, or even better than that, return to the California he never tires of talking about.

"Doc", as his many friends call him, is fond of that house in Westchester. He pleads guilty to any ravings about California that might be laid at his doorstep. The story so far is entirely correct, but unfortunately for the gabbers, there seems to be considerable doubt about the retirement angle.

He'd like to do it, but doubts most seriously if either his friends or his business would stand for it.

That's that. Except this:

The lie, planted cleverly here and there where its sponsor was certain it would be spread, appears to originate in the business mind of a man, interested in a bank of his own, who is using below-the-belt tactics in an endeavor to wheedle some of Giannini's accounts away from him.

Meet Dame Rumor

W. C. Boothby, treasurer of First National, has resigned and thereby earns an opportunity to take an extended vacation.

So the "hand-out" reads and everybody goes for it in print. Madame Rumor, however, sizes up the inside like this:

That Boothby, who properly rates a rep as a wizard in corporate finances ran into the snag that wrecked his First National post because he insisted upon doing certain things his way while Harry Warner politely avowed his was the better.

Believe it or not, that's the story. Boothby may have been right, but, after all, Warner is Warner. So is his company. At any rate, Boothby pulls out of First National with a fine record behind him. In those hectic days when F. N. had a new president every Tuesday and Thursday he maneuvered what was then the industry's football clear over the goal. With morale shaken and operating and financial control hammered from pillar to post, it was up to Boothby to get the money that kept the wheels revolving. He did and Harry Warner so recognized this capability when he acquired the company. This was the series of circumstances that propelled Boothby into the big job he held until the break came this week.

The Stars That Dwindle

Monkey shines from stars, real and near, are passing out of the picture. Time was—and not so long ago—when practically every studio bowed and scraped, at some time or other, to the tune warbled by its big marquee attractions.

Today, the major companies class themselves in the category of big business and what they determine is to go, does. In the last six months, a list of players which would have been considered rather formidable two years or so ago, has been mowed down and out of sight by studio orders.

The reason is directly traceable to producers' heavy interest in theatres. Not only do the Hollywood kingpins find cost sheets placed on their desks daily for consideration and approbation, but also returns from their theatres which tell the story of rise and fall in star values with a deadly, unfailing accuracy. Against the figures, no arguments are brooked.

The outlets are no longer many and are dwindling as the days roll by. The Hollywood crowd knows it, appreciates the situation and is putting on its best behavior.

THE INSIDERS

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Outlawed Arbitration System Returns If Distributors Win in Supreme Court

Success Formula

The daring of a Spanish bullfighter.
The diplomacy of a Swedish ambassador.
The servility of a bootblack.
The yessing ability of an assistant director.

Salesman's Code Of Ethics to Be Made National?

Chicago—Whether the proposed code of ethics for film salesmen to be voted upon by the Film Board June 13 is to be made the basis of a national code for salesmen probably will be determined during the visit of C. C. Pettijohn.

The code, designed to eliminate alleged racketeering, is to incorporate ten proposed standards of conduct. It was drafted by Henry Herbel, Universal; Eddie Grossman, United Artists, and Max Stahl, Educational.

The code will embody the old code of the standard contract, regarding negotiating with a competing exhibitor, after application for contract is taken. It also will call for rigid adherence to credit rules, the elimination of side agreements, thorough reports on exhibitor standing and on any attempted bicycling or other forms of cheating, and will call for respect of "the other fellow's" contract application and contract.

Is the Industry Awaiting a Gov't 'Monkey Wrench?'

Important film interests are said to be preparing themselves for adverse decisions in various governmental actions now pending, in the latest editorial bombardment by "The Churchman," Protestant Episcopal mouthpiece, which periodically launches an attack on Will H. Hays and the industry.

Strong charges are usually penned by the publication, and the current accusation would have you believe that "the continuing activity on the part of the producers in acquiring theatrical properties indicates that they are looking forward to adverse decisions" and these same film interests are 'preparing to make their mastery of the "industry,' as Mr. Hays likes to call it, complete."

Nothing short of a monopoly exists in the picture business, believes "The Churchman." But "whether it can maintain itself in law on a squarely laid issue remains to be seen," states the Protestant organ.

Meanwhile, New Contracts Carry Reinstatement Clause If System Is O.K.'d

Washington—With distributors prepared to re-establish the arbitration system if victorious in their Supreme Court appeal from the Thacher decision and the government fighting for outlawing of the credit system on a similar appeal, the high court Oct. 27 will hear argument on both appeals.

The credit case, officially the United States vs. First National, et al., will be heard first and the arbitration case directly after. The latter is the United States vs. Paramount et al., the Hays organization, its members and 32 Film Boards of Trade are involved in the action. Both cases were heard and decided by Judge Thacher, then sitting in U. S. district court, New York.

Plan Retroactive Clause

In drafting the proposed new standard form of contract, distributors intend to propose a clause that provides in event the former arbitration system is held legal by the high court, they will have the right to reintroduce it in the industry.

The government motion to advance filed by the arbitration case points out that the petition alleged that the appellants distributed approximately 60 per cent of all the motion-picture films in the United States. It claimed that the appellants had agreed with each other to coerce and require every exhibitor of motion pictures in the United States (a) to submit to arbitration any question or dispute with any member of any defendant film board of trade arising under any contract licensing the exhibition of motion pictures, (b) to waive the right to a judicial determination of any such question or dispute, and (c) to comply with any award rendered against him in any such arbitration proceeding without recourse or appeal to the courts.

Representation the Stumbling Block

The district court held, it is pointed out in the motion, that exhibitors who were not represented in the adoption of the uniform contracts had been constrained by agreement of defendant distributors to accept the arbitration provisions of these contracts and to perform the obligations thus assumed by the compulsory system of arbitration, and that such coercive restraint was undue and unreasonable and in violation of the Sherman act.

The First National case was instituted at the direction of the Attorney General, William D. Mitchell, to restrain the First National organization in an alleged conspiracy in restraint of interstate trade by certain rules and operations of credit committees and film boards of trade. The district court held that these practices did not constitute a violation of the act as alleged.

Since the outlawing of arbitration in the industry last winter, there has resulted considerable confusion due to contract violations and the return of malpractices which

(Continued on Page 46)

Low Down

"Why should I want high-brow stuff," demanded the East Side exhib. "I'm not playing to people who read 'The New Yorker' but to those who deliver it."

Britain Planning 50% Quota Law Against U. S.

London—The friendly "hands-across-the-sea" attitude of England toward America threatens to become seriously funny if plans now confidentially discussed to foist a fifty per cent quota law on American pictures should become a fact.

A handful of individuals here are familiar with the deliberations. The scheme is entirely in the verbal stage, but the MacDonald government is known to have called in a limited number of prominent British men in an effort to learn whether, in their opinion, a restictive measure as drastic as that proposed would work too great a hardship on the English exhibitor.

The government is more directly concerned with the effect on the domestic entertainment business than it is with the effect on American distributors operating here.

The impression is reported to prevail that the present quota is far too generous to American companies and not of sufficient protective weight to the British producing industry. The quota on distributors is now 10 per cent, or one British for every ten foreign films released here, rising to 20 per cent, or one in five, by March 31, 1938. The theatre owner will, by September of this year, operate under a 7½ per cent quota rising to 20 per cent British by 1938.

Pathecolor Out To Capture All European Field

Paris—Ten million francs are being spent on the first of a series of laboratory plants for Pathecolor, which, it is understood, will make a strong bid to sew up the entire European color field.

The company has decided on a policy of low prices and large scale production to cut out American competition, which will be fought vigorously.

Doherty Heads Publicity Dept.

Dan Doherty, veteran Fox publicity man and until recently news editor of Fox News, is in charge of a newly-established publicity department of Fox Movietone News.

Theatre Building Truce Seen in Fox, Paramount Reciprocal Franchise Plan

Publix Tie-Up with Warner Ended by Rivalry in Closed Spots

In what is declared to be the first step in a move for a truce in theatre building in closed spots, a long-term franchise deal now is being negotiated between Fox and Paramount Publix covering the Fox product.

The proposed franchise is to be for a period of years, it is understood, and now is being drafted by the Fox company. It is understood that the proposed agreement was prompted by Fox's strong position in the West and Paramount's commanding position in the Middle West and South. A reciprocal booking arrangement is anticipated.

Paramount-Warner Split

In connection with the reported new plan of co-operation between the two companies, a deal to give Fox product time over the Famous Canadian chain is declared under way.

Heretofore, Paramount and Warners have co-operated closely but the two firms have come to grips in the theatre field in a number of spots since the breakdown of the proposed merger.

Wunder, Alleged Hays Ally, Named Academy Manager

Hollywood—Clinton Wunder has been elevated to the post of executive manager of the Academy of M. P. Arts and Sciences, through action of the board of directors. Wunder came west some time ago as secretary of public relations for the Academy, with duties announced at that time to broaden the scope of the association's work to include the entire country.

The appointment of Wunder to the newly created position caused much comment among Academy members, especially after many had figured Wunder as a protege of Will Hays. In the new position, Wunder becomes virtual head of the Academy staff, taking over the business and financial management of the organization. His duties will be entirely separate from those of Frank Woods, executive secretary, who continues in that position as formerly.

Bratter & Pollak Get $2,500,000 for Chain

Confirmation of the sale of their chain of theatres in northern New Jersey to R-K-O was made this week by Bratter & Pollak, who said that the transaction involved approximately $2,500,000. Messrs. Bratter and Pollak are dropping out of the amusement field, they announce, and will devote their time hereafter to their banking and investment interests.

236,204 Seats in L. A. Area

Los Angeles—Opening of the 3,000-seat Pantages in Hollywood has increased seating capacity of the city's 176 theatres to 152,268, according to a survey. Of the total, 25 theatres, seating 54,127, are in Hollywood. Theatres in cities around Los Angeles have a capacity of 83,936, making a total picture house seating capacity of 236,204 for the Los Angeles area. This total will be increased by about 4,000 Dec. 1, when the $2,000,000 Fox theatre and office building project is scheduled to be completed.

For graphic description of the new Pantages, Hollywood, turn to THE SHOWMAN, pages 70 and 71.

Publix Truce Is Cue for Fox Dates In Canada Chain

Toronto—Working out of a "truce" between Paramount Publix and Fox to forestall the impending theatre building and acquisition threatened as a result of the Paramount-Famous Canadian deal, is declared under way. Under its terms, Fox product would be assured bookings over the Famous Canadian chain, which has passed to Paramount control.

Transfer to Montreal Seen

Montreal—Transfer of the home office of the Famous Canadian chain to Montreal from Toronto is anticipated here, following a visit to the city by Sam Katz. Another indication is the listing of 3,256,749 shares of Paramount Publix common on the Montreal board rather than on the Toronto exchange. Also, Montreal is the home city of I. W. Killam, whose support of the Paramount offer made consummation of the deal possible.

The Paramount deal for control of the Canadian circuit was declared operative last week, when it was announced that the required minimum of 250,000 shares of stock in the Canadian firm had been deposited. Four shares of Paramount stock were exchanged for every five of the Canadian firm.

Annual Convention Soon

The dividend situation is interesting. Canadian shareholders who did not turn in their stock have been notified that a quarterly dividend of 50 cents per share was payable June 9. Those who gave five shares of Canadian stock for four of Paramount-Publix are receiving the current quarterly dividend of $1 per share.

Formal announcement is expected shortly of the annual convention for managers of Famous Players houses in eastern Canada and this is to be held at Montreal, it is intimated. Last year it was at Niagara Falls when N. L. Nathanson, then managing director, telephoned from Germany, via Atlantic wireless, to instruct the managers to play up the fact that the chain of 200 theatres was Canadian owned and operated.

U. S. Scans Bill To Ban Writs in Labor Disputes

Washington—Attorney General Mitchell is studying the revised anti-injunction bill introduced by Sen. Shipstead (Minn.) following request by the Senate judiciary committee for an opinion as to its constitutionality. Labor disputes in the industry will be governed largely by the proposed law, for the injunction has been the weapon employed by theatres in preventing and combatting strikes of theatre crafts.

The committee's action in referring the bill to the attorney general means that it will get no further consideration at the present session either by the committee or by the Senate, according to Sen. Norris (Neb.), chairman of the committee. The measure was framed by Sen. Norris with Sen. Walsh (Mont.) and Sen. Blaine (Wis.).

Desertion Charge Hit In Lila Lee's Answer

Hollywood—Lila Lee did not desert her husband, James Kirkwood, as alleged in his divorce complaint, she says in her answer. She also indicated she would seek custody of their six-year-old son, James, Jr. Miss Lee was 18 when she married Kirkwood, 40, in July, 1923. They separated several weeks ago.

Arbitration Returns If Distributors Win

(*Continued from page* 45)

distributors had been able to virtually stamp out, under the arbitration system.

This has resulted in the 5-5-5 conferences to draft a new contract. As the court had held that certain exhibitors and exhibitor groups had not been represented in the contract deliberations and so could not be forced to accept the contract's arbitration provisions, the plan for the proposed new contract calls for submission of the proposed new form of agreement to all exhibitors of the United States.

Warners to Battle Paramount to End As Brothers Clear Decks for Tussle

A Bull's-eye

Only two pictures finished the year ahead of "The Lone Star Ranger," so far as Fox grosses are concerned, indicating a strong public demand for westerns. The picture, when reviewed by MOTION PICTURE NEWS, was termed fine entertainment, and the fact decried that it was denied showing in any of the Broadway de luxe houses.

700 Theatres in Warners Chain as 1,000 Goal Nears

Warners has approximately 700 theatres lined up in its drive for 1,000, with scores of deals in various sections of the country still pending. The firm has just closed for the four Parkersburg, W. Va., houses of the Smoot Enterprises chain, five at Roanoke operated by Elmer Heinz, and has deals set for the Nathan Appell upstate New York chain of a dozen houses; nine Schine Ohio theatres; and nine additional Ohio houses, the Federated circuit of ten houses, and the 25 operated by James Costen at Chicago; and six of the Midwest chain.

No set policy has been adopted in the expansion program, the company consolidating its position in territories where it operates, and then branching out into adjoining territories. The Oklahoma City deal, which is practically set, is the largest single jump into an isolated territory.

Deals for 300 additional houses are expected to be closed in 60 days.

Cohen Retires as "U" Theatres Are Sold; on His Own

Louis Cohen, for 15 months in charge of disposition of Universal theatres, has made a settlement on the unexpired nine months of his contract and proposes to operate as a free lance theatre scout from now on. There will be no successor.

With the exception of a partnership interest in the Griffith Bros. chain throughout Oklahoma and the Schine theatres throughout Ohio, Universal is practically washed up in the exhibition field, 100 properties having been sold largely through

Cohen's period of service with "U" rounds out 16 years in the theatre field beginning with Steve Lynch in the South, then swinging to Paramount when the Lynch houses went into that string, and later to West Coast and Universal.

Hidden Attacks Charged By H. M. As He Stirs Sales Force for Offensive

Warner versus Paramount in a way to the finish. At least this is the set-up so-far as Harry M. Warner is concerned.

Speaking for almost an hour at the banquet which terminated the Warner-First National convention in Atlantic City late last week, the head of the various Warner enterprises said plenty and left little doubt in the minds of those who heard him as to the identity of the unnamed company at which he directed his remarks.

"At another company's convention, the men were told not to pay any attention to what we were doing; that we were a mushroom growth and that mushrooms never last long," said Warner. "Let me tell you that our company is built on a foundation sufficient to carry any load placed upon it. I have hear the stories, inspired, that we are about to sell. My brothers and I know the reason, but this is neither the time nor the place to talk about that."

Warner Lets Loose

In innuendos very lightly veiled, Warner practically charged that hidden attacks had been launched to break down the reputation of his companies and that these were prompted by jealousy of his organization's success. By way of evidence he cited these figures:

"Ninety six pictures of other companies playing 14,112 days in our theatres last year netted us a profit of $680,000. Fifty nine of our own pictures playing to a total of 13,000 days returned a profit of $1,800,000. The other fellow is afraid he won't be able to get our pictures next year. And it is possible that he won't."

"This talk about selling out has been inspired, but let me tell you that you will never see the day when we are so disloyal to our stockholders and so cowardly to ourselves as to sell," he added to the cheers of the five hundred men present.

Intimating strongly that more expansion moves were on the way, Warner told his sales crews that, while the load they were being asked to carry was a heavy one, the

(Continued on page 50)

In Battle Royal



HARRY M. WARNER ADOLPH ZUKOR

Lover to Cowboy

Hollywood—"A Man From Wyoming," is the release title of Gary Cooper's current Paramount picture which carried the working title of "Ex-Lover." Rowland V. Lee, directed from story by Joseph Moncure March and Lew Lipton. Cast includes June Collyer, Regis Toomey, Morgan Farley, E. H. Calvert, Mary Foy, Ed Deering, William B. Davidson and Ben Hall.

Sistrom Named Production G.M. At RKO Studios

Hollywood—Within six months after he joined RKO as a production supervisor, William Sistrom has been appointed general manager of production under Bill Le Baron. In his new position Sistrom will supervise all stories and productions, with other supervisors now on the lot coming under his department.



WILLIAM SISTROM

The appointment relieves Le Baron of much supervision detail, allowing him more latitude for executive duties and trips back and forth to New York.

Lou Sarecky, who formerly handled considerable of the studio detail for Le Baron, is now an associate producer.

Zukor Pooh-Poohs Story About Deal For Sale to R-K-O

Recurrent reports of a proposed deal for purchase of Paramount by Radio-Keith-Orpheum are without foundation, Adolph Zukor declared to MOTION PICTURE NEWS.

Reports were in circulation soon after the Paramount chief landed in New York after his European trip, stating that an offer of outright purchase of his company had been made Zukor by David Sarnoff, RCA president.

Cruze to Make 4 for M-G-M

Hollywood—James Cruze has signed with M-G-M to direct a total of four pictures for that company, with time limit spread over a period of two years. Cruze will handle the M-G-M assignments in between his production program for James Cruze, Inc.

Talent Turnover at Peak Proportions; Fewer Directors Under Contract Now

Hollywood Stabilizing, But Talkers Still Cause of Considerable Chaos

By EDWIN SCHALLERT
Special West Coast Correspondent,

Hollywood—Turnover of talent in the picture colony continues at peak proportions.

More players and writers are under contract at the major studios, but fewer directors.

Hollywood is stabilized to some extent. This is shown by the fact that a larger proportion of talent remains under contract since this time last year, than for the preceding twelve months.

These salient facts are divulged by a comparison of personnel of nine leading organizations who are active in the employment of long-term contract players. Adjoining tables show the changes that have taken place in approximately one year's time. They pertain to the three leading branches of acting, directing and writing, and reveal some surprising contrasts between 1929 and 1930, the former year having been the most drastic in the changes witnessed in the history of pictures.

It was determined at that time that approximately 33 per cent additions have been made to the three leading branches of talent and that this was more than doubled by being augmented by entirely new branches, such as musical departments and dance departments. These departments are not included in the present summation.

Since the summer of 1929 only six per cent in additions have been made to the regular list of talent. That is, only that percentage more of people are under contract to the nine leading studios. But even this increase is important, since, in all, there are only 621 players, directors and writers under contract to these studios.

The turnover of talent is shown in Tables C and D captioned New Talent Engaged, and Contracts Discontinued during the past year. The turnover amounts to fully 60 per cent in each instance, which reflects a remarkable condition of upheaval, since in a single year probably the turnover in the old days would not have exceeded 30 per cent.

The steadying influence is visible in Table E. This shows 138 players, 78 directors and 65 writers remaining under contract. Last year the figures were as follows: 106 players, 56 directors, and 35 writers. This stabilization is more apparent than real, because it is partly owing to the greater number of people now regularly under contract. In actual percentage it is approximately the same as last year.

Columbia and Tiffany are not included in the totals, since they pursue a policy of hiring the majority of their people either by the picture or for a series. Tiffany reports three players under regular contract and three directors and four writers under more or less permanent contract, but their method is to engage practically all people by the picture. Columbia has 20 players, but only eight of these are under long-term contract.

TABLE A
Talent Under Contract, 1930

	Players	*Directors*	*Writers*	*Total*
Fox	71	20	27	118
Metro-Goldwyn-Mayer	58	24	59	141
Paramount	50	22	31	103
Pathe	10	13	28	51
R-K-O	29	9	7	45
United Artists	19	8	7	34
Universal	14	9	16	39
Warner's	31	11	13	55
First National	19	8	8	35
Total	301	124	196	621

TABLE B
Talent Under Contract, 1929

	Players	*Directors*	*Writers*	*Total*
Fox	56	36	25	117
Metro-Goldwyn-Mayer	55	31	57	143
Paramount	48	23	35	106
Pathe	21	15	13	49
R-K-O	12	11	12	35
United Artists	16	9	5	30
Universal	15	7	5	27
Warner's	29	9	11	49
First National	18	11	3	32
Total	270	152	166	588

TABLE C
New Talent Engaged

	Players	*Directors*	*Writers*	*Total*
Fox	46	5	20	71
Metro-Goldwyn-Mayer	23	5	34	62
Paramount	21	6	12	39
Pathe	3	9	26	38
R-K-O	21	6	3	30
United Artists	8	3	5	16
Universal	7	7	15	29
Warner's	20	3	8	31
First National	13	2	8	23
Total	162	46	131	339

TABLE D
Contracts Discontinued

	Players	*Directors*	*Writers*	*Total*
Fox	31	21	18	70
Metro-Goldwyn-Mayer	20	12	32	64
Paramount	19	7	16	42
Pathe	14	11	11	36
R-K-O	4	8	8	20
United Artists	5	4	3	12
Universal	8	5	4	17
Warner's	18	1	6	25
First National	12	5	3	20
Total	131	74	101	306

TABLE E
Talent Not Affected by Changes

	Players	*Directors*	*Writers*	*Total*
Fox	25	15	7	47
Metro-Goldwyn-Mayer	35	19	25	79
Paramount	29	16	19	64
Pathe	7	4	2	13
R-K-O	8	3	4	15
United Artists	11	5	2	18
Universal	6	2	1	9
Warner's	11	8	5	24
First National	6	6	0	12
Total	138	78	65	281

This represents players, directors and writers remaining under contract with the same organizations to which they were aligned last year.

Colorful Battle for Control of Pathe Expected to Reach Climax in Courts

Balto Houses Branded as Firetraps

Baltimore—Retiring grand jury criticised the exits of several local theatres, in the report given Judge Staunton in Criminal Court.

Should a fire occur in any of the theatres involved, patrons would be trapped; rear exits are really not exits because openings on blind alleys or those littered with boxes obstruct, according to the report. These houses should be closed until proper exits can be installed, it was recommended, and regulation of number of standees in back of houses was urged.

20 New Films and 3 Supplementaries On 'U' Schedule

Universal will have 23 pictures for release during the 1930-31 season. Twenty of them will be new season product, of which 17 have been selected with three more to be announced, while three others will be added attractions, not scheduled for 1929-30 release, but which have been acquired by the company and will be current during the 1930-31 season. John Boles is to appear in five pictures on the new list.

The 17 pictures of the new group of 20 are as follows: "All Quiet on the Western Front," Erich Maria Remarque's best seller, produced by Carl Laemmle, Jr., and directed by Lewis Milestone. The picture, which now is being roadshowed, features Louis Wolheim, Lewis Ayres and John Wray. Maxwell Anderson and George Abbott did adaptation and dialogue. In the cast are Slim Summerville, Raymond Griffith, Russell Gleason, William Bakewell and others.

A sequel to "All Quiet on the Western Front," which Erich Remarque is completing, will be made by the company. It will be published serially in "Collier's" this fall.

John Boles is to star in "Strictly Dishonorable," from the New York stage play. Brock Pemberton and his assistant, who produced the stage play, will aid in the picturization.

Anderson to Make Two

Two John Murray Anderson productions, designed as musical spectacles.

"Outside the Law," starring Mary Nolan, supported by Edward G. Robinson, Tod Browning, who directed the silent version which starred Priscilla Dean, will direct the new talker.

"Little Accident," by Floyd Dell and Thomas Mitchell. In the cast will be Douglas Fairbanks, Jr., Anita Page, Sally Blane, Zasu Pitts, Sam Seymourville, Roscoe Karns and Myrtle Stedman. William Craft will direct.

John Boles probably will star in "Boudoir Diplomat," from the play by Rudolph Lothar and Fritz Gottwald, which will be directed by William Wyler.

Lupe Velez Starring

Lupe Velez in "East Is West," from the play by Samuel Shipman and John B. Hymer. Lewis Ayres will appear opposite.

"The Lady Surrenders" will be title of the adaptation of John Erskine's "Surrender," which John M. Stahl is to direct.

Lewis Ayres and John Wray will appear in "Saint Johnson," by W. R. Burnett. The picture will be released next fall simultaneously with publication of the book.

"Ourang," jungle film to be made in Borneo by Harry Garson, assisted by Julius Bernheim. Dorothy Janis has the feminine lead.

John Boles in "The Love Cavalier," directed by [illegible] site.

"The Gypsy Song," a Konrad Bercovici original, to star John Boles with Jeanette Loff and Lupe Velez in featured roles.

Another of the Cohens and Kelleys films, this time, "The Cohens and Kellys in Ireland," to be produced as a musical comedy with a number of sequences in color. It is expected that the original Cohens and Kellys cast will be reassembled for the picture, which will be the fifth of the series.

Remaking "Oregon Trail"

"The Oregon Trail," a talker version of the picture made as a silent by Universal some years ago, Edward Laemmle will direct.

John Boles and Lupe Velez co-starring in "Resurrection," based on Count Tolstoi's novel. Edwin Carewe, who directed the silent version, will direct the talker.

Selection of the remaining three of the new season's 20 is being kept open for the present, to determine pictures best suited to the market as time advances.

The three supplementary pictures being offered for the new season are: "Czar of Broadway," with John Wray, John Harron and Betty Compson; "Captain of the Guards," starring John Boles and Laura La Plante," and "The White Hell of Pitz Palu," made in the Alps.

Five Series Decided Upon To Date for Short Prog'm

Sixty-two one and two-reelers have been decided upon to date for Universal's 1930-31 short subjects program. These are: George Sidney and Charlie Murray in ten two-reel comedies with music. Three of these have already been completed; H. C. Witwer's "Leather Pushers," made several years ago in silent form, to be revived in ten new two-reel dialogue versions: 26 Oswald Cartoons, one-reelers; a new cartoon series of 13 one-reelers, under the title "Fanny the Mule"; another new series "Strange As It Seems," by Cartoonist John Hix, to be issued in color and sound. There will be 13 one-reelers in this series also. The Hix cartoons are syndicated to 150 newspapers of the U. S. and Canada.

The Universal Newspaper Newsreel plans expansion during the year. Fifty cameramen are to be added.

On Merit

Each of Universal's pictures in the 1930-31 group of 20 will be sold individually on its merit, states Carl Laemmle. Each of the short product units will be sold the same way, he states. This is a new departure in selling for Universal, which has revolutionized its production policy on a similar basis. The company, he says, will expend as much on production of its 1930-31 output of 20 as went into the making of 50 under the old system.

Rowland, Chairman of Protective Committee, Hopeful of Victory Monday

The struggle for control of Pathe may end in the courts.

Regardless of the outcome of the adjourned annual meeting of the company on Monday, at which time the proxy war raging for the last ten days reaches its climax, the protective committee, which is operating in opposition to the Kennedy administration intends to proceed further.

"You never can tell about stockholders' meetings," Richard A. Rowland, chairman of the protective committee, told MOTION PICTURE NEWS. "Sometimes, folks with a set idea have been known to change their minds. That may happen on Monday, but, regardless of what takes place then, we are going further in this matter. The stockholders are entitled to efficient management and we propose that they shall get it."

The other side of the story is this:

Joe Kennedy, apparently still in the picture business despite fanfares and statements of retirement, told *The News* that his group, headed by Elisha Walker and Jeremiah Milbank, has in the bag approximately 75 per cent of the 8,000 shares of $100 preferred stock outstanding and committed to vote his way at the meeting. The preferred, under the Pathe financial structure, elects eight of the 15 directors and, therefore, swings control of the company. Holders of common stock are entitled to three directors and preference holders four.

Entered in the tussle for places on the directorate are the following selections of the protective committee:

Richard A. Rowland, Charles R. Rogers, Walter Vincent of Wilmer & Vincent; Robert W. Daniel, president of the Liberty and National Bank and Trust Co., which is reported controlled by Setay, finance unit of which H. J. Yates is president; Mark Hyman, president of the Standard Cinema Corp.; Samuel Ungerleider, head of the New York stock exchange firm bearing his name; Frederick R. Ryan of McCombs & Ryans, attorneys; and W. V. A. Waterman, of Waterman, Bonn & Co.

The Pathe list embraces Richard C. Hunt of E. H. Rollins & Son; George Armsby of Bancamerica-Blair Corp.; Elisha Walker, chairman of the board of Transamerica Corp., and also of the Bancamerica-Blair Corp.; Lester D. Burton of Lyon, Pruyn & Co.; Frank Callahan, of Chase Securities Corp.; Jeremiah Milbank, Huntington D. Sheldon of Bancamerica-Blair Corp.; J. J. Murdock, president of Pathe; Joseph P. Kennedy, C. J. Scollard, E. B. Derr, Lewis Innerarity, Stuart Webb and Paul Fuller, the latter of Coudert Bros., Pathe lawyers.

The behind-the-scenes presence of Yates of Consolidated Film Industries, largest "lab" combine in the business, in the protective committee move is linked with reports his interest centers in the 49 per cent holding of Pathe in Pathe-Du Pont, which markets Du Pont raw stock.

Ad Men Take Own Code to Bosom, But Dope Is 'Twill Soon Be Forgotten

To Try Luck

Hollywood—Robert Harris, scenario editor at M-G-M for the past two years, has resigned to go over to Columbia as story department head. Sam Marks, imported from the East a few months ago as an "idea man," succeeds Harris as scenario head at M-G-M.

Must Buy Warner '30-'31 Films and Discs Separately

Warners' 35 pictures for 1930-31 will be sold as sound pictures only if there has been executed at the time of signing the contract, or prior thereto, a score contract with Vitaphone; otherwise the contract is to be considered as for silent pictures only. The company's decision to stick to its score charge policy was announced exclusively last week by Motion Picture News.

This means that exhibitors again next year must negotiate two contracts for Warners' sound pictures, one with Warners for the print, the other with Vitaphone for the accompanying discs.

New contracts and product for next season were outlined at the annual sales meeting of the company held last week at Atlantic City.

Four Separate Contracts

The 35 pictures, as stated by Motion Picture News, will be sold on four separate contracts as follows: (1) one Al Jolson, (2) two John Barrymores, (3) two Romberg-Hammersteins, and (4) 30 productions including 10 roadshows in addition to the pictures of the first three groups. Life of the new contract is 18 months, compared with 12 months of former contracts.

Following is a summary of the new line-up:

"Moby Dick," by Herman Melville, will have John Barrymore starring, and Joan Bennett, Hobart Bosworth, Lloyd Hughes, Walter Long, May Boley, Tom O'Brien and Nigel de Brulier supporting. Lloyd Bacon directs.

Al Jolson will star in "Big Boy," to be directed by Alan Crosland. Supporting cast includes Claudia Dell, Lloyd Hughes, Lew Harvey, George Harris, Eddie Phillips, Louise Closser Hale, John Harron and Tom Wilson.

George Arliss will appear in "Old English," John Galsworthy play. In the cast are Ivan Simpson, Betty Lawford, Reginald Sheffield, Harrison Reynolds, Leon Janney, Barry Winton, Powell York. Al. Green directs.

"Viennese Nights" is the first operetta written for Vitaphone by Oscar Hammerstein 2nd and Sigmund Romberg, Alan Crosland directing a cast embracing Alexander Gray, Vivienne Segal, Jean Hersholt, Walter Pidgeon, Louise Fazenda, Alice Day, Bert Roach, June Purcell and Milton Douglas. In Technicolor.

"Fifty Million Frenchmen," musical, entirely in Technicolor.

The Oscar Straus musical "Danube Love Song," in Technicolor.

"Nancy in Naples", based on the play, "See Naples and Die", by Elmer Rice. Cast: Irene Delroy, Charles King, Lowell Sherman, Noah Beery, Olsen & Johnson, Lotti Loder, Vivien Oakland, Lawrence Grant, Charles Judell, Elise Bartlett, Gino Corodo. Direction by Archie Mayo.

A companion to "Viennese Nights" will be "Children of Dreams", for which Oscar Hammerstein 2nd and Sigmund Romberg have written the book, lyrics and songs.

Winnie Lightner will appear in three. The first is "Life of the Party", which Roy Del Ruth will direct, in Technicolor, cast including Irene Delroy, Arthur Edmund Carew, George Bickel, Charles Butterworth, Arthur Hoyt, Jack Whiting. Second is "Sit Tight", and will have Irene Delroy and Joe E. Brown in the cast. Last of the trio is "Red Hot Sinners".

Joe E. Brown and Joan Bennett top the cast of "Maybe It's Love". James Hall, Laura Lee, George Irving, and Russ Saunders are in the cast. A feature is the inclusion of the all-American football team. It will be directed by William Wellman.

"Captain Applejtck" stage play with John Halliday, Mary Brian, Alec B. Frances, Ray Strozzi, Louise Closser Hale, Otto Hoffman, Arthur Edmund Carew, Julia Swayne Gordon, William Davidson and Claude Allister. Direction by Hobart Henley.

"Maytime", by Rida Johnson Young, with melodies by Sigmund Romberg.

Sue Carol and Grant Withers in "Dancing Sweeties", based on "Three Flights Up", by Harry Fried. Direction, Ray Enright. In the cast are Edna Murphy, Tully Marshall, Kate Price, Adamae Vaughn and Eddie Phillips.

A French play, "Matrimonial Bed", with Lilyan Tashman, Florence Eldridge, James Gleason, Beryl Mercer, Marion Byron, Vivien Oakland, Arthur Edmund Carewe and James Bradbury, Sr. Michael Curtiz will direct.

"Three Faces East", directed by Roy Del Ruth, based on the play by Anthony Paul Kelly. Cast: Constance Bennett, Eric Von Stroheim, Anthony Bushell, William Courtenay, Craufcrd Kent, Charlotte Walker, William Holden.

Vina Delmar has written an original, "Soldier's Plaything". Lotti Loder heads a cast composed of Harry Langdon, Ben Lyon, Jean Hersholt, Noah Beery, Fred Kohler, Otto Matieson, Lee Moran, Marie Astaire, and Frank Campeau. Direction, Michael Curtiz.

Claudia Dell in "River's End", first talker to be made from a James Oliver Curwood story.

"Gay Cabellero", by Stewart Edward White. George Lewis and Frank Campeau will appear in the cast.

"Outward Bound", by Sutton Vane, will have in its cast Leslie Howard, Dudley Digges, Beryl Mercer, Alison Skipworth, Dougles Fairbanks, Jr., O. P. Heggie, Helen Chandler, Lionel Watts, and Montagu Love. Direction, between Ray Enright and Robert Milton.

Roles in "Steel Highway" are assigned to James Hall, Grant Withers and Marian Nixon. Grant Withers will also appear in "Barber John's Boy", by Ben Ames Wlliams.

Faith Baldwin, novelist, is on the list with "Office Wife", which Lloyd Bacon will direct, and whose cast will be composed of Dorothy Mackaill, Lewis Stone, Joan Blondell, Dale Fuller, Hobart Bosworth, Natalie Moorehead, Blanche Federici and Walter Merrill.

Robert Hanna's play, "Husband's Privileges", wil-

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"Good Taste" Requirement Left to Individual Judgment; Sales Code Next

Codification of the industry grows apace. To the producers' code now is being added an advertising and publicity code, with a salesman's code in prospect.

The advertising code is about set. In its completed form it will contain about 12 provisions, as contrasted with the approximately 30 at first proposed. Signatures of all advertising and publicity men are reported in.

The chief clause is general in its scope and gives a wide latitude in advertising. It states that signatories are to be bound not to use any copy or do any exploitation which is contrary to the canons of good taste.

No provision has been made, it is understood, as to who is to determine the matter of good taste, that being left to the individual's judgment. This phase of it precludes any worry about the matter on the part of advertising men, who decline to be disturbed over the code.

The impression prevails in several quarters that two months from today the code will be a fond memory.

Seek S.R.O. Ban

Washington—Ban on sale of S.R.O. admissions in the District of Columbia is provided for in a bill introduced by Rep. Michaelson of Illinois. Violation of the act would be punishable by fines running from $100 to $1,000, or imprisonment, or both.

War to Finish vs. Para. Looms With Warners

(Continued from page 47)

burden would become greater in the near future.

Hints at One Big Company

The Warner chief who later said he had planned to talk for only a few minutes apparently felt the occasion was ripe to let himself go. Spilling additional inside facts, he said the only reason why every important company in the industry was not linked up into one gigantic organization was because of the fear that the Federal government would not permit it.

"If the government would approve such a step, take my word for it, it wouldn't be long before that came about. There is room for only three companies in the industry as it is developing today. I would rather be poor than not be one of those three.

"If the day should come for the one company plan to become fact, this is the company which will be that one," he added.

Rift with Paramount

It has been reported for some time that the Warners have been experiencing difficulties with Paramount-Publix. Several Warner and First National sales managers who refused to be directly quoted told a reporter for Motion Picture News at Atlantic City that Publix bookers had persistently bothered them with picayune affairs regarding theatre dates during important convention sessions. These men openly charged the move was deliberate in its attempt to cut into their morale.

On the inside it has been reported but never confirmed that Warners and First National have had increasing trouble with the Paramount theatre department over bookings. It is pretty much of an open secret that the W.B.-F. N. group is considerably annoyed over the turn their business relations with Paramount have taken in the last few months.

A Paramount official who declared he was present at all major convention meetings in Atlantic City and San Francisco yesterday flatly denied there was truth to the report that any statements derogatory to the Warners had been made.

"Gutter Copy" Out, Franklin Edict to Division Heads, Hitting at Ad Liars

Resume Stage Shows

San Francisco—Stage shows have been resumed at the Paramount here. They also are routed to Portland, Seattle and other Coast cities. The units are produced by Paramount Publix on the Coast.

MOTION PICTURE NEWS pointed out several weeks ago that all-talker programs are flopping in many key cities and that the return to flesh-and-blood presentations was definitely on the way.

Clean, Decent Advertising Is Essential, West Coast Head Emphasizes

Los Angeles—Cleanliness in advertising and decency in advertising thoughts was ordered for Fox West Coast Theatre houses by President Harold B. Franklin, at the convention here of division managers. Advertising, he said, is the "second most important consideration in our business," coming after the attractions presented.



HAROLD B. FRANKLIN

"Be truthful in your advertising," was his message. "Would you purposely lie to a friend? Then don't tell advertising lies to your patrons because they are your business friends."

He also ordered an anniversary week for each theatre of the circuit and the cutting down of passes, and stated that Greater Talkie Season will be held in August. Business conditions, he added, are "not good," in spite of all prosperity talk, calling upon his staff to cut expenses and prepare for hard times.

Says Expansion Is Fair

Los Angeles—"No man has suffered through the expansion of Fox West Coast," Harold B. Franklin, company president, declared at the convention of division managers here. The expansion, he said, "has been honest and fair." There is nothing of monopoly in the firm's business methods, he stated, adding that "we encourage competition because we recognize in competition a stimulus to business."

On June 17, the government's action against Fox West Coast and a long list of distributors on a conspiracy action revolving around protection and zoning goes to trial in Los Angeles.

Paramount N. Y. One Reel Subjects in Three Groups

Three subdivisions of the group of 104 one-reel subjects to be made for 1930-31 release by the Paramount New York studio have been made. They are the comedy, personality sketch and novelty units. In addition to the one-reelers, 26 two-reel subjects are to be made for the new program. Comedy is to be the keynote of the two-reel program.

Franklin Honored

San Francisco—Motion pictures have been officially recognized as one of California's basic industries. They will have a representative for the first time on the directorate of the State Chamber of Commerce, Harold B. Franklin, president of the Fox West Coast Theatres, being the new

Drug Poisoning Declared Cause of Eagles' Death

Heroin poison and not alcohol poisoning, as originally recorded on her death certificate, caused the death of Jeanne Eagles, it is declared in a copyright article in "The New York Daily Mirror."

Must Buy Warner Films and Discs Separately

(Continued from page 50)

[illegible] a Warner picture. So will "Father Must Well", Hugh McNair Kahler story transposed to screen under the title of "Both Were Young".

John Adolfi will direct "Penny Arcade", from the stage hit by Marie Baumer.

"Egg-Crate Wallop", a comedy. "Handfull of Clouds", to be directed by Archie Mayo, will have a cast composed of Lee Tracy, James Cagney, Elmer Bollard, Robert Elliott, Dorothy Matthews, Charles Judels, Edward Argus, Noel Madison, Clarke Burroughs, Eddie Moran and Edward Hart.

Roy Del Ruth is to direct "His Brother's Wife", "Divorce Among Friends", Under Cover", and "Just An Hour of Love", adapted from the novel "Ex-Mistress", conclude the list.

Schader at Detroit

Detroit—Freddie Schader has succeeded J. Maxwell Joice as publicity director of the Fox.

They Guide Destinies of Fox West Coast Circuit



Top row, left to right: Al Schulte, Will Steege, Frank Whitbeck, Bruce Fowler, Mike Rosenberg, Harry Hartman, Earl Crabb, Elmer Rhoden, Howard Sheehan, Tom Reid, Floyd Maxwell, Albert Stetson, A. M. Bowles, W. H. Lollier.
Center row (beginning with man in grey suit): M. B. Shanberg, Harold B. Franklin, J. J. Franklin, Al Rosenberg, J. Leslie Jacobs, Gus Kohn, Rick Richetson, H. G. Delabar, E. Forest Johnson, James Barr, F. W. McCulloch, Leo Hungerford, Howard Jameyson, Howard White, Irving Epstein, George Topper.
Front row: E. Forest Johnson, James, Barr, F. W. McCullough, Leo Hungerford, Howard Jameyson, Howard White, Irving Epstein, George Topper.

"Little Fellow" in Danger of Oblivion As Census Shows Movement to Big Cities

Decrease in Population of Villages and Towns Hurts the Small Exhibitor

Chicago—Need for a "help the little fellow" policy on the part of distributors is emphasized in the number of houses dark this year, backed up by the census report which shows that small towns are fighting against the very real threat of diminishing potential patrons.

There is danger, it is indicated by the census figures, that small town and village houses will follow the road to oblivion already traveled by a number of former rural institutions. This, of course, would eliminate some and imperil the position of other small town showmen who depend upon surrounding villages for draw. Add to this the strong competition of chains in the larger nearby towns, and the situation presented is a serious one.

In the eight states surrounding this center of population, a sharp drop in population of 60 per cent of towns counted was noted. These drops range from 5 to 100 per cent.

Films Contribute to Change

The population of the nation has increased materially since 1920, but the increase is mainly in the cities, due to the influx of rural Americans. This is attributed to motor travel, the employment situation and the broadened viewpoint of country dwellers, due to the radio and pictures.

Illinois, with the largest number reported, had 62 per cent of them showing decrease in population, Iowa and Nebraska have a slightly higher percentage of decrease, Indiana and Minnesota have 75 per cent, and Missouri, 80 per cent. One instance is cited in Illinois, where a hamlet was abandoned and auctioned off as a deserted village.

Lexington 'Indie' Firm to Continue To Stand by Guns

Determining that the Phoenix Amusement Co., Lexington, Ky., will stay in business, Mrs. Annabelle Ward, assistant managing director of the firm's three Lexington houses, left New York Thursday for her home city. Satisfactory settlement of the grievances which brought her to New York are understood to have been ironed out at conferences with Sidney R. Kent, Sam Katz and C. C. Pettijohn.

The Phoenix firm, it is understood, experienced difficulty in securing product, due to a Publix-operated theatre at Lexington. Proposal to sell or to buy the Publix house brought Mrs. Ward to New York. With Radio-Keith-Orpheum also seeking to buy the Phoenix houses, Mrs. Ward and associates have decided to stay in business.

Consolidated's "Safety First" Plants in Work



Hollywood—Construction of a series of new laboratories for Consolidated Film Industries, which will concentrate on "safety first" methods, in order to reduce to a minimum the dangers inseparable from the handling of film in large quantities, is under way here. Insurance and governmental authorities were presented with copies of plans for suggestions to eliminate fire hazard.

Charge Showmen With Squawking To Get Bargains

Squawks of exhibitors over poor business are due to their alleged desire "to present their current position and outlook in the very worst light" for trading purposes in buying new season's product, Standard Statistics, New York business analysis firm, asserts. Exhibitors, the company would have you believe, purposely encourage a slump for trading purposes.

However, the company admits that a general survey shows that attendance at picture houses in many cities of less than 150,000 population, particularly in the agricultural states of the Middle West, is considerably below a seasonal normal. No further decline should be anticipated, it is said. Depression is only slightly below normal for this off-season, it is stated.

"The general feeling, even on the part of the exhibitors, is that as soon as the fall crop movement begins, present conditions will be corrected and an optimistic feeling concerning the outlook for next autumn is quite apparent," the company states.

Constance Bennett's Operation a Surprise

Hollywood—Constance Bennett is reported recovering at a local hospital from a "surprise" operation. She had postponed the operation several weeks so it wouldn't interfere with her picture work.

Morhange in New York

Marcel H. Morhange, J. H. Hoffberg Co.'s South American representative, has arrived in New York. During his stay purchases of pictures will be made for independent distributors in the South American markets.

50 Closings in Phila. Zone Due To Poor Trade

Philadelphia—High rentals without adjustments, increased overhead, general business conditions and lack of quality product are cited here as reasons for the epidemic of small town theatre closings. About 50 houses of the territory are dark, with the number increasing rather than decreasing.

Council Panned Over Emrich's Hays Payments

Federal Council of Churches is again put on the spot and severely trounced by "The Churchman," national Protestant Episcopal organ, because of the acceptance of "expense money" by Mrs. J. Emrich from the Hays organization for delivering speeches plugging the film industry while she was a paid employee of the Council.

The publication questions the ethics of the Council and flays it for "so lightly" dismissing "such practices as those indulged in" by Mrs. Emrich, who is charged with accepting "expense money" for "using her influence to promote the movie industry."

Results Don't Please; "U" Orders Retakes on Nolan

Hollywood—After Ernst Laemmle had finished direction of "What Men Want" for Universal, company officials decided the picture would be materially strengthened by remakes of several sequences. Unlike the usual procedure in retakes, Laemmle was assigned to direct the new scenes.

"What Men Want" was started with Mary Nolan starred, but it is reported Laemmle could not handle her and that she walked out after a few days' shooting, with Pauline Starke substituting in the lead.

Arrogance, Path to "Damnation," Kent Declares, Stressing Duty of Chains

Dallas Fans' Likes

Dallas—Results of the *Daily News* poll among picture fans show that:

Eighty-four out of 100 want vaudeville.

Fifty-eight out of 100 want screen drama in preference to stage drama.

Ninety-two out of every 100 want a human orchestra.

Conrad Nagel and Clive Brook are the favorite actors.

Ruth Chatterton and Norma Shearer are the favorite actresses.

The average Dallasite goes to the theatre about twice a week.

Seventy-one out of every 100 thinks the stage musical show has the screen musical show beaten.

"Rio Rita" was voted the year's best screen attraction, with "Sarah and Son" and "Anna Christie" coming next.

Paid Valentino Funeral Expense, Ullman States

Hollywood—When Rudolph Valentino died his estate was not large enough to cover the funeral expenses of the film sheik, S. George Ullman, his manager, testified here before Superior Court Judge Albert Stephens. Ullman is under suspension as executor of the estate pending the hearing of charges of mismanagement filed by a brother and sister of the late star. They allege that he made unwise loans, causing a loss of about $100,000. The hearing was postponed until June 20.

"When Valentino died in New York in August, 1926, he owed much money and had as assets only his personal effects," Ullman declared. "I personally paid the expense of bringing his body here and the funeral costs.

"I used every effort to keep from the public knowledge of the unfortunate financial condition that Valentino was in when he died."

In defense of one charge that he had made a poorly secured loan of $40,000, Ullman asserted that it was made at the request of Valentino's sister, Maria Strada. Her brother, Alberto Gugliemli, is co-plaintiff with her in the case.

Otterson Joining Ross For German Conferences

Although German circles continue skeptical regarding "peace" in the sound patents "war," J. E. Otterson, president of Electrical Research Products, is sailing Friday for Europe in connection with the situation. Upon his return last week, Adolph Zukor stated that he believed an amicable settlement would be effected and that the German group would meet with W. E. and RCA Photophone representatives in June. C. J. Ross, executive vice-president of RCA Photophone, now is in Europe.

Warning Sounded On Chain Abuse Of Buying Power

Washington—The chain operator cannot with "safety and justice use his great buying power to the disadvantage of distributors and exhibitors," writes Sidney Kent in the initial issue of "The Allied Exhibitor," house organ of Allied States Ass'n.

"Any selfish abuse of this power will redound to the detriment of the chains in that it will affect the income of distribution and in turn imperil the quality of production," he writes. "This is from a purely selfish standpoint, quite aside from the matter of injustice to the smaller exhibitor.

"Thirdly, the small, independent exhibitor must face the fact that with the coming of sound pictures this business has undergone a radical change. With this change has come also a change in the small man's situation. It is the obligation of big chain operators and distributors to help the small man just as much as possible, but the small exhibitor has got to face the fact that some of these questions have been raised by the natural development of business circumstances which nobody in this business could control.

Should Get Together

"I think it is fairly apparent to everybody in this industry that the logic of business developments in this industry in the last two years makes it imperative that all sides try to get together and work out their problems in a business-like manner. Speaking as a distributor, I know that distribution has been confronted by questions in the correct solution of which we need the help not only of the big chain operator but also of the exhibitor who owns only one or two small theatres. The chain operator, on the other hand, cannot with safety and justice use his great buying power to the disadvantage of distributors and smaller exhibitors."

Says Circuit Operation Can Be Made Dangerous If Not Tolerant

Hollywood—Chain theatre operation can be made dangerous, "unless we through the personality, the friendliness, the willingness to work in community betterment of our representative—our theatre manager—is manifest in that community," S. R. Kent, vice president and general manager, told division executives of Fox West Coast Theatres, at their convention here.



SIDNEY R. KENT

"Today," Kent said, "it is dangerous to pull up any old and well-set roots in any community unless we put back the fresh roots of our own personality."

"Be awake to your opportunity and your peril," was his injunction to the convention delegates. "Humanize your company, your circuit, through yourself. Be a pleasant power in your city, be alive to the opportunity to serve. Let your neighbors judge the fairness of your company by your own fairness. Be a well loved and useful citizen—and your company will gain prestige in that community.

Must Avert Arrogance

"As we grow, we of circuit operation," he continued, "the temptation of arrogance grows with us. This is a grave mistake. Let us be humble. Let us be grateful and thankful. Never can we be too kind or too thoughtful, because in this lies our salvation—in arrogance lies our damnation.

"Use your power wisely. Because you are big, you must be tolerant. Never forget to be a gentleman for the morale of your organization depends upon your morality.

Avert Arrogance

"The talkies have made this a business of style. The producers do know the taste and pulse of your community. They must know it better than you do, because they must make the pictures to build for your success.

"The advantage is off on sound pictures. They are no longer a novelty. Now we must go back to the essentials of showmanship, now we must intelligently and thoroughly merchandise our programs."

Clarke Week to Be Put Over by Fox Force in Sept.

Sales force of Fox has set aside the week of September 7-13 as Clarke Week, as a gesture to Harley L. Clarke, new president of the company.

FoxConventioners Trek Home with Sales Fodder

Kansas City—When the Fox convention special, running as a section of the eastbound California Limited, reached here Tuesday night, copies of *Motion Picture News*, carrying the Fox product announcement, were distributed to the homeward-bound conventioneers The stunt made a decided hit.

* * *

After reading about the hold-up on The Chief in which Ruby Keeler's (Mrs. Al Jolson's) screams ended by frightening the bandit, Jimmy Grainger promptly sent out a call for Edgar Moss and began questioning him.

* * *

There is a lot of speculation as to which Fox managers and salesmen are slated for promotion. With the pep the gang showed, it's a cinch that Grainger will have a tough time deciding it, too.

* * *

It was a great affair, but there still is another to look forward to, Ed Collins advised the New York gang. That's the home office blowout July 19 at Indian Point. The office will be dark that day.

* * *

Pat Flaherty, head of Red Star Music Co., and John F. Coneybear, in charge of Fox laboratories, remained on the coast. Pat for a coupla weeks, Coneybear until August.

* * *

Chester W. Withington of Pynchon & Co., financial sponsor of General Theatres Equipment, certainly was impressed by the studio facilities and personnel and the sales organization.

* * *

It'll be about two weeks before the home office gang is tipped off on just how many will share in the $12,000 out of the $75,000 prize melon in the sales drive, but how those pencils are being sharpened. Jimmy Grainger Week is expected to show 30 per cent increase over last year.

* * *

Homecoming and homegoing conventioneers will be glad to hear that Fred Voigt, San Francisco manager, is coming along nicely. Illness prevented him from attending the convention.

* * *

All the way back the boys talked of Rube Goldburg's cartoon idea of relations between the salesmen and exhibitors. . . . Courtland Smith's punchy convention talk. . . . Will Rogers' wisecracking. . . . Vic Shapiro's great reception for the crowd. . . . The efficiency of Movietone City. . . . that talker in which the sales force "starred." . . . the way Joe Reilly, ex-copper, handles studio traffic . . . those 112 photos posed for by the delegates.

* * *

Harley Clarke, Walter Greene, Courtland Smith and Walter Hammonds made an early getaway Thursday night on a special train to Chicago.

* * *

Nat Finkler, manager of the contract department, assumed charge of the special train enroute East, replacing Roger Ferri who remains on the coast as editor and publisher of the "Fox Dynamo."

* * *

Edgar Moss, Quaker City dynamo, received a wire Saturday morning stating his wife had been rushed to the hospital.. Edgar rushed for a telephone to get the details.

* * *

Walter Hutchison, managing director of the British Isles, was the only casualty during the convention. Hutchison went horseback riding Friday, with the horse throwing him for a probable fractured arm. Hutchison claimed he never rode with the Prince of Wales.

* * *

Jim O'Loghlin, Canadian sales manager, celebrated his wedding anniversary while attending the convention. Naturally Mrs. O'Loghlin was at home but she wired her condolences.

* * *

A silver service set was presented to James R. Grainger at the concluding sales meeting Friday afternoon with appreciation from the gang. Roger Ferri was remembered at the same time with a Hamilton wrist watch upon his promotion to coast headquarters.

Statistics

Hollywood — Here's Roger Ferri's estimate of the consuming proclivities of a Fox convention: Enough

Fish to feed the Scandinavian army.

Beef to feed all the natives of Nicaragua for two months.

Butter to grease all the cars turned out by Ford in a month.

Bread to fill up the Grand Canyon.

Cigars and cigarettes to smoke out the African jungle.

Playing cards to sink a battleship.

Chips to outnumber all the marks in Germany.

Franklin Ditches Old Contract and Signs for 5 Years

Hollywood—With 20 months to go on his old contract, Harold B. Franklin has signed a new five-year contract as president and general manager of Fox West Coast Theatres. He has been president of the circuit for the last two years, during which he has directed operation and expansion of the chain.

Franklin's first theatrical job was with Sullivan, Harrison & Woods, when he was but 15 years of age. After being graduated from college, he became manager of a house. Later, he was booking manager for a vaudeville circuit of 40 houses, then organized and operated stock companies in and around New York. Becoming interested in pictures, he became manager of Shea's Hippodrome at Buffalo, where he attracted national attention. He left that post to become operating head of Paramount's chain, from which he resigned to accept his present position.

Attorney Who Figured In Fox Case Is Cited

Stanley M. Lazarus, attorney for a minority stockholder in receivership action against the Celotex Co., has been cited to the New York Bar Association, by Assistant Attorney General Watson Washburn. The stockholder, David Adler, testified that Lazarus had purchased 50 shares of Celotex stock for him before filing the suit. Lazarus brought a receivership action during the false difficulty, for which he is said to have been paid $25,000 to settle.

75 Grand in Prizes on Fox Sales for New Year

Another $75,000 is to be awarded by Fox Films for outstanding individual and exchange performance during the 1930-31 season. Of the amount, $12,000 will go to the home office executive staff.

The Fox Force Looks for the "Birdie"



Hollywood—Obeying the photographer's instructions on the lawns of the Ambassador, the Fox sales crew is "shot" to prove to the wives at home that there really was a convention. The favored few occupying the seats are, left to right: Harry F. Campbell, Glen Allvine, Pat Flaherty; Chris Buckley, Albany exhibitor; Jimmy Grainger, Joe Johnson, John Nolan, Jack Sichelman, Bill Kupper and Clyde Eckhardt.

Bolstering of Juvenile Trade Is Aim Of Hays-Film Boards National Survey

Columbia Come-Ons

JOE BRANDT, just back from Europe, got a big hand from the sales gang and was one of the busiest men at the sessions.

* * *

Jack Cohn tried his hand at directing when the official photo was taken. The picture tells the story.

* * *

That R-K-O deal surely was a big feather in Joe Goldberg's cap. The peppy sales manager has been hitting the ball this year.

* * *

And he gets real assistance from Rube Jacker, who has been with the organization these many years.

* * *

Hal Hodes took the occasion to reminisce on old times. Nothing like Los Angeles, was his comment.

* * *

Hal loaned his walking stick to Harry Weiner of Philadelphia, who strutted his stuff in the best Fifth Ave. manner.

* * *

J. A. Montague and J. A. McConville, veteran partners and now division heads in New England, led that contingent which included I. H. Rigovin, Phil Fox, T. F. O'Toole, E. J. Anderson, and S. M. Moscow, Boston.

Joe Miller and C. V. Johnston found New York's heat much greater than that of their lake-city of Buffalo.

* * *

Frank Price of the Rivoli, Baltimore, was a convention guest.

* * *

District Manager Jack Sharkey got excited when he picked the Yanks to win.

* * *

The circuit will be lined up early this year, judging by the pep of Morris Safier.

* * *

It was a debut for Leslie Wilkes, for he was appointed southern district manager only recently.

* * *

Charley MacDonald of Walter Futter Prod. was a popular host during the meetings.

* * *

Maurice White, Cincinnati, evidently spends plenty of time on the road, judging by the coat of sunburn he was wearing.

* * *

The convention took on an international flavor (who tasted it?) with the presence of L. Rosenfeld, D. H. Caplan, Jules Levine and H. Bernstein, not to forget Joe Leiberman, all of the Canadian office.

Tiffany to List 26 to 36 at Meet June 23 at "Chi"

Between 26 and 36 pictures which are to comprise the new season's line-up will be announced at the company convention, June 23, 24 and 25, at Chicago. It is the last of the national sales conventions. Under terms of its five year franchise, Tiffany is to release a minimum of 26 pictures.

Executives attending the convention will be President L. A. Young, Executive Vice President Grant L. Cook, General Sales Manager Oscar R. Hanson, Assistant General Sales Manager Carl J. Coe, Advertising and Publicity Director A. L. Selig, Comptroller Charles M. Steele, Foreign Manager Arthur Lee.

Building for Warners

Warners plan a new building at its Brooklyn studio to house its newly-created industrial and commercial, and a department for Brunswick research work and recording. The company also is planning a new wing to its New York headquarters. The new industrial and commercial department is headed by A. Pam Blumenthal of the Stanley Advertising Co., which is to be the nucleus of the new department.

Gus Hill to Produce Two

Gus Hill, who has disposed of four series of short cartoons, will make two feature talkers for State Rights distribution.

Reported Warner Buy Cancelling Coston Bookings?

Chicago—Between 15 and 20 theatres are reported to have cancelled booking arrangements with the Coston Booking Circuit during the last several weeks. Reasons advanced by several independents who formerly subscribed to the Coston service are primarily wariness over reports of the sale to Warner of theatres of the Coston circuit which, they feel, may leave them out on a limb if and when such sale is consummated. Others professed minor dissatisfactions over past bookings. The Coston office, until recently, has been booking about 68 houses.

Hoffman All Set with Plans for Liberty

Practically concluding all arrangements for the launching of Liberty Prod., M. H. Hoffman returns to Hollywood shortly to commence work on the first of a series of 20 to be made under a new process which gives wide film effect with 35 mm. stock.

Eddie Kleine will have charge of Eastern distribution activities, which are expected to develop into a five-year franchise plan for territorial exchanges buying Liberty product.

Victor Halperin is vice-president, and his brother, Edward, is secretary. H. M. Gumbin, a newcomer in films, becomes treasurer.

Questionnaire Also Designed to Eliminate Demands for Censorship

Bringing back the kids and removal of alleged causes of criticism by organizations habitually demanding censorship is the object of a survey being made by the Hays organization via Film Boards of Trade. Exhibitors are being called upon to answer a questionnaire as to their part in the work.

The questionnaire asks data on kid matinees, whether special selections of pictures are made and, if so, what type of films are selected. It also asks whether any complaints have been received from parents or any organization on the type of films shown children and asks the exhibitor to specify the nature of the complaints. Information on family nights also is solicited, as well as suggestions from the exhibitor as to what kind of films are best suited to children and what kind to both adults and children.

Universal Weekly to Suspend Publication

After 17 years of continuous publication, "Universal Weekly" will be suspended next week with Vol. 31, No. 20. Universal officials state that the growth of circuit buying and the elimination of the small exhibitor are responsible for the move and that company house organs of the kind have outlived their usefulness. Its yearly cost is reputed to have been $50,000.

Gertrude Warburton had active charge as managing editor, with Paul Gulick's name on the flag as editor. The "Weekly" broadcast news about forthcoming "U" productions and box-office records of released pictures. Miss Warburton's plans for future activities are unknown.

Jack Warner Receives Emblem from U. of S. C.

Hollywood—In recognition of his services to the University of southern California, J. L. Warner, vice-president of Warners, will be awarded a diamond emblem by the university at its fiftieth anniversary celebration. The presentation will take place on the campus and will be made by Harold J. Stonier, former vice-president and now vice-president and educational director of the American Bankers' Association of New York.

Biechele Re-election Is Seen at Topeka Meeting

Kansas City—Annual convention of the Kansas and western Missouri unit is slated to be held at Topeka June 24 and 25. Re-election of R. R. Biechele to the presidency is forecast.

Services for Phillips

Los Angeles—Henry Wallace Phillips, 60, writer of western stories, died here after a six months' illness. Phillips was born in New York.

Film Industry in All of Europe At a Standstill Except U. K., Gov't Says

Continental Leaders Believe Multilinguals a Necessity For Amortization

Washington. — Legislative difficulties, patent litigations, credit stringencies and a caution resulting from the uncertainties of sound are blamed by the United States Government for checkmating the progress of the film industry in all countries of Europe except Grat Britain.

This official disclosure was arrived at following the third annual survey of European picture conditions made by the Dept. of Commerce, M. P. Bureau.

In practically every country of Europe, sound films have been presented and most communities give evidence of sound duplicating the degree of popularity attained in the United States.

Unprepared for Sound in '29

Europe found itself confronted during 1929 with great difficulties in assimilating sound, the report states. The silent film had not ceased to provide satisfactory entertainment, and a change was consequently unnecessary for economic purposes. In fact, sufficient headway had been made in silent films during 1928 to inspire European producers to proceed during 1929 with plans for greater stability and a more even level of production. However, the suddenness with which sound succeeded in the United States threw the European picture business into an unsettled condition from which it was only beginning to emerge at the end of 1929. The report continues:

Feature production decreased considerably under the record figures of 1928; new theatre construction lagged and was not so systematic as in the immediate preceding years progress in the wiring of theatres for the reproduction of sound films was disappointing; legislation unfavorable to foreign interests further hampered film trade, because of both the general effect of the Franco-American controversy on quota and the growing European appreciation that existing measures tending to restrict film imports are not efficacious now that the sound film is a factor.

Sound, the Future Entertainment

One outstanding feature of the European situation was the readiness with which British film organizations grasped the significance of the sound film as their possibility of achieving a leading place in the industry, after a distinctly unsuccessful 1928 season, when an overproduction of silent features was quite sud-

(Continued on page 57)

Reports in Detail to Appear in NEWS

Detailed reports of the Department of Commerce on trade conditions in Europe will appear, country by country, in *Motion Picture News* beginning next week.

The analyses give a real insight into the trend of the continental trade and turn the spotlight of exhaustive investigation on the American industry's most important overseas markets.

Bryson Warns on Wide Film

London—"I can see the handwriting on the wall: We are going through another revolution during the next six months or a year—and that will be—wide screen," stated James V. Bryson upon his return from a visit in New York and Hollywood in connection with the new Universal program.

"The Hays organization and Western Electric are moving heaven and earth to keep back the coming of wide screen as long as possible—realizing what it will mean to the smaller theatres," according to Bryson.

Percentage and Guarantee New F. N. Sales Policy

Guarantee and percentage only is the policy under which the 35 features on the 1930-31 First National program will be sold. In some instances, where the company is satisfied that it will be protected for the period, five-year franchises will be sold. The year's program is known as the Prosperity Group.

First National's regional sales convention started last Sunday at New York. They will continue this Sunday at Chicago, where a two-day gathering will be held. Other regional meetings are scheduled at San Francisco, June 14 and 15, and at New Orleans June 21 and 22.

The regional meetings follows the annual sales convention held last week at Atlantic City where Ned E. Depinet, general sales manager, outlined the new product, major portion of which was outlined exclusively May 24 by Motion Picture News.

He was assisted by his first lieutenants, A. W. Smith, Jr., eastern and Canadian sales manager; Gradwell L. Sears, western sales manager; S. Charles Einfeld, director of advertising and publicity, and A. W. Schwalberg, sales and contract department.

The new season's product is divided into two groups, the 15 de luxe attractions and 20 specials. They are:

The De Luxe Attractions

"Sunny," starring Marilyn Miller, an adaptation of the musical comedy star's stage vehicle, which will mark her second appearance on the screen.

"Adios," starring Richard Barthelmess. Frank Lloyd will direct. The second Barthelmess subject has not yet been chosen.

"Kismet," starring Otis Skinner, from the famous stage play in which he starred.

"The Bad Man," an adaptation of the stage play in which Holbrook Blinn starred. Walter Huston heads the cast, which includes Dorothy Bevier, Sidney Blackmar, James Rennie, O. P. Heggie, Marion Byron and Guinn Williams.

"The Honor of the Family," starring Walter Huston.

"Bright Lights," with Dorothy Mackaill and Noah Beary as the leads. All color.

"The Girl of the Golden West," with Ann Harding and James Rennie. From the play written and produced by David Belasco.

"Toast of the Legion," an adaptation of "Mlle. Modiste," by Victor Herbert, with Bernice Claire and Walter Pidgeon featured. All color.

"Mother's Cry," based on Helen Grace Carlisle's novel.

"Top Speed," with Joe E. Brown, Bernice Claire and Jack Whiting, from the musical comedy success.

"Woman Hungry," featuring Lila Lee, Fred Kohler and Sidney Blackmer. All color.

"Captain Blood," Rafael Sabatini's novel, to be directed by Frank Lloyd.

"The Right of Way," based on Sir Gilbert Parker's novel. Conrad Nagel, Loretta Young and Fred Kohler are in the cast. Frank Lloyd directed.

The List of Specials

"Numbered Man," with cast including Conrad Nagel, Bernice Claire and Ralph Ince.

"Broadminded," with Fred Kohler, James Rennie and others.

"Little Caesar," in which Edward G. Robinson heads the cast.

"Father's Son," by Booth Tarkington. Leon Janney, juvenile actor, in cast.

"The Gorilla," with Joe Frisco in screen version of the play.

"The Reckless Hour," based on Willa Cather's novel, "The Lost Lady."

"The Hot Heiress," an original by Fields, Rogers and Hart.

"The Lady Who Dared," with Billie Dove and Conway Tearle.

"The Way of All Men," with Douglas Fairbanks, Jr., Dorothy Revier and Noah Beery.

"The Truth About Youth," with Loretta Young and Conway Tearle.

"One Night at Susie's," starring Billie Dove, with Louise Closser Hale in support.

"The Road to Paradise," with Loretta Young, Jack Mulhall and Raymond Hatton.

"Deep Purple," adapted from the play of that name.

"Broken Dishes," with Loretta Young and Grant Withers featured.

"Going Wild," taken from "Going Up," stage comedy, with Joe E. Brown in lead.

"Queen of Main Street," from Juliette Wilbur Tompkins' novel, with Lila Lee and Ben Lyon.

"College Lovers," a football story.

"The Naughty Flirt," starring Alice White.

"The Widow from Chicago," with Alice White, Neil Hamilton and Edward G. Robinson.

"Scarlet Pages," with Elsie Ferguson and Marion Nixon.

Stop, Look and Listen Pow-Wow In Music Field

To create an open forum of the music publishing business, a meeting has been called in New York June 10. Papers on a number of subjects will be read and discussed. There is no attempt at concerted action in tackling the matters under discussion, the purpose being only to interchange ideas, it is said, in view of "the rumors and counter-rumors" now prevalent.

Subjects to be discussed include: Overproduction of music; adequate and economic methods of distribution; the effect of the mechanical invasion on the sheet music sale; the general conditions of business which have led magazine publishers and book publishers to radically readjust their business, and other similar matters.

All Europe At Standstill, Except U. K., Gov't Says

(Continued from page 561)

denly faced with a greatly restricted outlet as first and second-run cinemas were demanding sound films.

Another feature was the strong indication that the dissimilarity in the respective tastes generally of the American and continental markets for the sound film, particularly concerning the language question was gradually being overcome. Continental film leaders are now of the opinion that not only is the sound film the entertainment of the future, but that the multilingual feature, for export purposes, is a necessity to amortization of production costs.

Production Suffered

Under conditions existing during the year, it was natural that feature production in Europe would suffer materially. Primarily, Europe lacked money for experimental purposes; its producers were compelled to await definite signs of public approval of the sound film before launching into any serious production schedule, and its exhibitors felt the necessity of biding their time before purchasing at great expense equipment for the reproduction of sound films until such time as a definite film supply was obtainable. As a result, European production fell from 521 features in 1928 to 412 features in 1929, drop of 21 per cent, while production costs declined from $24,260,000 in 1928 to $15,135,500 last year, a decrease of approximately 38 per cent.

Many films were produced during 1929 with both silent and sound versions, and, in the latter case, to a lesser extent reproduced multilingually. This obviously makes an exact determination of production cost impossible.

The table below, based on reports from Department of Commerce offices in Europe, lists by countries the number of feature films produced during 1929, together with the estimated production cost, as compared with 1928. It will be seen that European production continues to center in Germany, France, and Great Britain. It is believed that the output of the other countries had very little, if any, first-run success outside of their country of origin.

FEATURE PRODUCTION IN EUROPE

Country	1928 Feature films produced	1928 Estimated cost	1929 Feature films produced	1929 Estimated cost
Austria	23	$850,000	19	$575,000
Baltic States	1	5,000	6	14,500
Belgium	3	45,000	3	60,000
Bulgaria	..	....	4	8,000
Czechoslovakia	19	380,000	25	500,000
Denmark	6	240,000	2	70,000
Finland	4	8,000	3	40,000
France	94	3,750,000	8	1,080,000
Germany	221	11,000,000	192	8,000,000
Great Britain	95	7,600,000	46	3,200,000
Greece	3	7,500	2	6,000
Hungary	3	75,000	4	70,000
Italy	8	320,000	4	140,000
Norway	3	60,000	3	75,000
Poland	14	150,000	12	180,000
Portugal	1	4,500	2	5,000
Rumania	3	37,000	4	50,000
Spain	19	150,000	20	250,000
Sweden	8	210,000	12	105,000
Turkey	..	....	1	5,000
Miscellaneous	3	*	..	..
Total	521	24,260,000	412	15,135,500

*No record.

The following table shows the number of feature films censored during 1929 in Germany, France and Great Britain, the origin of those reviewed in the first two, and the change from 1928:

FEATURE FILMS CENSORED IN GERMANY FRANCE AND GREAT BRITAIN

Item	1928	1929	Percent Increase or Decrease
Germany			
Total features	480	456	— 5.00
American features	227	242	+ 6.61
German percentage of market	47.29	46.71	— 1.23
American percentage of market	29.42	32.24	+ 9.59
Other foreign percentage of market	18.08	21.6	+ 3.52
France			
Total features	344	330	— 4.06
American features	113	147	+ 30.08
French percentage of market	36.11	33.9	— 6.12
American percentage of market	35.09	45.3	+ 29.09
Other foreign percentage of market	28.80	20.8	— 27.78
Great Britain			
Total features	278	336	+ 20.86

Theatre Construction

A gradual disappearance of the preponderant small-size cinemas was evident during the year, with their places being taken by considerably fewer but larger houses in localities capable of supporting such houses. These were constructed purposely with a view to the exhibition of sound films, hence more intensive consideration was given to acoustics than heretofore.

It is impossible to state in detail the changes in cinema construction during the year. Accurate statistics have never been available and no records seem to be kept systematically of houses eliminated entirely from business, enlarged for purposes of better commercial possibilities, or converted to cinemas from other types.

The following table gives the estimated number of new cinemas constructed. While only a relatively small decrease is revealed for 1929, it must be borne in mind that this was due chiefly to the favorable British situation, where cinema changes were hastened on account of the popularity of the sound film. The Continental state of affairs was not nearly so encouraging.

ESTIMATED CONSTRUCTION OF PICTURE THEATRES IN EUROPE IN 1929

Country	1928 New cinemas	1928 Seats added	1929 New cinemas	1929 Seats added
Austria	3	3,200	..	..
Baltic States	2	2,300	4	3,250
Belgium	10	14,000	10	7,500
Bulgaria	..	....	1	450
Czechoslovakia	40	53,000	50	22,000
Denmark	..	2,500	..	..
Finland	15	6,000	3	1,800
France	35	30,000	20	20,000
Germany	157	105,000	123	80,000
Great Britain	70	90,000	171	200,000
Greece	..	..	1	450
Hungary	8	9,000	..	..
Italy	55	50,000	1	1,500
Netherlands	..	1,550	7	4,100
Norway	10	70,000	1	1,400
Poland	50	15,000	..	..
Portugal	1	1,500	6	5,100
Rumania	..	1,700	4	3,000
Spain	11	4,000	10	15,000
Sweden	12	7,500	7	4,000
Switzerland	18	15,000	10	6,000
Turkey	..	..	4	1,000
Yugoslavia	..	..	6	2,000
Total	484	482,250	439	383,750

Market for American Films

Aside from the innumerable petty problems involved in the distribution of films, censorship, music rights, and patent litigation, the chief problems of the American film industry in Europe were the language barriers and legislation inimical to the film importer. The latter problem is probably the more important, inasmuch as it is impossible to foresee market conditions when these indefinite restrictions remain, just as it is extremely hazardous to make financial investments in an attempt to strengthen demand for motion pictures. In some instances, it is felt that existing film restrictions have been invoked in order to compel, or at least attract, American investments in local film units. In any event, American investments in Europe on film projects, especially on the Continent, are a hazard so long as the film quota or contingent system, with its susceptibility of alteration to the needs of local industry remains a factor.

There is very little doubt in the minds of

Language the Chief American Film Barrier

European film leaders that the United States will eventually be able to furnish enough satisfactory sound films for European exhibition, though the question of production cost of foreign-language films in its relation to possible yield induces the thought that America will be unable to compete with European production. This, however, resolves itself into a matter of bookkeeping and experiment. Attractive playdates will continue gradually to expand, and as new distribution policies attended by reduced overhead expenses enter into the situation, these should contribute to profit in the continental market.

It seems to be an accepted fact that little progress can be made in the immediate future in the small European markets, on account of the language difficulty. In the past, these markets have offered only small markets, at best, for American feature films. Now, it appears that the few wired cinemas in these countries will provide more lucrative returns for sound films than previously was the case with silent features, provided that sound films are offered (a) in the country's second language; (b) as synchronized with sound effects without dialogue, or (c) with a little foreign dialogue and domestic subtitles superimposed on the film.

The question of the so-called "medium" markets, which are in themselves desirable, but which for the time being do not appear to be able to support talking films in their own language, is quite serious. They appear already to be tiring of films in foreign dialogue and are clamoring for a change.

While it is too early to prepare a guide covering present-day distribution, in view of indefinite plans of the various world production centers, the following division of countries by types of film that serve the best purpose is submitted:

Group I, which can be supplied with films in one of the leading languages (English, Spanish, German and French) are Great Britain, Germany, France, Belgium (French), Switzerland (French and German), Spain, and Austria (German).

Group II, whose territory is too small for economic production of films in the domestic language and where the exhibition of films in the second language is risky, are Sweden, Norway, Denmark, Italy, Czechoslovakia, Hungary and Poland.

Group III, small countries where films should be released in the second language (indicated in parentheses) that are merely sound synchronized or have native titles superimposed on the screen, are the Netherlands (German), Portugal (Spanish), Turkey (French), Greece (French), Bulgaria (French or German), Rumania (French), Yugoslavia (German), the Baltic States (German), and Finland (German).

Language Barrier Difficult

In the above consideration the second language was picked from the four languages that seem to be preferred in the production of multilingual films. It should be borne in mind, however, that, in some instances, the second language, though readily understood, is unpopular on account of national sentiment.

Specifically, the outstanding obstacles of the American trade during 1929 were the patent litigation in Germany and the six-month recess in sales activities in France on account of the Franco-American film quota controversy. Both of these instances caused unfavorable indirect reactions in other channels.

Patent litigation occurred in several different countries, but without serious effect or annoyance to the American trade except in the case of Germany. There the German sound film interests secured a court injunction against the use of American reproducing equipment al-

(Continued on page 581)

Sound Quality Of European Films Improved

(Continued from page 57)

leged to infringe German basic patents, and later obtained a court decision sustaining the original petition, which, pending an appeal to the higher court, seems to preclude the possibility, barring an arrangement outside the courts, of the installation of adequate American sound film equipment in German theatres.

This situation caused reverberations in othee directions. German cinema owners became hesitant about wiring their houses in view of the closed doors to American equipment; and the apparent necessity of purchasing German-made equipment or none at all failed to hurry them, since there was a great lack of sound films on the market and most of the American producers were refusing to release their sound films for reproduction on German-made apparatus. Negotiations are now under way between the respective electrical companies involved for a settlement out of court.

In the Franco-American dispute, American subsidiary companies in France found it necessary to suspend sales operations from the 1st of April to the early part of September because the French Government proposed to raise the existing film quota from 7 to 1 to 3 to 1 after October 1. As a consequence, American business dropped very considerably from the 1928 volume.

Sound Films

Although slow in starting, the principal European producing countries (Great Britain, Germany and France) show, even in their present small output, a standard in sound films which compares very favorably with their former production of silent films. The first issues, naturally, were very crude, but subsequent features indicated an ability to overcome technical faults previously apparent. Although much depends on the development of directing technique, it is believed that European producers' sound films with dialogue will more nearly suit popular tastes of European audiences than their silent films did. Unquestionably, the idiomatic expressions and subtle humor contained in the dialogue of domestically made European feature films will be more appealing to the cinema-going public than those of foreign manufacture.

It is evident that the European market for recording equipment was limited during the year to three major systems, two American and the Tobis-Klangfilm of Germany. All other recorders appeared to be inadequate.

The high cost of these instruments has necessarily retarded their sales in Europe, yet at the end of 1929, 22 different European studios were wired for the recording of sound films and 48 recording sets were employed. Of these, 25 were American manufacture, as shown by the following table:

EUROPEAN MOTION-PICTURE STUDIOS EQUIPPED FOR RECORDING SOUND

[As of Dec. 31, 1929]

Country	Studios wired	American recorders	Foreign recorders	Total recorders
Great Britain	10	14	6	20
France	5	9	9	18
Germany	2	..	5	5
Italy	1	1	..	1
Spain	1	..	1	1
Denmark	1	..	1	1
Poland	1	1	..	1
Austria	1	..	1	1
Total	22	25	23	48

In addition, there are in Europe several sound-equipped trucks that are used for location work. Some of these are of American manufacture. Some American production companies have their own sound trucks in Europe engaged in "shooting" sound newsreels.

The European market is overcrowded with different types of apparatus for the reproduction of sound films. The majority of these, however, may be classified as distinctly inferior and will not be able to stand the heavy competition of the few leading types. Lack of servicing alone will limit their market, and many installations of this inferior type will have to be scrapped in favor of more substantial systems. It cannot be denied that the present sales prices of the leading makes are altogether too high for the numerous small cinema proprietors, and consequently these exhibitors will be obliged to disappear from the trade within a year or two unless the cost of the leading types of reproducers is reduced or satisfactory small equipments within their purchasing power become available.

Available statistics show that 1,670 European theatres were wired for the reproduction of sound films as of December 31, 1929 of these, 936 involved American apparatus, and 734 foreign. The following table describes this situation by countries:

EUROPEAN THEATRES EQUIPPED FOR SOUND-FILM EXHIBITION

[As of December 31, 1929]

Country	Cinemas wired	American sets installed	Foreign sets installed
Austria	23	15	8
Baltic States	3	..	3
Belgium	11	11	..
Bulgaria	..	..	..
Czechoslovakia	14	8	6
Denmark	18	15	3
Finland	4	4	..
France	166	92	74
Germany	223	..	223
Great Britain	980	688	292
Greece	7	4	3
Hungary	10	6	4
Italy	51	25	26
Netherlands	57	5	52
Norway	7	5	2
Poland	8	8	..
Portugal	..	..	..
Rumania	3	2	1
Spain	15	11	4
Sweden	45	16	29
Switzerland	10	8	2
Turkey	2	2	..
Yugoslavia	13	11	2
Total	1,670	936	734

Changes in Legislation

The sound film seems to have dislocated the basis of most of the serious European legislative restrictions on film imports. Though the British films act seems adjustable to new conditions, continental regulations are not. Either the countries involved found it very difficult to turn out sufficient product to maintain their quotas, or, where a particular law or regulation restricts imports, insufficient foreign films were available to meet domestic demand. Yet changes during 1929 were inconsequential.

Great Britain is entering upon the third year of its film control as prescribed in the law.

Germany, unable to cope with the present state of affairs, decided to maintain its status quo as an experiment, but with the reservation that, if necessary, special provisions would be issued in connection with the importation of sound films.

After negotiations extending over six months, already mentioned, France extended the ratio of seven imported films to one French film until October 1, 1930, with a possibility of a further extension of one year.

Hungary instituted a change in its decree, which, in addition to a slightly larger tax for merchandising by film importers, also affects the short sound film.

Austria widened its film quota just before the new year to permit of some additional licenses for necessary features for exhibitor demand.

The liberal regulations of Italy continued without change, though the government did issue an order banning the exhibition of sound films with songs and dialogue in a foreign tongue. The prohibition relating to songs has since been lifted.

The entertainment tax scale continues in Poland to the extent of practically destroying the market for foreign films. Increased taxation on amusements and a special censor tax of two lei per meter further depressed the Rumanian situation.

The Portugese regulation prohibiting the use of foreign languages in titles is understood also to become effective as regards dialogue in foreign languages, although no cinemas were wired for the reproduction of sound films during the year.

From the American point of view, continued success in Europe, while affairs are being adjusted to new conditions, would seem to depend on the continuance of the British appreciation of American sound films, a sufficient supply of sound films adaptable to the ready continental market, the clarification of the patent litigation which has practically closed the German market to our product, the materialization of the plans of leading American sound equipment manufacturing companies in the wiring of European cinemas, the gradual liberalization of European quota restrictions, and the normal growth of fair-sized cinemas.

Outlook Difficult to State

In view of the rapidity of change in the industry, it is quite impossible to indulge in detailed prophecy for 1930. Intensive research being made in technical developments foreshadows great progress, particularly in the production and servicing of sound recording and reproducing equipment. The rationalization of the European industry obviously requires both the elimination of the weaker production companies and the addition of adequate cinemas in key cities. The coming of sound films has, of course, complicated the entire European situation, but with energetic European efforts being made to attract new capital and effect important mergers, there seems every prospect that this new development will prove helpful rather than harmful to European interests.

It is naturally supposed that the future movement of American films will be considerably smaller than during the silent days, since fewer units of American output will be adaptable to European tastes and since also playdates will be very much fewer through the small number of wired theatres, together with the extended runs of sound films in first and second-run houses that are wired. This smaller movement will, however, greatly reduce the number of films that have formerly been merchandized in Europe without profit.

In the matter of restrictive legislation, of which the American trade is the chief object, it appears probable that this will continue in several countries as a protection to the local industry, although there are signs of increasingly strong protests on the part of the public, as well as the exhibitors.

Viewing the outlook as a whole, 1930 gives promise of raising the film business to a new peak of prosperity in Europe. The year will not be without many problems and difficulties, but its general effect should be one of distinct advancement. From the American standpoint, Europe should prove to be a distinctly better, though a highly competitive, market.

And Now the Headaches!

London — Maurice Elvey this week launched production at British & Dominions studio on the first all-talking, all-color English feature, "School for Scandal," Sheridan's comedy. Elvey is using Raycol color process, with Western Electric sound.

Restrictive Laws To Continue in Some Countries

High and Low On Music Row

AFTER the get-together of executives of the American Society of Composers, Authors and Publishers and the Canadian Publishing Rights, Ltd., at Toronto, Louis Bernstein met with an unfortunate accident. Customs officials relieved him of a couple of bottles of the much-sought-after brine. Moral: If at first you don't succeed, try, try, try again.—Warner songs to be broadcast weekly over a national hook-up of 72 stations in new deal with Columbia Broadcasting System.—Jack Robbins exclusively informed us that he intended riding the waves of the big pond shortly, but now it looks like he'll be scratched.—During Music Week every music store in Denver featured Sherman-Clay songs exclusively in their window displays, thanks to Harry Wilson.

* * *

Lou Handman of Handman, Kent & Goodman, doing the scores for John Boles' latest picture, "Gypsy Love Song."—Billy Moll and Murray Mencher who draw a weekly stipend from Shapiro-Bernstein teaching Eddie Walters, Columbia artist, their latest creation, "I Want a Little Girl."—Just because a young lady warbled "A Cottage for Sale" on the bus en route from Boston to New York doesn't mean that we enjoyed the ride.—Do you know the theme song of the Universal picture, "The Cohens and the Kellys?" Don't try to guess it; we'll tell you. "When They Merge Mazeltoff with the Wearin' o' the Green."

* * *

Danny Winkler, general manager of De Sylva, Brown & Henderson, makes another prediction on "I Remember You from Somewhere," by Edgar Leslie and Harry Warren. Was Danny right on "A Cottage for Sale"? Dun't esk.—Aunt Jemima, formerly of Ziegfeld's "Show Boat," is probably the biggest single act in vaudeville. Tips the scales at better than 300.—Red Star Music Co. crashes big money songs with "I'm in the Market for You."—J. C. Rosenthal and Gene Buck thought that whatever it was on top of the Grand Central steeple was Shipwreck Kelly.

* * *

Whenever a songwriter places a number with a publisher he thinks that he will get immediate action.—Harold Sanford, who aided in the Victor Herbert Memorial broadcast, is a protege of Herbert's. — Julian Woodworth, tenor, formerly on the N. B. C. staff, has resigned to devote all his time to songwriting.—Charles K. Harris believes that Buddy Valentine is a good writer and Charlie oughta know.—Jean Herbert, DeSylva, Brown & Henderson disciple, wants us to announce that he is still trying to write a second verse to "Ramona."—Al Koppel is growing a soup-strainer.—Charlie Bayha is again back with Shapiro-Bernstein.—Al Sherman and Al Lewis are averaging about twelve songs a week.

* * *

Just a couple of old favorites that are still in demand, "After the Ball," "Beautiful Ohio," "Ah, Sweet Mystery of Life," "Drifting and Dreaming" and "Somebody Stole My Gal."—There are two kinds of hit songs these days. Those that sell and the other kind.—Santly Brothers have been picking good songs ever since they hung out their shingle.—"The Song without a Name" has got a name.—Gene Austin has been taking off weight with an eye cocked towards the flickers.

* * *

Things are so tough in the music biz that publishers are autosuggesting better times with a flood of "Cheer-up" songs.—Maceo Pinkard's song, "With Pleasure," was placed with two other firms before finally published by Mills.

PINCUS.

Ontario Censors Hit "Lady Lies," "Hello, Sister"

Toronto—The Ontario Censor Board didn't think "Hello, Sister" (Sono Art-World Wide) was nice enough to appear before the public, and before approval was granted drastic changes had to be made. Then it took such a dislike to Paramount's "The Lady Lies" that it turned it down definitely, although it has been passed by the Quebec Board. "Evangeline," likewise, got the axe in Eastern Canada, despite the fact that it received an official O. K. in British Columbia.

Gilbert, Tully to Mix It Again; This Time in Film

Hollywood—M-G-M has apparently purchased the picture rights to the sequel of the now-famous John Gilbert-Jim Tully battle, but will use the scenes to good advantage in Gilbert's next talker, "Way of a Sailor."

Although the script probably calls for Gilbert to emerge from the encounter as the conquering hero, there is still a good chance that Tully will mix things up too strenuously with Gilbert getting dropped for a long count. Both battlers are now said to be friends, but Gilbert can never forget his Brown Derby defeat by One Punch Tully.

French Aviator to Make Talker on Ocean Flight

Paris—Dieudonne Coste plans a talking picture of his proposed flight to New York in June. The film will be called "Paris-New York." The aviator plans to give his thoughts to the microphone while en route. If the plane is forced down at sea, the film record will be put afloat in a metal container. The film also will contain a song by Mme. Marie Coste, wife of the flier.

Dick Talmadge Takes Bow In Talkers; First Ready

Hollywood — Richard Talmadge, stunt star of pictures up to two years ago, has just completed his first talker production "The Yankee Don." Supporting cast includes Lupita Tovar, Gayne Whitman, Alma Real, Sam Appel, and Julian Riviero. Talmadge is now making a Spanish version.

Cast Opposite Rogers

Hollywood—Margaret Breen has been assigned by Paramount to play opposite Charles ("Buddy") Rogers in "Heads Up." It will be her first appearance in talkers. The picture will be made in the New York studio.

Horky to Produce at Prague

Prague—Frant. Horky has founded a new firm, Film-Produktion Frant. Horky, to produce. The company has already started production of its first talker, based on Poe's novel, "Chantecler."

Before the "Mike" In N. Y. Studios

WHEN "Believe It or Not" Ripley brought Clarence Willard, who can extend his natural height seven inches, to Flatbush to make his third Vitaphone variety, Murray Roth, director-in-chief, gave strict orders to Marge, the script girl, to note Willard's height at the end of each scene so that the film would match.

Why script girls get gray.

* * *

Arthur Hurley, director at the eastern Vitaphone studio, is rapidly forging to the front among child psychologists. Out of his last nine directorial efforts, six called for important scenes featuring children. His latest, "Five Minutes From the Station," included in its cast, Leila Lee, aged three months, whose "skixxclubixtne cazxwquatl wrtpqle" was a perfect subject for recording.

* * *

Signing some of Broadway's most prominent legit stars to appear in Vitaphone productions has earned Murray Roth the sobriquet of "The Wolf of Broadway." His latest victims are Lynne Overman, Sylvia Sidney and Burton Churchill while Bobbe Arnst, of "Simple Simon," is also slated to do a short soon.

* * *

Announcing "The Proud Papa," featuring Kitty McIver (Mrs. Phil Quinn), Phil Quinn, assistant director at Warner's Eastern studio and little Phyllis. Nor have we reference to a song, book or Vitaphone Variety. Phyllis is a nine-pound baby girl whom the stork delivered to the Quinns. Kitty McIver has edited many of Allan Dwan's productions, Thomas Meighan and Gloria Swanson vehicles, "The Letter," with the late Jeanne Eagels and "Gentlemen of the Press." Congratulations.

* * *

Harold Beaudine, who has been directing for Christie and Universal on the West Coast, has been signed by Sam Sax for the Vitaphone staff at the Eastern studio. This move was necessitated with the increased production schedule giving Murray Roth three directors: Arthur Hurley, Roy Mack and Beaudine.

* * *

We're here to tell the cock-eyed world that the ill wind that blew Nancy Carroll no good last week way down east off the coast of Boston, was plenty I-L-L, we, having been at the time in Beantown and witnessed a tree felled in a suburb and about a score of repeaters floating in the lake in Boston Common.

* * *

The Paramount restaurant lost quite some business one day when the principals and about 30 members of the cast of "The Sap From Syracuse" took part in filming a dining room scene aboard the good ship "S. S. Astoria." Of course, ye scribe arrived on the set too late and would have none of the leftovers.

* * *

Jack Oakie was reading a copy of the Motion Picture News *containing the Paramount announcement for the new season. When he had to return to the set, Jack turned to an assistant director and chirped:*

"Hold this for me and guard it with your life; it has my name in it."

* * *

The set, erected for the love scene between Buddy Rogers and Margaret Breen, in "Heads Up" under Victor Schertzinger's direction, is an artistic achievement and does credit to those responsible for its construction.

THE STUDIO SLEUTH

They say Quaint



THE wise word around Hollywood this week was to the effect that before the end of the current year the whole industry, in so far as the executive end is concerned, will be reorganized to a point where the Hollywood production plants are nothing more nor less than "branch factories."

One sentient film exec, giving his opinion, said: "They've been working from the bottom up. Starting with the extras, then going to the bit people, then to the featured players and now to the stars, payroll economies have been effected. The studio chiefs are good at that, with their years of experience, but now they're going to feel the retrenchment program themselves. While the title will remain, pretty soon there'll be no such thing in fact as a producer. Those who carry the title will become nothing more nor less than superintendents, carrying on the production work for the New York money interests the same as any superintendent of a branch factory in other lines of business."

The New York interests are reported to be considering this their final coup in transforming an enterprise into a methodical business of rationalized returns. They are said to feel that the former type of producer, who operated as a mogul, is an unnecessary middleman, and one whose office gave him too ready an access to dipping into the profits. Under the new system, they are declared to believe, the outlets for income leaks can be stopped at their beginnings, as there will be no general sweep of authority. The balance sheets will go in for auditing and an immediate questioning on all dubious items as regularly as a salesman's expense account.

With the change, it is expected the present crop of producers will be gradually let go, and new ones will be shipped out from the New York picture offices.—*Inside Facts, Los Angeles.*

* * *

The common talk nowadays about the dying opera may be due more to bad singers than to opera.—*London Daily Mail.*

* * *

One interesting censorship question that may arise is this: Does a classic become a menace to the community as soon as it is brought to life, whereas it is quite harmless as long as it remains dull and academic?—*N. Y. Herald.*

* * *

Walter Catlett is wondering how much longer he will remain in cinemaland. The story is going the rounds that he is all through at Fox, upon the completion of his present contract.—N. Y. News.

* * *

Although they are no longer classed with vagabonds and thieves, actors and actresses are still a race apart, living in segregated groups.—*Gladys Hall in Motion Picture Classic.*

* * *

These children will grow.

We should not be surprised any time now to read a safety razor indorsement by Jackie Coogan.—*N. Y. Herald.*

* * *

Young men by the dozens have been tried and found wanting for the lead in Grace Moore's picture. Reginald Denny was the last one to be cast out. It now looks as if an unknown will get the role.—*N. Y. News.*

Oh, No!

"Life in Hollywood won't be very different from life here in New York," Joe Johnson told newspapermen just before his departure for Hollywood to assist Winnie Sheehan.

Joe, an old-timer in New York political circles, apparently has a lot to learn about Hollywood.

Ice Man is Next

Duty and Pleasure Meet.*—Kenosha, Wis.—"Necking parties" in theatre balconies in Kenosha have become so common that the police have been asked to take a hand.—*Los Angeles Eve. Herald.

THE man Hollywood needs is an expert diagnostician who knows the public mind. Harried producers would know in advance how much the public could stand of revues, of problem plays, of tragedies, of comedies, of adventure stories, of flapper idyls, of backstage life, of war, of dreamy romance. They would have a forewarning of when the public would stay away from their cinema palaces rather than see any more groups of smiling dancers waving their legs at the camera; or stars who cannot sing, but do; or night-clubs where otherwise bright young men drink and go blind; or actresses whose only excuse for being in pictures is that they know how to dress or undress—or some of the other things which repeatedly have been, or are in danger of being overdone.—*Motion Picture Classic.*

* * *

Most of the trouble with talkies at present is bad writing.—Lowell Sherman in Motion Picture Magazine.

* * *

The consensus of the criticism leveled at Will Hays since promulgation of his all-embracing decalogue seems to be that filmdom's czar is suffering from a code in the head.—*Toledo Blade.*

* * *

Right and left, the movie stars are giving up their palatial homes and moving into apartments. The changes in salaries and positions wrought by the talkies have given every one a keener appreciation of money, and conservative spending has supplanted the one-time expensive urge to build bigger and better homes.—Screen Play Secrets.

* * *

In the two years since talking pictures struck Hollywood most of the energies of all parties concerned has been concentrated on getting the mechanical devices perfected. Now that that problem is out of the way, producers are realizing the human element is far from perfect.—*N. Y. News.*

* * *

The influence of the movie was never better illustrated than by a recent incident cited by Mr. Will Hays: "In one of our great cities," he said, "there was a theatre strike. The theatres were closed. For two nights 1,000,000 people milled about the streets, bereft of entertainment. The city authorities sent word that the theatres would have to be reopened. It was necessary for the well-being of the city that a place of amusement and relaxation be provided for that vast citizenry. And so the theatres were opened." He adds, justly, that in one generation the motion picture has become a public necessity. Attendance at moving pictures last year increased by fifteen million a week.

The pity of it is that the greater part of what these millions of people go to see and hear is such rot, such a distortion of values, so destructive of good taste, a travesty on life.—*Judge.*

ONE of the romances which makes a 1930 bride of a prominent Hollywood star, had a strange beginning. She and her husband-to-be announced their engagement more than a year ago, when an old sweetheart of the girl's was returning to Hollywood. The rejected suitor has a bad reputation, and the girl, who had suffered much through him, was afraid she might still be susceptible to his charms, so she immediately cooked up an engagement with one of the flicker colony's juveniles.

She was in the habit of consuming considerable liquor, and he drank not at all, so as the pseudo engagement progressed, she turned a new leaf and started taking orange juice and ginger ale, plain. She was careless about her appearance, usually, but through his suggestion and advice, she became well groomed and more attractive than she had looked in years.

The old sweetheart remained in town for a long time, and as the young lovers maintained their masquerade, they grew to depend on each other's company and enjoyed being together. Then the discarded one departed on a foreign trip, but the pair learned, to their surprise, that they had really fallen in love with each other. It became one of the most ardent romances in the movie crowd, and after all these months of being engaged, they are planning to be married, with the good wishes of everybody, for they are sincerely liked out there.—*N. Y. Graphic.*

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Certain out of town movie managers, in advertising Harry Richman, the star of "Puttin' on the Ritz," call him Mr. Clara Bow.—*N. Y. Mirror.*

* * *

Amos 'n' Andy will be Ziegfelded shortly. . . . Lili Damita's immigration papers have been renewed for another year. . . . Earl Carroll and Flo Ziegfeld are pouting again over the attempted thefting of pulchritudionous lassies. . . . Jane Winton, the flicker belle, excites you with Femme de Paris perfume and Estelle Taylor uses only Sweet Pea, while Greta Garbo shuns scents of any kind. . . . Gilda Gray hops out of retirement shortly for a return to the stage. . . . Despite contrary reports, Lilyan Tashman, the cinemabelle, and Edmund Lowe are in The Throes pah-lenty.—*Sobol in N. Y. Graphic.*

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At the present time the m. p. industry is looking with a little disdain and forbearance at stage producers entering into motion pictures.—Film Mercury, Hollywood.

* * *

"Very well, that's settled," said the producer, as he blotted the contract. "But I warn you that if you work for Perfection Pictures, Ltd., you'll have to lead a life of strict morality."

"Oh, can't my understudy do that?" was the reply.—*London Tit Bits.*

* * *

The old school of writers, who can do no more than re-hash and re-build the old themes * * * may have to go. Talkies require ideas, philosophy, constructive thought, and the power to put that thought into dramatic form with convincing success.—*Daily Film Renter, London.*

that — Quips Lifted and Sifted



THERE was a time in the past when bookings were made on basis of confidence. Exhibitors paid top prices, expecting an adjustment when results proved that these figures were too high.

Now, the situation is exactly the opposite. One exchange manager recently received a two-page telegram in which he was advised that if any adjustments were requested to be approved by the home office they would be accepted as evidence that the manager was not competent to conduct the exchange. Wording was diplomatic, but essence of the telegram was as above.

Truthfully, it places the branch managers, who know their territories, much in the same position as office boys.

Sales managers, spurred on by the bankers in control of the film companies, are sacrificing more than they can gain. While they show no adjustments on their balance sheets, likewise they have no rentals from houses which might have remained open if a more sensible brand of business policy were shown. Too, if adjustments are not forthcoming, more theatres will close.—*National Exhibitor, Washington*

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The most popular stars of the screen, with but few exceptions, are those who have been presented to the public in the most unfavorable light.—Motion Picture Magazine.

* * *

A certain New York writer who has one of those lucrative Hollywood contracts will get screen credit for the dialogue on a certain production destined for Broadway showing in the near future. He's one of those wise New Yorkers who went out to the Coast just to show the movie makers what was wrong with the industry, when as a matter of fact all he and some of his brethren have done is to increase production costs and add to the burdens of directors. He turned in what was a pretty poor script on a story intended for one of the he-man featured players.

Long-winded dissertations and soliloquies which might be all right in a footlights pastoral, cluttered up dialogue and held up the action. But you couldn't tell the imported writer his paper wasn't perfect. He'd arrive at the studio hours late and the director would be tearing his hair as he tried to wade through the typewritten junk. "Come, let's do something with this stuff," he pleaded to the writer, who would benevolently respond, "You don't know it, but I've been working for you all morning; I've been sending out good thoughts about you." Which, as any director will tell you, is no excuse to hand in to the powers-that-be when the box office grosses flop.

And twenty-four hours before the film was to be photographed the director went home, rewrote the entire script and shot it according to his own ideas. None of the original palaver remained and preview reports have it that the talkie is a knockout. The writer has his hands open already waiting for the bouquets.—N. Y. Graphic.

* * *

Press agent, promised $30 weekly by movie outfit, suing for back salary, told lawyer to sue for $60 a week, as that's what his friends told him he was worth.—*N. Y. Journal.*

* * *

That dismal dawn of censorship is close at hand. The zero hour is near. Co-operation in every department of the producing and exhibiting business is needed. National censorship is not wanted—nor needed—and the advertising fellows can help a lot. Try and keep your advertising clean. Make it attractive, arty, but not suggestive.—*Motion Picture Journal, Dallas.*

And the Hat Sizes?

In show business, reports Leo Heatley, Al Jolson's size seven shoes are smallest and Charles Chaplin's 12DD largest among men; Gloria Swanson's 2½'s compare with Billie Dove's 6½AAA's.

". . . AND this evil (film salaciousness) happens to be the manner in which pictures are exploited rather than the manner in which they are produced. The most harmless screen concoctions today are presented to the moviegoing public by means of billboards and marquees as daring, reckless and sexy adventures. . . . It is false advertising in the strictest sense of the word and whatever showmanship is connected with its presentation is completely lost in the resultant revolt of public opinion.—*Pittsburgh Post-Gazette.*

* * *

What is needed is a ban on the growing tendency toward the use of misleading, lurid, suggestive and sometimes salacious posters that frequently misrepresent the plot and purpose of a film show and make the picture appear far worse in imagination than it is in reality.—Philadelphia Bulletin.

* * *

Ex-President Calvin Coolidge barred news reel photographers around the premises when he and Mrs. Coolidge moved from Massasoit St. to their new home, "The Beeches."

Mr. Coolidge again proved he is a smart man. Had he given the moving picture men an inch they would have taken the estate.—*N. Y. Sun.*

* * *

Jack Oakie believes the motion picture business is a fake. His credo is: "Save your money and get out of it."—Skolsky in N. Y. News.

* * *

"To a great many people of the present day, the very term 'moral code' appears to have become abhorrent. . . . There is something very odd and illogical about this. In many instances the very people who object to a moral code would be the last to accept sheer anarchy in politics, although the limits to individual expression are as clear in one instance as in the other. Every game requires rules, and life is a game involving many players for very high stakes.

"A good many impulsive and expansive natures object to moral codes on the score that they are repressive, that they consist of 'Thou shalt nots.'

"In the history of the race there have been innumerable moral codes. A code has, of necessity, to be somewhat generalized, but every code of every race has deeply imbedded in it both a sense of the values of life and a realization of the complexity of human nature.

"Ethical systems and codes can guide us only in general. But to say that the systems can guide us only in general is very different from saying that they can be strapped in toto.

"If we are to be moral, we must have some code.

"In time, certain specific applications of the code may come to be altered; but in order that the alteration may be wise and satisfying, it will have to be consistent with the spirit of the code."—*Adams in "The Forum."*

IT IS BY NO MEANS certain that Hollywood will retain her unchallenged monopoly in the film industry of the nations. At the present moment she queens it in greater splendor than ever. Her sound films are believed in some quarters to threaten the very existence of the living theatre. They have already drawn to the Coast much of the vocal acting talent of Broadway. But the signs of a reaction are at hand.

The talkie seems destined to restrict if not quite to break up the unity of mankind established by the movie. The silent film is the most universal single interest ever evolved by the race, more comprehensive, when measured by range and mass, than any one religion, empire, language in history.

Now the universal brotherhood of the [illegible] is menaced by the advent of the sound film. The story of Babel comes all true again.

The talkie is developing minor producing centres for foreign markets, even like the Ford plants abroad. The nature of the talkie makes such decentralization feasible because its plots are more of interiors than of the open air. To that extent the talkies are independent of the California sunlight.—*N. Y. Times.*

* * *

Marc Lachmann reminds us that the actors who triumphed during the silent film era still detest those who replaced them when the talkie vogue began. So, when Eddie Foy, Jr., who just signed with the talkies, passed the Palace stage entrance yesterday, Rin-Tin-Tin (who is playing there) snapped at him.—*N. Y. Mirror.*

* * *

It is now possible for an orchestra leader to direct his musicians by television—thereby when playing vaudeville engagements, being able to make those terrible wisecracks without fear of retribution.—*N. Y. Herald-Tribune.*

* * *

"Journey's End" . . . will combat war, in the hearts of the millions who will see it, with overwhelming force.—London Nation.

* * *

"I toast you, Lewis Milestone, because . . . you arrived in this country from Russia only 16 years ago with nothing but the will to succeed between you and starvation. Unable to speak English, you handled a broom by day and a book by night. You drifted to Hollywood and fought your way to the top while hundreds of others, with more pull and greater educational advantages, were falling on the way up. A toast to you, Milestone. You deserve it, richly.—*Hellinger in N. Y. Mirror.*

* * *

And they still shoot college scenes when they haven't half finished with the directors.—*Kansas Sour Owl.*

* * *

It was a resentful and somewhat envious veteran who started the yarn that Carl Laemmle, pere, and junior, who at 22, is general manager of Universal, were pouting. It seems, and, of course you needn't believe it, that young Laemmle came home from school some time ago with three "C's" on his report card. "If you get another C," fumed the cinemagnate, "I'll take the studio away from you." —*in N. Y. Graphic.*

Why?

Byron Holliday reports he knows a fellow who has unusually bad luck with the girls he chooses to take on automobile rides out in the country. "His name's O'Sullivan," explains Byron, via the *New York Journal*, "and the girls all call him the 'heel that makes walking a pleasure.'!"

What! No Movies?

Omaha—Nineteen counties of western Nebraska never had a picture theatre, according to the Chamber of Commerce here. These counties are in the sandhills and badlands, where ranches are large and towns few.

Seidelman Makes Changes In Para. Foreign Staff

J. H. Seidelman of the Paramount Publix foreign department has returned from Europe, where he presided at the convention in Paris of company representatives from all European countries. The meeting was attended by Adolph Zukor, John Cecil Graham of London, general foreign representative, and I. Blumenthal of Berlin, general manager for Germany and Central Europe. New releasing programs were outlined for each country, consisting of suitable American pictures supplemented by the local language productions to be made in the company's Paris studios now in operation.

The following changes in the personnel of the European organizations were announced by Mr. Seidelman in line with the plans for increased distribution and exploitation of foreign language Paramount pictures:

Gus J. Schaefer, formerly general sales manager for Central Europe, appointed general manager of distribution for Continental Europe, with headquarters in Paris.

David Souhami, formerly general manager of the Italian organization, becomes general manager for France, Belgium, Switzerland and Egypt, succeeding A. Osso, resigned, with headquarters in Paris.

A. Aboaf, formerly manager of distribution for Italy, is appointed general manager for Italy, with headquarters at Rome.

E. J. Lipow, formerly special representative for Poland and the Baltics, becomes district manager for Austria, Poland and the Baltics, with headquarters at Vienna.

A. Ullmann, formerly manager of the Paramount theatre in Paris, is appointed general manager of all Paramount theatres in France and Belgium, with headquarters in Paris.

Producers Turning More To Originals, Says Smith

Hollywood—The original story, as a source of supply for the screen, is in the ascendant, in the opinion of Wallace Smith, novelist. Picture plays are derived from stage plays, novels, or published stories chiefly, but there has been a tendency of late to give more recognition to the original screen plot, declares Smith.

Examples of recent hits on the screen that were of writing for it," in the opinion of Smith. "Screen they are acquiring a better knowledge of the technique attracted to the game than ever before, and because "This is largely because better writers have been writing demands a special formula peculiar to itself and the ordinary narrative form is not adequate for screen purposes any more than the dramatic form for use on the stage," he points out.
the product of a writer who prepared his script exclusively and expressly for that medium indicate that writers are mastering the secret, says Smith.

Braunberger to Produce

Paris—The Billancourt studios in the suburbs of Paris have been acquired by Pierre Braunberger, who intends to install recording apparatus for sound-film production. Production is to start in two months.

Public Demands Orchestra Return, Says Union Head

The public is tiring of mechanical music and will demand the return of orchestras to picture houses, Joseph N. Weber, president of the American Federation of Musicians, predicted this week. Sound pictures will not wane in popularity, he said, but are developing better tastes in music, he added.

"The trend toward mechanization of the art appears to have suffered a setback," Mr. Weber said. "By that I do not mean that talking and sound pictures are losing their popularity, but rather that millions are becoming articulate in their demand for real music in addition to screen entertainment.

Union Continues Opposition

"Our union will continue the struggle against the substitution of mechanical music for real music with confidence in the eventual outcome. We are not opposing industrial progress. We are not even opposing mechanical music except where it is used as a profiteering instrument for artistic debasement. Workers have often suffered defeat in fighting the machine. This is a different sort of fight. The usual function of the machine is to enhance the value of a product, while the machine we are opposing debases a product."

Unemployment among musicians, due to the advent of talkers, is still acute, according to the union president, but he predicted that this will be alleviated to some extent by the adoption next year of mixed picture-vaudeville programs. He said that the Music Defense League, sponsored by the union, now has 2,500,000 members. The Federation is to open its annual convention in Boston next Monday.

Meloton Closes Deal for Sound-on-Film Attachmen

Berlin—An agreement was reached recently between Kinoton-Vertriebsgesellschaft and Nitzsche A. G., manufacturer of the Nitzsche sound-on-disc apparatus, Meloton. Meloton sets will be supplied to German theatres seating up to 350, and in cities up to 5,000 inhabitants, with 500 seats, with Kinoton amplifiers (special construction for sound-film projection purposes).

U Buys "Bullet Proof"

"Bullet Proof," a forthcoming novel by W. R. Burnett, has been acquired by Universal as a vehicle for John Wray. It is a gangster story.

Cooneys Form Hammond Firm

Indianapolis—Calumet Theatre Corp. of Hammond has been formed here with 1,000 shares of no par common. John J. Benjamin and Cornelius Cooney are on the company's board of directors.

Beck Back; at Tiffany

Hollywood — Arthur Beck, former producer-director of Leah Baird features released by Pathe, has been added to the Tiffany group of production supervisors.

Snores?

Bellingham, Wash.—In its announcement of the wiring of the Dream Theatre here the *Morning Herald* ran the following headline:

DREAM GETS SOUND

Lightner-Brown Expected To Continue as W. B. Team

Hollywood—Warner Bros. will produce a sequel to "Hold Everything" under the title of "Set Right." Story is an original by the scenario staff and calls for co-featured billing of Winnie Lightner and Joe E. Brown.

The Lightner-Brown comedy team may become a fixture on the Warner schedule with three or four pictures from them yearly.

Zierler Appoints Meyer As G. M. of Cruze Prod.

Hollywood — Art Meyer has been appointed general sales manager of James Cruze Prod. by Samuel Zierler.

Previous to joining the James Cruze organization, about a year ago, Meyer was editor and publisher of the *Motion Picture Bulletin,* local trade paper.

Guarantee on Percentage Booking Dropped Abroad

London—Wardour Films has dropped the guarantee feature of percentage contracts. Exhibitors, generally, have been protesting against guarantees. The big circuits, according to Arthur Dent, managing director of the company, do not pay the guarantees, so it is unfair to exact them from the smaller exhibitors. The acid test, he says, is the picture, hence guarantees are unnecessary.

Lunnon in Tough Fix Over Film Shortage

London—Exhibitors here are in a quandary for product, a shortage having resulted from the quota law, which, this year, has advanced, automatically, to 50 British features.

Only 40 domestic pictures, suitable for showing at the first run West End houses will be available.

Novarro in "Daybreak"; Straus to Musicalize

Los Angeles—An early Novarro talker will be Arthur Schnitzer's "Daybreak," for which Oscar Straus will write all music. M-G-M has assigned adaptation to Frances Marion, but the directorial assignment will not be made for at least three weeks.

Daphne Joins Sennett

Hollywood—Daphne Pollard returns to the talking screen again in the Educational-Mack Sennett talking comedy, "Goodby Legs." She is featured with Nick Stuart, Andy Clyde and Ann Christy.

Akron House Closed

Akron, O.—Max Federhar, owner of the Regent, Cameo, Waldorf and People's theatres, has closed the People's for an indefinite period.

Tampa Ministers Can't Agree on Midnight Shows

Tampa, Fla.—It all started with the introduction of a resolution at the bi-monthly meeting of the Tampa Ministers Assn. condemning Saturday midnight shows. No sooner had the resolution been introduced than several opposed it as they felt the impression would prevail that they were not opposed to the regular Sunday performances but only to the two hours following midnight.

Addresses had been made condemning the midnight shows for the reason that they kept the people out so late they would not get up Sunday morning and attend services and Sunday school. The discussion brought out the fact that several were in favor of going after the whole Sunday lineup, but the movies had a real friend in Dr. Willis G. Clark, rector of St. Andrew's Episcopal church, who, though strong for the discontinuance of the midnight shows, said he was not so much concerned about regular Sunday performances as it was better for people to be in the picture shows "than drinking liquor and tearing around in automobiles." There was so much discussion that no decision was reached at this meeting and it will be taken up at the next.

Milwaukee Legit Theatre Swings to 1st Run Films

Milwaukee—Control of the Davidson, local legitimate theatre, has been assumed by the Boston Store, owners of the property. Sherman Brown, for 40 years connected with the theatre, has relinquished management. Financial difficulties and failure to meet rentals, are given as the reason for the change.

The theatre will be conducted by L. K. Brin, and actively managed by Henry Goldenberg. "White Cargo" is playing now on for an indefinite run and, if business is good, several other pictures will be in the next several weeks.

Temporary sound equipment has been installed and the house will be closed this summer to allow the installation of permanent equipment. Road shows and road show pictures will be the policy during the fall and winter season, according to Goldenberg.

Writ to Block Theatre Fails

Mansfield, O.—Work on rebuilding the Madison, recently destroyed by fire, is expected to get under way at an early date, following victory of the Memorial Building Co. in the court action brought by Ben Schwartz, head of Empire Amusement Co. Schwartz sought to prevent rebuilding of the house, charging the proceedings of the building company were illegal.

Ellenville Stays "Blue"

Ellenville, N. Y.—This town is not to have Sunday shows during the summer season, despite action of the town board in modifying Sunday closing laws. The Shadowland was closed Sunday upon insistence of a group of local women that the "blue" law be enforced.

The Story of a "Mug"

"Take a tail and grow a dog on it.

"That was always one of my childhood ambitions, but at last I can see something similar to that happen, if not that itself.

"Hollywood is taking its foreign voices and growing bodies on them, which is just as great a miracle.

"For a long time foreign actors have been finding their only means of expression in strutting in night clubs where English is taboo.

"Then the voices oozed out like specters, disembodied, searching for a resting place. Often they came to rest in uncomfortable English-speaking bodies and gave the body the power to speak a strange tongue, and thus we had synchronized foreign versions.

"But the voices wandered from place to place, singing and chanting their native tongues from across the threshold through the medium of the different actors.

"But finally—and here's the tragedy—the voices returned home and their own bodies got onto the screen. And every one wished he'd stayed away, because they'd been so long afield that they didn't even resemble themselves. And while the voice may be beautiful, the face is just another mug."

—Neville Reay in *Picture Play*.

Spain Going Slow With Sound Owing to Dialogue

Washington—Spain has made less progress than any other leading Continental market in assimilating sound, according to a report to the Dept. of Commerce M. P. Bureau by Trade Commissioner George Canty in Paris.

Canty's report points out that this is particularly reflected in the low number of cinemas that have been wired—38 as of Mar. 15, of which about 20 may be said to be of the "bootleg" type that will possibly be scrapped when competition increases. This situation can not be ascribed to any stringency of money or credits in Spain nor to a lack of interest in sound. It is rather due to the uncertainty of the dialect when Spanish all-dialogue films come on the market in number sufficient to meet wired cinema demand. Thus, whereas other Continental countries at present complain of a lack of dialogue films in the native tongue, thus retarding sound installations, Spanish exhibitors are further crippled in their attempts to meet public demand by the belief that films in Spanish dialect, such as those likely to be turned out in America, will meet with certain failure in Spain.

Sundays for Smithtown

Smithtown, L. I.—St. James, King's Park and Smithtown henceforth are to have Sunday shows under an ordinance passed by the town board, over protests of local ministers. Petitions signed by 700 taxpayers were presented to the board, asking a chance in the law.

Dickinson Adds Another

Marceline, Mo.—Glen W. Dickinson Enterprises of Kansas City has leased the new Cantwell here. The house is not yet completed. The name of the theatre has been changed to the Dickinson.

Sunday Shows Gaining Ground In Iowa Towns

Des Moines — Although meeting with stubborn resistance in some sectors, Sundays shows are continuing their successes throughout Iowa.

After fighting the issue for two years, Montezuma elected a mayor who campaigned on Sunday pictures; Lenox voted in favor of Sunday shows after rejecting them in March and Fontanelle and Guthrie Center have dropped the "Sour Sabbath."

In a majority of towns which are swinging to Sunday shows the installation of sound equipment is proving the determining factor. Merchants, convinced that sound pictures are essential to keep people in town on Sundays, are backing moves for Sunday shows.

At Bloomfield, Ia., H. E. Rehfield is prepared to fight charges of violating the "blue" law. Last January, an injunction prevented a vote on proposed liberalizing of the Sabbath.

Local Censorship Looms For Theatres in Madison

Madison, Wis.—Despite protests by local theatre managers and Henry Staab, executive secretary of the M.P.T.O. of Wisconsin, the city council license committee favors a censorship ordinance.

The proposed measure would create a Madison theatre commission made up of five aldermen and five citizens, appointed by the mayor. This commission would have the power to recommend that the council revoke the license of theatres showing offending pictures. The committee would be empowered to act beginning July 1, 1930.

The ordinance would further provide that each theatre be obliged to submit on the first and fifteenth of each months, a schedule of tentative bookings for the ensuing two weeks. All that is now necessary is for the city council to adopt the recommendation.

Another Goes Sound

Cincinnati—The Hyde Park, suburban, has reopened after remodeling and installation of sound equipment. Reopening was made a gala event, with Hyde Park Business Club in charge of celebration. Charles Weigel is owner and manager.

Gores in Auto Game

Hollywood—The Gore Brothers, original organizers of West Coast circuit with Sol Lesser and others, have invaded the automobile business on a large scale. They have organized their own company and acquired Southern California distribution of the new Austin car, which makes its appearance on the market within the next month.

Historic House Passes

Winnipeg—One of the pioneer theatres of western Canada, the National, is in the hands of the wreckers and an office building is to go up on the site. The house was a popular one in its day under the management of M. J. Williamson.

Stucky Socking Sunday Shows; Scorns Sanity

Dover, O.—The mayor of this town, W. R. Stucky, is a whole army of righteousness in himself when it comes to closing picture houses on Sunday, but, like other reformers, he has no scruples about the legality of his actions or the weapons he uses.

When he ordered the chief of police, William E. Byers, to throw tear gas bombs into the Bexley theatre, the chief promptly resigned. The city electrician likewise refused to cut the wires supplying the current for the house. Both pleaded that such measures would result in a panic. Thereupon the mayor ordered the theatre closed and caused the arrest of William E. Burton, manager; Martha Joyce, ticket seller Oscar Allman, ticket taker; Glenn Hiller, usher, and Robert Blackenhorn, assistant manager.

Burton refused to stop the show when so ordered by Acting Chief Frank Javens. The operators, locked in the projection booth, refused the raiders admittance until they forced open the door. The prisoners were taken to jail and held for the grand jury.

This is another outbreak against Sunday shows which has occurred sporadically during the past eight years. The Bexley and Pike opened Sunday shows about six weeks ago. Managers of both houses stated they would carry the issue to the state courts. Two years ago an effort was made to operate picture houses on Sunday. P. V. Groh, then mayor, closed them under the blue laws. The county grand jury threw out his charges, but the theatres did not reopen on Sundays.

Newspaper Denounces Act

The mayor's action aroused the indignation of the Columbus *Dispatch* which made the following editorial comment:

"On the face of things, it looks very much as if the mayor of Dover, Ohio, has made a spectacle of himself in his single-handed war on Sunday motion pictures in his town. His scheme to resort to gas bombs and the cutting of electric wiring to stop a performance in a picture show was as wild and woolly as anything seen upon the screen of that iniquitous place, we'll wager.

"Fortunately, there were some cooler heads among the town officials. The police chief threw down his badge and resigned, rather than adopt such theatrical tactics, and the electrician balked at cutting the power wires and throwing the theatre into darkness. Neither had any desire to create what might have been a disastrous panic, merely to aid the mayor's moral crusade.

"The mayor now snaps his fingers at the county's grand jury, which has refused to indict the managers of picture theatres for Sunday performances, and announces that, regardless of any action by that body, he will stop all future Sunday shows.

"The failure of grand juries to indict in these Sunday theatre cases and the widespread patronage of the theatres on that day would seem to indicate that it is the desire of the majority of the community that such entertainment be permitted. The Dover mayor failed to defend successfully a recently enacted ordinance, which he sponsored, against a referendum move made by the theatre managers, and this referendum now is relied upon to furnish a true reflection of the community's sentiment in the matter.

"No community should bow humbly to the will of small, despotic groups or individuals in matters involving mooted moral questions, of which Sunday movies is one. Where doubt exists concerning community sentiment, there certainly should be a referendum.

The Booster

Ottawa—Joe Franklin, of B. F. Keith's, objected so emphatically and so often in daily newspapers and otherwise regarding lack of civic advertising that a number of illuminated signs are now being placed on highways and tourist information offices have been opened in other cities.

Pacent Launches Twelve New Reproducer Models

Pacent Reproducer Corp. has put on the market a complete new line of reproducer systems and had broadened its price scope. This ranges from $995 to $12,500 for synchronous equipment, with non-synchronous being offered for as low as $380.

Among the new sound-on-film models is the type VSPF double projector, for $1,995. While it has all the features of Pacent's larger models, it is designed for houses of 500 or less. A new feature is the Pacent tone color control to compensate for acoustical differences in auditoriums. Eleven other models are announced.

New Virginia Company

Appalachia, Va.—The Appalachia Amusement Corp. has been chartered with authorized maximum capital stock of $10,000. Officers, directors and incorporators are: R. W. Holley, president; H. H. Hull, vice-president, and J. F. Richmond, secretary-treasurer, all of Appalachia. The purposes of the corporation, as set forth in the charter papers, are to establish, maintain, operate, manage and control a theatre or theatres, a place or places of amusement and to present various attractions, including dramatic, operatic, theatrical performances, vaudeville, motion pictures, talking pictures and intellectual and instructive entertainments.

"Father's Son" to Beaudine

Hollywood—William Beaudine will direct "Father's Son" for First National, with Leon Janney featured. The picture is a talker remake of "Boy o' Mine," a silent production made several years ago, which Beaudine directed.

Old Theatre Passes On

Pawtucket—The Star, one of the oldest theatres in Rhode Island, which once was a Masonic Temple, has bowed to the march of progress and soon will be dismantled.

First German Review

Berlin—Ufa is preparing the first German sound review. German film, stage and vaudeville names will be seen and heard. The musical supervision will probably be in the hands of Rudolf Nelson.

Syracuse Exhibs Fight Daylight; Victory Assured

Syracuse—As a result of a heavy barrage engineered by theatre owners and their friends, there is little likelihood of daylight saving time being adopted here. Hundreds of complaints against advance time have been registered during the past few days with the aldermen, and as a result one alderman, at least, has announced that he will abide by the requests of his constituents and vote against daylight saving. Theatre owners of the city have played a prominent part in the campaign and if they are successful in defeating the proposed daylight saving it will mean thousands of dollars additional in the way of receipts during the coming summer.

A. M. Shows Out

Tampa, Fla.—With the change of policy from three-a-week to full-week stands, the Strand advanced its opening hour to 11 A. M., with a special price for the early show, but the public failed to take advantage of the cheaper price in sufficient numbers to make it profitable. So after two weeks' trial the house went back to the 1 P. M. opening, with the exception of Saturdays.

F. & M. Ideas in Pantages

Hollywood—When the new Pantages opened on June 4, it presented a special Fanchon and Marco Idea, featuring the Sunkist Beauties as aerialists. Slim Martin, Fanchon and Marco musical director, will m. c. the Ideas in the new house.

RKO Switches "Railroad" Title

Hollywood—"Record Run" is the title under which Radio will release the railroad yarn previously called "The Stalwart" and later "The Railroad Man." Having finished scenes in Montana, the company is en route to Chicago for additional shots.

To Test Ontario Operators

Toronto—Operators throughout Ontario have been notified to prepare for examinations provided for in a law recently passed. All operators must pass the test, regardless of experience.

Van Praag Back

M. Van Praag, former sales manager of Universal, has returned to New York after an eight weeks' rest and expects to announce new plans in a few days.

Fire Destroys Pastime

Albany—Fire last week destroyed the Pastime at Granville, N. Y., with a loss of $30,000. Just how the fire started is not known.

Speed Canadian Wiring

Montreal—More than 30 theatres in the Dominion were wired for sound pictures last month, according to the M. P. Distributors and Exhibitors Ass'n. of Canada.

THE SHOWMAN SECTION

JUNE 7, 1930

presenting

CONSTRUCTION TRENDS

On a plot large enough to accommodate a 4,000 seat theatre, Michael Mindlin has erected a 436 seat house in Newark, N. J. What he did with the rest of the ground makes an interesting yarn, crammed full of ideas for showmen who are on the hunt for novelty.

The Pantages in Hollywood threw open its doors on Wednesday night. How the impending battle in wide film will be met at this new house is graphically described.

The originality of the German artisan is strikingly revealed in a startling theatre in Berlin known as the Titania. A breath-taker, the pictorial study in this issue of THE SHOWMAN must not be missed.

TELEVISION NEXT?

What is it and how will the theatre operator meet it? Described and illustrated in this issue.

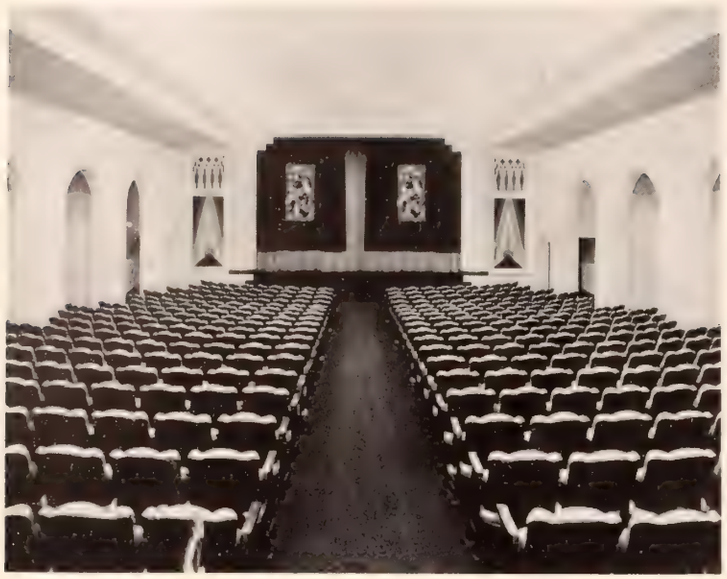
CARPETING ECONOMY

Some things the showman probably doesn't know, but should. There are short cuts to carpeting economy and several of them are analyzed in a specially prepared article by an expert who knows.

PROJECTIONISTS' ROUND TABLE

Lesson Five in the John F. Rider series. A whole course in the practical side of sound projection. Nothing like it ever published in the industry.

THE SHOWMAN, a [illegible] operation of the theatre plant, is published once a month as a regular feature of MOTION PICTURE NEWS, appearing in the first dated issue of each month. MOTION PICTURE NEWS Publication, Editorial and General Offices: 729 Seventh Avenue, New York City. Thomas C. Kennedy, Manager of Equipment Advertising. Chicago Office: Harry E. Holquist, Central West Representative, 910 So. Michigan Avenue Phone Harrison 2431. [illegible]



Completely white, the auditorium of the Playhouse is carpeted in black with seats in black and silver. The ceiling is recessed to insure even sound distribution.

A 436 Seat Theatre On 4,000 Seat Plot

Recreational Features United With Films at Playhouse, Newark

The decoraitons of the foyer are black with red background. The triangles alternate in red and silver, the ceiling is silver and the couches, jade green.



NEWARK—With enough land at his disposal on which to construct a 4,000-seat theatre, Michael Mindlin limited the capacity of the Playhouse, recently opened on Broad Street, to 436 and devoted the remainder of the 22,000 square feet of floor area to features usually associated with a social and recreational center.

The new house has a ballroom, ping pong courts, billiard room, indoor golf room, two lounges where coffee and cigarettes are served free, a card and game room, and a foyer which can be converted into an art gallery. In addition to these, he has set apart a room measuring 200 square feet which he expects to employ as a television studio for the reception of broadcasts over this medium, when and if it becomes practical for theatre use.

From top to bottom, the Playhouse is visually and decoratively original. It is cast in the bizarre restraint of advanced modernistic design.

Noise Penetration Prevented

The auditorium occupies an area of 6,874 square feet for its seating capacity of 436. In construction, it represents an effort to obtain the best possible reproduction of sound. When the sound leaves the loudspeaker backstage, it is projected upward toward the ceiling, so constructed as to resemble a rectangular megaphone. This has the effect of distributing the sound evenly throughout the theatre, and it is claimed that those in the front rows hear the sound no louder than patrons seated in the rear.

On either side of the auditorium, arched columns have been constructed parallel with the walls. This arrangement makes the aisles on both sides tunnel-shaped, and to a great extent prevents the penetration of noise caused by patrons going to their seats or leaving the theatre. This is declared to be an innovation in sound theatre construction.

The decoration of this part of the Playhouse is also unique. The walls and the ceilings have been left in their original plaster-white color. This permits the use of a "colorama" which can "paint" the interior in any color the occasion may require. By mixing the various colored lights, it is possible to obtain about 15 different shade effects. The floor is carpeted in black, and the chairs are in black and silver, with spring cushion seats and backs. Provision has also been made for larger-than-regular size pictures. The screen is normally 20 by 25 feet, but can be enlarged to an area of 40 by 35 feet.

Main Lounge Rectangular

The main lounge, which forms the entrance to the auditorium, occupies 2,800 square feet of space and is rectangular. This is the most impressive part of the theatre and sets the motif for the remaining play rooms. Colorful, soft-

Below—Each wall of the main lounge is treated individually. The carpet is laid out in a directional line leading into the auditorium and the ballroom which is on the right. Colorings are blue, grey and black.



cushioned chairs and couches, a jet black marble bar for the serving of coffee, and a corner bookcase and writing desk are features. The silver ceiling is divided into three units in order to preserve an intimate atmosphere. Lighting fixtures are in chrome and aluminum to match the decoration of the ceiling. Instead of the carpet being of one piece, it has been cut into odd shapes, various colors blending and "blue-noting" with one another.

The carpet, however, is not merely decorative. It serves the peculiar function of forming a directional line into the auditorium and also the ballroom. Thus, by following a black strip of carpet from the entrance, a patron will find himself at the doors of the auditorium. Leaving the auditorium, and following the black line again, he will arrive at the ballroom. The color scheme of the lounge is turkey red, blue, silver and black.



The other end of the lounge. The soda bar is black, trimmed with silver. The stools have black legs, red leather seats and chromium trimmings.



Another slant on the social aspect of the Playhouse. The billiard room, where audiences may drop in before or after the performance.

The ballroom, just off the main lounge, covers 1,500 square feet. The dance floor, sunk one foot below the promenade which surrounds it, is large enough to accommodate 50 couples, and is finished in ebony black, relieved by a red strip at the base. Beginning as deep lavender above the silver baseboard, the color of the walls graduate into an orchid pink at the ceiling. Couches of royal purple satin are built into the four corners of the walls. Music is obtained from concealed loudspeakers connected to a junior model of Orchestraphone.

On the main floor also is situated the ping pong room, where four regulation tournament tables are installed. On either side of this room are galleries capable of holding about 150 spectators. Almost alongside is the proposed television room, which is now awaiting completion as a minature theatre.

A Neutral Effect

The mezzanine floor houses the sections devoted to billiards, indoor golf and bridge. In the billiard room, equipped with two tables, utility rather than effect has been the object of the decorations. Imported French salubra wall-paper has been employed to give a neutral effect. The drapes are green and yellow, reflected light creating that mellow atmosphere essential in billiards.

Adjoining this is the indoor golf room, furnished with two putting greens and a mechanical golf course. Here an effort was made to simulate the outdoors. Consequently green is the predominant color. The lower half of the walls is in green monk's cloth, and the upper part in blue. The ceiling is white, with drapes in green, blue and tan mixture. Besides the putting greens and the mechanical game, vari-colored awning chairs and outdoor benches of pine complete the decorations.

In the card room, also located on the mezzanine, there are eight tables, seating 32 people. Here the decorators have sought a gayer mood. Again silver has been used for the ceiling, while the walls are entirely in red. The chairs and tables are of solid tubular aluminum, covered in red leather.

In outfitting the Playhouse, much use has been made of chrome and aluminum. Not only are all of the lighting fixtures made of these metals, but also radiator covers, chairs, tables, couches and clothes racks. In contrast, with the severity of line resulting from their use, the decorators have surrounded them with the most extravagant colors as can be noted from the foregoing.

The policy of the Playhouse is American talking pictures only. Mindlin has reached no definite decision as to whether to present first or second runs, although both have been shown. It is his belief that the theatre offers so many diversions besides pictures, that the matter of run is not important. The house operates on a grind policy from 11 A.M. to 11 P.M. The price scale is slightly higher than at other Newark theatres where no vaudeville is presented.

Since the opening of the Playhouse, Mindlin has had plans drawn for additional features to include in his social center picture theatre. These include a radio broadcast station, a Tom

Thumb golf course, a tea room, a circulating library and special rooms where women's clubs of Newark and the suburbs can hold regular meetings.

The radio station, already assigned the letter WNJ by the Radio Commission, will operate on a wave-length of 207 millimeters and 1,450 kilocycles. It will be situated on the mezzanine lounge and will be glass enclosed so that patrons of the theatre may be able to see artists during the broadcasts.

The roof of the theatre will house the Tom Thumb golf course, which is reported to be meeting with success as an individual attraction throughout the country. It will contain nine holes and will be free to patrons at all times.

Tea Room and Library

The tea room and library have been a consideration since before the opening of the theatre, but due to many obstacles encountered during construction these were temporarily neglected. The tea room will be situated in a room midway between the entrance and the television room. Light luncheon will be served. This is the only feature of the house where patrons will be expected to pay. The circulating library, in the main lounge, will be under the supervision of a librarian. Patrons will be permitted to borrow books without charge.

Two rooms, at present unused, will comprise the clubrooms for women. No charge will be made for their use, although all members will be expected to pay the prevailing scale at the box-office before being permitted to enter.

The decorations were designed to "lead" the patron into the mood of the entertainment. The lobby, in red, silver, black and gold tiles, acts as a bizarre "come-on." But on going into the entrance lobby, which is really the patron's first view of the interior of the house, an attempt has been made to induce restfulness. Grey is here the predominating color, with the ceiling in a glowing yellow and silver and black trim for the doors. The carpet, while following the concepts of crazy-quilt modern art, is never obtrusive and always in the mood of the surroundings.

The entrance hall is really a continuation of the entrance lobby. Here the effect of restfulness was also desired, but it had to be a step-up from the preceding lobby. Consequently green became the motivating color. Starting at the baseboard, which is dark green, the walls were divided into three distinct sections, each separated by a stripe of chromium metal. The lower panel was done in apple green, the center panel a slightly lighter green, and the top panel and the ceiling were accentuated in yellow.

In the foyer, leading directly from the entrance hall, the patron is given his first introduction to the gay mood. Reaching the entire height of the theatre building which is two stories its decorations include large gobs of red and silver, worked into triangles, rectangles and other geometric designs, creating a startling effect after the modesty of the preceding passages.

Besides the two lounges already described, still a third one is located on the mezzanine floor. This is the ladies' lounge. French wall paper reflects the purpose of this room. Against a delicate tan background, there are figures of women at the seashore, lounging in the sun, playing golf. These figures are in vivid tones of orange, blue and green. The furnishings, taking a cue from the wall paper, are in tan. Couches and tubular chairs are covered in materials to match. Carpet is grey, with vivid red borders. Mirrors with gunmetal glass reflecting borders, consoles of chromium and black glass, and original-designed lighting fixtures complete the surroundings.

"Social Cinema"

Mindlin's latest theatre is a logical development of the ideas which he embodied in the construction and design of the little cinema playhouse which he formerly operated. Tracing the inception of the idea, it will be found that on taking over the Fifth Avenue Playhouse in New York in 1926, he included a lounge where coffee and cigarettes were served to patrons without charge.

Later, in the St. George Playhouse in Brooklyn and the Chicago Playhouse on Michigan Boulevard in Chicago, he expanded the idea to include the exhibition of valuable books, paintings and sculptures.

The Little Carnegie Playhouse on 57th Street, adjacent to Carnegie Hall in New York again showed an expansion of the "social-cinema" idea. Here, in addition to the things which he had done previously, he added a small ballroom, a ping pong court and a card and game room.

The golf room where an effort was made to simulate the outdoors. Green is the dominant color motif.



Another view of the lounge. This is the desk end, decorated like the rest of the theatre with modernistic furniture.



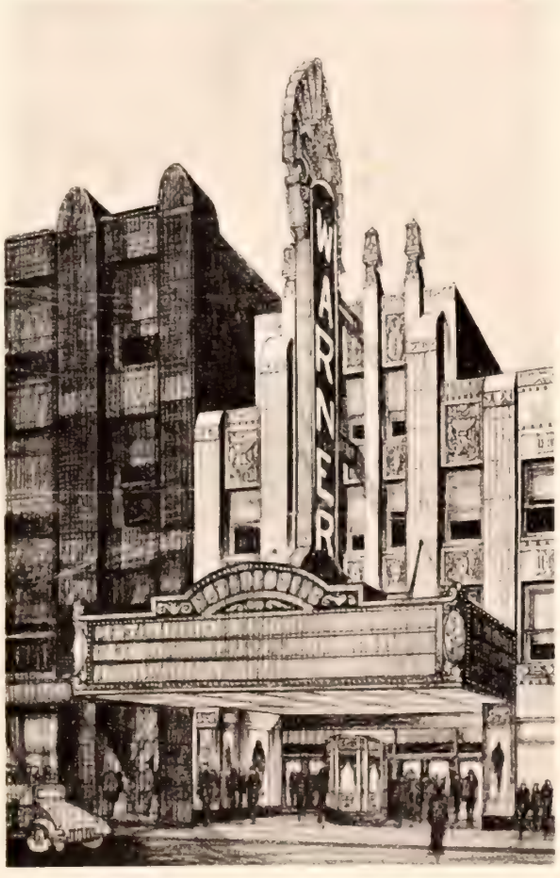
The ladies' lounge. Note the distinctive flavor to the wallpaper and the charm of the modernistic lamps and mirrors.





Beverly Hills, Cal. —Lofty, roomy and Spanish in motif, the new Warner theatre to be built at Wilshire Boulevard and Reeves Drive, in fashionable Beverly Hills. B. Marcus Priteca of Los Angeles prepared the plans.

Some New Fashions In Theatre Concepts



Youngstown, Ohio.—A study of the proposed Warner theatre which will seat 2,600 and cost $1,000,000. The interior will be styled in modified French Renaissance. C. W. and G. L. Rapp are the architects.



Erie, Pa. — Built with sound in mind, this Warner house goes into construction shortly from plans prepared by C. W. and G. L. Rapp. Future developments in talking film, likewise, are being taken into account.



Hollywood Boulevard gets a new temple devoted to motion pictures. Drawing of the new Pantages theatre.

A House Built For Wide Films

HOLLYWOOD—Architectural trend of the future in preparation for the wide-screen-large picture development is demonstrated in the new Pantages which Wednesday was opened by Lloyd and Rodney Pantages and Fox West Coast Theatres. The house, which was erected by Alexander Pantages, has a capacity of 3,000, cost $1,250,000 and was designed by B. Marcus Priteca.

This new wrinkle in theatre construction is evidenced by the low rear balcony, height of which permits full vision of the screen at any point. The downstairs rear seats also have full view of the Grandeur screen. The width eliminates the need of distance from the stage in the seating arrangement.

Both the exterior and interior carry out the modernistic trend in a complete but subdued manner. The color scheme inside is mainly in black, gold, silver and henna, while the outside is done in white concrete trimmed with gold covered iron grills. The outside measurements of the theatre show it to be 250 feet long, 150 feet wide and 120 feet from cellar to roof.

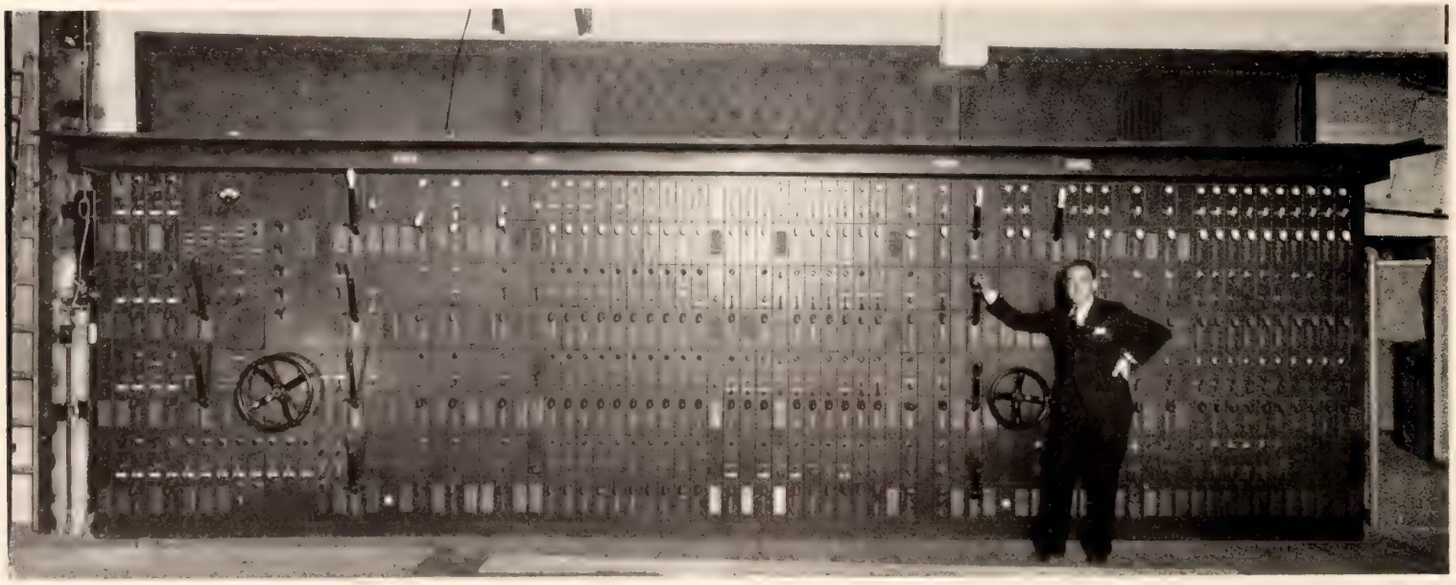
The vestibule is done in red Levanto marble trimmed with Roseil. The ticket booth has three windows and is of gold and silver metal work with a marble base. The grand lobby's walls and pillars are of modern design and of contrasting colors. On either side is a wide staircase and on each side of these staircases are stone statues depicting achievements of modern science, aviation and talking pictures.

Off the grand lobby are the lounges and rest rooms. The wide foyer has a ceiling done in mural paintings of the modernistic trend. As in the grand lobby, the ceiling is of acoustical plaster. In the auditorium, the main floor of which seats 2,000, the walls and ceiling are of acoustical plaster, a special substance which cuts down the sound reverberations to a minimum degree. The walls of the auditorium are of modern design and coloring.

Eight Panels in Stage Curtain

The main stage curtain is done in eight panels, each adorned by a mural painting. Each painting shows the development of architecture in countries of both eastern and western hemispheres. At either side of the stage is a smaller stage which can be utilized if necessary. At the top of the proscenium arch are three murals ornately done.

The ceiling is sky blue and beneath it is a suspended false ceiling which leaves only small portions of the upper part showing through. Special lighting effects have been installed in this ceiling. The candelabra which weighs over 3½ tons is of aluminum and glass and is the largest in any western theatre. Blinker



One man is required to operate the huge switchboard of the Pantages. The board cost $45,000, is 27 feet high and as long and was designed by Cass Hayes, consulting engineer for the Pantages circuit



Architect's study of the Pantages, illustrating the decorative scheme.

star lights have been placed in the ceiling and cloud effect machines also help to give an open sky effect as seen through the openings of the suspended ceiling. The orchestra pit is operated by hydraulic lifts and can be slid onto the stage if so desired. It will accommodate 30 musicians.

Seats of Three Colors

The seats are of three colors, red, blue and green and are of the latest design. They have velour backs and mohair seats and are placed in various designs to show off the color effect. They are also placed wide enough apart so that people coming or going will not cause those seated to rise. There are five seating sections on the main floor. The floors are covered with a special carpet which deadens the sound. Mor than 7,000 square yards of carpeting was necessary to cover the floors of the theatre.

In the balcony the seats are divided into two sections. The lower section of 500 seats comprises the loges and the second balcony of 500 seats are the same as those on the lower floor. Outside exits from the balcony are on a level with the street as are those of the main floor, due to the location of the house.

Off the balcony is the promenade which is lined with a series of arches done in black and gold of modern design. Off from here are the upstairs lounges and rest rooms which are like those on the lower floor but somewhat smaller.

Thirteen horns have been placed on the stage for sound reproduction. Besides this a public address system with horns in various parts of the house have been installed and if necessary can be connected with the sound equipment.

Three-Way Screen

The screen which has a special masking device can be used for standard, Magnascope and wide film as it is 56 feet wide and 27 feet high. The stage itself is 145 feet wide, 70 feet deep and 50 feet high at the proscenium arch.

The heating plant which is located 40 feet below the stage has three hot water boilers using oil for fuel. Two are for use in cold weather while the other supplies hot water for the house.

Three Air Conditioners

The refrigeration and ventilating plant has three separate air conditioning units and dehumidifiers. One for the auditorium in front of the balcony, one for under the balcony, and the lobby and the other for the balcony. This allows the temperature to be regulated to the same degree in any part of the house. Two 100 ton refrigeration machines, run by synchronous motors are capable of melting 200 tons of ice in 24 hours. Remote control wet and dry bulb thermometer stations, are located in various parts of the house and enable the engineer to watch the air and heat conditions from a control panel at his station.

The ventilating fans are also controlled from one station and one exhaust fan is

(Continued on page 74)



Germany's Newest Contribution to Theatre Architecture

One of the most unusual theatres, architecturally, in Europe. This is an interior view of the Titania, a picture house in Berlin-Steglitz. The sweep of the building lines is designed to focus the attention of the audience where it belongs on the screen. The stage arch is fringed with organ pipes which serve the double function of practicability and the striking in decoration. Photograph reproduced by courtesy of the German Tourist Information Office.

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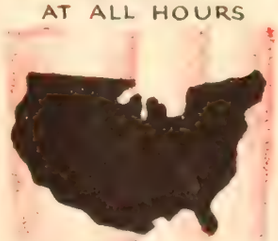
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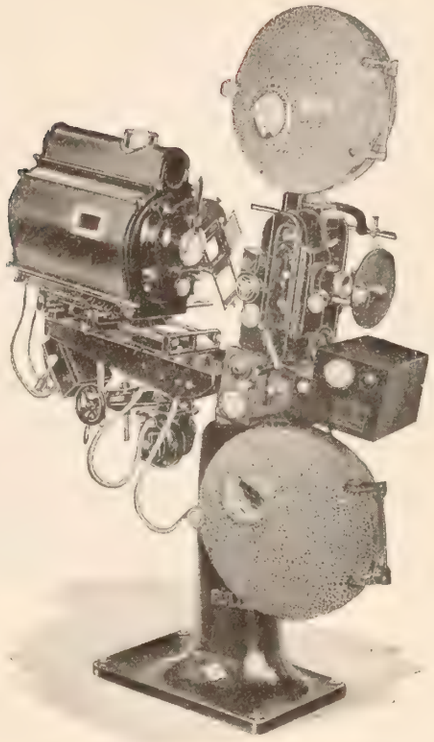
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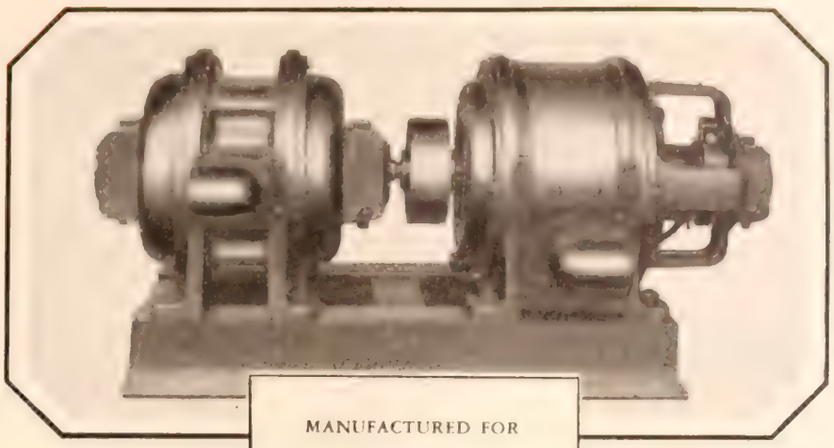
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Does such a path lead to your box-office? Is the light you use sufficiently brilliant to lure the crowd to your theater?

Good lighting is dependent upon good lamps. When you use Edison MAZDA* Lamps you use lamps that are of a known standard of quality.

A staff of engineers are available to assist you in the proper lighting for your particular type and size of theater. Address your communications to the Engineering Department, Edison Lamp Works of General Electric Company, Nela Park, Cleveland, Ohio.

*MAZDA—the mark of a research service.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Watch Horns, Batteries, Rewinding To Keep Your Sound Up to Snuff

Equipment Is a Stern Master and Requires Constant Attention, Expert to 1,500 Theatres Declares

By DR. N. M. LA PORTE
Director, Publix Department of Scientific Research, Sound and Projection

THE paramount importance of good sound distribution in the theatre auditorium is so obvious that it requires no supporting argument. This article will therefore be confined to a discussion of some of the major problems which much be solved if satisfactory distribution of volume is to be obtained.

Strangely enough a greater degree of perfection is expected by the audience when mechanical reproduction is used than when there are actual actors on the stage. For example, patrons sitting in rear or side seats at a legitimate stage production do not object when great difficulty in seeing or hearing the production is experienced, while patrons in the same seats in a talking picture presentation expect to hear just as well as they would in the best seats in the house.

The patron's ear is a much more severe critic than the patron's eye. The ordinary black and white picture on the screen is actually very little like the original scene with its color and depth, but the eye does not object to this. The ear, however, readily notices and resents small differences between the reproduced sound and that which is remembered as a real and familiar sound.

The average audience will not object to poor light, scratched film, or other projection faults as much as they will complain of slight unrecorded noises. System noises must be eliminated by unceasing attention to the details of maintenance. Most distribution problems can be solved by the proper pointing of the horns.

Correct Pointing

This article is altogether too brief to completely outline the proper methods of horn pointing, nor is it our intention that the theatre personnel do this work. The correct pointing of horns to give good distribution requires highly specialized training; we plan to merely outline some of the fundamental principles and methods in order that the theatre staff may have a better understanding of the work of the engineers, thereby fostering closer co-operation between them.

The Western Electric reproducing system uses for its sound production a type of horn which is called "exponential." It is by means of this type of horn that the sound can be directed at will in a "beam" in much the same way as a beam of light from a searchlight would be pointed.

"Beam" Property

Other types of loud speakers release the sound into the auditorium without directing it. It is because of this beam property of the exponential type horns that we may with painstaking work point them so that all seats receive approximately the same quantity of sound.

The loudness of the sound is greatest in the center of this sound beam and gradually decreases towards the edges or sides of the beam. The sound volume also decreases as the listener moves further away from the horn toward the rear of the house. Our problem of obtaining equal amounts of sound in all the seats can usually best be obtained in the following way: point the sound beam center at the rear seats and let the edges of the beam take care of the front seats.

Sound Tips

PROPER care of sound equipment and the distribution of sound in the theatre auditorium constitute one of the biggest problems facing theatre managers today. In the accompanying article, Dr. N. M. La Porte, head of the department of scientific research on sound and projection of Publix Theatres, gives some useful pointers on the subject.

If this is done the volume at the rear seats will not be too great even though the center of the sound beam strikes them. This is because they are relatively far away from the horns. The volume at the front seats will not be excessively great even though they are close to the horns because the volume near the edges is not as great as in the center of the sound beam.

In obtaining satisfactory volume distribution in the house a "cut-and-try" method of tilting of the horns up and down will finally result in a nice balance which give approximately the same volume to the front seats as is found in the rear. The distribution of the sound volume from one side of the house to the other is usually obtained by a division of the house into sections or strips of approximately the same width. There will be as many sections as there are horns. Each horn is now directed to the center of the respective section which it is intended to cover. In doing this the vertical adjustment previously described should not be disturbed.

Some Exceptions

To this general rule, like all rules, there are exceptions. In fact, the exceptions appear to exceed the number of cases where the rule may be applied. The serious difficulty in following this general rule is found in the fact that in some houses the beam of sound so directed may hit a reflecting wall and result in a disturbing echo. If this condition exists and the management is unable to economically accoustically treat the wall, it is sometimes necessary to compromise by sacrificing the sound in a few seats, in order to retain good sound in other points of the house.

Each house presents a different problem which must be solved in the light of its particular conditions.

Watch Storage Batteries

There are three good reasons why the storage batteries used with sound reproducing systems should have most careful attention in order that they will last a reasonable length of time. They are:

(1) the vital importance of batteries to the system,

(2) the difficulty of quick replacement; and

(3) the cost—both the original cost and the installation charge.

The most common cause of battery failure is overcharging. In fact, in practically all instances where there are failures in theatres, the trouble is due to the impression of the person who has the responsibility of the batteries that a great amount of power must be put into the batteries.

It must be borne in mind that the engineer servicing the equipment has carefully computed the amount of power that must be returned to the batteries after the normal run and carefully set the charging rate, based on the time the batteries will be charged. Of course, in most cases this rate will be so set that if one set of batteries are charged while the system is operating on another set, the batteries will maintain their proper condition.

Electrolysis

If the batteries are allowed to remain on charge after the fully charged condition is reached, the power going into the batteries will be used up in electrolysis, which is the breaking up of the water of the solution into hydrogen and oxygen. The positive plate is made of peroxide of lead and it is around this plate that the hydrogen collects and bubbles to the surface.

This is commonly called "gassing." The peroxide of lead of the positive plate is loosened by the resulting agitation and small pieces drop to the bottom of the cell, forming a layer of sediment. In this way the amount of useful material in the cell is decreased, reducing its capacity and shortening its life. Wet battery tops and the fact that water in the cells must be frequently replaced are symptoms of over-charging.

It is essential that the terminals of the batteries be kept clean and free from the oxide and sulphate deposits that tend to coat them. This is particularly necessary in the systems of sound reproducing where four sets of six volt batteries are so connected ("series-parallel" arrangement) they operate as a 12 volt group.

If the acidic fumes creep into the connections a high resistance is developed, resulting in less of the load being carried by a particular battery and a consequent unequal wear. There will also be a resistance to

(Continued on page 98)

Theatre Television Looms As New Worry for The Showman to Defeat

Demonstration on Six Foot Screen Opens Up Floodgates of Speculation— G. E. Scientist See Commercial Use Near

SCHENECTADY—Theatre television as an early development was foreshadowed here when Dr. E. F. W. Alexanderson, television expert of the General Electric Co., demonstrated practically a television show broadcast from his laboratory to a six-foot screen at RKO's Proctor, one mile away.

The feat has aroused a wave of discussion pro and con throughout the industry as to the feasibility and practicality of television in the theatre. While there remains a great deal of experimental work before television actually can be counted a factor, a description of the technical method employed in transmitting and receiving is of interest.

48 *Holes in Scanning Disc*

The subject to be televised stands before an incandescent lamp. Between the subject and the light is a metal disc about the size of a bicycle wheel and drilled with 48 holes. The revolving disc covers the complete subject 20 times per second; that is, there are 20 complete pictures made up of light and shade. A large square frame contains four photo-electric tubes, sensitive to light. The tubes respond 40,000 times per second to impulses reflected back from the subject.

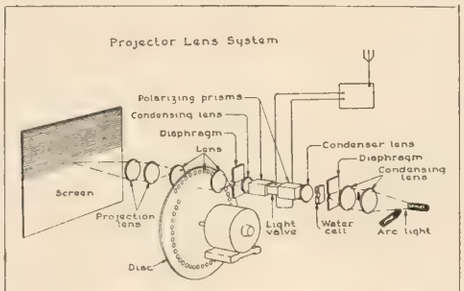
At the theatre the electrical impulses are received and passed on to a light valve, based on an invention by Dr. August Karolus of Leipzig, Germany. The light valve is in the middle of an intricate lens system, in front of a high intensity arc lamp of a type similar to those used for the projection of motion pictures.

The light valve operates delicately and accurately to permit the passage of light in correspondence to the impulses received from the television transmitter. These light emissions are passed on through lenses to a disc corresponding in size, number of holes and rate of rotation, to the disc at the camera or originating point. Additional lens pass the light forward to the screen where these light impulses, at the rate of 40,000 per second, become the living, active image of the subject.

Projector 17 Feet Backstage

The arc lamp, with the lens system and the light valve, the whole making up the television projector, is placed 17 feet back of the screen. Heavy black cloth from the projector to the screen makes an effective light tunnel which eliminates the possibility of stray light hitting the screen. All the elements in the system, including projector amplifier and loud speakers, are mounted on wheels to permit assembly and disassembly when used as part of a vaudeville program.

Many inventors and research laboratories are experimenting with television. Dr. Herbert E. Ives of the Bell Laboratories demonstrated a system in color last June and as far back as 1927 the Bell engineers had developed a direct-scanning system or portable radio camera which photographed outdoor scenes for reproduction on a distant screen. Glaring incandescents under which the individual to be televised formerly sat were removed by this advance which also opened the way to that type of broadcasting by daylight.



Projection lens system in G. E. television system.

In England, John L. Baird has been televising for some time. In fact, he is operating a company engaged in regular business to handle television programs and broadcasts to London audiences.

C. Francis Jenkins of Washington has likewise turned television to practical use and now operates a broadcasting station for that purpose in Newark. Vladimir Zworkyin of the Westinghouse organization claims to have touched upon an entirely new basic principle, using a new type of cathode ray tube.

In Boston, an organization known as the Short Wave and Television Laboratories is attempting to work out color television. In its work is associated Station WEEI. Elimination of the revolving disc through application of a cone-shaped vacuum tube device is the objective of still another television experimenter, Philo T. Farnsworth of San Francisco.

Industry Merely Watching

In the picture industry, it is generally admitted the subject of television is one with which few executives, if any, are familiar. There is general recognition that the development will some day confront the trade as a major factor and one that will demand serious consideration.

The consensus of opinion, as nearly as the attitude of hesitant executives may be cross-sectioned, is that television is not yet ready for practical application.

This is How General Electric's Television System Works

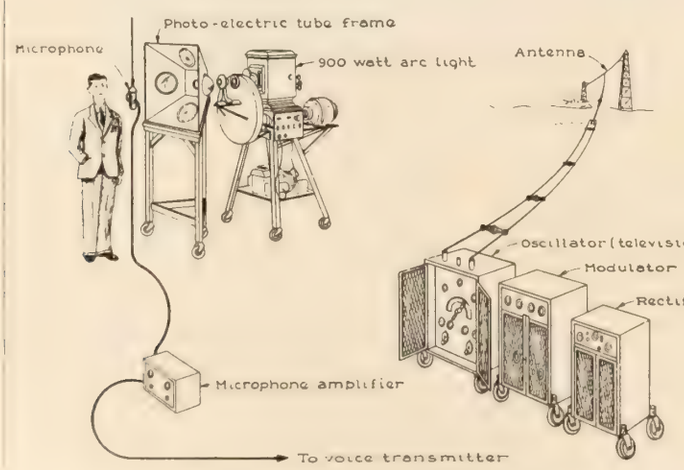


Diagram of transmitting apparatus.

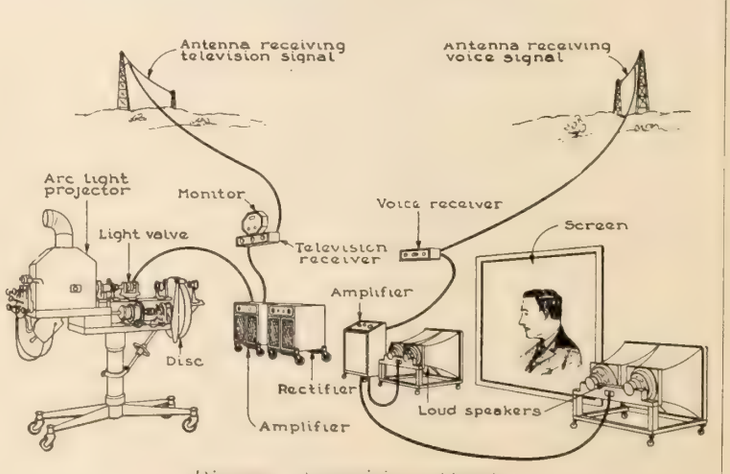


Diagram of receiving apparatus.

Television First Invented in '80

Schenectady—Television was invented about 50 years ago by a German, named Nipkow, according to Dr. E. F. W. Alexanderson, who successfully demonstrated a television broadcast to a theatre here. This, he said, is the nearest answer to the query as to sponsorship of the invention. Nipkow, however, he said, had no radio amplifier or neon lamp, so could not complete his invention at the time. He did, however, Alexanderson points out, explain clearly the idea of scanning the picture, line after line, by a spot of light.

"Before we could produce the results seen here, he had to make several tests with different wavelengths which proved to be failures because one ray followed the surface of the earth, whereas the other was reflected from a layer of electrons 100 miles above the earth," Dr. Alexanderson declared. "We are now working with a wavelength of 140 meters in which the ground wave is predominant. For long distances, on the other hand, we have found it advantageous to use the shortest possible wavelength so that the bulk of the radiation leaves the earth and only the lower fringe of it will arrive at the receiving station. It is expected that the tests that are now in progress are going to throw much more light on the subject of wave propagation. Television apparatus is for this purpose an ideal working tool and I venture to predict that we will soon see a wave of activity in amateur television."

Experiment Makes Dent On Albany Theatremen

Albany—Many exhibitors in and around Albany attended the television demonstration at Proctor's in Schenectady last week, and were impressed by what they saw.

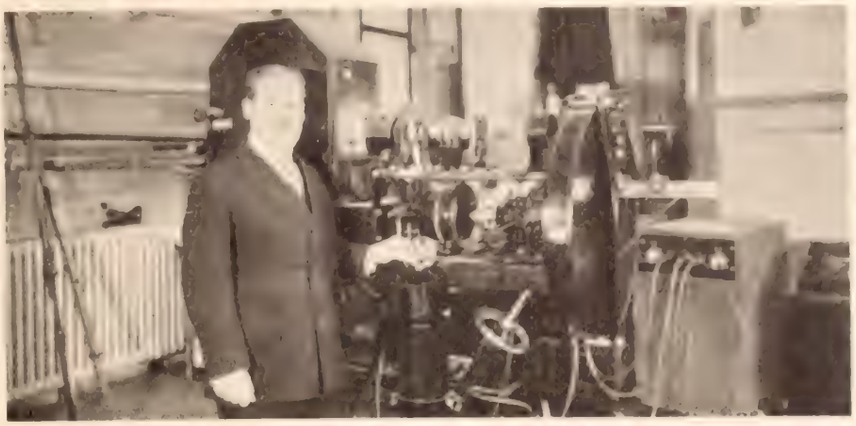
The demonstration was part of the regular bill and went over without a hitch before crowds that packed every inch of the theatre.

Actual pictures without the aid of film were thrown on a six foot screen of actors a half mile or more away in the G-E studio. Exhibitors watched the demonstration with a view of its possibilities later on in the theatre. The only way that one would know that it was a radio transmission was by a very slight swaying of the images as they were thrown on the six foot screen. Two years ago when the first demonstration of television was given the image was confined to a three inch square. An improved light valve intensifying waves to a far greater degree permitted the more recent showing to expand to a six foot square.

Cole Sees Television Supplanting Talkers

Dallas—Col. H. A. Cole, president of Texas M.P.T.O. and Manager Assn., stated at a meeting here that talkies and pictures may go into the discard soon, to be replaced with telephoto-phono pictures in which one master picture will be reproduced simultaneously in theatres all over the world.

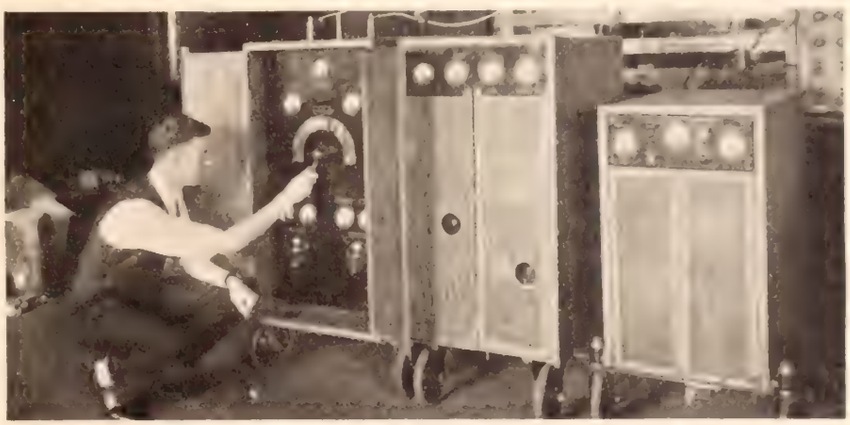
Pictures That Tell Television's Story



Dr. E. F. W. Alexanderson and the projector.



Television equipment rigged up on stage of Proctor's Theatre, Schenectady



Transmitter of Station W2XCW operating on 139.5 meters in sending out television signals from the laboratory. Left to right the units are: Power amplifier, modulator and rectifier.



Incandescent lamp which shines on face of subject to be televised. The lamp case is shown open

Manufactured Weather in the Fox Great Lakes . . . *will keep patrons cool and comfortable this summer*



HERE is another progressive theatre which will offer patrons additional enjoyment this summer . . . which will provide the healthful, *quiet* comfort of Manufactured Weather, as produced through the Carrier System for Air Conditioning.

And not only in summer, but every day in the year, patrons of the Great Lakes will breathe this *just right* atmosphere . . . created and maintained regardless of outside weather conditions or the size of the audience.

In hot, muggy weather, the air entering the Carrier conditioned theatre is cooled and excess humidity is removed. In winter, the icy blasts drawn in are warmed and the correct amount of humidity is added. Summer and winter, all air is cleansed, set at the ideally comfortable condition of temperature and humidity and distributed uniformly and *silently* throughout the entire theatre. Thus every part of the house, from the first row orchestra to the last row in the balcony, is equally comfortable.

This is the same system which is providing ideal conditions of comfort at all seasons in many of the best known and most prominent theatres in the country. It is the *only* system guaranteed on a scientific *db.* basis as to sound level . . . that is, guaranteed *not* to produce the slightest sound disturbing to recording or reproduction. It is increasing patronage and building good will . . . not only in theatres, but in office buildings, banks, department stores, hotels, restaurants and public and industrial buildings throughout the country in which the health and comfort of occupants assumes a place of first importance.

Manufactured Weather is the product of Willis H. Carrier and his associates . . . pioneers and leaders in the air conditioning field for more than twenty-five years. Theatre owners, architects and engineers are invited to investigate the results accomplished by this complete, *silent* air conditioning system. A comparison with any other system will convince you as to its superiority.

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Manufactured Weather *makes* "Every day a *good* day"

Theatre Carpeting Vital Element In Color Scheme and Aid to Sound

Proper Floor Covering Has Become Economic Necessity In Theatres with Advent of Sound Pictures

By WILLIAM SLATER, JR.
Of the Slater Company, Chicago

A FEW years ago carpeting in theatres was a luxury. Today it is an economic necessity.

This transformation has been brought about by sound. The composition tile and linoleum floorings and other resilient materials formerly used no longer suffice. Their sound resisting surfaces have given way to the absorbent properties to be found in carpeting. Some pertinent facts concerning the selection, maintenance and use of theatre carpeting are treated here.

The first considerations are inevitably those which prevented general use of carpeting in theatres before the advent of talking pictures, namely, cost and sanitation.

The initial cost of carpeting is greater than that of many other types of floor covering; its maintenance, however, is proportionately less. It does not require a crew of scrubwomen to keep clean. A good, high-power vacuum cleaner, used daily, will keep it in good condition at an appreciable saving of time and expense. The vacuum cleaner is also your sanitary safeguard for carpeting.

Reduce Ratio of Accidents

There are further utilities of carpeting to reduce its initial cost. One is the atmosphere of luxurious comfort it lends to the theatre an atmosphere inevitably appreciated by patrons. Another is its reduction of risk from injuries sustained by patrons from falls. Almost all other types of floor covering suitable for theatre use have a greater risk element in this connection than has carpeting, which, because of its cushioned surface, is practically "slip-proof." Even in instances of actual falling, the risk element is lessened when carpeting is used because of the natural softness of the material and its cushioning.

The quality of carpeting suitable for various conditions varies greatly, and can only be definitely determined by an authority on theatre carpeting after a study of individual requirements. In the initial selection of carpeting, however, a good rule which is generally applicable is that standard, quality material from a reputable dealer be chosen.

There is no economy to be effected in the purchase of cheap carpeting. Adversely, foolish economy in this regard is inevitably more costly than an initial outlay for reliable material. It is the mistake most frequently made by the operators of small theatres in particular. Seeking a bargain, they buy price rather than material, and learn later, to their dismay, that what they have bought needs replacement in a comparatively short time. Good carpeting, properly maintained, has excellent wearing qualities.

Moreover, one of the costliest items in carpet furnishing is the labor charge for installation. The better your grade of carpet, the less frequently will this cost have to be met. The purchaser's first rule should be: Buy good carpet from a reputable dealer who is equipped to install it properly.

Protection of the wearing surface of carpets, particularly at entrances and at the heads of aisles and stairways, is important. Padding or cushioning should be given particular attention, especially where carpeting is used over concrete or extra hard surface flooring. Heavier padding cannot be used in such instances, but good surface protection can be provided through the use of heavy rubber mats and scatter rugs at these points. Nowhere should padding be less than 3/8" in thickness, and 1/2" is best.

Carpets and Costs

WHAT do you do about your carpeting problems?

Do you merely potshot in the dark, take a chance on selections without regard to architectural lines or the decorative scheme of your theatre, or do you spend your money judiciously?

There's a lot to this business of making the proper choice, particularly since the coming of sound. You may wonder what connection talkers have with sound, but read this interesting and informative article for that answer and a whale of a lot of interesting dope on carpets and what they can mean to one who understands them.

Selection of design and color is important and offers many possibilities for the improvement of auditorium and lobby appearance.

The available designs and colors are almost unlimited. It can be said that there is no restriction in these matters that would interfere with the execution of any desired decorative scheme in the theatre. Any conceivable color can be made in carpeting, while designs range from conservative Oriental patterns to the extreme Moderne. In addition, for installations of 500 yards or more, the theatre owner has the option of designing his own carpeting if desired, although there are stock lines of carpet which cover almost every conceivable arrangement of color and design that could be used.

Three Colors Required

It is important that the character of colors, designs and textures be in keeping with the quality or atmosphere of the house. Is yours a city or a country theatre? A de luxe palace calling for sophistication and elegance, or a high-class neighborhood that needs formal restraint to express its fitting hospitality? Or is it just a good-paying country house that requires practical simplicity? There is a carpet for each type.

An auditorium, taken as a whole, needs at least three emphatic colors for good balance—one to predominate, another to supplement, and a third in more brilliant values for emphasis. In this scheme your carpeting should be the darkest part of every auditorium. Lightness for ceiling and walls, for an impression of space and airiness, but dark hues for carpeting. It furnishes the foundation and should give a color sense of stability. A medium tone between floors and ceilings can be struck in the use of draperies and upholsteries of deeper color than walls and ceiling, but lighter than floors and carpeting. For emphasis, the brightest and most intense colors should be restricted to accessories. The gradations in each of these should be close enough to keep values related to every other value in order to make the auditorium or lobby a unit.

Color means light and cheer. Small lobbies can be made to appear larger through the use of small pieces of furniture and plain, two-tone or jaspe carpeting. Dark lobbies can be made to appear light through the use of carpetings which harmonize with light-colored walls and ceilings.

As for determining carpet quality, there are several specific tests which can be made by any carpet expert. There are such authorities in practically every city of any size. They know carpet and can recommend without bias the best weave and quality for a given use. If you are not a carpet expert and are not inclined to consult an authority, a good rule to follow as a basis of judgment before you buy even inexpensive or medium-priced merchandise is to see the best there is in that line, then select the nearest thing to it at the price you can pay.

Pointers on Maintenance

Mechanical means of testing the wearing qualities of carpet have been devised and some of these may be worth employing if your carpet purchase runs large enough to justify the expense of testing. It often pays.

Some helpful pointers in carpet maintenance are suggested herewith:

Protect the surface where traffic is heaviest.

If you are selecting an expensive carpeting, the use of scatter rugs to cover the carpet at points of greatest wear is advisable.

At corners of halls or stair landings, carpet should be butted, unless matching of pattern necessitates mitering.

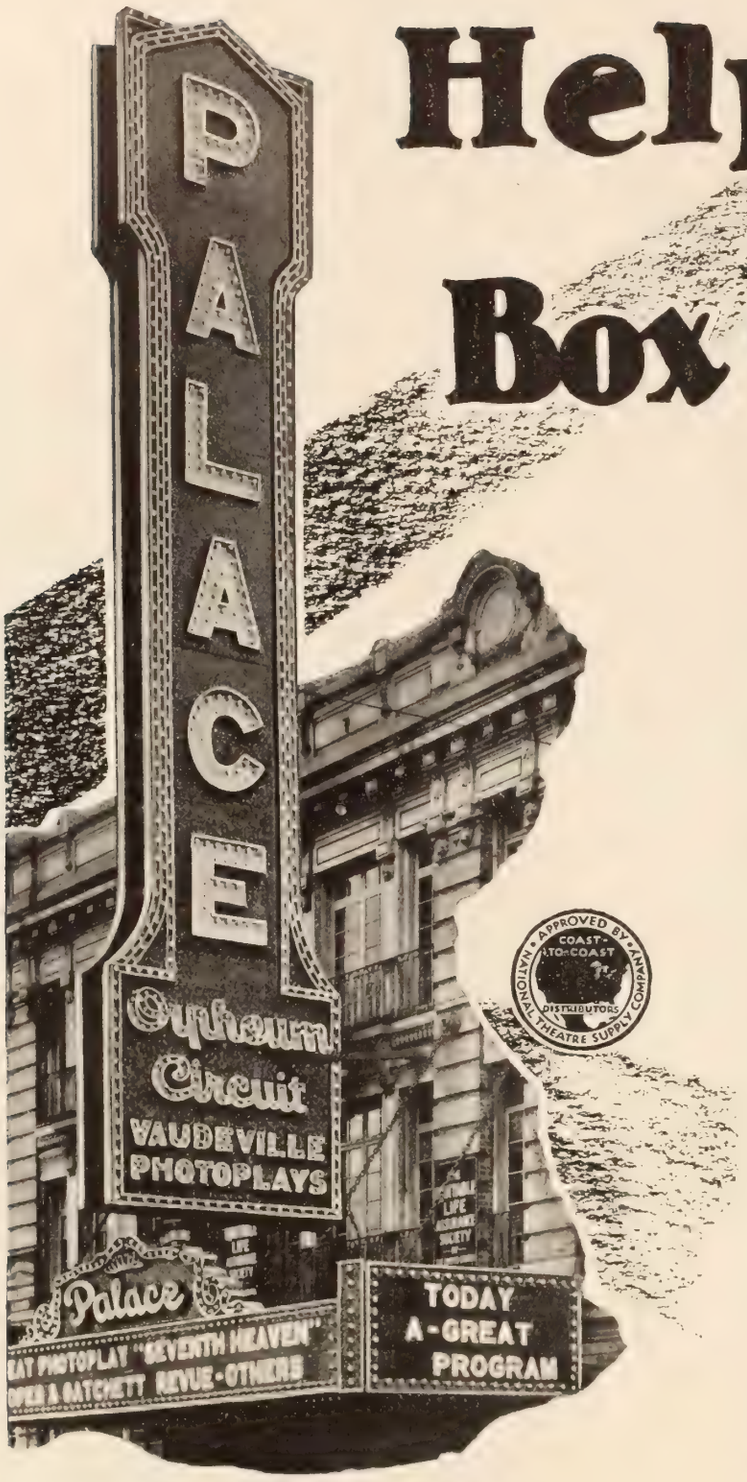
Runners should be fastened at ends to prevent tripping.

To insure maximum service, rugs should be laid so that the seams or pile run in the direction of the greatest traffic.

Use quality padding. Good padding undeniably makes carpet last longer. But don't sacrifice the carpet to the lining. It doesn't pay.

(Continued on page 88)

Helping the Box Office



A Lustrolite changeable letter Display which shows the attractiveness of the service.

WITH thirty branch offices, situated in strategic parts of the country, the National Theatre Supply Company keep in personal touch with theatres and theatrical architects needing a mechanical advisory service.

In an effort to round out our mechanical service to theatres, we have made a connection by which we are now prepared to offer a unique electrical display advertising service.

We now have available a staff of expert electrical advertising display men who understand thoroughly the basic principles of securing the utmost in display values. These men are at the service of all theatre architects needing technical advice and cooperate with theatre owners who desire to improve their display advertising.

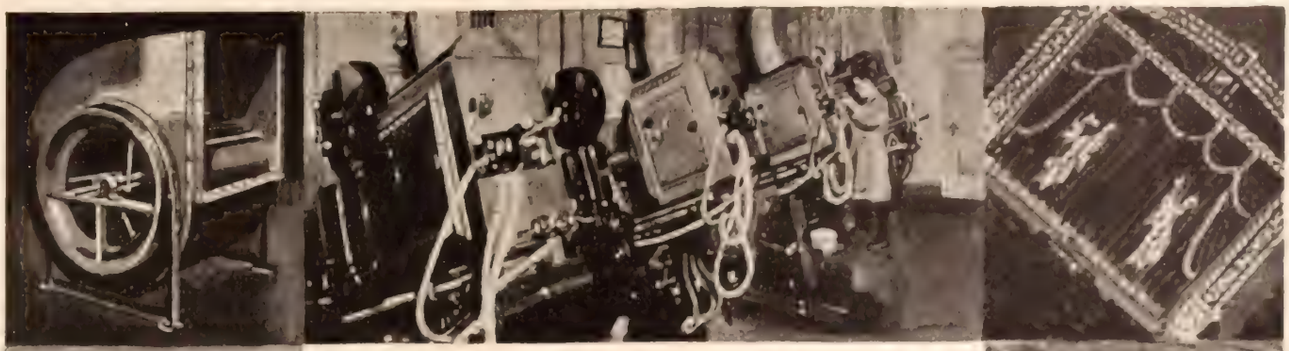
Lustrolite changeable letter Display Advertising has attained a dominant place in the display advertising world through sheer merit. It has been developed from the sound idea of making a display sign actually merchandise the product. The experience that has come over a period of years is now at the service of theatres. These engineers are available through the National Theatre Supply Company.

To all responsible theatres interested in increasing the effectiveness of their advertising we offer a solution to their problem. Send us a good commercial photograph of the front of your theatre. We will make up a sketch showing how the display can be improved to the benefit of your box office.

No obligation involved. An opportunity to improve the attractiveness of your display awaits you. Consult our nearest office today.

NATIONAL THEATRE SUPPLY COMPANY

Offices in all Principal Cities







IT PAYS TO MAKE IT A COMPLETE JOB

Equipping a theatre completely from one source is of greater value than its decided convenience. The Exhibitor who buys National Equipment from start to finish finds a wider range of theatre supplies, of drapery fabrics and carpet patterns, from which to make his selection. He is afforded the counsel and advice of specialists in every phase of theatre equipping. He profits by the all-inclusive guarantee of satisfaction that is an integral part of every National Purchase. He is protected by an unequalled maintenance service — always within his reach. Every dollar that he invests buys a full dollar's worth of merchandise . . . From every standpoint, it pays to make it a complete job—a National job.

This stamp of approval means quality . . . in materials, in workmanship, in practicability. Look for it in the advertisements of theatre equipment manufacturers. Any product with which it is linked has passed National's rigid tests of excellence and is available at any National Branch.

NATIONAL THEATRE SUPPLY COMPANY

Branches in all Principal Cities

Illumination and Projection Quiz

THEATRE illumination and projection offer a multitude of problems for the manager, and continuous study of them is essential. The following questions and answers recently were broadcast to Publix managers for their guidance.

Q. In ordering lamps, what four essentials must be specified?

A. Type and shape of bulb, wattage, voltage, color-base type.

Q. What three factors determine the quality of lamps?

A. Cost, life, lumen outfit.

Q. What is the average burning life of a lamp?

A. 1,000 hours.

Q. To what lamps does this average not refer?

A. Spot lamps and projection lamps which burn 200 hours and 50 hours respectively.

Q. What is the average color permanency of the different colored lamps?

A. Natural colored most permanent. Dip and sprayed lamps—poor permanency.

Q. Why is it not cheaper to use lamps whose life is longer than standard lamps?

A. Although the life of the lamp is longer, more current is used giving less illumination and lower efficiency.

Q. What lamps should not be burned base up or at an angle?

A. All Mogul based lamps, spotlight lamps, and projector lamps.

Q. What is the difference between frosted, sprayed, dipped and natural colored lamps, and in what colors are each available from the manufacturer?

A. Frosted: Sand blast—etched inside or outside—clear—no color. Sprayed: Color sprayed on at factory. Dipped: Lamps dipped locally in analine dyes. Natural color: Color inherent in glass, visible filament. Frosted available in clear, special lamps in color; spray—red, yellow, blue, green, amber, orange; dipped lamps available in any color. Natural colors—red, blue, amber, green.

Q. Are all natural and sprayed lamps of the same standard type and color identical in color?

A. No.

Q. Why is money wasted in using projector lamps for spot lights?

A. Shorter life at higher cost.

Q. What types of splices are defective and why?

A. (a) Splices so wide that they cannot follow the curve of the roller. Splices with this defect will be carried through the top rollers and through the intermittent, but will run off the bottom roller leading to the magazine. Several frames will be damaged before the idler will set the film back on the sprocket. On the screen, the defect will show up as a bad jump.

(b) Splices which have been scraped too much, which have been fastened with too much cement, or those having both defects. The film will buckle resulting in the same action described above.

(c) Splices which have been mismated so that sprocket holes do not register. As the sprocket passes over the top roller, the teeth will enlarge the sprocket holes. The film will remain on the teeth as it passes over the intermittent roller but there will be a slight displacement resulting in a jump on the screen. At the take-up it will run off the roller causing damage to several frames. A defective splice will break occasionally at the intermittent interrupting the run of the reel, and showing on the screen a flash of burning film.

Q. What steps must be taken to insure fire-safety in the projection room?

A. Pail of water and pail of sand must be on the wall ready for instantaneous service. The Pyrene extinguishers should be handy to each projector. The fire drops and shutters should be closed every night and tested periodically. Film when not in use should be kept in metal containers with air holes to prevent the accumulation of explosive gases.

Q. What parts of the flasher need attention?

A. Make sure that the flasher motor is properly oiled at all times and that worn out brushes are replaced as soon as possible

Q. What points must be remembered in the maintenance of outdoor signs?

A. In general, signs should be cleaned once a month and painted once or twice a year depending on local conditions. Each sign should be checked for burned out lamps every day and these should be replaced as soon as possible. General repairs should be made at the time of painting unless damage is such that it requires immediate attention.

Projection Cure Near?

OTTAWA — Discovery of an accidental impurity which is largely responsible for the sensitiveness of film and the eventual possibility of improved projection via its elimination is seen here in the talk made by Dr. C. E. K. Mees, director of research for Eastman Kodak, before the Canadian Chemical Society.

The impurity, he explained, was found in the gelatin from the skin of animals and had been traced to the consumption of plant life. It is a compound containing sulphur.

While a film projected on the screen appears smooth to the naked eye, the surface of the projected picture contains millions of microscopic crystals, Mees said. More of these crystals are to be found in a square inch of film than there are human beings on earth, he pointed out.

Penn. Exhibitors Hit at 'Handouts'

Philadelphia—Practice of giving away merchandise at local theatres is being frowned on by the eastern Pennsylvania and southern New Jersey exhibitor association. Although the practice is said to boost business on given nights, grosses suffer on others, it is stated. Some exhibitors have claimed that companies which tie-up for the "handouts" haven't been living up to their part of the bargain.

Program Balance Essential Factor

Variety and balance are the two factors essential in properly building programs, Borris Morros, Publix music director recently told the Circuit's Managers' Training School.

"If you have five acts in a program and four of them are comedy, the show will fall flat," Morros declared. "If all four were headliners, you would not help the program in the least. But take one headliner and precede him with three acts presenting contrasting types of entertainment, properly routined, and you will have a successful program.

"Having variety, you must balance that variety," he continued. A good program must not be too highbrow, and it must not be too lowbrow. It must strike an average which will appeal to everyone in your audience and not to distinct groups only.

Recognition Big Factor

"There are also two points which must be kept constantly in mind in planning the musical makeup of your program," continued Morros. "The first of these elements is 'recognition.' Audiences like tunes which they recognize. Each of your patrons subconsciously seizes every opportunity to pridefully identify a tune.

"Therefore your selection of songs and tunes must be guided by the ability of your patrons to recognize them. Devotees of the ultra-classical will go to concerts and the opera for such music. Persons preferring the 'hotter-than-hot' type of extreme jazz will go to dance-halls and cabarets. In our theatres we must present each type of music the semi-classical, popular, and above all familiar music which everyone enjoys.

"The second element in making your programs effective from a musical standpoint," concluded Morros, "is simplicity. Even if patrons do not recognize a number, they will like it if it has a simple melody, easily remembered. They will hum such tunes as they leave your theatre."

Theatre Carpet Is Vital Element

(*Continued from page* 85)

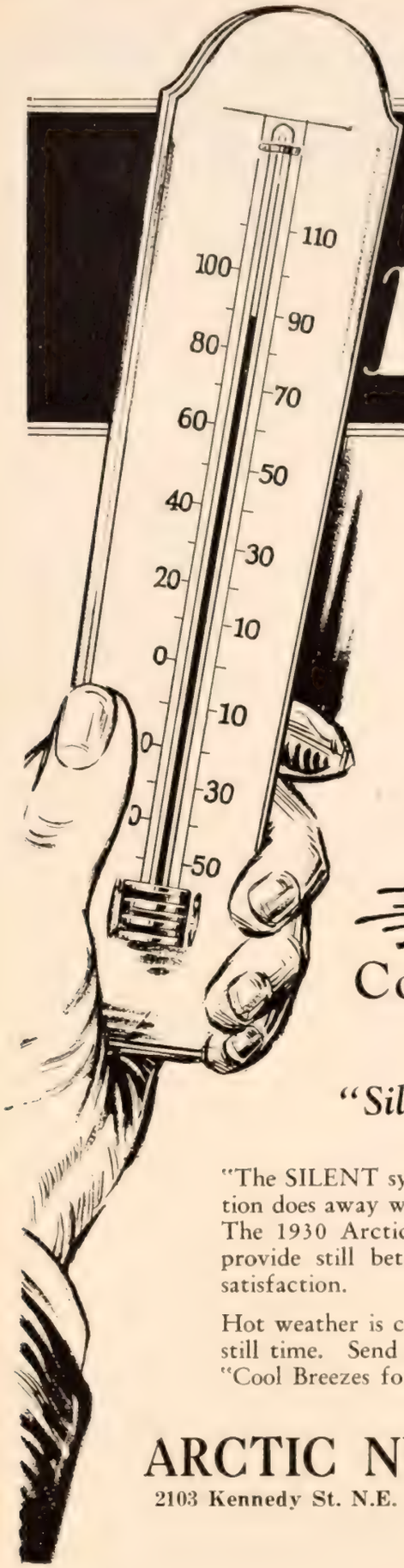
Clean carpets last longer. A daily cleaning for aisles and lobbies with a good vacuum cleaner should be the rule. Dirt and grit are easily ground into carpeting and the traffic later cuts the pile, giving the carpet a threadbare, shabby appearance.

Sweeping with brooms is unsatisfactory and may result in damage to the carpet. Broken bits of broomstraw are left in the pile with the same result noted from dirt and grit.

Dry cleaning, when practicable, is safe.

Low prices are quoted on thick pile carpets when they are made from synthetic wools of doubtful wearing qualities. A good rule is to buy the best. It is better to buy a low pile of good quality than to take the lowest price—and poor quality—in a higher pile.

The acoustical coefficiency of standard theatre carpetings (at the standard pitch of 512 vibrations per second) is .15 for plain carpet, .25 for carpet with ½" of ozite lining, and .20 for loose rugs.



It Won't be long Now!

HOT summer weather will soon be here again! And with it comes an opportunity to every exhibitor—to make his theatre the coolest, most attractive place in town! When the temperature goes up to 90 degrees or more, the cool theatre gets the crowds.

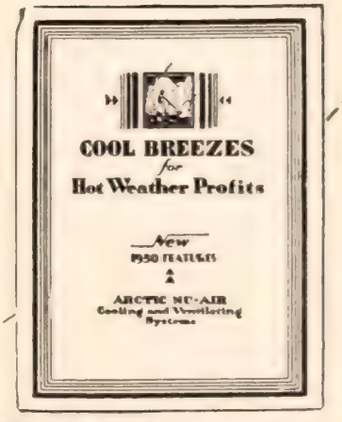
Plan now! Let folks know the first warm day that your theatre will be crisply COOL and refreshing this summer. Hot, close, sultry air is "a thing of the past" in theatres equipped with

ARCTIC NU-AIR
Cooling and Ventilating System

"Silent as the Sphinx"

"The SILENT system for sound films." Its noiseless operation does away with all roar, rumble and other disturbances. The 1930 Arctic Nu-Air has new exclusive features that provide still better operation, closer control and greater satisfaction.

Hot weather is coming! Prepare for it now, while there is still time. Send in the coupon today for this new book—"Cool Breezes for Hot Weather Profits."



ARCTIC NU-AIR CORP.

2103 Kennedy St. N.E. Minneapolis, Minn.

ARCTIC NU-AIR CORP.,
2103 Kennedy St. N.E., Minneapolis, Minn.

Gentlemen: Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name

Name of Theatre

Address

City State

Choice Locations and Good Taste Outdoor Advertising Requirements

Trailers Termed Potential Business Builders, and Should Be Spotted Ahead of Feature, Says Expert

By FRANK WHITBECK
Director of Advertising and Publicity, Fox West Coast Theatres

SINCE the beginning of show business there has been outdoor advertising. The first was the crude printing of type posters that were hung in windows, on the inside walls of the post office, in the general store of the cross-roads town where the little wagon show was to play that night.

Later came the lithograph. The advance agent made his own dates with paper borrowed, or stolen, from the store keeper; and a can of lampblack.

The job of that advance agent was to "snipe" the barns of the countryside; to "hit a daub" near the railroad station. In addition to this, some paper was given to the local billposting company. The equipment of the posting company was crude; their boards, all running together, were mostly of wood.

Today the billposting company plant is regulated by the rules of a national organization. These rules govern the posting of the paper, the building of the panels. City laws regulate the material which is to be used; the zones in which billboards may be erected.

Great Progress Made

The billposting companies together with the motion picture producers and the theatre operators, have progressed with the trend of the times. They have kept abreast of the changing conditions in the business world. This condition, however, is not true with the type of paper we are posting. I'm not blaming this on the lithograph company; neither am I saying it is the fault of the film company publicity chief who designs the board, but I am saying it to warn you, to study the type of paper you are posting and where you are posting it.

We'll start with the posting—these are our rules:

No sniping. By this I mean the indiscriminate posting of small paper, one, three and six sheets, on the sides of barns, fences, dead walls and the score of other places that a snipe bill poster can find.

Buy the Biggest

No small paper highway hits or along the road of a main boulevard where cars travel at excessive speed. This is the age of speed. The law allows from 35 to 45 miles an hour; statistics show that the average car carries one and one-half passengers, even on Saturdays, Sundays and holidays. The driver is watching the road. It's a cinch he can't read a card tacked to a tree or a three sheet on a barn 100 yards off the highway. If he has company, will the passenger read billboards or will he be talking to the driver or looking at the scenery?

If you do use billboards on the highway, buy the biggest that you can—a 28 sheet panel and then figure the location for approach, readability and the side of the road it is on. The approach for a "head-on shot" when you can read as you advance and at night your headlights will illuminate it. The readability is the time that you have in getting to the board and your chance to read as you pass it. The side of the road to choose is the side that you are traveling.

In the city pick your locations where and when you can. Don't take a board that is bunched with a half dozen others in a series of panels running parallel with the street they are on. Get junction points, locations at traffic signal stops, where people transfer from one street car to another, single locations with approach and vision. Try for locations near a high school, at the entrance or exit of a big factory that employs large numbers of people. Watch out for locations that are good in the day time and not worth a damn at night because of poor illumination or lack of traffic.

Analyzing Outdoor Copy

OUTDOOR and trailer advertising possibly are the outstanding standard avenues of advertising for the theatre, Frank Whitbeck observes in offering the accompanying article on the subject in "Now," house organ of Fox West Coast Theatres. His analysis of billiard and trailer advertising is one of the most informative ever published.

Remember that the billposting company has two grades of boards—the "regular" locations and the "illuminated" locations. Chances are, if the location of a regular was worth a darn it would be illuminated. Many times it is penny wise and pound foolish to buy 100 regular locations when 30 illuminated would give you a better showing. Quantity doesn't make for quality even in the billposting game.

We had an old expression, with the circus. It was this—"put a card where you can't get a one sheet; a one sheet where you can't get a three; a three where a six won't fit and a six where you haven't room to post a 28 sheet." In other words, take advantage of the full space.

If you use three sheets get them on the side of small neighborhood stores where woman go to trade—then they will be seen and read. Don't hope to attract those riding in street cars or automobiles by anything smaller than a six sheet—it just can't be done.

To get back to the style of billboard paper—

When I think back to those melodramas that I was ahead of in years gone by to "Across the Pacific," "Only a Shopgirl," "Young Buffalo, King of the Wild West" and a few more, we had better lithograph paper than the exchanges are putting out today. In this part of our business we have not progressed. That's why I say—study the billboard.

Poster Copy

Here's an instance. A recent poster on a certain picture had a girl stretched out on a couch, was naked up to the hips and down to her navel. If that poster sold tickets it wasn't apparent in Los Angeles. The picture did a flop. In another spot, maybe it would sell tickets. But either way that poster was damn dangerous for this business of ours. It was offensive to good taste. It must have been downright repulsive to the women who interest themselves in P. T. A., Women's Clubs and Better Films, not alone the fussy men in Better Business organizations and the Civic Beauty committee of any town.

Remember this: In all your advertising, there are a certain number of people that are willing to believe the worst of any motive a manager may have to attract business to his theatre. Don't give these people a chance to vent their spite on you.

Watch Credits

Again you have the question of studio credits and contractural obligations that must be taken care of by the studio press-agent in the billboard paper. This covers a great deal of space. We, the theatre operators, are not obligated by those contracts. We can cover what we want on the paper by new copy that we believe will sell tickets.

Any billboard, no matter what size, is merely the "reminder" type of advertising. We tell our story in the newspapers, on the billboards we remind them of that story and give the name and date of the theatre.

The less said, the more remembered. This should be your motto in all billboard advertising.

If you do your own printing, watch your colors. Standardize those colors. Stick to them—week after week. After a time your patrons will come to accept black and orange as the advertising of your theatre and they will look to it for the announcements of your programs.

Try to check through the printer the color your opposition may be using. If he has black on yellow, then it's a cinch you don't want it. Never give an order "blind," lay out your color scheme with your printer.

Picking Selling Points

Which sells the most tickets—the name of the star or the title of the picture? Don't leave this up to the printer. You draw up

the layout of that piece of printing. You make the decision of how that paper is going to read. Certainly, take suggestions from the printer. He may know more about his business than you do but, you are the judge of what is going to get the big line on that printing.

Keep away from window cards and card tacking unless you have an intelligent plan for this distribution. The average card that goes into a merchant's window goes back of some merchandise. Most times that store keeper wants a pass. The space that you take up, the location that you get, isn't worth the pass. In card tacking, the man doing the work wouldn't be so engaged if he had any advertising sense. Consequently he isn't giving you the best showing possible. On black streets, on the sides of buildings—half the time your 'live' card is flush with a 'dead' announcement. Think, is card tacking worth the money that you are putting into it?

When I posted bills with the Barnum and Bailey circus, there were three advertising cars ahead of the show; besides all the "box brigades" and the "opposition gangs" that worked independent of the cars. In all, better than 5,000 sheets of paper would be posted for a small one night stand town. This posting covered everything, country routes into the territory within 20 miles of the town to be played. The town itself would be plastered through the regular bill-posting company and the snipers, bannermen and lithographers with the circus.

The type of circus paper posted has never been equalled, either by another circus legi-

(Continued on page 107)

Analyzing the Trailer

SUPPOSE you said, to a national advertiser, "Get me up a trailer of 400 feet or better that I can use on my screen. You can put some scenes of your factory in it, pictures of your completed product, prices, where your merchandise can be purchased. In other words, give me a pictorial sales argument that will run about 5 minutes."

Would the national advertiser grab that opportunity? Would he put the keenest minds in his organization to work on that trailer; would he plan and scheme and think about the sales argument that trailer would contain? You can bet he would and he'd pay you a handsome sum for the showing of such a trailer.

We pay thousands of dollars a year for advertising that isn't one-tenth as good as our own screen advertising, and yet how many of us ever give a second thought to the trailers on our screen advertising our coming attractions?

Consider this: the advance trailer for a coming attraction can be a power for good or, through your own carelessness, lack of thought or downright ignorance, it can do you even more—harm!

Deserves Best Place

The trailer for your next attraction deserves the best place you can give it in your program, next to the feature attraction. That place is just ahead of the current feature when your audience is seated—in a mood for entertainment, when they will read—and remember.

If you put it on after the feature, what happens?

The entertainment your audience paid their admission price for—the feature picture—is over. They are either on their way out of the theatre or their interest has dropped down because they know the other attractions on the bill are of secondary importance. Position for your trailer is, therefore, of great importance.

The trailers supplied by the trailer companies are, in their opinion, the best sales argument for the attracting of patronage. They do not always fulfill that purpose. The trailer maker, the workman actually engaged in the making of that trailer has no understanding, nor appreciation, of your particular operation. Podunk, Mud Flats and Strawberry Point are considered of the same intelligence and importance as New York, Chicago or Los Angeles. The one trailer, the same appeal for the blase theatre-goers of the metropolis is expected to be equally attractive to the more provincial movie lover of the small town.

In the first place, the ideas for most trailers come from the Los Angeles studio press agent. They write the copy, pick the scenes and ship to their New York director of advertising. Here the copy is either given an okay or it is remade to the New York idea or turned over to the trailer company.

Those trailers that do not follow this routine are handled about like this. The representative of the trailer company secures different scenes of the production from the studio; these are sent to his office in New York, and then they, the trailer people, make up the sales argument from the press material that is furnished by the studio press department.

There are two styles of trailers, the silent and the talking or sound.

Length Called Drawback

The first sort, one or two scenes—some high-pressure sales talk, credit to the company, the director and the cast. Many have scenes taken from the talking version; they are grotesque because the lips of the players move and yet the theatre is in dead silence. Others are actually superior to the talking trailers.

We have found that the chief cause for complaint with the talking trailers is their extreme length and the number of scenes that are used. The smart theatre-goer gets too much of an idea of what the picture is all about merely through watching the trailer.

Can you cut these trailers? Yes. Why not? If it is your idea that the trailer is not good and that it can be improved by cutting and your operator can re-assemble it without harm or damage, then by all means cut it.

Silent Trailers Popular

A check of the Los Angeles division shows that out of 14 neighborhood theatres, ten of them favor silent trailers, two are using talking trailers and the other two can not make up their minds which is the better.

Silent trailers are best for certain pictures. For instance, the first talking picture that Lon Chaney will make. You will not want to give away the voice of Chaney in a talking trailer—that is your one big selling argument—that is the one thing that your patrons will pay their money for. Keep Chaney silent until he flashes on your screen. Keep silent any actor of reputation that may come from the legitimate stage to make their first talking picture. Keep silent the voice of John McCormack, until your audience has paid their admission to hear McCormack sing.

The following paragraph concerns those theatre with more than one change of program each week:

Do not use more than one advance trailer during any one performance. By this I mean on your Monday or Tuesday change use the trailer advertising the program on Wednesday and Thursday. If you give your audience too much—if you tell them too much, they'll remember nothing.

One trailer at a time. Remember your patron paid good money to be entertained.

MOTION PICTURE NEWS DATA PAGES

Explanation of Lighting Terms

The Footcandle . . . The Lumen . . . Mean Spherical Candlepower . . . Mean Horizontal Candlepower

THE purpose of this treatment is to provide a foundation for the discussions of theatre lighting that are to follow. These few explanations of important terms will provide a valuable reference background for other discussions.

In the beginning when new light sources of real value began to appear, they were quite naturally compared with the ordinary candle which was at that time probably the only really practical light source. At that time it was decided that a candle of a certain size, made of certain material, which burned at a certain rate, should be called a unit light source, or a "standard candle," which gave off a certain definite quantity of light. At first it was the practice to compare other light sources with this standard candle, taking into consideration only the light given off in one direction.

Mean Horizontal Candlepower

The strength of light in the horizontal direction, that is, directly opposite the center of the flame, was chosen, and by averaging the strength of light in this one plane around the light source, they arrived at a term known as "mean horizontal candlepower." It must be borne in mind that candlepower, or mean horizontal candlepower, does not in any way indicate the total amount of light which is given off by a light source, but rather the strength of light in one direction.

If a lamp gives 100 candlepower in a horizontal direction, we do not know the total amount of light given off by this source, but rather the strength of light in this one certain direction. To illustrate this, we might put a lamp—say a standard candle—inside a hemisphere. If the hemisphere is painted black on the inside, we know that the light going in one direction will be absorbed; still if we took a measure of the intensity in the direction away from the hemisphere, we should find one candlepower. We might even close the opening still more, and should still get a reading of one candlepower, but it is obvious that a considerable amount of the total light must have been absorbed: still our reading in the one direction would not be affected.

Mean Spherical Candlepower

As we come to the next term, we have an approach to a unit or figure which indicates the total amount of light given off by light source. That is, if we average the candlepower strength in every direction around the light source, we obtain a figure designated as the "mean spherical candlepower"—that is, the average of the candlepowers in every direction. The next two terms, which are really the most important of all, are the "lumen" and the "footcandle." The lumen may briefly be described or defined as the unit of measure of quantity of light. The footcandle could be defined as the unit of measure of illumination. At this point it might be well to explain that there really is a great deal of difference between light and illumination—light being known as the cause, and illumination as the effect produced by this cause.

The Lumen Measure of Light

It is logical that we must have light before illumination can be produced. Therefore, we should consider the "lumen" or measure of light before the "footcandle" or measure of illumination. However, by putting the cart before the horse, so to speak, it may be possible to give in a few words just what we mean by these two terms.

We are all by this time familiar with the ordinary standard candle. If we place a piece of paper one foot away from this standard candle, we shall have one footcandle of illumination on this paper. We know by mathematical calculation that it takes one lumen of light distributed over one square foot of area to produce one footcandle of illumination. One can easily get an idea of the value of one footcandle, or just how much illumination is represented by one footcandle, by actually holding the paper one foot away from the standard candle.

Use of the Footcandle Meter

These units of measure, no matter how abstract they may seem at first acquaintance, have a definite concrete meaning, and can be measured by actual instruments. For the theatre manager the most useful of these measuring instruments is the "footcandle meter." This is a handy, compact, portable instrument which measures in footcandles the intensity of illumination on surfaces.

Perhaps the most important use of the footcandle meter in the theatre is in connection with maintenance. Unless the lamps and reflectors or enclosing glassware are cleaned regularly, dust collects and cuts off much of the light, so that in some cases only one-half of the amount of light that is paid for may be actually effective. The footcandle meter affords the best possible means of determining how much the intensity of illumination has dropped off and consequently how often the lighting equipment must be cleaned.

Good Sound and Good Seats spell BOX OFFICE SUCCESS!



THE talkies have changed box office appeal. Today, with hardly any "presentations," "jazz bands," etc., the battle for patronage is based on good pictures, good sound equipment, and COMFORT—especially in theatre seats *where your patrons spend over 90% of their time.* That is why a practical investment in Heywood-Wakefield theatre seats will help to increase box office profits. These luxurious theatre chairs have been developed to give restful comfort and enjoyment to your patrons. Publix, Warner Brothers, West Coast, Roxy, and scores of other prominent showmen have specified Heywood-Wakefield seats because they have patron appeal—box office pull. For detailed information, just drop a line to any of the Theatre Seating Division sales offices listed.

SALES OFFICES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Los Angeles, Calif.
New York, N. Y.
Oklahoma City, Okla.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Oregon
San Francisco, Calif.
Seattle, Wash.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Calculating Floodlighting Intensities

THERE are many ways of lighting the front of a theatre, varying with local conditions. One of the simplest, as well as one of the most effective methods, is by means of floodlighting projectors. This method can be used in a large majority of cases. The projectors may be concealed on the marquee, on buildings across the street or on street poles. If none of these is available, ornamental street lighting poles have been developed on which the projectors may be mounted without detracting from the architectural effects of the building.

A floodlighting projector is a modified searchlight. Different types of projectors give different spreads of light. A projector with a parabolic reflector and a concentrated light source will throw a long, narrow beam having a spread of approximately 10°. This type is used when the unit is placed 150 feet or more away from the building. It is obvious that one type of projector would not give satisfactory results under all the different conditions to be met. If a projector giving a narrow beam is used at a very short range, a spotted or streaked effect is likely to result.

If it is desired to light a small area from a considerable distance (150 feet to 300 feet) a projector with a narrow beam should be chosen. If the front of the theatre is to be lighted from the marquee, it is probable that a wide angle projector must be selected. Under some conditions it may be desirable to spread the beam more than normal or change the shape of the beam so as to get a more efficient distribution. This may be done by using a form of lens in front of the projector, resulting in a more even distribution with a smaller number of projectors.

The method of calculating the number of projectors necessary to secure the proper intensity is very simple. Find the area of the surface to be lighted and multiply this area by the desired intensity in foot candles which gives the total lumens. Divide the total lumens by the lumens in the beam of the projector to be used and the result is the number of projectors necessary. Stated as a simple formula:

$$N = \frac{A \times I}{L}$$

N = Number of projectors.
A = Area of surface.
I = Lumens in beam of projector.

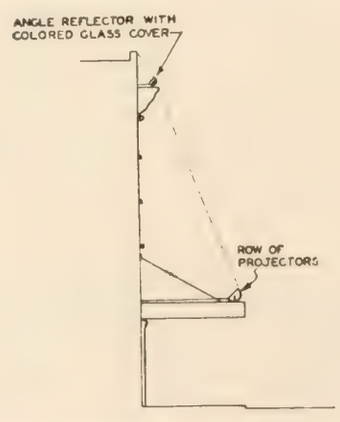
(This figure is secured from projector manufacturers' data.)

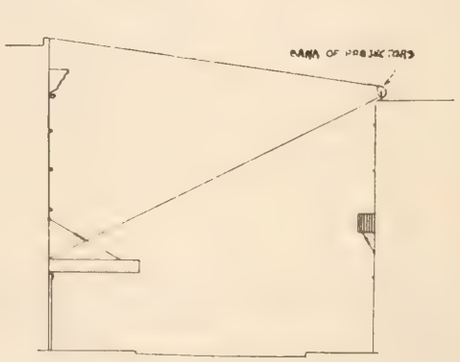
It is always necessary to make a reasonable allowance for overlapping of beams so that a uniform illumination is secured. It is also necessary to have enough projectors so that the beams cover the entire surface. As a check on the calculated results it is desirable to make a sketch of the area, to scale, and from the location of the projectors measure with a protractor the angle subtended by the area to be covered. Knowing the angle of spread of the projector (secured from manufacturers' data) it is at once evident whether sufficient projectors are provided to light the area uniformly.

There are many conditions where touches of color will add materially to the artistic effects. Niches or deep recesses thrown in shadow by the regular lighting may well be lighted by a suitable color. A parapet above a deep cornice would look well in color. These touches of color usually are very pleasing and are often more desirable than lighting the whole building in color. Colored light and white light cannot be mixed very satisfactorily because the white light is usually so much stronger that it washes out the color and the effect is lost.

The intensity required to make a theatre stand out conspicuously depends to a large extent on the color of the building and on the surrounding conditions. It is obvious that a theatre on a brightly lighted street with well lighted show windows and numerous electric signs would require more light than a building set in dark surroundings. The same is true of a dark colored or a light colored building. As a general indication of the intensities in foot candles necessary on a theatre the following table is given:

	Character of Surroundings	
Building Surface	**White Way ft. candles**	**Residence ft. candles**
Dark colored — red brick, brown stone, etc.	**20**	**15**
Medium colored—concrete, granite, etc.	**15**	**10**
Light colored—glazed terra cotta, marble, etc.	**10**	**5**





Left—Diagram showing method of floodlighting with projectors on marquee.

Right—Method used to floodlight front by projectors located on building across street.

DON'T BE THE LAST to Cool Your Theatre

TODAY, the theatre that does not offer coolness is decidedly out of the running. Who wants to spend a sultry summer evening where it is close, stuffy and "hot as an oven"? On the other hand, folks are actually searching for heat relief—eager to go where it is cool.

Scores of notable theatres, including the leading circuits, are profiting by this dependable system—

HEALTHFUL Kooler-Aire

NATURE'S REFRIGERATION

It lowers the temperature as desired and sends great, engulfing billows of Pre-cooled, purified air throughout the theatre. The last word in refreshing comfort.

"SILENT partner of the talkies." A masterpiece of soundless operation, due to many exclusive features.

Get ready now for the hot weather—find out all about this proved equipment—the low initial outlay—the small operating cost — our convenient financing plan. Write today for the Kooler-Aire book and complete details.





KOOLER-AIRE ENGINEERING CORP.
1912 PARAMOUNT BUILDING NEW YORK, N. Y.

Pacific Coast Distributors:
B. F. SHEARER CO.
Seattle Portland Los Angeles

A Theatre Built For Wide Films

(Continued from page 71)

used to carry off the impure air.

More than $125,000 in electrical equipment has been installed. Of this amount $60,000 has been expended on the projection room and its equipment and $20,000 on the sound equipment.

In the projection room, the building of which was supervised by Cass Hayes, consulting engineer for Pantages theatres, four projectors have been placed. They are equipped to handle both sound on film and on disc and are adaptable to Grandeur film. These projectors are run by two specially designed generators, claimed to be the largest in use in any theatre. These also are made to handle Grandeur film.

The projection booth which is 50 feet long and 16 feet wide has nine control stations. Beside the projectors there are three spot lights, two floods and a special effects machine. Next to the projection room is a fireproof film vault, a room for the resistance board and a monitor room for the public address system.

Horns of the public address system have been placed in various parts of the auditorium, backstage and lobby. They can be hooked up singly or all together.

For stage rehearsals the horns above the switchboard, scene shifters, orchestra and projection room as well as over the stage proper are connected to the microphone held by the stage director. Enabling him to speak with each station in a normal tone of voice, or to all of them simultaneously. If desired the public address system can be hooked up with the sound equipment to increase the volume.

Sound Box on Mono-Rail

On the stage, hung from a mono-rail track, is the sound box. This device carries eight horns and is moved off stage to one side when the presentations are on. Augmenting these are five extra horns, one at each side of the proscenium arch and three above the arch. This system will enable the operator to throw the sound to any part of the house with equal clarity.

In the electrical installation, one distributing board is used for the whole house and one for the signs on the front. The motors which supply the power here develop 1,000 horsepower. For the lights alone over 800 horsepower is needed.

The largest sign which is on the front of the building, is 70 feet high and five feet wide. It is illuminated with incandescent lights and the letters with Neon tubing. The sign reads, Pantages Hollywood.

The marquis will be lighed with the Neon system and the letters will be interchangeable. It is 50 feet long, ten feet wide and 11 feet high.

No Borders Used

Backstage is located the $45,000 switchboard which was designed by the Pantages engineers and which can be operated by remote control. One man is all that is needed to operate this board which is 27 feet in length and seven feet high. In the lighting of the stage no border lights are used. Instead five bridges each carrying 20 lamps will supply the light. Spot lights are also used. Lights on the stage will use 140,000 watts while those in the front of the balcony will take 16,000 watts as will those over the orchestra. With the remote control system the lighting arrangement can be pre-set and operated away from the switchboard.

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Stage Pockets
Emergency and Exit Lighting Units
Cove Lighting
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Spotlights
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RCA Non-Synch Records Go to Fulton, Stebbins

Lowell V. Calvert, manager of recording operations of RCA Photophone, has made arrangements with E. E. Fulton Co. of Chicago and the Stebbins Theatre Equipment Co. of Kansas City for the distribution of RCA Photophone Picture-Music library records for non-synchronous equipment, overture and exit records, records for talking picture turn tables and special shadowgraph needles. RCA Photophone has an extensive record library and claims the only 100 per cent shadowgraph steel needle for sound equipment.

4 Territories Sold on Tone-O-Graph System

Several territorial distribution deals have been completed recently by North American Sound and Talking Picture Corp., manufacturer of Tone-O-Graph reproducer. Jack Young, former Vitagraph manager, has secured distribution in the Detroit territory; Theatre Sound Equipment Co., for Arkansas and Louisiana; Love B. Harrell for Alabama, Tennessee, Georgia and Florida, with headquarters at Atlanta and Hall & Belcher of Hellier, Ky., for Kentucky.



Chicago—What the Century looked like after B. and K. dressed up the front

Atmospheric Motif In New York Houses

By BEN SHERMAN

President Manhattan Playhouses of New York

Atmospheric neighborhood theatres are the coming thing. And to prove I am right I am spending thousands of dollars on one of our theatres recently closed for alterations.

Not so long ago we completely renovated and transformed the Harlem Grand in East 125th St. from a theatre of the old type into a veritable garden of dreams. This is one theatre, the like of which will not be found anywhere from the Battery to 125th street. It is atmospheric in design with a slight Spanish motif, as far as the side balcony boxes are concerned. It was an experiment but one for which I am very much satisfied with the results.

Neighborhood audiences have visited the larger theatres in downtown sections and know the beautiful when they see it. They demand the best not only on the talking screens but in comfort and convenience.

Courtesy fits in very well in any kind of a theatre and the resident manager must impress this on his staff but in a theatre properly attractive for the ever changing likes and dislikes of their patrons the Broadway style of courtesy plus service plus audible entertainment are at all times demanded.

Cites Modernistic Objection

I personally do not care for the so-called modern art type of theatre. It is too detracting even though the lighting has been planned and carried out by experts. When I visit a theatre I am all set to enjoy a show that is on the screen not to be detracted by fancy lighting and garnish or outlandish fittings that detract from the screen.

On Fifth Avenue we own a theatre that will be opened early in August completely renovated in real Spanish style and fully and properly equipped for talking pictures and stage shows. The policy will be straight Spanish pictures and stage presentations.

B.&K. Sprucs Up Old Houses in Chi

CHICAGO—"Old theatres for new" is becoming a rallying cry in Chicago and the Middle West.

Circuits—large and small—have learned this spring, as perhaps never before, that a crew of men who know their trade working under contractors familiar with the tricks of their business can turn frayed and dilapidated houses into theatres that shine like new.

Theatres don't stay fresh unless they are kept that way. They require constant care and perpetual attention to keep them up to snuff.

In Chicago, two recent instances of remodelling illustrate the point. The houses are the Diversey and the Belmont, both now part of the Publix-Balaban and Katz group. Each is situated in a comparatively "close-in" neighborhood, well built up and with established theatre trade. Neither offers much inducement to new theatre construction.

New Equipment Goes In

The Century, formerly the Diversey, is a 3,300-seat house, built in 1925. Levy & Klein of Chicago were the architects. Publix-B. & K. took it over from Ascher Bros. in March of this year and spent $120,000 on alterations and improvements before reopening. New interior equipment included sound and projection apparatus, acoustical treatment, curtains and drapes, including a stage curtain which takes colored lighting effects in variegated form. There are but three theatres in Chicago equipped with this type of curtain, the third having been installed at the Chicago some time ago. Minor stage alterations and replacement of certain general equipment comprised the balance of the interior improvements.

The exterior of the building was cleaned down with acid treatment. A new marquee was installed and improvements made in the vertical street sign. General cleaning of lobby and auditorium was also done.

The Belmont is a 3,300-seat house, originally built about five years ago for Lubliner and Trinz by Walter Ahschlaber, Chicago architect. It was being operated by RKO when taken over by Publix-B. & K., early in May of this year, and $100,000 spent on improvements before reopening.

The interior replacements, as in the case of the Century, were mostly with a view to the improvement of sound reproduction. New Western Electric equipment was installed. The interior received supplementary acoustical treatment. Minor stage alterations were made and the orchestra pit was converted into a decorative stage foreground, giving the appearance of a flower garden, which can be removed at will. New curtains and drapes were hung and a new auditorium lighting system installed. New carpeting was placed in the lobby, which had been redecorated and renovated.

The exterior was cleaned with acid, a new marquee erected, and the vertical street sign revamped. The Belmont, under RKO management, was a presentation house. It now has lobby acts, but no stage show.

Both theatres have been made units of the Publix-Great States Circuit. The remodelling operations were specified and supervised by the maintenance and construction department of Publix-B. & K., of which E. M. Glucksman is district manager. About one week was required for completion of the remodelling at both houses.



Chicago—The Belmont as it appears after trimmings. Note light display

Wide Films Require New Type of Theatre

General adoption of the new "wide film" will cost the picture industry in the neighborhood of $350,000,000, Campbell MacCulloch declares in an article in the current issue of "Motion Picture Magazine."

Most of the expense will have to be borne by theatre owners, who have only just recovered from having their houses wired for talkies, he says. Now some fifty thousand perfectly good, modern, and costly projection-machines will either be scrapped entirely or rebuilt. New screens will also be required. All of which runs into some sixty million dollars. But worse yet most theatres will have to be entirely rebuilt for the new wide films. And that according to Mr. MacCulloch will cost at least two hundred million dollars. Finally, there is the added expense to producers of new cameras, double width film, new sound apparatus, etc.

Despite the prospect of such huge outlays the industry will be forced to adopt the wide film, in the opinion of this writer. It is the inevitable next step after talking pictures, he thinks. "In the silent picture days you could move back to long shots, and for accent you'd simply come up to a close-up; but with talkies that won't work," he declares. "You can't have a stentorian voice emanating from a tiny figure on an ordinary screen. It doesn't hitch with reason. And yet if the voice is to reach the back rows, it must have volume. The ordinary screen figure in a long shot is probably two or three feet tall. In a medium shot or close-up, it reaches six or ten feet. In a wide film, the figure may reach a height of 18 feet. You can *see* that! And he can have a voice you can hear, too!

New houses, MacCulloch contends, will be needed, first, because the screen will have to be much further away from the first row seats so that the eye can cover it without any motion of the head, and, second, because present-day stages are seldom forty feet wide.

Watch Horns to Improve Sound

(Continued from page 81)

charging in the faulty set, resulting in a "sulphated" condition, which is another type of premature deterioration. The preventative for this trouble is periodic disconnection of the terminals and thorough cleansing of lugs and lead straps.

The lead should be scraped until bright and then immediately coated with non-oxide grease. The connections may then be remade and the wing bolts tightened firmly, squeezing out excess grease. A good electric connection will result because of the crystaline structure of the lead, the crystal peaks piercing the grease and connecting with the adjacent crystal peaks.

Finally, we must remember that in order to obtain a faithful indication of the condition of the battery we must have a good quality hydrometer and use it properly. The hydrometer supplied with the equipment is excellent and in case of damage should be replaced by one of the same type.

Where inferior hydrometers have been used to replace broken ones considerable trouble has been experienced by inaccurate readings which led to improper conclusions as to the state of the batteries. The daily hydrometer readings must be carefully recorded on the storage battery logs, because it is only by analysis of these readings that the service engineer is able to maintain the correct charging rate and the proper charged condition of the batteries.

The most common cause of faulty reproduction of sound film is an accumulation of dirt in the optical system. Dirt, dust or oil can cause all manner of objectionable noises in the reproduced sound in addition to causing a distinct loss of volume.

The first point of attack in preventing such noises in the reproduction of sound on film is obviously close attention to cleanliness of the film. Any mark on the film which will vary the light intensity into the photo-electric cell will cause a sound and this mark may be either the original recording on the film or foreign particles of dust, dirt or oil. The amplifying system will magnify impartially all sound signals presented for that purpose, whether recorded sound or film noise.

Stresses Care in Rewinding

If care is not exercised in the handling of the film while rewinding or cleaning, scratches may result which will produce same effects as dust particles. Considering that practically all of the foreign particles that accumulate in the aperture of the sound optical system are collected from the film as it passes through, it is self evident that to prevent film noises extreme care should be taken in the handling and cleaning of the film.

When film is kept free from oil and dust less cleaning will be necessary in the optical slit and pressure pad of the aperture assembly. An accumulation of dust vibrating in the direct path of the light in the optical slit will cause a flutter in the reproduced sound. Dried oil or emulsion on the pressure pad will frequently cause the film to pass through at an uneven speed which results in "flutter." New and untreated film is particularly apt to cause trouble of this type because the emulsion is soft.

Oil from the film lodged in the optical slit has been known to boil or vibrate in such a way as to result in a sort of "frying" noise in the sound in the theatre.

Dirt which remains stationary in the slit proper results in a loss of volume because of the decrease of light passed.

"Over-Lubrication" a Hazard

Care must be taken to clean this thoroughly daily with pipe cleaner and stiff toothbrush and to inspect the pressure pads and sound aperture plate. It would be well to bend the pipe cleaner in a hairpin shape before using to avoid scratching the sound aperture plate.

One of the most prolific sources of trouble is "over-lubrication." Over-lubricating, combined with neglect of cleaning, is bad in the projection of silent pictures, but is positively disastrous when running sound film. If the lubrication instructions for the projector head are carefully followed in conjunction with the lubrication chart and instructions given in the Western Electric operating instruction book, much of the film noise will be eliminated. Dried or gummy oil from oily film will often cause the same trouble that is experienced in unprocessed film by making the tension pad or plate sticky.

Reising with Netschert

G. Reising, formerly of G. Reising Co., Chicago, is now connected with Frank Netschert, New York City, where he will continue to specialize in service to the architect and theatre owner in suggesting and planning floral decorations and designs.

A Sound Slogan

Tampa—"Where Sound Sounds Right" is the slogan adopted by Manager Newman of th Strand.

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"Cool Comfort" is New Loew's Slogan

"COMFORTABLY COOL" is the slogan decided upon by Loew's to emphasize its cooling systems this summer. While pointing out that the line, "$100,000 cooling plant," is a good one to serve that purpose, the circuit emphasizes that the slogan adopted will counteract complaints against sudden draughts and chills.

Loew managers have been instructed to map their campaigns for selling their cooling plants to the public. The refrigeration systems are termed all-summer headliners, "a star who'll play for you all summer and who'll draw crowds to your box office."

"In hot weather you sell cool comfort to your patrons. And it's a great selling argument," the company points out. "In winter, comparatively few people go to the theatre to keep warm. But in summer thousands go to shows to keep cool!

"Selling your cooling plant calls for a high degree of salesmanship. Thoughtless, haphazard selling won't do the trick. Careless advertising of your cooling plant can do more harm than good.

"When refrigeration plants were first installed in theatres, they were not properly operated. Theatres were too cool, or seemed that way. Draughts caused discomfort. The cooling plant got a black eye.

Now Operated Right

"Now, however, theatre engineers and managers know more about refrigeration and control of cooling plants. And their operation now provides really comfortable and healthful coolness. SELL THAT IDEA!

"Don't sell 'coolness' alone. Sell the idea that temperature is only one phase of your 'weather factory.' You do not merely cool the air. You dehumidify it (dry it!) and you purify it. Humidity causes more discomfort than heat. Tell your customers that you provide dry, clean air—not just cold, clammy air.

"The old idea of advertising 'always 70 degrees' is wrong. Seventy degrees on a 100-degree day would cause discomfort. And a lot of people know it. 'The Coolest Place in Town' is also worn out as a slogan.

"Unfortunately, in the old days, before refrigeration, theatres used advertising slogans and displays telling how cool they were. Almost every selling point which could be legitimately used now was used falsely then. So we must pick our publicity methods carefully. We must convince our public that we really have machinery to control our interior 'weather.'

Sell Comfort Idea

"Plant stories about the expert who manufactures your weather. Use a little space in your ads all through the summer to sell your 'cool comfort.' Keep reminding your patrons that they are comfortable—by trailer copy. People take things for granted if you don't impress them frequently with the advantages you offer.

Good Sound—How?

POOR sound, a bugaboo of the industry. Good pictures, produced and recorded with meticulous care, often sound like a mess of barking dogs when they reach the theatre.

Why? And what can be done about it?

The answers are many, for the problems involved are complex. Reading THE SHOWMAN will give you important means of improving reproduction in the theatre. It's worth reading—and remembering.

Sound-Absorbing Chairs Required

CHICAGO—Velour or mohair chairs manufactured by American Seating Co., have a sound absorption value of from 2.6 to 3.6 units each, contrasted with 1.3 units each for an imitation leather chair and 0.30 units each for a plain plywood chair. This was determined in tests conducted by Professor Watson of the University of Illinois.

"The average absorption value of the human being has been determined at 4.7 units each," the company states. "Because of this relatively high value, it is evident that a theatre or auditorium having the proper reverberation time when fully occupied, if not equipped with a balancing factor, may be poor acoustically when partially empty. For this reason, upholstered chairs are found to have the necessary absorption value to establish them as a satisfactory balancing factor, the absorption of the human body being replaced, when the seat is empty, by the absorption of the seat itself."

Its absorbent quality, the company believes, will result in a sharp trend toward upholstery such as mohair and other deep pile fabrics.

Tests emphasized that absorption of sound depends upon porosity and dependability, which makes the pile of mohair and velour superior to smooth imitation leather and plywood.

10 *Per Cent Greater Down*

Absorption of a chair is about ten per cent greater with the seat down than when it is up, Prof. Watson's test shows. The reason is that there is additional surface exposed when the seat is down. However, when not occupied and thus effective for absorption, theatre seats usually are up. Accordingly, Prof. Watson's tests were conducted with seats up. The absorption units were computed in four pitches and the average given. These four pitches cover the range of sound encountered under normal conditions.

In determining how much absorption is obtained per square foot of floor space occupied by American theatre chairs, the following has been worked out on the basis of three rows of chairs, six chairs to each row. Taking the rows 34 inches apart, back to back, and leaving 16 inches more to include the edge of the upturned seat on the front row, gives seven feet. Taking the chairs as 20 inches wide, gives 20 times 6, or which is 120 inches, or 10 feet. The area covered by the three rows of seats is then seven times ten, or 70 square feet. The absorption of 18 mohair No. 7080 chairs is 18 × 3.2 or 57.6 ÷ 70 equals .82 units per square foot.

"Sound Isolators" Meet Two Problems

NEW patented structural products acquired by Johns-Manville Corp., through acquisition of the Stevens Sound Proofing Co., Chicago, are designed to meet two problems. The method of treating the first, which is sound installation, is the literal breaking of solid contacts between finished surfaces and their subsurfaces, with "sound isolators" consisting of pressed steel or cast-iron chairs lined with hair felt which retard the communication of vibration and sound from one rigid member to another. Following the installation of these isolators, floors and ceilings are filled with fireproof rock wool and the walls also solidly lined with absorbent material.

The other development, and a no less interesting one, is for the damping of vibration set up by running machinery, preventing it from passing through the floor into the steel members of the building and being transmitted to other parts of the structure. Special anti-vibration platforms supporting such machinery are designed after careful study of the individual problem. The platforms contain double stringers resting on a series of the felt-lined sound isolators. The vibrations are broken up and damped by the alternate layers of felt, metal and wood, instead of being allowed to pass through the building and set up sound waves in other rooms. The enclosed platform is entirely filled with rock wool to further dampen the vibration.

Weight Distributed

In all cases the design is based on the weight of the machine and the characteristics of its operation. The weight is distributed to the "chairs" by the double series of stringers and each chair carries an equal part of the load. Thus, the felts remain soft and resilient and as no bolts or other fastenings are used to tie the platform directly to the floor, there is little chance of vibrations being carried by such means. Only spot contacts exist, and these are effectively buffed with resilient, absorbent felt linings.

The system is claimed to have demonstrated its effectiveness under many severe conditions, as for instance in successfully insulating bowling alleys over a theatre, printing presses and other machinery over offices, and broadcasting studios adjacent to one another.

Building in Onawa

Omaha—Onawa, Ia., will have a new $35,000 theatre of Spanish design, two stories high, and with a seating capacity of 600. Present owners of the Onawa Opera House are financing the new project.

Ottawa—Pipe organ of the Regent is once more in commission after a silence of more than a year because of the talkers, but it is being heard twice daily as an advertising feature for the Regent outside of theatre hours. Manager T. R. Tubman is boosting current attractions through this radio medium, concerts being given over Station CNRO.

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We wish to express our approval of the installation of your Model A instrument in our music sales department, and the very attractive speakers located in our rest rooms and lobby.

It is very gratifying to have an instrument of such excellent tone quality. It not only has increased our music sales, but also has added a great deal of life in the rest rooms and lobby.

May we, in closing, state that the decorative beauty of the instrument is an asset to the theatre.

Yours very truly,
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Model A Speaker with Wright-DeCoster Equipment

THE

Projectionists' Round Table

By John F. Rider

ELECTRIC current will flow between two bodies of different potential or between two points of different potential if they are connected or joined with a medium which will allow the flow of such electric current or the flow of electrons. How the two bodies acquire their charge or how the potential is secured is of no consequence. Whether this value of potential is constant, instantaneous or variable is a matter of design. The fact remains that the potential present or rather the difference of potential cause the motion of the electrons and the flow of electric current. The unit of potential difference is known as the volt.

Now, we showed how it is possible to have a difference of potential within an electric field. It is just as simple to show how, in an electric circuit, it is possible to have a difference of potential between parts of the circuit or any two points in the circuit. Imagine some devices which can create electric force, that is, a difference of potential may be maintained constant. Such a device is shown in Figure 2, wherein a difference of potential of 10 volts is maintained between the — and the + sign. We connect to this source of potential a conductor, with one part greatly enlarged. We have a flow of electrons in the direction shown by the arrow, the electrons being indicated by the minus signs within the large rectangle.

Point A is 10 volts positive with respect to point B and point B is ten volts negative with respect to point A. Now we can select two points in the conductor which will be of certain polarity with respect to either A or B. If we consider A as the starting point, all parts of that conductor may be classed as negative with respect to A, since they are connected to B and function as if the point B had been extended to point A and separated therefrom by an infinitesimally small distance. The same is true if point B is taken as the reference point, in which case all parts of the conductor are then positive with respect to the point B because we can assume the conductor to be an extension of the point A.

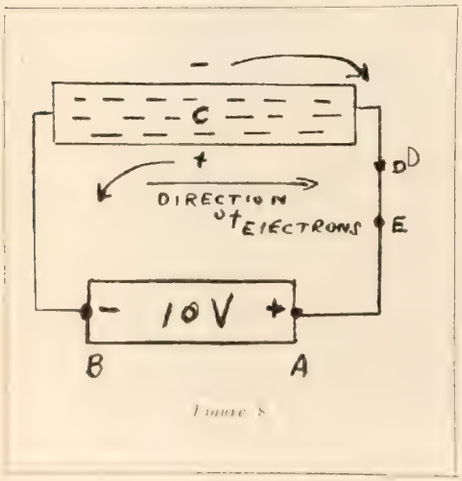


Figure 8

Consequently, the point C midway between A and B can be classed as positive with respect to B and negative with respect to A. If we select two other points, say D and E, either or both may be positive with respect to B and negative with respect to A. On the other hand, these two points D and E bear some relation to each other. If E is classed as an extension of A, then D is negative with respect to E, since it is negative with respect to A. Continuing, E may be classed as positive with respect to D, just as E is positive with respect to B. Now if the points D and E represent two sections of the conductor and we have a flow of electrons within the conductor, a difference of potential will be present across the points D and E. The same is true between any other two points in the circuit. This difference of potential may be of unit value or may be a fraction of the unit value.

Lesson Five

BATTERIES, dry cells and potentials and the part they play in the conduct of sound apparatus are discussed by John F. Rider in this article which is Lesson Five in his series appearing exclusively in Motion Picture News.

In view of the fact that decimals of the unit of potential are encountered in electrical circuits, it is necessary to apply convenient values to represent the decimals. The following is the list of decimal designations:

1 volt.
1 millivolt = a thousandth part of a volt = .001 volt.
1 microvolt = millionth part of a volt = .000001 volt.

As one would imagine, other fraction values are applied to represent some value of voltage in excess of the above decimals, yet less than the unit. For example, 49 millivolts would be .049 volt. Then again, we have values of voltage in excess of the unit value, in which case the regular numerical indication is used.

Voltage is, of course, present in all electrical circuits, but as will be evident later, it is not always constant in value. In some cases it rises and falls and, to arrive at some conclusion, it is necessary to consider the instantaneous value. Therefore, when specifying voltage it is customary to use the letter E (capital) to designate a steady or constant voltage and to the small letter "e" to designate an instantaneous value of voltage. In some cases voltage is designated with a letter V instead of the usual E.

A difference of potential between two bodies or two points cause a motion of charges. The difference of potential, however, is merely a level for comparison to determine the tendency of the charges to move. The force which actually causes the charges to move or drives the current through the conductor (circuit) is known as the electromotive force, abbreviated emf. and frequently referred to as voltage. One should distinguish between the volt and voltage. Voltage, as is evident, is a force, whereas the volt specifies the level or magnitude of this force.

Reference to voltage or emf., therefore, refers to a force which causes the flow of electric current. One should, however, understand that electricity is not a source of energy. It is a medium whereby energy may be transferred from one source to another, from one form to another. That force, voltage or emf., may be produced in various ways. In other words, devices may be developed which will provide a difference of potential which can be utilized to cause a motion of charges and a flow of electric current. Such a force may be produced by the following four means:

1. Friction.
2. Chemical action.
3. Thermal action.
4. Induction.

Of these four systems, the first is not practical.

Batteries

The chemical means of producing electromotive force is typified by the batteries we know today. These reactions constitute a conversion of chemical energy into electrical energy, wherein the atoms of the elements undergo a change; a flow of electrons is created between the elements, through the electrolyte, a difference of potential is set up and electric current flows when a wire is connected to the terminals of the battery.

Generally speaking, batteries in use today are classified in two ways: one, primary cells, and two, secondary cells. This distinction is present in order to distinguish between cells of such type that the process of energy conversion is one way and cells of such type that two-way conversion is possible. After all is said and done, assuming a certain chemical constituency of a cell, the chemical reaction necessary to produce the electromotive force or difference of potential between the terminals is definitely limited by the size and mass of the elements. Once this cycle of chemical reac-

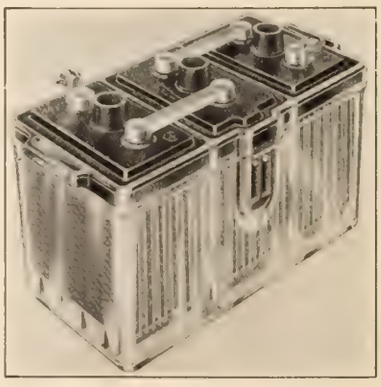


Figure 9

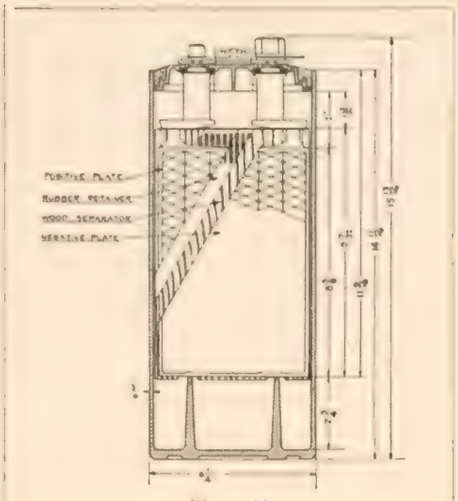


Figure 10

tion has been completed and further flow of charges is impossible because the chemicals have deteriorated or changed, the cell must be discarded if the process of chemical reaction is not such that it may be reversed so as to restore the chemicals to their original condition. The structure of the primary cell is such that after exhaustion of the chemicals by virtue of the interaction during the time that the correct electromotive force is being developed, the cell must be discarded, since it is of no further utility. Such batteries are the No. 6 dry cells, the regular B and C batteries and other units bearing the designations of "dry cells."

The secondary cell, on the other hand, is of different structure. The original action in this form of cell is a conversion of chemical energy into electrical energy. When the chemical structure has reached its final state and the battery is classified as exhausted because the electromotive force developed is not the correct value of the structure, it is possible to restore the chemicals to their original condition by subjecting them to an electrical reaction, so that electrical energy is converted into chemical energy. This cycle is known as the "charging" of a battery and is possible in the case of "wet" or "storage" types of cells. Recharging of dry cells has been attempted in the past, but the results were very unfruitful.

Now, the subject of storage batteries is of interest because they are to be found in very many talkie installations. As a matter of fact, the same is true of the dry batteries. We believe that it is possible to combine practical data with the theory being outlined and this is a good time to start such discussion.

Noise in Dry Cells

The electromotive force developed within a dry cell by means of the chemical action depends, if the potential is to be constant, upon a uniform flow of charges within the cell, or uniform decomposition of the elements.

This is much more easily said than done. Any radical moment of excessive reaction or decomposition will result in a momentary increase in the rate of electronic flow, thus momentarily increasing the difference of potential and altering the status of the entire circuit connected to the source of emf. Such a condition produces noise. The same, of course, is true if the decomposition within the cell is such that there is sudden decrease in the electronic flow and a consequent drop in potential. The actual interpretation of electric current represented as noise will follow later in the text. In view of the fact that actual rejuvenation of the dry cell is impractical, it is needless to dwell upon the chemical action within the unit.

Such is not the case in the storage battery. Here the chemical reaction is of interest because it is reversed and the successful maintenance of this type of cell depends entirely upon careful reversal of the chemical action within the cell. This is the work of the operator even today, although it is doubtful if even a few of the men who read these pages actually realize what is transpiring in the cell. The lead acid type of cell is most popular and shall be dealt with first. This type of battery employs lead plate immersed in a solution of sulphuric acid and water, the fluid consisting of the acid and the water being known as the electrolyte.

The actual construction of the active plates is a matter of individual manufacture, but the constituency of these plates is generally uniform. One such plate is in the form of a grid, just as in home ovens. The plates are made of an alloy of lead and antimony. Into the opening of these grids is placed a paste consisting of lead oxides. Active plates made in this manner are "formed," that is, a chemical action is created by the application of an electrical potential from a certain source. During this "forming" process, the active filler is formed into lead peroxide (PbO_2). This set of plates is known as the positive plate, and has a dark brown color.

Another set of plates in the cell, functioning as the negative terminal and so connected during the "forming" process, is changed from a combination of lead oxides to sponge lead. The negative plates are of dull gray color.

The actual assembly of the plates is somewhat more complex than herein described. Each complete battery consists of a number of cells, frequently indicated by being individual jars interconnected with a heavy lead conductor, or when the individual cells are not visible, by a pair of connections upon a cover, these connections being connected to others within the major container so that six terminals may be visible upon a complete battery consisting of three cells; two terminals being alloted to each cell.

The major terminals of the complete battery are frequently designated by certain symbols or letters or color. The positive plate is frequently marked with red paint, bears the plus sign or is marked POS. The negative plate is marked with a minus sign or bears the letters NEG. Since the construction of the complete battery may be described by stating the construction of a single cell, any statements relative to a single cell apply to all the cells in that battery.

Each cell, as we stated, has its own positive and negative terminals. A set of plates comprise the active materials connected to these terminals, and the complete set of plates for each terminal is referred to as the plate, although it actually consists of a number of plates, separated by wood slats or partitions of such nature that they allow electrolytic conduction, yet function to separate one plate from the next. In some instances these separators are of hard rubber instead of wood.

The following will give an idea of the chemical action within the cell of the lead-acid type of battery during the time that it is producing the required electromotive force or developing the required potential.

[illegible] the state quoted as the period of discharge.

The electrolyte, as we stated, consists of water and pure sulphuric acid. During the period of discharge, the sulphuric acid combines with the sponge lead of the negative plate, forming lead sulphate ($PbSO_4$) and with the lead peroxide of the positive plate, once again forming lead sulphate. This action transforms chemical energy into electrical energy. Supplementary to the above reaction, the electrolyte gradually becomes weaker, since the sulphuric acid combines with the plates and by the amount of water formed. In addition, the lead sulphate produced retards the flow of acid through the plates until such time when normal action of the acid is impossible. The cell is then said to be discharged, the difference of potential between the terminals is decreased and recharging of the cell is necessary.

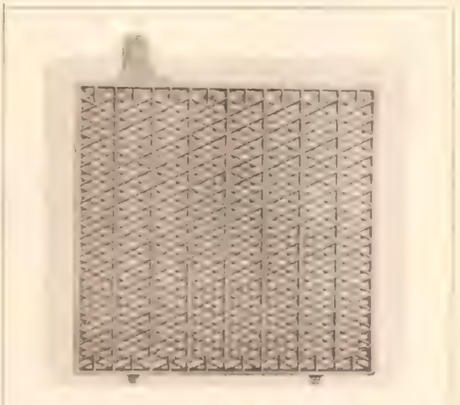
Now, in connection with the period of discharge, it is necessary to remember that the lead sulphate formed upon the plates hardens with age and the longer the state of discharge, or the longer the period between discharge and actual charging the harder will it be to secure the proper reversal of chemical action, thus interfering with the normal performance of the cell.

Action During Charge of Lead-Acid Cell

During the period of charge, the chemical action detailed is reversed. The sulphate formed by the combination of the sulphuric acid with the sponge lead and the lead oxide is returned to the electrolyte. The plates approach their normal state and the electrolyte solution gradually becomes the pure sulphuric acid diluted with water. After the sulphate is removed from the plates and the electrolyte is again normal, the acid action becomes normal and the cell is fully charged when no more sulphate remains upon the plates.

This process of charging consists of passing a direct current through the cell. (The significance of direct current will be discussed in the near future.) Now, the period of charge and the indication of charge depends entirely upon the cell in use and the design of the cell. The combination of the sulphuric acid and the water has a definite specific gravity, a factor determined by the manufacturer of the battery. Devices are available for the determination of the specific gravity of the cell, and this device is far superior to the measurement of voltage developed by the cell, since the electromotive force or potential developed by the cell is not the true indication of the state

(Continued on page 1004)



Butterfield Building 20; Up to 100 by 1931

Detroit—One hundred theatres in Michigan, outside of Detroit, will comprise the Butterfield circuit by the end of 1930, under expansion plans under way or completed. Three houses are to be built in the upper peninsula, invasion of which was begun with building of a theatre at Saulte Ste. Marie. Butterfield recently completed an inspection tour of the peninsula. The year's building program calls for 20 theatres in 15 cities and towns of the state.

Joins Newark Firm

Newark—C. E. Stahl has been elected a director and named general manager of the Arcturus Radio Tube Co.

$25,000 for Canopy

Omaha—Twenty-five thousand dollars is to be spent on a modern canopy, new front lighting and electric signs for the World, Everett Cummings, divisional manager of Publix, says. Work is to start at once.

The World canopy was removed five years ago after litigation. The new one will be of an entirely different type so as to conform with city ordinances and also to conform architecturally to the building.

Find Parking Space for Autos Improves Business

Providing proper parking space for theatres is attracting the attention of many showmen, who find the move stimulates business. Leasing of vacant lots for free parking space is the ideal arrangement, but where this is impractical, hook-ups with garages are made.

Under some arrangements used, the patron pays for his parking, and then receives a stub good for admission to the theatre. This blocks "ringers" from using the theatre's parking space.

Outdoor parking spaces lighted with floods offer a means for good publicity for the theatre. In the case of a garage, mention in advertising, on the screen and possibly a lobby card often turns the trick of securing reduced rates for theatre patrons.

Hard Usage for Roxy Rug

Amsterdam, N. Y.—Twenty-five million pairs of feet crossing over it in three years, without any special outside attention or renovation other than the services of the theatre staff is the record of the foyer rug of the Roxy in New York, the Mohawk Carpet Mills has been advised by C. W. Griswold, Roxy manager. The firm claims the rug is the world's largest oval woven floor covering.

Do you know....

that The Hertner Electric Company in addition to being the exclusive Manufacturers of the Transverter . . . . the leading motor generator for converting alternating current into direct current . . . . also manufacture

Generator Control Panels and Rheostats for Projection arc circuits.

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THE Projectionists' Round Table

By John F. Rider

(*Continued from page* 103)

of the cell unless the cell is so arranged that an appreciable amount of electric current is flowing from the cell. That is to say, the electromotive force developed by the cell is utilized to force current through some external device.

One would naturally imagine that a storage battery or a bank of storage batteries is prime for use right after charging, since the voltage would be highest at that time. Such is not the case. The batteries bubble during the charging period and are very noisy. Recharged batteries should not be put into use until an appreciable period of time subsequent to the charging, at least not until all sign of bubbling vanishes. We shall furnish more complete maintenance data upon this type of cell in a later part of this course. We shall at this time show the formation of what is known as the diamond grid plate. This is shown in Figure 9. An idea of the structure of a cell made by the Philadelphia Storage Battery Company is shown in Figure 10 and a complete battery consisting of three cells with a charge indicator in the middle cell (this cell is known as the pilot cell) is shown in Figure 11. Figures 9, 10 and 11 are by courtesy of the Philadelphia Storage Battery Company.

This does not conclude all that will be said about storage batteries. Much more is to follow in subsequent lessons.

Questions—Lesson No. 5

1. *Does the volt or the voltage cause the flow of current through the circuit?*
2. *What is the difference between electromotive force and a volt?*
3. *Is it possible to have decimals and multiples of the unit volt? Name some.*
4. *Is it possible to have a difference of potential between two points in an electric circuit when the two points are five inches apart and the total length of the circuit is 25 feet?*
5. *Can any one point in an electrical circuit be positive and negative at the same time? State a point not midway in the circuit.*
6. *Is it possible to generate electromotive force by means of some chemical action and then to reverse the action in the chemicals?*
7. *What is the difference between a primary and a secondary cell?*
8. *What is the definition of a secondary cell?*

Palace, R-K-O Ace Vaude House Wired for Sound

The Palace, New York R-K-O's ace vaudeville house, has supplanted its silent picture apparatus with RCA Photophone sound equipment. At the present time, due to the fact that its vaudeville policy of the past twenty years remains unchanged, only sound news reels are presented at the Palace.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

Says Equipment Trade Improves

Des Moines—Arthur Thiele, manager of the Des Moines Theatre Supply Co., states that business is showing an increase of between 30 and 35 per cent over last year. Ten per cent of this he attributes to the introduction of sound and 25 per cent to general better business conditions. He states, however, that collections are slow, and slower this month than last. This he attributes to the fact that sound equipment payments causing a heavy drain on some theatres. The payments must be met or out goes the equipment. "Too many theatre men must buy for their smaller houses the type of equipment used by their big town competitors. After thirty days time there is no greater value to them in the more expensive equipment and the payments are too big for the type of theatre."

Shelbyville, Ind.—Rembusch Screen Co. has added a new sound screen and silencer to its line of sound equipment, which includes turntables, amplifiers, mixers, lenses and pickups. The new screen is perforated only where the sound goes through, and the perforation is declared invisible during projection.

Syncrodisk Junior for Small Theatres Ready

Rochester—Designed for smaller theatres, Syncrodisk junior model has been placed on the market by the Weber Machine Corp.

The firm manufacturers Synchrodisk turntables, sound-on-film reproducer and other sound picture products.

The new junior model is a turntable unit which sells for $150 per pair including pickups and changeover fader. The purchaser has his choice of Audak or Erla pickups.



New junior Syncrodisk model for small theatres



The Columbia at Davenport, Ia., equipped with Lustrolite changeable letter sign

Nat'l Theatre Supply Handling Lustrolite

Chicago—Distribution of Lustrolite changeable letter signs has been taken over by National Theatre Supply Co. Under the arrangement, Lustrolite engineers are to be located at key cities to work in co-operation with National representatives. The Lustrolite company of Davenport, Ia., was formed eight years ago. These engineers will aid theatre owners and architects with advisory service on all electrical merchandising.

Van Horne Develops a New Radio Tube Checker

Franklin, O.—A new and simplified type of radio tube checker has been developed at the Van Horne Tube Co., laboratory by E. T. Flewelling. Dr. Van Horne and Flewelling have expanded research and development laboratories here. Van Horne tubes are used sound devices.

New Model Rheostat

Charles Bessler & Co., New York, has introduced a new model rheostat for motion picture work to be marketed under the trade name of Besco, and for which the sponsors claim several special features, among which are the same coefficient operating hot or cold and proof against rust. Milton Major is in charge of distribution and sales of the new Bessler product.

New Carbon Jaw For Reflectors

Chicago—Designed for use with the Peerless high amperage reflector arc lamp a new carbon contact jaw has been placed on the market by the Fogelberg Engineering Co. The jaw will be sold through independent supply dealers.

The new carbon jaw is composed of two castings and among the claims advanced for it are the fact that there is no breaking point from the wire terminal to the point of carbon contact. It is also claimed that due to the "V" type design contact the carbon jaw rides parallel with the carbon facilitating keeping the positive crater at the focal point.

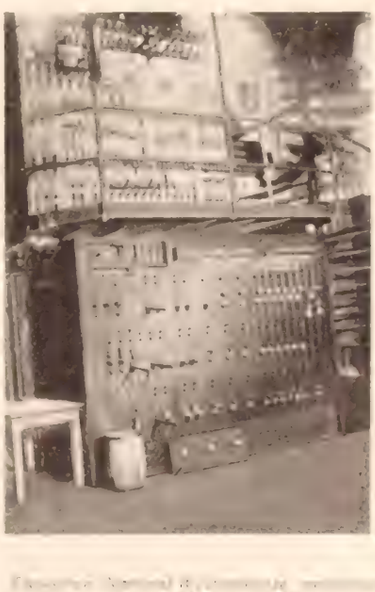
Junior Elec-Tro-Fone Model on the Market

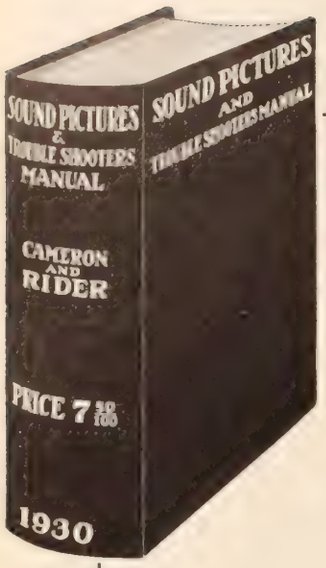
St. Paul—Junior model of Elec-Tro-Fone has been placed on the market by Fred H. Strom, veteran Twin City sound equipment inventor and manufacturer. The junior will sell at $250 per pair, the price including fader and pickup. The de luxe model is double the price.

Strom also is manufacturing a new synchronous motor gear drive with General Electric motor.

Frees Electricians to Discharge Other Jobs

Milwaukee—Electrician of the Palace here now can work on the stage floor, assisting with making of sets and other stage routine as a result of the new type "remote dead front." Westinghouse switchboard. Where most old type switchboards necessitated constant attention of the electrician, the new board releases him sufficiently to perform other duties on the stage. The board eliminates the danger to safety of old style switchboards with open knife switches.





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Every known trouble to sound recording and reproducing equipment is listed in this book—with full explanation as to its cause and remedy

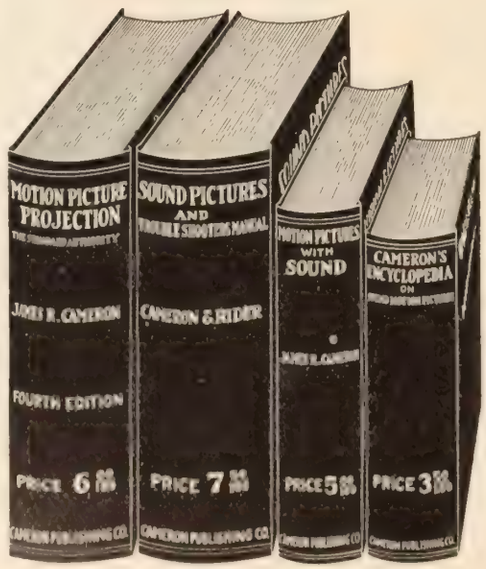
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MANHATTAN BEACH-BROOKLYN-NEW YORK

Danger to Theatre In Prize Contests

(Continued from page 94)

timate attraction of the picture industry and yet, what is happening today? The small town that was given a posting of 5,000 sheets is now given less than 2,000. The circus learned its lesson. The circus wasn't too big to learn. Indiscriminate billposting wasn't worth the cost of the paper. A concentrated, well thought out posting campaign did sell tickets.

Study your situation! Are you posting enough paper? Are you posting too much paper? Is it the right kind? Is it going on the best location obtainable?

Contest Selection Important

When and where? What kind of contests are good? You will find opinion will differ as to the benefit derived by the theatre from a contest. True it is there are many that help. It is equally true many a contest that got page after page of publicity, hurt the theatre more than it helped.

One thing you must remember. For one person that benefits through a theatre contest where prizes are given there are many hundreds that get nothing for their effort. One person boosts for you, the others hold a grudge because they did not win.

Here is an instance of how two contests running at the same theatre with different newspapers may differ in their results. A few years ago, in San Francisco, we arranged with an afternoon paper for a "masked player" contest sponsored by a Hollywood studio. The prizes amounted to $200 each week. The trick was to guess the name of the player; name three pictures in which the player has appeared and coin an advertising slogan for that player.

In a morning paper, a tabloid, we had another contest. The prize was $1 a day and the trick was a 100-word story of your most amusing experience.

The contest in the morning paper with $1 daily in prize money, ran 40 to 1 in replies to the afternoon paper with a weekly prize of $200. Why? Nobody knew the answer.

If you are going into a contest with a newspaper, be sure that your contest rules do not violate the state lottery laws.

If you have the choice of two or more newspapers, which is best suited to the contest? Some papers are poison on contests. For instance the readers of the Los Angeles Times would not be interested in a contest to the same degree as the readers of the little tabloid, the Daily News.

A contest calling for a test of skill is always best.

Essays are good, when they can be landed on the woman's page of a paper.

Coloring contest for youngsters, the printing of an outline drawing of a scene from a production with the kids competing in the coloring of that scene and then the originality in which it is arranged for entering the contest always draw big returns.

If you do land a contest of this sort you can always tie it up with a local merchant to make a window display of the entries, with the winners featured, together with stills of your attraction.

When planning a contest consider its possibilities . . .

1. Will it sell tickets?
2. Will the newspaper co-operate with news page space?
3. Has it possibilities for co-operative newspaper display advertising?
4. Has it exploitation possibilities?
5. Is it fool proof?
6. Will it create good will?
7. Is it clear and understandable?
8. Does it offer merchant co-operation through window display?
9. Has it a general or class appeal?
10. Has it been done before? If so what was the result?

Premiums Not Needed

A theatre sells entertainment. If the

(Continued on page 108)

Say It in Print

IF it's worth saying it's worth being set in readable type, is the substance of a letter to Fox showmen by Gabriel S. Yorke, director of publicity of the Fox eastern circuit.

"Every effort is to be made to get away from six-point type as much as possible in newspaper advertising. Anything worth saying should be printed in type large enough to be read easily," he is advising managers.

Show is Lure, Not Premiums



THE greatest number of installations, the newest as well as the longest in service, and all the other honors of lighting control systems make this FA Major System *the* one for any showmen who want proven control equipment.

Send for booklet—

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Play Up Coolness, Goldberg Slogan

Utica, N. Y.—Stress coolness in lobby display and newspaper advertising, Harry D. Goldburg, chief of the upstate division of Fox Metropolitan Playhouses, has ordered.

"Have your lobby and theatre reflect coolness he has advised." Stay away from red. Get into the greens and blues, grays and straws for your display colors.

"Now, more than ever before, you should have floral displays in your lobby and foyer. Hanging baskets should work nicely into every lobby.

"Have you ever tried hanging ribbons over your open doors, spaced an inch or an inch and a half apart and hanging a foot or a foot and a half below the top of the opening? They always create a cooling effect, as they are certain to be moved around by the circulation of the air.

"Get thinking of a slogan that will carry the thought of coolness. Here are a few samples: 'Cool as a mountain top,' 'The Blank is the coolest summer resort in 'Blanksville,' 'It's always cool at the Blank, Doctors recommend the Blank for its clean, cool air.' "

Claim Largest Sign

Providence—The new Publix theatre, which will open sometime in June, will have the largest theatrical upright sign in New England, the management says. The display board is 38 feet in height. The theatre formerly was the Strand, downtown first run.

Slants Go Straight

DES MOINES—The kinks will be removed from theatre floor of the Des Moines, which previously slanted to the center of the house, as part of a program of improvements which will cost $100,000. The brushing up process will embrace a new upright sign, a new marquee similar to the Paramount, next door, and changes in the inner lobby which will be carpeted and equipped with lounges, like the upper mezzanine. The theatre will be carpeted and redecorated throughout without necessitating the closing down except for a few days.

Dismiss Celotex Receivership

Wilmington, Del.—Receivership proceedings against the Celotex Co., Chicago, have been dismissed. David Adler, who brought the action, through his New York attorney, Stanley M. Lazarus, notified his local attorney to drop the action. The Celotex firm had challenged Adler's right to bring the suit and denied all charges of insolvency and mismanagement. Lazarus was one of the attorneys who petitioned a receivership of Fox Film. Lazarus has been cited to the Bar Ass'n for his part in the Celetox action, having allegedly purchased stock in the company for his client before starting the action.

Showmen Operate Equipment Firm

Dallas—Allied Theatre Equipment Co., sponsored by the Texas exhibitor association, now is operating. Members of the board of directors subscribed in cash to stock of the new company, which is the first of a number of similar companies planned by units of Allied States Ass'n.

The Texas company is handling Kaplan projectors, Morelite lamps, Vocalite screens, Electra carbons, American fans and air washer systems, generator units, rectifiers, acoustical wool and other lines.

Poor Loser Is Big Element in Stunts

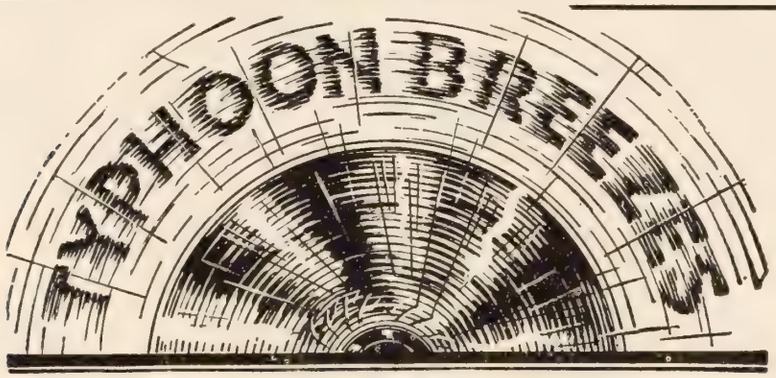
(Continued from page 107)

sales argument is proper, intelligent; if your schedules, prices and programs are right—then you don't need premiums or prizes.

Does the leading merchant in your town give premiums? Will the best hotel give you a bath if you buy sleeping accommodations? Will your leading restaurant give you the coffee if you buy doughnuts?

They will not!

You are selling entertainment. All the crockery, silver ware and china ever made won't do you lasting good if your entertainment isn't what the people want.



Air Cooling or Combination Water Cooling
AND WITH SILENCE

ASK WARNER BROS.—LOEW'S—FOX—R.K.O.—PUBLIX

Leading Chain and Independent Theatres, Prominent Hotels and Public Buildings have installed The New Silent TYPHOON Cooling-Ventilating System. It is suitable for large, medium or small theatres.

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Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection with the subjects listed in these columns will be sent free to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request blank provided. To obtain copies of publications on subjects in which you are interested simply insert on line provided in blank the number opposite that subject, fill in name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CARBONS—PROJECTOR, SPOT and FLOODLIGHT
(1A) Descriptive literature, list prices, etc.

CLEANNG SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for uses and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, foot lights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

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SCREEN SLIDES & MATS
(24) Various types for screen advertising and announcements.

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(25) Materials and supplies for advertising and art work.

TICKET VENDORS
(26) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) **ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING**
(27) **AMPLIFIER UNITS**
(28) **HORNS AND SPEAKERS**
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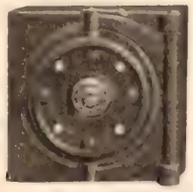
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Large theatre chains have noticed a marked decrease in the number of attacks by burglars on their theatres following the installation of York Round Door Chests.
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Color - Sound
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Presentations

Topics of vital importance to theatre owners, builders and architects specializing in theatre design.

New dispensations to the art of motion picture introduce new factors of influence on the art of presentation—factors for which provision must be made in theatre design and equipment.

Discussed by Recognized Authorities and Illustrated With Photographs and Sketches in Color

BUYERS GUIDE
June, 1930

Advertisers' Index

for

The Showman

Section for June 7

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"THE DEVIL'S HOLIDAY"
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Los Angeles—1922 S. Vermont Avenue



Paramount Theatre and Office Building, New York. Theatre equipped throughout with comfortable, acoustically correct American Seating Company Chairs. C. W. & Geo. L. Rapp, Architects.

So your patrons may enjoy the play or movie *infinitely* more ...Reseat!



Illustrating Theatre Chair No. 7860

A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

"CAME THE TALKIES"... sound reproduction to synchronize with photography. Theatres dressed up... another era dawned. Beauty, harmony, comfort and acoustical perfection. That is what the public asked of theatres.

Electricity had wrought another miracle. Architects made contribution. Sound to be understood, must carry without reverberation, without echo.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring. New, acoustically correct chairs paid for themselves in attracting capacity crowds.

Free... This Booklet—"Acoustics and its Relation to Seating"

That correct seating has a direct bearing on the number of people that patronize your theatre regularly is no longer disputed. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your free disposal.



AMERICAN SEATING CO. (M.S.)
14 East Jackson Blvd.
Chicago, Illinois

Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

Name.....

Address.....

Theatre.....

WORLD WIDE SEATING SERVICE — AMERICAN SEATING COMPANY — CHICAGO, U.S.A. ESTABLISHED

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: 14 East Jackson Boulevard, Chicago, Illinois

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Theatre Bankruptcy Perils Pointed Out by New York Financial Expert

Pitfalls Leading to Failures in Business World Apply to Fields of Exhibition, Says Col. MacCormack

FAILURE, with its legal grave of bankruptcy, lurks in some theatre lobbies, waiting for exhibitor victims.

Infrequent as such conclusions are to theatre ventures, they do occur. They can be avoided in practically every instance if certain causes known to be general in almost every retail business failure are taken seriously by theatre owners having trouble with income and outgo.

The most commonplace reasons for bankruptcy are disclosed in a survey recently made by members of the faculty of Yale Law School, the field staff of the Yale Institute of Human Relations at Yale University, and officials of the U. S. Department of Commerce.

Fifty-six individual cases were analyzed. While not one of these was a theatre failure, they were in the retail field and thereby provide important data which may be a key to the solution of financial problems confronting individual theatre operations. For this reason MOTION PICTURE NEWS obtained a copy of the advance reports. Through the courtesy of Colonel W. D. MacCormack, head of the Receivership Department of the Irving Trust Co., and one of the greatest authorities on reasons for business failures, data was obtained from Professor William O. Douglas of the Yale Law School. Associated with Professor Douglas in the study of the fifty-six cases were: Dr. W. C. Plummer and George W. Robbins of the Department of Commerce; Dr. I. V. Riscock of the Yale Medical School; Paul O. Ritter, S. R. Gamer, and J. H. Weir of the field staff of the Institute of Human Relations at Yale University, and Judge William Clark.

Why Red Ink Flows

Following are those parts of the report which have significance for exhibitors who are wondering why they are unable to keep the red ink in the bottle:

"Fifty-six individual cases were analyzed. Twenty dealt in the primary necessities of food, drugs and clothing, ten being food, eight clothing, and two drugs. There were, besides, four who supplied luxuries, two being jewelers, one a radio dealer, and the fourth a garage service station.

"The investigation has been directed to determining, first, the personal factors, so far as measurable, which have contributed to the failures; second, the business methods employed by the debtor; and, third, the extent to which abuses in credit extension have influenced the collapse.

"Education—In only two instances had the debtor graduated from a high school, and only two, a teacher and a pharmacist, had received any higher education. In fact, in the majority of cases no graduation from grammar school appeared. Perhaps allowance should be made for the fact that 14 were of foreign birth, 5 being Russians and 3 Austrians.

"Living Expenses—The average number of children to be supported was found to be two. In only three cases were there five or more children. In two of these the oldest contributed. In only two cases did the debtor "own his own home" free from mortgage. In all the other instances he either paid rent or interest on mortgages which seemed out of proportion to the apparent earning capacity of himself or his business. Ten debtors carried life insurance, the average amount being $1,000. A more detailed study of living expenses was not possible because of the interesting fact that no debtor reported the keeping of a family budget.

Speculation, a Nemesis

"Previous Experience—All but four of the debtors had considerable experience in the business in which they afterwards failed. To reach any conclusion here the quality of that experience would, of course, have to be appraised.

"Speculation—Ten can lay their defeat at the door of speculation. All of these speculated in real estate. In addition, two gambled with cards and lotteries. One played the stock market and lost. In none was speculation fairly incident to the business. But in each the business creditors paid the price. Illness or incapacity seemed to be a major factor as a cause of about ten per cent of the business failures.

Business Methods

"Trade Associations—But three of this group were members of trade associations.

"Inventory and Books—Ten took regular inventories. But of these only six kept books which could under any test be considered adequate. Two who kept books never took inventories. Thus, *for the forty-three who were in business only six were in a position to know at any point of time their exact business health.*

"Previous Failures—Five of these individuals had previously failed in similar enterprises.

"Fire and Burglary Insurance—Of the retailers only ten carried any fire insurance, and only one burglary insurance. Of the builders only six carried fire insurance, and only one paymaster robbery insurance Thus, the percentage which had taken protection against well known business risks was obviously small. *In two cases where there was no robbery insurance disastrous losses were suffered because of that fact.*

"In our opinion these cases prove conclusively that the application of the most easily understood standards of personal and business conduct would have prevented 75 per cent of the failures. A conservative estimate is indicated by the fact that the debtors' own statements corroborate it. In fact, the cases where the financial collapse is properly attributable to misfortune rather than fault are so few that they can be separately enumerated. We find six instances of expensive illness, two of automobile accident judgments, two of robbery, one of fire, one of change in the character of the neighborhood, and one of labor trouble. Of course, it might even here be argued that health, automobile, burglary and fire insurance are readily available and clearly prudent.

Poor Bookkeeping Another

"The standards violated in the remaining cases are so widely accepted that a statement of the violation would seem to be sufficient.

"So gambling (10 cases) is generally considered incompatible with honest business. Less ethically reprehensible for the business man, but surely equally detrimental to his business efficiency, is a lack of an adequate inventory and set of books. *It is surprising then to observe that in only six of the forty-five business cases were any proper inventories or books of account kept by the debtors.*

"Conducting an enterprise for profit without an accurate system for determining even costs is foredoomed to failure. So serious has this defect seemed to the government that the Federal Trade Commission issued a pamphlet in 1920, setting forth and explaining a simple system of accounts for retail merchants. This interesting little pamphlet (other similar ones have been prepared by private agencies) does not seem to have come into the hands of the debtors studied."

Say Fader Changeover Cuts Strain of Lamp

An exciter fader changeover device, developed by the Clarostat Manufacturing Company of Brooklyn, is now being marketed. The manufacturer declares it serves to fade or gradually dim one exciter lamp while the other is brought up to desired brilliancy. It consists of a heavy-duty rheostat of special design, with micrometric regulation of resistance. No switch points or wire windings are employed. The exciter lamps are subjected to minimum strain as contrasted with sudden turning on and off of filaments. The device is housed in heavy metal box with knockouts for BX cable or conduit, ventilated and said to comply in every way with underwriters' regulations.

Screen and Contracts

Philadelphia—Screen Advertising Co. has closed a contract for screen advertising with the eastern Pennsylvania and southern New Jersey exhibitor unit. Members are being asked to show at least one official ad in lieu of cash dues. No percentage is deducted on the theatre's share of copy used, except the official organization ad.

Weather Paint Tests by Bureau

Tests of weather effect on outside paint jobs and cleaning and painting metal on building fronts have been completed by the U. S. Bureau of Standards, which discovered that repeatedly, straight white-lead paint has shown good durability. Likewise lead-zinc paints, provided the zinc-oxide content of the pigment does not exceed 30 per cent. have shown adaptability to long and tough weather conditions.

On wood panels, increasing the zinc-oxide content up to 50 per cent has resulted in rather bad cracking and scaling of the paint. On metal, the lead-zinc paints containing not over 30 per cent zinc oxide, are more durable (prevent rust) than straight white lead.

Coming to the newer type of outside white paints on wood, the titanium-zinc paints show good durability, provided the zinc-oxide content does not exceed 30 per cent. These paints stay cleaner and whiter than the lead-zinc or white-lead paints. In May, 1927, a variety of experimental titanium-zinc paints were exposed. Some of these included in the pigment a mixture of titanox, zinc oxide, and white lead. After nearly three years of exposure, some of these paints are showing unusually good results. A mixture of about 45 per cent titanox, 35 per cent white lead, and 20 per cent zinc oxide is among the best. This paint is free from cracks, and has simply worn, by mild chalking, to a smooth, clean surface.

Keeping the ratio of titanox and white lead about the same as in the paint just described, but increasing the zinc oxide to 30 per cent, resulted in a few cracks. Increasing the zinc-oxide content to 50 per cent resulted in bad cracking. Straight titanium oxide paints, straight calcium titanox paints, and straight barium titanox paints were not successful, due to excessive chalking. The liquid in these paints was 60 raw linseed oil, 20 heavy-bodied linseed oil, and 20 turpentine and drier.

Sandblasting is recommended as the best method of cleaning metals. The painting of durable non-metallic materials such as brick or concrete should be discouraged. When painted, however, the paint used should preferably be more porous than paint for metal. In discussing the causes of paint failure on plaster the Bureau advised a return to the ancient process of painting with water color immediately after the plaster is laid, and before it has had time to dry.

Federal Trade Commission has affirmatively approved rules of business practice adopted by the metal lath and crushed stone industries.

Eight rules were approved by the Commission as condemning unfair methods of competition in the metal lath business. They relate to wilful interference with contracts, misrepresentation of products, misrepresentation of a competing dealer's prices, defamation of a competitor, threats of suit for patent or trade mark infringement, secret payment of rebates, selling goods below cost, and discrimination in price.

The rules approved for conduct in the stone industry relate to wilful interference with contracts, misbranding, misrepresentation of products, secret prepayment of transportation charges or secret payment of rebates, discrimination in prices, defamation of a competitor, selling goods below cost, commercial bribery, and enticement of employes.

Four additional rules were accepted by the commission as expressions of the trade. They pertain to the offering or giving of prizes or excessive entertainment to anyone in connection with a sale, sales on an f. o. b. factory basis, independent publication of prices, and appointment of a trade practice conference committee.

How to Display the Flag

HERE is a guide for the proper display of the American flag:

When the flag is displayed from a staff projecting horizontally or at an angle from the window sill, balcony or front of the building, the Union of the flag should go clear to the head of the staff.

When the flag is displayed in a manner other than being flown from a staff, it should be displayed either horizontally or vertically against a wall, the Union should be uppermost and to the flag's own right, i. e.—to the observer's left. When displayed in a window it should be displayed in the same way—that is, the Union or blue shown to the left of the observer i nthe street. When festoons, rosettes or drapings of blue, white and red are desired, bunting should be used but never the flag.

When displayed over the middle of the street as between buildings, the flag should be suspended vertically with the Union to the north in an east and west street or to the east in a north and south street.

Use of bunting for decoration with blue color in the bunting should invariably be at the top.

If the blue of the bunting should contain stars, it would emphatically indicate that the stars should be on top, for if placed below, it would be equivalent to placing the flag upside down. — *From "The Firing Line," house organ of New York State Division, Fox Metropolitan Theatres.*

Tracy Wires Temple

Willard, O.—H. L. Tracy has re-opened his Temple, inaugurating a sound policy. He has installed RCA Photophone equipment.

Buy Ohio Theatre

Middletown, O.—Gus and Theodore Chifos, owners of the Strand, have just purchased the Gordon from George Turlukis and Peter Chakeras.

Bell Joins Publix

Boston—Floyd L. Bell, formerly publicity purveyor for Ringling Brothers and Barnum and Bailey's circus, has joined the Publix Theatres publicity staff.

Lighting in Color Opens New Paths

"Stealing like moonlight over a great hall" is the way one observer of the latest step in modern lighting describes Colorama.

"Painting with light" is the way a practical observer describe it. And it all is done by someone unseen in the remote control room pushing an electric button.

In the January issue of The Showman a technical description of this new lighting innovation was given as applied to the ballroom in the St. George Hotel, in Brooklyn, where the first installation was made.

The system consists of a series of coves or flutes, or color media from which emanate all manner of color lighting. So delicate does the color creep over the space lighted that one is hardly conscious of the change from soft greens to deeper reds. Pastel patterns emerge from their cove haunts and sidewalls, ceilings and about the spectator in a harmony of color.

So varied are the shades that have been worked out of this new system that even the engineers in charge have been unable to calculate just how many are possible.

The system consists of two controlling factors: placing lights of various colors in front and behind a series of vertically-pleated flutes, these lights being then reflected on a cove, and the manipulation of these colors so as to work out, at will, designs by cutting off light rays in the flutes.

The possibilities here are numerous. Above all, the new lighting system has unlimited possibilities in the motion picture theatre where color plays such an important part in building the program.

The system is made possible by the Major process in conjunction with the Ward Leonard resistor dimmer plates and multi-voltage system.

Granada Drops Stage Shows

Chicago—The Granada, Publix-B. & K. de luxe north side house, enters upon a summer policy of all-talking programs this week. The elaborate stage shows which have been coming here directly from Loop houses will be discontinued.

Brown Succeeds Pensel

Baltimore—E. E. Pensel has resigned as resident manager of Loew's Stanley and has been succeeded by Ray C. Brown, formerly with the Nixon-Nirdlinger interests in Philadelphia and then with the Silverman interests in Ohio.

Lurie Turns Optimis

Cleveland—Sam Lurie has re-opened the Crown, which he closed three weeks ago, predicting that business has reached its lowest ebb, and is now on the up and up.

Get Meyer Theatre

Janesville, Wis.—With the transfer of the Lloyd at Menominee, Mich., to the Lloyd estate, R. C. Wheeler, formerly manager of the house, and J. M. Thompson, also of Menominee, have taken over the Meyer theatre in this city from James Zanias.

Exhibitors Urged to Use Screens to Fight "Bugs" Costing Them Billions

Theatres Lose $2,250,000,000 Yearly Because of Disease Germs; Physicians Eager to Co-operate

BUGS are costing exhibitors millions of dollars a week in receipts. A generous part of this loss can be stopped, without costing a cent. To do it requires only common sense, a few hours of time, and a series of home-made slides. Further, exhibitor efforts to bring that added revenue of millions of dollars weekly to the box office will pay the theatre handsome dividends in good-will, a reputation for public-spiritedness, and unlimited cooperation from local newspapers, with excellent publicity values for the exhibitor and his house.

The bugs that are stealing huge sums out of theatre tills are not visible to the naked eye. But every one of them, with their aunts, uncles, nieces, nephews and in-laws, is known, named and on record in every city, town and hamlet in the country where exhibitor-victims are trying to make entertainment pay.

These bugs are not called such technically. They are known to keep the theatre-goers of the country away from screen entertainment for a total of 250,000,000 days annually. They make it impossible for school children to attend theatres for a total of 170,000,000 days a year. It costs the staggering total of $2,250,000,000 a year to overcome the damage they do.

Streptococci Is the Name

The scientific term for these bugs broadly is streptococci. They are the bugs of illness and disease, and it is estimated by no less an authority than the United States Public Health Service that they prevent at least two per cent of the population of every community from attending the theatre every day.

Every exhibitor has a screen that compares favorably with any newspaper as a force for propaganda and the moulding of public opinion. Newspapers are doing far more to fight the bugs, and with less chance for direct personal benefit, than are exhibitors.

It is a matter of record that there are about 130,000,000 cases of disabling illness in the United States each year, and if non-disabling illnesses be added, this figure would be more than doubled.

If this total of persons, unable to attend theatres because of illness, could be reduced by half, or even less, it is urged by students of the subject of theatre attendance that the amount added to the receipts of any theatre, any day in the year, would be more than enough to encourage every exhibitor to plan and conduct a campaign to accomplish it in every locality.

Medical Men Eager to Help

It is said on excellent authority that the great majority of doctors in any city or town would be more than willing to co-operate in the preparation of text for slides, trailers, footnotes on theatre programs and other mediums to help every exhibitor encourage the improvement of public health and thereby increase the number of prospective patrons for his box office every day in the week.

Estimating that every theatre has a minimum of five thousand prospective patrons within reach of his advertising for every picture, or within walking or transportation distance of the box-office, the established fact that an average of at least two percent of these are ill every day amounts to a sizable total by the week, month or year. That much of this illness is avoidable with proper care and precautions is admitted by medical authorities. Exhibitors who do their part in broadcasting health data are certain to receive personal benefit from the increased number of people able to attend the theatre.

Seasonal figures run the daily average of those kept in bed or indoors by illness up to twenty percent, and in some sections of the country to twenty-five percent for weeks at a stretch. This is particularly true in the late fall and early spring, when sudden changes in temperature causes colds, influenza, pneumonia and other ailments. Many exhibitors recall vividly the effect on the box-office of the national influenza epidemic which swept the country not so long ago. That one wave of illness cost the exhibitors many millions of dollars in receipts.

Co-operation Easy to Get

Discussion with officers of local medical societies, the leading physicians in every community, officials of the Board of Health, is certain to result in abundant cooperation. To coordinate exhibitor effort to reduce illness and increase the total number of people regularly well and able to attend theatres and the activities of local newspapers is a simple matter. There is scarcely a newspaper without some form of articles on health, obtained from syndicates or locally. Mention of such newspaper material in slides or other forms of propaganda used by the exhibitor induces greater reader interest and contributes that much more to the profitable task of making every community increasingly health-conscious.

Health "don'ts" are the simplest and most impressive anti-illness copy for theatre slides, trailers or program paragraphs. These can be obtained from any one, or all, of the professional sources named above. They can be changed to correspond to the seasons, including warnings against improper attire for quick temperature changes, over-exercise, over-eating, improper ventilation in sleeping rooms, and countless other practical warnings which every physician has at his finger tips.

An intelligent, sustained war of health propaganda by exhibitors against the bugs of illness means millions of dollars more in receipts each year to theatres.

Wide Screen Is Used by Bard

Glendale, Cal.—Wide screen is being used by Bernie Roper, Jr., manager of Bard's Glendale for Movietone News, acts and scenics. He uses a flat, white, not perforated screen, about 16 by 28 feet and there is little or no grain to it, he says, adding that surprisingly good sound is reproduced.

"We use the same amperage as always, 80 amps., on Aschraft high intensity mirror lamp and there is plenty of light, as the flat white screen has a better reflecting surface than our Trans Vox screen which we are using for regular pictures," he says.

"A 3½-inch lens is being used against a five-inch lens. The aperture is a standard movietone masked top and bottom. This keeps the picture from going up to the proscenium and down into the orchestra pit, and likewise gives a better looking picture."

Stage Shows Out as New Summer Policy Adopted

Dropping of stage shows and reduction of prices is the summer policy at five of the Greater New York Loew houses. They are: King's, Flatbush; Oriental, Bensonhurst; Plaza, Corona, and Bedford, which have split week policies, and Loew's Yonkers, now changing thrice weekly.

Service

San Francisco—Charles Herbert Jr., Pacific Coast supervisor for RCA Photophone, did some fast thinking when he received an emergency call from the Fox Virginia at Vallepo. By boat, the trip is 1½ hours and by automobile two hours, so he made the trip by air in 15 minutes, completing the job at the theatre in five minutes.

Paradoxical

Detroit—That theatre business is at first stimulated by business depression was emphasized here during the shutdown of the Ford plant. When the plant first closed, and for some months thereafter, receipts mounted steadily, dropping back to normal when the plant reopened.

The Showman's Question Forum

NOTE:—This department is conducted as a general service to exhibitors and as an aid to them in solving their various construction problems (excepting those which relate to projection rooms). All correspondence will be treated in strict confidence and answers will be identified by initials only. Address all communications, Victor A. Rigaumont, in care of MOTION PICTURE NEWS, *729 Seventh Avenue, New York City. Readers incur absolutely no obligation through requests for advice on construction addressed to this department.*

Arranging Office Suites as Town's Medical Center

Dear Mr. Rigaumont:

A recent article in THE SHOWMAN mentioned a medical center suite of offices above the stores in a Schine theatre designed by you. I like this idea and would appreciate a fairly detailed idea of how this layout is arranged. Also, is the amount of extra work involved in excess of that usually involved in the ordinary office construction?

I think the idea is perfect for making the theatre an institution in the community.—J. R. K.

Answering J. R. K.:

In a small town, such as the one you are located in, the assembling of doctors under one roof makes your renting proposition more simple than if you were to sublet it haphazardly. Doctors are good tenants.

The fundamental idea is to permit the doctors to economize on the overhead expense, and also centralize their various equipment so that they may be able to assist one another when the occasion arises. The layout includes a general waiting room, in charge of an attendant who takes all telephone calls and supervises the distribution of patients. There is a nurses' room, a sterilizing room and a drug room or pharmacy. Along the front of the building are located the various offices of the doctors—subdivided into the amount of space that they desire.

It is difficult to tell whether a dentist or a physician will occupy an office and, therefore, the plumbing should be laid out so that every office can accommodate a dentist.

This medical center idea tends to focus considerable interest upon the theatre property.

Investment possibilities of Art Theatre Along Fireproof Lines

Dear Mr. Rigaumont:

What is your opinion on building an art theatre in a residential neighborhood? We should like to have about six hundred seats, larger than the ordinary capacity for these houses, and lots of lounging space. Can a fireproof building be built simply and inexpensively and yet serve as a good theatre for a profitable investment, which we intend to operate ourselves?—T. S.

Answering T. S.:

Community theatres are nice little things for those who can afford to own them without profit. There are very few, if any, community theatres that are profitable ventures and merely placing the name "Art Theatre" is not sufficient. It is difficult to imagine what the name "Art Theatre" really means. The real art of the theatre is on the screen, or stage, and the various gyrations of decorations that from time to time have evolved upon the walls of the auditorium have been merely an attempt to balance the real attraction.

Yes, a fireproof building can be built simply and with good ideals and comfort, and the question of creating a good theatre depends upon the architect who is a specialist in this type of construction. He is one who knows the essential requirements minus obnoxious gee-gaws. Theatre designing has just passed through a razzle-dazzle stage and exhibitors are becoming aware of the fact that the essential fundamentals of theatre design are in harmony and comfort, not gawdiness.

Solving Acoustical Problems Without Changing Decorative Scheme

Dear Mr. Rigaumont:

Having decided to have our house wired for sound, we realize that we shall have to make some alterations to improve the acoustics. My partners thought the orchestra and balcony seats, which are serviceable but are veneer seats, could be reupholstered. We recently have had the the house redecorated and dislike to hide this decoration. Therefore, we are asking you for suggestions which will help us to solve the acoustical problems without changing our decorative scheme.—A. R. N.

Answering A. R. N.:

Upholstery and draperies oftentimes improve the acoustical conditions and it is my suggestion that you consult with the drapery firms and seating firms, who are responsible and advertise in the MOTION PICTURE NEWS.

Providing for Organ in New Sound Picture House

Dear Mr. Rigaumont:

We are in a quandary as to whether or not to install an organ in a new theatre that we intend to build as a sound picture theatre. We would appreciate your advice on this subject.—J. L.

Answering J. L.:

There is no reason why you should not provide for organ chambers now, together with space for the blower and the necessary pipes and conduits. When you decide to install the organ, the only work necessary is to put it in. You will not have all the commotion that an alteration would create. As to the cost, you would save money by putting it in now.

Projection Room Changes Required by Wide Screen Pictures?

Dear Mr. Rigaumont:

Can you give us any information as to the changes in the projection booth which have been made necessary by the coming of the wide screen pictures?—J. A. C.

Answering J. A. C.:

Yours is really a question for a projection department to answer. However, when you build a new building, it is very desirable to make the projection booth big, commodious, and have the various dependency rooms in direct communication with it. There are all sorts of things that are necessary in conjunction with a projection booth. Keep in mind that the stage now-a-days is in the projection booth, and that it is there to stay for a long time to come. The reason for making projection rooms big is that you or I do not know what next mechanical contraption will be invented. It is wise to have space as many exhibitors have discovered when it came time to put sound equipment in their old theatres.

Fireproofing Drapes Without Spoiling Them —Complying with Law

Dear Mr. Rigaumont:

Will you kindly tell us if acoustical drapes can be made fireproof? We are also very anxious to learn whether or not our present drapes which are both attractive and serviceable can be treated with some form of fireproofing.—W. C.

Answering W. C.:

Certain cities require the auditorium draperies to be fireproof. This can be easily done by a responsible firm without spoiling your materials and, since you must comply with the law, why not do it?

Installing Escalator to Encourage Balcony Business

Dear Mr. Rigaumont:

We experience considerable difficulty in convincing our patrons that the balcony is a fine place from which to see the show. We find it difficult to get patrons to sit in the balcony even when the main floor is filled.

Someone suggested installing an escalator from the lobby to the mezzanine and from there they could walk to the balcony. Do you think this idea is practical?—W. J. P.

Answering W. J. P.:

The idea is very practical and it would, unquestionably, make your balcony desirable for the crowds. There is only one hitch. It is questionable if the state authorities would permit an escalator, because when it is operating it is always going up. In case of panic, it could not be used as a means of exit. Your crowd could never get to the street quickly enough. Perhaps, if you would submit a scheme which would pass the state's approval, your idea would be "bully."

Sound-On-Film Held in Demand

Minneapolis—Ted Karatz, of Ultraphone, disc reproducer, who recently placed on the market a sound-on-film attachment, the entire equipment selling for $875, reports a demand for the film attachment. There are more than 80 installations of the disc reproducer in this territory. The machine can be had with either belt or synchronous motor silent chain drive.

Talkers "Producers' Rattles," Says Pioneer; "Sound Is No Improvement"

Charges Talkers Are Top Heavy and Weighted Down With Realism; Dialogue Does Not Benefit

By J. S. O'CONNELL

Managing Director, Vita-Temple Theater

TOLEDO—Has the addition of dialogue proved to be an unqualified benefit to the motion picture?

After close and careful study of audience reactions to the talkers over a period of more than three years my answer is an emphatic "No!"

For one thing, fans are not getting the thrill out of the average audible feature that they did out of silents. Ask departing customers if they have enjoyed the show and, while they probably will reply in the affirmative, their response will be made without enthusiasm. Even before they are well out of the theatre their minds have turned to something else. They will concede that the picture they have just seen and heard is a praiseworthy production, but nevertheless they are vaguely unsatisfied. They are still seeking the kick that nearly every silent photoplay provided and that majority of today's talkers can not offer.

What is missing? Not only can they see their favorites in action on the screen, but now they can hear them as well. When lovers' lips meet in the film drama, that act of endearment is not merely visible; the amplifying horns reproduce a distinctly audible, synchronized smack. Pistol shots and machine-gun volleys no longer are so many taps by the trap-drummer; they are, so far as the ear can tell, the real thing. Visually, too, realism is becoming a standard quality. The film photographed entirely in natural colors is as common today as pie-hurling comedies were a few years ago. In fact, until some genius starts synchronizing smells with his pictures we can't get much closer than we are to a perfect simulation of reality.

Finds Talkers Top-Heavy

And right there, it seems to me, is the answer. The talkers are top-heavy and weighted down with realism. They leave practically nothing to the spectator's imagination. Silent pictures did, and therein lay their strength. Those movies, crude as they may have been in some respects, allowed each onlooker to day-dream his own way through their action, fitting his own words to the unheard dialogue when subtitles were lacking, putting his own sentiments into the emotions of the characters before him.

The universal success of the silent picture was due in large measure to this one thing, and here I credit a passage in a letter which C. H. Rich wrote to me nearly two years ago. The person in a movie audience thinks in his or her own language....puts into the mouth of that character the language he or she believes would be most appropriate. What a jolt it hands the poetically enraptured feminine fan, hanging on the heroine's words and prepared to hear a silken, gracefully modulated "Yes!" only to have the amplifiers belch a robustious "Oh, yeah!" Romance is shattered by a single phrase.

And romance, vicarious adventure, fantasy are the things that have made motion picture production the third largest industry in the world. Are they, not eminently worth preserving, no matter what miraculous mechanical developments come along?

While Others Tarried

BACK in the days when most showmen scoffed, The Vita-Temple at Toledo was wired for sound. That theatre, with J. S. O'Connell at the helm then as now, was one of the first in the country to swing from silents to talkers. O'Connell is, therefore, in a position to discuss the problem as a pioneer champion of the sound era.

Babies and Rattles

Dialogue is being employed by many producers today much as a baby plays with a rattle. Delighted over the discovery that the screen can make a noise, they can't allow it to be silent or simply musical for so much as a second. They pump talk into a picture as energetically and indiscriminately as though it were solely up to them to demonstrate for the first time that vocal films actually are mechanically possible. They forget that audible movies are an old story by this time and they fail to realize that the really astute producers have discarded the clumsy, amateurish technique of pioneer talkers. It doesn't seem to occur to these childish enthusiasts that here is a new medium of expression to be perfected.

Talk can harm a picture in many instances where a short scene played silently, or with significant musical accompaniment only, would tell all that is to be told far more vividly than any speech could convey it. And what talk it is we get in the average picture! It must give some of screendom's more intelligent players a deep and abiding pain in the neck to deliver lines so idiotic, so out of keeping with the mentalities credited to them by their followers of other days, and so completely unsuited to the characters they are enacting.

Nor must it be forgotten that every line of dialogue put into a picture takes its toll in slackened tempo. The other night I saw and heard a picture the first five reels of which were silent and very well done. The action kept to an invigorating pace—an easy, graceful flow that was perfectly suited to the story's unfolding. Then came the dialogue. The resultant sensation was comparable to a motorist's feelings when he has been gliding over an open road at 60 miles an hour and suddenly is compelled to slow down and follow a truck.

Sees New Technique

That picture, of course, was one of those ghastly hybrids which were dumped on the market with greedy haste as soon as the master minds of this business decided that a homeopathic dose of dialogue would make the sickest silent feature a wow at the box-office. But it illustrated strikingly the tremendous differences between the two types of film. Furthermore, it proved conclusively that a completely new technique must be evolved for the talking photoplay, which is an entirely new medium of dramatic expression no matter what may be said or written to the contrary.

Again, it demonstrated convincingly that you can not take the average silent, add talk to it and have an artistic success. Such procedure might sell one or two pictures but that would be due more to the lingering novelty of a new era than to any merit of the production. Audible sequences of the film I have mentioned also showed that a story originally written for presentation as a silent loses rather than gains by dialogue treatment, that the two methods are poles apart and can not be used interchangeably.

The industry, or the portion of it that realizes this truth, also is capable of making the mistake of leaning too far in the other direction, that of transplanting stage plays bodily to the silversheet. The average footlight piece, its action bounded by the legitimate theatre's conventional and inescapable three walls, never will satisfy the cravings of that vast motion picture audience accustomed to the almost limitless latitudes of the silent screen play.

Perhaps you think, from all this, that the writer is one of those die-hards who are irreconcilably prejudiced against the talkers and crying for a return to the silent picture. Well, if you do you're mistaken. I am a sincere, earnest and hopeful believer in the future of the talking screen. But I certainly do not favor removing from the art of making motion pictures most of the fundamentals which built up the world-wide prestige and popularity it enjoys today.

In a New Form

I believe that the talking picture of the future must be a completely new form,

(*Continued on page* 118)

Wilkes Sells Half Interest In Theatres at Corsicana

Dallas—Leslie Wilkes, former Dallas exchange manager, who for the past year has operated theatres at Corsicana, in partnership with Dent Theatres and lately with Publix, has sold out to W. E. Paschall, former executive with Dent and Publix.

When the Dent theatres were absorbed by Publix, Paschall went with the Katz organization to supervise the newly acquired houses.

Routing of Fanchon & Marco Shows to Antipodes

Hollywood—With Fanchon & Marco acts now playing between 65 and 75 theatres in 60 cities from Coast to Coast, negotiations now are under way for the extension of F. & M. time to Australia.

The Fox vaudeville office in New York closed this week, being absorbed by the New York branch of Fanchon & Marco with Bert Adler in charge.

Mary Doran Cast With William Haines

Hollywood—Mary Doran has been given the chief feminine role opposite William Haines in the M-G-M star's new vehicle, "Remote Control," which Mal St. Clair will direct. Miss Doran began her career at the M-G-M studio as the hard-boiled chorine in "The Broadway Melody" and has since appeared in "The Richest Man in the World," "The Divorcee" and other films.

Proctor's Drops Vaude Policy; Only Pictures

Albany—For the first time since Proctor's Grand was opened back in 1913, the theatre will now drop vaudeville acts and show a straight picture program. Talking pictures will be presented with two changes a week. Announcement of the new policy was made by Joseph F. Wallace, manager.

Change in Rogers Talkie; "Lightnin" to Be His Next

Hollywood — Unconfirmed reports state that Fox is again delaying "Connecticut Yankee in King Arthur's Court" as a Will Rogers starring talker and that the comedian's next will be a dialogue remake of "Lightnin'", stage play of the late Frank Bacon.

Fox produced a silent version of "Lightnin'" about six years ago.

Dorland Heads Branch

Charlotte—Jack Dorland, formerly with Paramount, has been appointed manager of the local Sono Art-World Wide exchange. He succeeds E. F. Dardine.

Sign Lewis and Campeau

George Lewis and Frank Campeau have been signed by Warners for roles in a forthcoming picture.

"Whoopee" Programs

Indianapolis—A "whoopee" program which lasts a half hour has been inaugurated with evident success at the Indiana to encourage Saturday morning attendance. Dess Byrd, organist, plays a concert consisting of popular numbers, old favorites and semi-classical numbers. Singing and fun making also feature the show.

Charges Talkers Are Top Heavy

(Continued from Page 117)

its technique evolved through the judicious, intelligent combination of elements from both the spoken stage and the mute photoplays of yesterday. The concise, economical speech of the one must be fitted to the fluid movement of the other. Talkers that will save the cinema from bumping along to ruin over the same rocky road that is fast wrecking the legitimate theatre in all but the largest cities, talking pictures worthy of the name, will be the creation of trained writers.

Each production will tell an absorbing story spun out with thrilling action and made vivid with living speech. But—its dialogue will be an integral part of the story and used only where it will aid in unfolding the plot more effectively than would be the case with pantomime alone. There will be no perceptible let-down when the spoken lines cease and the film carries on with only a musical background. The action will lead logically and inevitably up to those sequences wherein the author has designated speech. With the amount of dialogue reduced to a minimum, what there is will be so written that it does not act as a brake, slowing the tempo of the piece down to a snail's pace and lessening its grip on the audience. You will feel that the characters should speak at that particular point and when they lapse into silence again you will feel that they have said everything that was necessary, that there is no need for further dialogue in that episode.

The screen no longer will be cluttered with all-talking, shouting, singing, choking and gasping monstrosities that bewilder an astonished public; it will return once more to its original purpose, that of brightening drab, workaday lives by providing a readily accessible escape into the bright realm of romance.

Let's speed the arrival of that millennium by refusing to be smugly satisfied with the toddling steps the talker infant has made to date. That youngster still has a lot of growing up to do.

Universal Gets Rights To New Cartoon Series

"Strange as It Seems," the cartoon series by John Hix which appears in 150 newspapers, will be picturized in talker form by Universal. There will be thirteen one reelers in the Hix series, and a radical departure will be made by the use of color throughout.

Ousted by Warner Deal After 35-Year Stand

Rochester—Reis & Smith, for 35 years operators of the Shattuck at Hornell, last week announced the house would be closed June 10 due to inability to obtain a lease. Mrs. Charles Smith, widow of one of the founders, who has been acting manager, and Moses Reis of New York head the firm. The house will pass into the hands of Warners, along with the properties of the Genesee Theatrical Enterprises in the Fall. The house is expected to be remodeled.

First of Italian Talkers Is Started on Coast

Hollywood—Italotone Film Co. is producing the first Italian talker, "Georgette & Company," an original musical comedy. Louise Caselotti, recently in grand opera, co-stars with Alberto Rabagliati, formerly under contract to Fox. Other players are Henry Armetta, Ynez Pelange, Mario Dominici, August Galli and Lugi Colombo. The scenario was written by Guido Trento and Alfred Sabato with the latter directing.

George Hill Signs New M-G-M Contract

Hollywood—George Hill, who directed "The Big House," has signed a new contract with M-G-M. Hill's productions include "Tell It to the Marines" and "The Flying Fleet." He has spent several months in work on "The Big House," a prison story with a cast headed by Wallace Beery, Chester Morris and Robert Montgomery.

Carey Slated for Lead In M-G-M's "Great Meadow"

Hollywood—M-G-M has acquired rights to "Great Meadow," by Elizabeth M. Roberts, and will produce for next season's release. Harry Carey will probably play the leading character, the pioneer, Daniel Boone.

CLASSIFIED ADS.

For Sale

The Columbia Theatre, Cove City, Ky. Seating capacity, 410. All equipment necessary for running a first-class, silent movie. The theatre is located in 11 miles of Mominoth Cove proposed national park. For particulars write to Miss M. D. Bullock, Cove City, Ky.

For Sale At A Bargain

One Audiphone Talking Outfit, complete with daylight screen. Lanett Theatre, Lanett, Ala.

Equipment

Theatre Lobby Frames, manufacturer to you. Low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.

Want to Pick Good Shorts from Bad? 700 "Boiled Down" Reviews Tell How

This is the first of a series of charts prepared for exhibitor guidance in the selection and booking of short subjects. Others will appear in MOTION PICTURE NEWS from time to time.

The current tabulation covers all short subjects reviewed by this publication from June 1, 1929, to date, inclusive of this edition and embraces a substantial number of pictures yet to be released. The data on each release includes title, distributor, date of review and a "boiled down" opinion of what THE NEWS reviewers thought of each. The chart covers approximately 700 pictures.

Title	Distributor	Reviewed	News Comment
—A—			
Absent Minded	Vitaphone	Apr. 1, 1929	just an old gag
A & P Gypsies	Vitaphone	June 1, 1929	good novelty number
Ace Scribe, An	Universal		
Alaska Sweet		Aug. 31, 1929	a money-maker
Alaskan, The		Oct. 12, 1929	continues to hold up
Alaskan, The		Oct. 26, 1929	several still steps along
Alibi Action	Universal	Aug. 31, 1929	Rubin's dialogue and dancing put this over
Alley Duck	Pathe	Sept. 29, 1929	corking burlesque
Alter Ego	Paramount	Oct. 5, 1929	a laugh-maker
After the Show	Pathe	Nov. 2, 1929	tuneful and light
Alda, Frances	Vitaphone	Dec. 8, 1930	impressive
Alda, Frances	Vitaphone	Dec. 28, 1929	operatic aria well done
Alias the Bandit	Western-Universal	Apr. 19, 1930	stereotyped western
Al. Gill Revue	Vitaphone	Jan. 15, 1929	decidedly small time
All Stuck Up	LeMaire-Pathe	Feb. 1, 1930	inexcusable
All Teed Up	Roach-M-G-M	Mar. 29, 1930	above the average
All Wet	Universal	May 3, 1930	[illegible]
And Wife	Vitaphone	Apr. 12, 1930	fast divorce satire
Alpine Love Call	Columbia Photocolor	Jan. 4, 1930	[illegible] saves this
Always Faithful	Vitaphone	Jan. 11, 1930	fair entertainment
And How	Vitaphone	Feb. 8, 1930	pleasantly diverting
Anywhere by Air	Visuagraph	May 17, [illegible]	[illegible] rates a booking
Apollon, Dave & Orc.	Vitaphone	Oct. 12, 1929	falls flat
April Showers	Fables-Pathe	June 15, 1929	Induces laughter
Arnst, Bobbie	Vitaphone	Mar. 8, 1930	personality plus
As You Like It	Dartmour-RKO	Nov. 9, 1929	wins laughs
At End of Road	Advance Trailer	Jan. 18, 1930	good singing short
—B—			
Baby Talks	Universal	Aug. 17, 1929	slapstick affair
Badge of Bravery	Western-Universal	Jan. 11, 1930	poor Western
Barber's College	LeMaire-Pathe	Nov. 23, 1929	makes old gags like new
Barber's Daughter	Sennett-Educ'l	July 20, 1929	fair comedy
Barber Shop Chord	Vitaphone	Nov. 30, 1929	amusing novelty
Barnyard Melody	Fables-Pathe	Nov. 16, 1929	noisy and unfunny
Battery of Songs	Vitaphone	May 10, 1930	not so good
Battling Kid	Western-Universal	May 24, 1930	usual western stuff
Beach Babies	Variety-Pathe	July 13, 1929	fair aggregation laughs
Bear Shooters	Roach-M-G-M	Feb. 15, 1930	"Our Gang" puts it over
Beau Brummel Comedians	Vitaphone	June 1, 1929	garbed for popular fancy
Beau Night	Vitaphone	Aug. 31, 1929	will get by
Beauty Parade	Lake-Universal	June 7, 1930	not so funny
Beauty Spot	Pathe	Mar. 22, 1930	same old stuff
Beethoven	FitzPatrick	Oct. 12, 1929	little by way of comedy
Before the Bar	Vitaphone	Apr. 19, 1930	interesting
Belle of Samoa	Fox Movietone	June 1, 1929	sound novelty
Believe It or Not	Vitaphone	May 24, 1930	mighty interesting
Benefit, The	Vitaphone	Feb. 8, 1930	a riot
Bernie, Ben	Vitaphone	Oct. 5, 1929	Below Roach standard
Berth Marks	Roach-M-G-M	Apr. 19, 1930	good band act
Big Jewel Case	Educational	Feb. 22, 1930	fairly good comedy
Big Kick	Roach-M-G-M	Jan. 25, 1930	laughs a la Langdon
Big Moves	Vitaphone	May 24, 1930	nicely built up
Big Palooka	Sennett-Educ'l	June 15, 1929	Carries many laughs
Big Scare	Fables-Pathe	Aug 31, 1929	amusing
Big Parades	Vitaphone	Aug 31, 1929	will do nicely
Big Time Charley	LeMaire-Pathe	Oct 5, 1929	Should satisfy Grantland Rice—'nuff said
Big Top Champions	Sportlight-Pathe	Mar. 15, 1930	
Bits of Broadway	M-G-M-M'v'tone Act	Nov. 9, 1930	sure-fire audience appeal
Black Book	Pathe serial	July 20, 1929	should do average bus.
Black Narcissus	Buck & Bub'les-Pathe	Sept. 14, 1929	fairly humorous
Blotto	Laurel-Hardy-MGM	Feb. 15, 1930	great comedy stuff
Body Building	Sportlight-Pathe	Nov. 2, 1929	extra fine featurette
Border Wolf	Western-Universal	Oct. 19, 1929	conventional
Boreo, Emil	M-G-M Act	Oct. 5, 1929	audiences won't cheer
Bottles	Laemmle-Universal	June 1, 1929	pleasant and lingering
Bowery Bimboes	Oswald-Universal	Apr. 5, 1930	good comedy
Bows and Arrows	Sportlight-Pathe	Jan. 11, 1930	new attraction
Boy and Bad Man	Western-Universal	Aug. 17, 1929	will please
Boyhood Memories	Sportlight-Pathe	Oct. 5, 1929	sure-fire
Brahms, Johannes	RKO	Feb. 15, 1930	gem for music lovers
Brats	Roach-M-G-M	Apr. 5, 1930	full of laughs
Bring on the Bride	Delf-Ellbee	Nov. 9, 1929	good audience stuff
Broadway Folly	Oswald-Universal	Feb. 15, 1930	Oswald fans will accept
B'way's Like That	Vitaphone	Mar. 8, 1930	not so hot
Broken Statues	Rubin-Universal	Oct. 19, 1929	can get by as filler
Brother For Sale	Sunny Jim-Univ.	Dec. 21, 1929	Sunny Jim scores again
Brown Gravy	Christie-Paramount	Aug 5, 1930	silly stuff
Brown, Terry & Band	Intern'l Photoplay	Nov. 16, 1929	stereotyped band subject
Buchanan, Jack	Vitaphone	Feb 15, 1930	amusing
Bugville College Days	Pathe Sound Cartoon	July 20, 1929	ingenious and bright
Bulls and Bears	Sennett-Educ'l	Feb. 22, 1930	a humbdinger
Burning Youth	Universal	Aug. 10, 1929	melancholy attempt at comedy
Buster's Spooks	Stern-Universal	June 1, 1929	good idea
Busy Fingers	Columbia	Dec. 28, 1929	real ivory tickling
Buying a Gun	Lane-Educational	July 20, 1929	typically English
By Land and Air	Fables-Pathe	July 13, 1929	has good gags
—C—			
Cabellos, Larry, Rev	Vitaphone	June 1, 1929	pretty flat
Camera Shy	Hamilton-Educ'l	Feb. 1, 1930	Hamilton gets laughs
Canned Music	Krazy-Kat-Columbia	Jan. 4, 1930	very diverting
Caviar	Terry Toon-Educ'l	Feb. 22, 1930	has laughs
Chile Con Carmen	Oswald-Universal	Jan. 11, 1930	make room for this
Chills and Fever	Pathe	Mar. 29, 1930	average
Chinese Blues	Sporting Youth-Univ.	Apr. 19, 1930	not bad, not good
Chinatown Fantasy, A	Paramount	May 24, 1930	very bad
Christmas Cheer	Sunny Jim-Univ.	Dec. 14, 1929	timely Sunny Jim talker
Clancy at Bat	Sennett-Educ'l	Nov. 2, 1929	a corker
Close Call	Universal-Western	June 1, 1929	not so hot
Close Call	Fables-Pathe	Dec. 21, 1929	corker
Close Shave	Sennett-Pathe	July 6, 1929	average
Clowning the Game	Sportlight-Pathe	June 1, 1929	interesting and diverting
Cohen on Telephone	Universal	Aug. 10, 1929	crackles with laughs
Cold Turkey	Oswald-Universal	Sept. 14, 1929	replete with laughs
College Hounds	M-G-M	Mar. 29, 1940	real novelty; heavy P.O
Conquest of Cascades	Gen. Elec. Co.	Apr. 19, 1930	chaser stuff
Contrary Mary	Vitaphone	June 7, 1930	funereal
Collegiate Model, The	Vitaphone	May 10, 1930	fair short
Concentration	Fables-Pathe	June 15, 1929	amusing sound cartoon
Conditioning	Sportlight-Pathe	June 1, 1929	good
Constable, The	Sennett-Educ'l	Aug. 24, 1929	good for laughs
Contented Wives	White-Educ'l	Aug. 3, 1929	carries considerable snap
Cossack's Bride	Tiffany	Feb. 22, 1930	splendidly done
Cover Charge	Topics-Pathe	Feb. 15, 1930	flat
Crazy Nut	White-Educ'l	June 15, 1929	laugh-provoker
Crimson Courage	Western-Universal	Feb. 1, 1930	up to standard
Crinoline Classics	Vitaphone	Feb. 15, 1930	good song number
Crooked Trails	Rubeville-Pathe	Mar. 29, 1930	grr-r-r-r
Crosby's Corners	Western-Universal	Feb. 15, 1930	clicks
Cross Country Run	Collegians-Univ.	June 15, 1929	entirely satisfactory
Cut-Ups	Stern-Universal	July 20, 1929	obvious humor; fair
—D—			
Dad Knows Best	White-Educ'l	Apr. 12, 1930	smart fun
Dance of Paper Dolls	Vitaphone	Nov. 30, 1929	good Xmas offering
Danger Claim	Western-Universal	Feb. 15, 1930	good silent Western
Danger	Vitaphone	May 24, 1930	terrible
Danger Line	Western-Universal	July 6, 1929	doesn't click
Dangerous Days	Western-Universal	Nov. 30, 1929	Western for kids
Dangerous Females	Christie-Paramount	Nov. 23, 1929	packed with laughs
Darktown Blues	Buck & B'bles-Pathe	Feb. 22, 1930	good number
Day Dreams	Universal	Aug. 17, 1929	fair short
Day of Man of Affairs	Columbia	Dec. 28, 1929	a fair novelty musical
Dear Slayer	Darmour-RKO	Feb. 22, 1930	acceptable comedy
Dear Teacher	Paramount	Sept. 14, 1929	audience will enjoy it
Dear Vivian	Christie-Paramount	Apr. 5, 1930	carries laughs
Delicatessen Kid	Universal	Mar. 15, 1930	good piece of work
Diamond, Carlena	Vitaphone	Oct. 19, 1929	not so hot
Dimples and Tears	Gen'l Talking Pict.	Feb. 8, 1930	a novel short
Dixie Days	Pathe Cartoon	June 1, 1929	fine fun
Dogging It	Sportlight-Pathe	Oct. 26, 1929	it's okay
Doing His Stuff	Lake-Universal	Sept. 14, 1929	rather forced
Doing Phil a Favor	Pathe	Sept. 14, 1929	boring
Do It Now	Columbia	Feb. 22, 1930	weaker than weak
Doll Shop	M-G-M	Dec. 14, 1929	fine holiday week subj't
Don't Believe It	Christie-Paramount	Mar. 22, 1930	laughs with Jim Gleason
Don't Be Nervous	Hamilton-Educ'l	July 6, 1929	good entertainment
Don't Get Excited	Educational	Nov. 9, 1929	new idea with old gags
Don't Get Nervous	Vitaphone	Aug. 3, 1929	not very hot
Double Trouble	[illegible]	June 15, 1929	good one-reeler
Down in Jungle Town	[illegible]	Oct. 5, 1929	excellent novelty
Down With Husbands	Christie-Paramount	Mar. 22, 1930	average farce
Duffers and Champs	Sportlight-Pathe	Sept. 28, [illegible]	entirely suitable
Duke of Dublin	Christie-Paramount	Jan. 18, [illegible]	[illegible]
—E—			
Early to Wed	Stern-Universal	June [illegible], 1929	a rough & tumble
Enchanted Flute	Fables-Pathe	Aug. 1, 1929	[illegible] number
Einstein's Theory of Relativity	Rad Seal	[illegible]	laughs friendid and diverting
Enchanted Forest, The	Tiffany	May 31, 1930	only kid appeal
End of the World	Pathe	Oct. [illegible], 1929	deserves big hand
Evening at Home With Hitchy	Vitaphone	June 29, 1929	adults will enjoy this
Eventually, But Not Now	RKO	Nov. 16, 1929	plenty of laughs
Evolution of Dance	Vitaphone	Feb. 22, 1930	real addit'n any prog'm

Title	Distributor	Reviewed	News Comment

—F—

Faces	Laemmle-Universal	July 6, 1929	creditable
Fair Days	Vitaphone	June 1, 1929	rather flimsy stuff
Fairways and Foul	Gleason-Pathe	Oct. 26, 1929	amusing golf comedy
Fake Flappers	White-Educ'l	Aug. 10, 1929	light and attractive
Fallen Star	Vitaphone	Jan. 11, 1930	effective dram. sketch
Familiar Face	Vitaphone	June 8, 1929	good newspaper comedy
Fast Work	Chase-M-G-M	May 24, 1930	a swell comedy
Family Next Door	Paramount	Feb. 15, 1930	Ruggles may save this
Fancy That	Pathe	Oct. 5, 1929	little to commend it
Farm Relief	Krazy Kat-Columbia	Mar. 8, 1930	funny cartoon
Fat Wives For Thin	Sennett-Educ'l	May 31, 1930	fine
Faust	Vitaphone	Nov. 30, 1929	finely rendered
Feline Fighter	Sportlight-Pathe	Feb. 8, 1930	unusual thriller
Fellow Students	Saylor-Universal	Mar. 8, 1930	fast moving slapstick
50 Miles From B'way	Rubeville-Pathe	Mar. 15, 1930	fair hick revue
50 Million Husbands	Roach-M-G-M	Mar. 29, 1930	slapstick, but there
Fight, The	Vitaphone	May 10, 1930	amusing
Fighting Parson	Roach-M-G-M	Dec. 14, 1929	good burlesque western
Finders Keepers	Vitaphone	Dec. 7, 1929	corking comedy sketch
Firebugs	Talkartoon-Param't	Apr. 19, 1930	good laugh cartoon
Fire Proof	Lane-Educational	Oct. 5, 1929	will click
Fish, Fowl and Fun	Sportlight-Pathe	Apr. 19, 1930	clean sport stuff
First Seven Years	Our Gang-M-G-M	Apr. 5, 1930	great stuff
Flaming Canyons	Castle	Aug. 10, 1929	good short
Flattering Word	Vitaphone	Nov. 30, 1929	satisfying
Fly Cops	Universal-Stern	June 15, 1929	sure to land laughs
Flying High	Collegian-Universal	July 20, 1929	popular stuff
Follow Me	Lake-Universal	Apr. 5, 1930	just in-between
Follow the Leader	Sportlight-Pathe	Oct. 5, 1929	should brighten any program
Follow the Swallow	Hamilton-Educ'l	Apr. 26, 1930	not so hot
Foolish Follies	Fables-Pathe	Mar. 8, 1930	full of fun
Footnotes	Vitaphone	Apr. 19, 1930	fair musical filler
Footwork	Sportlight-Pathe	June 22, 1929	interesting
Foul Ball	Saylor-Universal	Mar. 15, 1930	pretty good
Foul Play	Buck & Bubl's-Pathe	Dec. 21, 1929	colored capers O. K.
Foundations of Gold	Oddity-M-G-M	June 15, 1929	real short feature
French Leave	Saylor-Universal	Mar. 8, 1930	slapstick on army life
From Granada to Toledo	FitzPatrick	Nov. 16, 1929	interesting
From Valencia to Granara	FitzPatrick	Oct. 12, 1929	first-rate
Fruitful Farm	Fables-Pathe	Aug. 31, 1929	amusing cartoon skit
Fuzzy Knight	M-G-M-M'v'tone Act	Nov. 2, 1929	doubtful appeal

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Garden of Eatin'	Pathe	Aug. 10, 1929	should get by
Gay Caballero	Columbia-Victor	June 8, 1929	could have been better
Gentle Alice	Vitaphone	Mar. 1, 1930	opera at its best
Gentlemen of Evening	LeMaire-Pathe	Oct. 12, 1929	fairly humorous
Getting a Ticket	Paramount	Feb. 15, 1930	Cantor sends it in
Getting Buster's Goat	Stern-Universal	July 6, 1929	gets nowhere
Getting the Air	Lake-Universal	Feb. 1, 1930	good for kids
Getting a Raise	Vitaphone	May 10, 1930	tame
Girl With Perfect Voice	Vitaphone	Feb. 8, 1930	fair program filler
Glacier's Secret, The	Vitaphone	June 7, 1930	a laugh riot
Glorious Vamps	U. A. Featurette	Jan. 25, 1930	grab it
Go Get 'Em Kid	Universal-Western	July 6, 1929	just a Western
Going Places	Van Beuren-Pathe	May 31, 1930	entertaining
Golden Pagoda	Vagabond-Pathe	Apr. 5, 1930	don't fail to get this
Gold Steel	Fables-Pathe	July 6, 1929	good laugh potion
Golfers, The	Sennett-Educ'l	Oct. 5, 1929	up to par
Good Medicine	Horton-Educ'l	Nov. 23, 1929	diverting sketch
Good Old School Days	Fables-Pathe	Mar. 8, 1930	okay
Good Skates	Stern-Universal	Aug. 10, 1929	usual Mike & Ike com
Gossip, The	Vitaphone	June 15, 1929	laughs develop freely
Graduation Daze	Collegians-Universal	Aug. 24, 1929	good number
Grand Opera	Gen'l Talking Pict.	Sept. 14, 1929	out of the ordinary
Grand Uproar, The	Vitaphone	May 31, 1930	good specialty
Grass Skirts	Hamilton-Educ'l	Dec. 7, 1929	good comedy
Greece Thru a Doughnut	Four Stars	June 29, 1929	refreshing novelty
Gridiron Glory	Sportlight-Pathe	Oct. 19, 1929	interesting
Gunboat Ginsburg	Ginsburg-RKO	Nov. 9, 1929	average rib-tickler
Gym Jams	Vitaphone	Apr. 19, 1930	real headline act

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Hall, Billy "Swede" & Co.	Vitaphone	Oct. 12, 1929	falls flat
Hall of Injustice	Vitaphone	Dec. 14, 1929	laughable court-room burlesque
Hallowe'en	Sporting Youth-Univ.	Apr. 5, 1930	okay
Happy Golf	Sportlight-Pathe	Jan. 25, 1930	fine audience stuff
Hard-Boiled Hampton	LeMaire-Pathe	June 8, 1929	good attraction
Harlem Knights	Vitaphone	Dec. 7, 1929	mildly funny
Harmony Club	Columbia	Jan. 4, 1930	novel and entertaining
Hash Shop, The	Oswald-Universal	Apr. 12, 1930	typical cartoon stuff
Haunted	Pathe	Aug. 31, 1929	fair-to-middlin'
Haunted House	Disney	Jan. 4, 1930	good cartoon subject
Haunted Ship	Fable-Pathe	May 3, 1930	what a cartoon
Hawaiian Pineapples	Terrytoon-Educ'l	May 24, 1930	corking
Head Man, The	Vitaphone	Apr. 19, 1930	has few laughs
Hearts and Hoofs	Pathe	May 31, 1930	weak
Heidt, Horace, and Californians	Vitaphone	Nov. 30, 1929	corking jazz combinat'n
Hello, Baby	Vitaphone	May 3, 1930	eye-filling
Hello, Thar	Vitaphone	Apr. 5, 1930	could be worse
Hells Bells	Disney-Columbia	Nov. 23, 1929	has few laughs
Hell's Heels	Oswald-Universal	June 7, 1930	weak
Here Comes Showboat	Vitaphone	June 1, 1929	just fair
Her Bashful Beau	Universal	May 24, 1930	average comedy
Her Hired Husband	Pathe	Jan. 4, 1930	some good comedy slants
Her Husband's Women	Paramount	Sept. 14, 1929	fair attraction
He Trumped Her Ace	Sennett-Educ'l	Apr. 12, 1930	a corker
High Toned	Buck & Bubl's-Pathe	Feb. 8, 1930	good comedy
High Waters	Vitaphone	July 20, 1929	good entertainment
Hi Jack and the Game	Sporting Youth-Univ.	Nov. 23, 1929	pretty good
His Baby Daze	Hamilton-Educ'l	Aug. 24, 1929	good audience stuff
His Big Minute	Hamilton-Educ'l	June 1, 1929	should cause much hilarity
His Bachelor Daddy	Sunny Jim-Universal	Apr. 19, 1930	Sunny Jim snapped up
His Birthday Stuff	Pathe	Mar. 1, 1930	slapstick in extreme
His Lucky Day	M-G-M-M'v'tone Act	Nov. 2, 1929	not much kick
His Operation	Variety-Pathe	Nov. 16, 1929	a bouquet of laughs
Hollywood Star, A	Sennett-Educ'l	Nov. 2, 1929	a wow laugh-inducer
Home Sweet Home	Topics-Pathe	Feb. 22, 1930	blah
Honest Crooks	Buck & Bubl's-Pathe	Mar. 15, 1930	good—but
Honeymoonlacs	White-Educ'l	Aug. 3, 1929	They'll eat this up
Honeymoon Zeppelin	Sennett-Educ'l	Apr. 26, 1930	another Sennett hit
Honolulu	Vitaphone	Apr. 19, 1930	ordinary society slush
Hooked	Pathe	May 24, 1930	just the thing
Hook, Line & Melody	Sportlight-Pathe	Oct. 19, 1929	fine little short
Horace Heidt and His Californians	Vitaphone	June 7, 1930	dull
Hot and How	White-Educ'l	Jan. 11, 1930	right entertainment
Hot Dog	M-G-M	Feb. 15, 1930	they'll go wild over this
Hot for Hollywood	Oswald-Universal	May 24, 1930	nice cartoon
Hot Lemonade	Christie-Paramount	Oct. 5, 1929	goes over plenty
Hot Sports	WhiteEduc'l	Aug. 10, 1929	full of laughs
Housecleaning Time	Fables-Pathe	Aug. 3, 1929	rapid-fire
Household Blues	Cameo-Educ'l	June 1, 1929	will do nicely
Humorous Flights	Paramount Act	June 1, 1929	weakly humorous
Hunting the Hunter	White-Educ'l	Nov. 2, 1929	fair slapstick
Hunt the Tiger	RCA-Gramercy	Sept. 14, 1929	indifferent
Hurdy Gurdy	Roach-Metro	June 29, 1929	crackerjack
Hurdy Gurdy	Oswald-Universal	Nov. 30, 1929	good sound cartoonantics

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Idle Chatter	Vitaphone	Apr. 19, 1930	funny stuff
I'm Afraid to Go Home in the Dark	Param't Screen Song	Jan. 25, 1930	immensely clever
Impressions	Vitaphone	Feb. 15, 1930	odd comedy short
In Chinese Temple Garden	Tiffany Color Symp'y	June 15, 1929	should please
In and Out	Buck & Bubbl's-Pathe	Oct. 26, 1929	real audience stuff
Income Tact	Universal	Aug. 31, 1929	somewhere near good
Indian Pudding	Terrytoon-Educ'l	Apr. 26, 1930	Terry clicks again
In Dutch	Columbia-Photocolor	Nov. 9, 1929	mild diversion
In His Cups	Fables-Pathe	July 6, 1929	good cartoon material
In Old Madrid	FitzPatrick	Feb. 8, 1930	dandy travelogue
Interesting Tails	Sportlight-Pathe	Dec. 28, 1929	make interesting tales
Interview, The	Vitaphone	Oct. 12, 1929	great laugh finish
In the Park	Topics-Pathe	Jan. 18, 1930	above series' average
Iron Man, The	Fables-Pathe	Jan. 18, 1930	good sound cartoon

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Jade Box, The	Universal serial	Feb. 22, 1930	great for serial fans
Jail Breakers	Fables-Pathe	July 6, 1929	has few chuckles
Jazz Fool	Disney	Nov. 9, 1929	lots of laughs
Jazz Mammas	Sennett-Educ'l	July 20, 1929	treat for the eye
Jazz Rehearsal, The	Vitaphone	May 10, 1930	fair entertainment
Jest for a While	Vitaphone	Apr. 5, 1930	entertaining
Jingle Bells	Biophone	Oct. 5, 1929	very good
Joy Land	Lane-Educ'l	July 13, 1929	primarily for kids
Jungle Drums	Tiffany Colortone	Dec. 28, 1929	neatly done
Jungle Fool	Fables-Pathe	Sept. 14, 1929	tuned for laughs
Jungle Rhythm	Disney	Jan. 11, 1930	a laugh-getter
Junior Luck	Collegians-Univ.	June 1, 1929	extremely satisfying
Just in Time	Western-Universal	July 20, 1929	pretty good Western
Just the Type	Stern-Universal	June 29, 1929	laugh tonnage quite sufficient

—K—

Keeping Company	Vitaphone	May 10, 1930	has a kick
Keller Sisters & Lynch	M-G-M-M'tone Act	Nov. 2, 1929	fair singing short
Kid Comes Through	Universal Western	Oct. 5, 1929	old and familiar
Kiddie Kabaret	Mayfair	Apr. 26, 1930	cute but dull
Kidnappel	Fables-Pathe	June 15, 1929	good cartoon entertainment
Kisses and Kurses	Oswalf-Universal	Jan. 25, 1930	don't miss it
Klee, Mel	Vitaphone	Oct. 26, 1929	fair offering
Knife, The	Fox Movietone	June 15, 1929	is sure to please
Kounty Fair	Oswald-Universal	Dec. 7, 1929	amusing cartoon

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Lair of Chang-How	Vagab'd Adv.-Pathe	June 7, 1930	thrills-suspese-beauty
Lady of Lions	Sporting Youth-Univ.	Nov. 23, 1929	fair material
Land of St. Patrick	Emmett Moore	Mar. 22, 1930	good travelogue
Land of the Sky Blue Daughters	Darmour-RKO	May 3, 1930	pip of a comedy
Last Stand	Western-Universal	Dec. 21, 1929	hard-riding stock West'n
Law in the Saddle	Western-Universal	Mar. 1, 1930	ride 'em mountie
Lazy Days	Our Gang-M-G-M	Nov. 9, 1929	not up to standard
Letter Box	Vitaphone	Feb. 8, 1930	more child slush
Lightning Express	Universal serial	Apr. 12, 1930	great for serial addicts
Lillie, Beatrice	Vitaphone	Mar. 8, 1930	not up to standard
Liszt, Franz	FitzPatrick	Apr. 5, 1930	interesting
Little Friend of All World	Bray-Columbia	Dec. 7, 1929	O. K. for holidays
Little Miss Everyb'dy	Vitaphone	Nov. 30, 1929	clever impersonations
Live Ghosts	Universal	Jan. 11, 1930	good stuff
Lobo, Dog of Dogs	Vitaphone	Mar. 8, 1930	good trick stuff
Lone Rider	Western-Universal	Aug. 3, 1929	usual western hash
Look Out Below	White-Educ'l	Aug. 24, 1929	laughs and thrills
Love Birds	Rooneys-Universal	Sept. 14, 1929	pretty good
Love Boat	Vitaphone	Mar. 1, 1930	scintillating fun
Love, Honor and Oh, Baby!	LeMaire-Pathe	Dec. 14, 1929	monotonous
Lovers Delight	White-Educ'l	Nov. 9, 1929	some good fun
Love Tree	Rooneys Universal	Aug. 17, 1929	has many laughs
Love's Memories	Song-Pathe	June 7, 1930	fair song novelty
Low Down	Vitaphone	Feb. 22, 1930	red hot jazz snapped up with lots of laughs
Lucky Breaks	White-Educ'l	July 13, 1929	outstanding
Lunkhead, The	Sennett-Educ'l	Sept. 14, 1929	weak audience appeal
Lyons, George	MGM-Mov'tone Act	Nov. 9, 1929	

—M—

Madhouse, The	White-Educ'l	Dec. 7, 1929	has plenty of laughs
Make It Snappy	Saylor-Universal	Jan. 18, 1930	lots of laughs
Mandalay	V Buren Song Sketch	Dec. 14, 1929	overdrawn, tiresome
Man Who Laughed Last	Vitaphone	Sept 14, 1929	good audience appeal
Marching Home	Vitaphone	Nov. 16, 1929	fine dramatic short
Marking Time	Rooney-Universal	Oct. 12, 1929	gets over nicely
Martinelli, Giovanni	Vitaphone	Feb. 15, 1930	a splendid duet
Mask, The	Great Arts	Nov. 2, 1929	high class entertainm't

Title	Distributor	Reviewed	News Comment
Master Sweeper	Vitaphone	Mar. 8, 1930	some may laugh at this
Match Play	Sennett-Educ'l	Feb. 22, 1930	real stuff for golf fans
Mawas	Capitol	June 7, 1930	a wow
McLallen, Jack	Vitaphone	June 7, 1930	pretty dumb
Memories	Columbia-Victor	June 8, 1929	effective
Men of Daring	Western Universal	Sept. 14, 1929	of the usual type
Men of War	Roach M G M	May 10, 1930	not their best
Merry Dwarfs	Disney Columbia	Dec. 28, 1929	upholds Disney stand'rd
Mexican Typica Orch	Vitaphone	June 8, 1929	a novelty
Mickey's Big Moment	Dartmour RKO	Dec. 14, 1929	rollicking kid comedy
Mickey's Choo-Choo	Disney	Oct. 12, 1929	laugh, start to finish
Mickey's Follies	Dartmour RKO	Sept. 14, 1929	splendid comedy
Mickey's Luck	Dartmour RKO	Apr. 12, 1930	kid program comedy
Mickey's Midnite Follies	Dartmour RKO	June 22, 1929	fast moving comedy
Midsummer's Day	Fables Pathe	Mar. 15, 1930	good cartoon
Military Post	Vitaphone	July 20, 1929	good musical short
Million Me's, A	Paramount Act	Jan. 25, 1930	pleasing, not unusual
Mill Pond, The	Fabres-Pathe	Oct. 19, 1929	fairly good cartoon
Modern Rhythm	Sportlight-Pathe	July 20, 1929	nice little feature
Moments of Mimicry	Vitaphone	Dec. 7, 1929	good imitations
More Sinned Against Than Usual	Vitaphone	Feb. 22, 1930	a wow
Movie Night	Roach-M-G-M	June 8, 1929	has number of laughs
Moving Movie Show	Howe Educ'l	July 13, 1929	light and pleasing
Museum, The	Winkler-RKO	May 24, 1930	this is in
Mush Again	Sunny Jim-Universal	Mar 29, 1930	yes, mush again
Music Fiends	Fox Movietone	Oct. 5, 1929	replete with laughs
Music Hath Charms	Vitaphone	Nov 30, 1929	filled with laughs
Music Shop, The	Vitaphone	Dec. 28, 1929	corking entertainment
Musical Beauty Shop	Melody Pathe	June 7, 1930	splendid British subject
Musicale, The	Vitaphone	Mar. 22, 1930	very good
My Old K'tucky Home	Biophone	Oct 5, 1929	should please generally
My People	Vitaphone	Aug 31, 1929	extremely good
My Wife	Columbia-Victor	June 15, 1929	laugh-getter

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Neighbors	Sunny Jim-Universal	Mar. 1, 1930	they'll like it
New Halfback	Sennett-Educ'l	Nov 23, 1929	will score
New Racket	Vitaphone	Mar. 15, 1930	a good short skit
Newlyweds' Pests	Stern-Universal	July 20, 1929	should amuse
Niagara Falls	Vitaphone	Feb. 15, 1930	human interest, plus pathos
Nichols, Red, and 5 Pennies	Vitaphone	Dec. 28, 1929	stereotyped jazz orch.
Night Club	Fables-Pathe	Nov. 30, 1929	better than usual Fable
Night in Dormatory	Pathe	Dec. 28, 1929	revue numbers are good
Night in Shooting Gallery	MGM-Colortone Rev.	Feb. 15, 1930	very smart
Night Owls	Universal	Aug. 24, 1929	gets over nicely
Night Owls	Roach-M-G-M	Dec. 14, 1929	packed with laughs
Nile Green	Vitaphone	June 7, 1930	few laughs
No Boy Wanted	Sunny Jim-Universal	Oct. 5, 1929	good fare for kids and adults
Noah Knew His Ark	Pathe	June 7, 1930	fine cartoon
Noisy Noises	Roach-M-G-M	July 6, 1929	fairly entertaining
Nutty Notes	Oswald-Universal	Oct. 19, 1929	excellent cartoon com.

—O—

Office Steps	Vitaphone	May 31, 1930	okay
Oh, Darling	White-Educ'l	Feb. 1, 1930	funny situations
Oh, Sarah!	Vitaphone	Feb. 8, 1930	in between
Oil's Well	Oswald-Universal	Aug. 17, 1929	Hits laugh nail right on head
Old Bill's Christmas	Columbia-Victor	Dec 14, 1929	some humor, some tragedy
Old Man Trouble	RKO	June 8, 1929	recording very well done
Old Vamps for New	Darmour-RKO	Jan 25, 1930	good farce
O'Neal, William	Metro-Movietone	July 13, 1929	for highbrows
One Man Quartette	Vitaphone	Nov. 30, 1929	fine novelty
On the Air	Topics of the Day-Pathe	Jan 11, 1930	fairly interesting
On the Levee	Columbia	Jan. 11, 1930	Jules Bledsoe fine
On the Plantation	Tiffany	May 10, 1930	too long
On the Ranche	Vitaphone	Mar 15, 1930	excellent novelty
On the Side Lines	Collegian-Universal	Aug. 10, 1929	Rates passably good
On the Streets	Howe-Educ'l	Sept. 14, 1929	fairly good novelty
Oom Pah Pah	Aesop Pathe	June 7, 1930	cartoon and a good one
Operation, The	Vitaphone	Feb 8, 1930	clever
Orphan Wagon Trails	Western-Universal	Oct. 26, 1929	O. K. for kids
Outdoor Sports	Saylor-Universal	Dec. 14, 1929	has new laughs
Ozzie of Circus	Oswald-Universal	Nov. 23, 1929	amusing

—P—

Pathe Audio Review, 1929 series:	Pathe		
No. 7		June 1, 1929	fairly attractive
No. 9		July 6, 1929	pleasing
No. 10		June 22, 1929	okay
No. 11		July 6, 1929	certain to please
No. 12		July 6, 1929	interesting
No. 14		July 29, 1929	strong one-reeler
No. 16		July 20, 1929	suitable
No. 20		Oct. 19, 1929	fair release
No. 21		Sept. 14, 1929	diverting
No. 22		Oct. 5, 1929	nice number
No. 23		Oct. 12, 1929	excellent
No. 24		Oct. 26, 1929	worth while
No. 25		Oct. 26, 1929	ranks high
No. 27		Oct. 26, 1929	splendid
No. 28		Oct. 26, 1929	fine for ball fans
No. 29		Nov. 9, 1929	clever stuff
No. 30		Nov. 23, 1929	merely fair
No. 32		Nov. 30, 1929	diversified
No. 33		Dec. 7, 1929	fits any bill
No. 34		Dec 14, 1929	unique, colorful
No. 35		Dec. 21, 1929	good material
No 36		Dec. 28, 1929	not the best
Pathe Audio Review, 1930 series:	Pathe		
No. 4		Jan. 25, 1930	top-notch
No. 5		Feb. 1, 1930	entertaining
No. 6		Feb. 15, 1930	splendid
No. 7		Feb. 15, 1930	fifty-fifty
No. 8		Feb. 22, 1930	acceptable
No. 9		Mar 8, 1930	fine
No. 10		Mar 15, 1930	material O. K.
No. 12		Mar. 22, 1930	good enough
No. 13		Mar 29, 1930	this is in
No. 14		Apr. 5, 1930	mildly diverting
No. 15		Apr. 5, 1930	a pip
No. 17		Apr. 19, 1930	[illegible]
No. 18		Apr. 19, 1930	[illegible]
No. 19		May 10, 1930	solid entertainment
Pathe Review, 1929 series.	Pathe		
No. 20		May 10, 1930	[illegible]
No. 21		May 24, 1930	[illegible]
No. 22		May 24, 1930	fair
No. 23		June 1, 1929	good material
No. 24		June 14, 1929	suitable
No. 25		June 14, 1929	[illegible]
No. 26		June 15, 1929	rates good
No. 27		June 6, 1929	fair to middlin'
No. 28		June 6, 1929	[illegible]
No. 30		July 20, 1929	delightful reel
No. 31		Aug. 3, 1929	off beaten track
No. 32		Aug. 17, 1929	satisfying
No. 33		Aug. 10, 1929	well done
No. 36		Aug. 31, 1929	under par
No. 37		Sept. 14, 1929	nice material
No. 38		Sept. 14, 1929	will get by
No. 39		Oct. 12, 1929	well up to mark
No. 40		Oct. 26, 1929	will get by
No. 41		Oct. 19, 1929	okay
No. 42		Oct. 26, 1929	educational value
No. 43		Nov. 2, 1929	very good release
No. 44		Nov. 30, 1929	just average
No. 45		Nov. 16, 1929	baseball angle fine
No. 46		Nov. 30, 1929	interesting
No. 47		Nov. 30, 1929	nice subject
No. 48		Dec. 7, 1929	run-o'-mine stuff
No. 49		Dec. 7, 1929	up to standard
No. 50		Dec. 14, 1929	usual line-up
Pathe Review, 1930 series:	Pathe		
No. 1		Jan. 11, 1930	spot this one in
No. 4		Jan. 25, 1930	rates fifty per cent
No. 5		Feb. 8, 1930	a good subject
No. 6		Feb. 8, 1930	pleasing
No. 7		Feb. 22, 1930	nice novelty values
Paper Hanging	Vitaphone	May 31, 1930	amusing
Pay Off, The	Vitaphone	Mar 8, 1930	fine playlet
Peaceful Alley	Hamilton-Educ'l	Oct 5, 1929	good stuff
Peace and Harmony	Educational	May 10, 1930	low slapstick
Peek-a-Boo	Universal	Apr. 26, 1930	poor
People Born in Nov	FitzPatrick	Nov 9, 1929	interesting and amusing
People Versus	Vitaphone	Apr. 12, 1930	jokes in a jail
Perfect Match, A	DeMaire-Pathe	Apr. 5, 1930	something different
Perilous Paths	Universal-Western	June 15, 1929	fair picture
Permanent Wave	Oswald-Universal	Sept. 14, 1929	gags galore
Persian Wedding	M-G-M-Oddity	June 1, 1929	interesting
Petters, The	Topics-Pathe	Nov 9, 1929	fairly funny
Pick 'Em Young	Pathe	May 10, 1930	hash
Pilgrim Papas	Universal	Oct 5, 1929	funny
Pirates of Panama	Universal serial	June 5, 1929	entertainment for juveniles
Plane Crazy	Saylor-Universal	June 7, 1930	tiresome
Plumbers Are Coming	LeMaire-Pathe	June 1, 1929	gets over nicely
Poet and Peasant	Vitaphone	Nov. 30, 1929	excellent overture
Polished Ivory	Hamilton-Educ'l	Mar. 29, 1930	gets tiresome
Pollock, Ben, & Orch.	Vitaphone	Nov. 23, 1929	fair music & song short
Polo Match	Fables-Pathe	June 1, 1929	splendid cartoon
Poor Aubrey	Vitaphone	May 10, 1930	some laughs
Pop and Son	Rubin-Universal	Oct. 12, 1929	above the average
Post of Honor	Western-Universal	Jan. 18, 1930	typical western
Potters at Home	Vitaphone	Mar. 15, 1930	has family appeal
Pretzels	Terry-Toon-Educ'l	Apr. 5, 1930	clever
Prince Gabby	Horton-Educ'l	Sept. 14, 1929	interesting
Prison Panic	Oswald-Universal	May 10, 1930	good
Puckered Success	Pathe	June 1, 1929	average juvenile entertainment
Purely Circumstantial	Smitty-Pathe Lane-Educ'l	Nov. 30, 1929	carries few laughs
Pusher-in-the-Face	Paramount	Sept 14, 1929	amusing

—R—

Race Riot	Oswald-Universal	Aug. 17, 1929	should please
Radio Riot	Param't-Talkartoon	Feb. 15, 1930	very amusing
Ranchhouse Blues	Rodeo-Pathe	May 17, 1930	entertaining
Real McCoy	Roach-M-G-M	Dec. 14, 1929	laughable moonshine comedy
Red Heads	Pathe	May 24, 1930	pleasing musical
Redcoat's Code	Western-Universal	Nov. 16, 1929	contains little punch
Red Rider	Western-Universal	Aug. 17, 1929	satisfactory offering
Reno or Bust	Vitaphone	June 7, 1930	fair
Revellers, The	M-G-M Act	Oct. 5, 1929	makes good filler
Revival Days	Vitaphone	Dec. 28, 1929	has laughs
Rhythm	Sportlight-Pathe	Aug. 3, 1929	first-rate short
Rhythms	Vitaphone	Oct 12, 1929	okay
Rich Uncles	Pathe	May 3, 1930	good, despite its age
Ride 'Em, Cowboy	Pathe	April 5, 1930	snappy stuff
Ridin' Leather	Universal-Western	June 15, 1929	kiddie fare
Right Technique	Sportlight-Pathe	June 20, 1929	clean-cut, worthwhile
River Driver	Sportlight-Pathe	Aug. 10, 1929	Dandy fare
Romance De Luxe	White-Educ'l	Jan. 11, 1930	fact-action comedy
Roman Punch	Terrytoon-Educ'l	Apr. 26, 1930	good cartoon
Romany Lass	Columbia	Dec. 28, 1929	colorful gypsy subject
Room 909	Vitaphone	Feb. 15, 1930	real comedy about bat-fins
Rosenthal, Harry, Orc.	Vitaphone	Sept. 28, 1929	real entertainment
Roy Sedley and Night Club Revue	Vitaphone	July 13, 1929	a jazzy reel
Royal Four Flush	Sporting Youth-Univ.	Jan. 25, 1930	only average
Rubbing It In	White Educ'l	July 13, 1929	fair appeal
Rubeville	Pathe	Nov. 30, 1929	very good offering
Rubeville Nite Club	Pathe	Nov. 16, 1929	corking singing-dancing sketch
Ruffo, Tita	M-G-M-M'tone Act	Oct. 12, 1929	rendered with skill
Rugel, Yvette	M-G-M-M'tone Act	Nov. 9, 1929	adult program filler
Runaway Train	Howe-Educational	June 15, 1929	real action in this
Running the Scales	Sportlight-Pathe	Oct. 19, 1929	has the [illegible]

—S—

Santa's Toy Shop	Pathe Novelty	Dec. 7, 1929	[illegible] Novelty
Satires	Vitaphone	Oct 26, 1929	really funny
Saucy Sausages	Oswald-Universal	Aug. 3, 1929	packs mean laugh wallop
Schipa, Tita	Paramount	Oct. 12, 1929	recording nicely done
School Mates	Universal	Apr 26, 1930	fair
Scotch	Sennett-Educ'l	Dec 4, 1929	a rousing Sennett
Scrappily Married	Christie-Paramount	Jan. 18, 1930	[illegible]

Title	Distributor	Reviewed	News Comment
Screen Snapshots	Columbia	Dec. 28, 1929	better than many
Screen Snapshots	Columbia	July 13, 1929	good sporting subject
Screen Snapshots	Columbia	Nov. 23, 1929	laugh-getter
Screen Snapshots No. 11	Columbia	Jan. 4, 1930	up to usual standard
Screen Snapshots No. 12	Columbia	Mar. 1, 1930	just fair
Screen Snapshots No. 13	Columbia	Feb. 22, 1930	tip-top audience material
Seeing Stars	Sporting-Youth Universal	Mar. 8, 1930	peppy two-reeler
Sending a Wire	Vitaphone	Nov. 23, 1929	has belly laughs
Setting Son	RKO	Feb. 8, 1930	laughs galore
She Who Gets Slapped	Vitaphone	June 7, 1930	Dugan saves it
She's a He	Sunny Jim-Universal	May 10, 1930	mildly amusing
Shelly, Frances	Vitaphone	Aug. 3, 1929	passable
Ship Ahoy	Fables-Pathe	Jan. 11, 1930	usual Aesop short
Should I?	Advance Trailer	May 17, 1930	good animated song
Show Birds	Fables-Pathe	June 1, 1929	pretty good
Shrimp, The	Langdon-M-G-M	Feb. 15, 1930	will please
Sid's Long Count	Universal	Apr. 26, 1930	lacks laughs
Singing Brakeman	Columbia	Nov. 23, 1929	guitar and song novelty
Singing Japs	Fables-Pathe	Feb. 8, 1930	good cartoon
Singin' in Bathtub	Vitaphone	May 10, 1930	hit cartoon
Sister's Pest	Sunny Jim-Universal	Jan. 25, 1930	one reel too long
Sitting Pretty	Lake-Universal	Dec. 21, 1929	fair comedy
Six Gun Justice	Western-Universal	Mar. 15, 1930	mediocre
Sixteen Sweeties	Le-Maire-Pathe	Mar. 15, 1930	stale jokes, staler dancing
Sixteen Sweeties	Pathe	Apr. 19, 1930	snappy revue number
Sky Skippers	Fables-Pathe	Feb. 15, 1930	fast-moving and funny
Sleeping Cuties	Darmour-RKO	Dec. 21, 1929	a laugh-getter
Slick as Ever	Vitaphone	June 7, 1930	too long
Slow Beau	Krazy Kat-Columbia	Feb. 22, 1930	very clever
Smart Talk	Roach-M-G-M	June 22, 1929	a wow comedy
Smooth Guy, The	Le-Maire-Pathe	Oct. 19, 1929	should get laughs
Snow Use	Oswald-Universal	Nov. 2, 1929	a laugh spread
Social Sinners	White-Educ'l	Sept. 14, 1929	more laughs than usual
Sole Mates	Krazy Kat-Columbia	Feb. 8, 1930	cartoon that tickles
Sole Support	White-Educ'l	Aug. 3, 1929	a dandy funmaker
Some Show	Lake-Universal	Mar. 1, 1930	average stuff
Song Drama, A	Vitaphone	Mar. 15, 1930	just another snort
Song Plugger, The	Vitaphone	June 7, 1930	just fair
Song Writers Revue	M-G-M	Dec. 14, 1929	clever novelty
Songs of Mother	Van Beuren-Pathe	May 10, 1930	passable
So This Is Marriage	Pathe	Nov. 9, 1929	fair burlesque
So This Is Paris Green	Christie-Paramount	Jan. 25, 1930	clever kidding
Sound Effects	Vitaphone	May 10, 1930	diverting
South Sea Pearl	Vitaphone	May 10, 1930	good subject
Spanish Fiesta, A	Vitaphone	May 24, 1930	pleasing enough
Spike Speaks	Victor-Columbia	Mar. 1, 1930	not so good
Spills and Thrills	Sportlight-Pathe	Apr. 12, 1930	thrills and spills
Splashing Through	Sportlight-Pathe	Feb. 15, 1930	better than ever
Splash Mates	Collegians-Universal	Sept. 14, 1929	no kicks on this
Spookeasy	Krazy Kat-Columbia	Feb. 1, 1930	a darb
Sport Afloat	Sportlight-Pathe	July 6, 1929	fun—in season
Sport a la Carte	Sportlight-Pathe	Dec. 7, 1929	acceptable
Sporting Brothers	Pathe	June 7, 1930	fine sport stuff
Sporting Courage	Collegians-Universal	July 6, 1929	good collegiate yarn
Springtime	Silly Symphony-Co.	Nov. 2, 1929	a panic
Springtime at the Zoo	Harold Auten	Mar. 29, 1930	very interesting
Stage Door Pests	Victor-Columbia	Feb. 1, 1930	just another sound act
Stage Struck Susie	Christie-Paramount	June 29, 1929	satisfactory giggle concoction
Stamina	Sportlight-Pathe	Nov. 16, 1929	a crackerjack
Station B-U-N-K	Victor-Columbia	Nov. 9, 1929	clever and amusing
Station S-T-A-R	Tiffany	Dec. 7, 1929	quite funny
Station S-T-A-R	Tiffany	Feb. 22, 1930	splendid short
Station S-T-A-R No. 9	Tiffany	Apr. 19, 1930	entertaining
Station S-T-A-R No. 11	Tiffany	May 24, 1930	okay
Station S-T-A-R No. 12	Tiffany	May 31, 1930	average
Steeplechase	Sporting Youth-Universal	Dec. 14, 1929	fair short
Step Right Up	Saylor-Universal	Apr. 19, 1930	fair comedy stuff
Stepping High	Universal	July 20, 1929	small theatre fare
Still Alarm, The	Vitaphone	June 7, 1930	clever
Stimulation	Vitaphone	Oct. 26, 1929	good for grown-ups
St. Louis Blues	RCA Gramercy	Aug. 31, 1929	rough and raw
Stone Age Romance, A	Fables-Pathe	Aug. 17, 1929	should gather laughs
Stop Barking	Stern-Universal	July 20, 1929	has laughs
Streets of Mystery	Vagabond Adventure-Pathe	May 3, 1930	unusually fine
Studio Pests	White-Educ'l	June 15, 1929	sprightly and fast
Sugar Plum Papa	Sennett Educ'l	Feb. 1, 1930	wow of a comedy
Summer	Silly Symphony-Columbia	Feb. 1, 1930	simply grand
Summer Harmonies	Biophone	Oct. 5, 1929	good novelty
Summertime	Fables-Pathe	Oct. 12, 1929	a treat
Sunday Morning	Universal	Nov. 2, 1929	lots of gags for golfers
Sweethearts	Rooneys-Universal	Aug. 10, 1929	not impressive
Syncopated Trial	Melody-Pathe	Sept. 14, 1929	a noisy affair

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Title	Distributor	Reviewed	News Comment
Tajados Tipica Orchestra	Vitaphone	Nov. 16, 1929	strictly Spanish appeal
Take Off, The	Sporting Youth-Universal	Nov. 30, 1929	merely average
Talkies, The	White-Educ'l	Nov. 23, 1929	amusing slapstick
Talking Screen Snapshots	Columbia-Victor	June 8, 1929	will please
Taking Ways	Vitaphone	May 10, 1930	funny
Tee Time	Sullivan-Copley Film	Apr. 5, 1930	out of bounds
Terrible Toreador	Silly Symphony-Columbia	Nov. 9, 1929	O. K. for laughs
Then and How	Vitaphone	Mar. 22, 1930	clever stuff
They Go Boom	Roach-M-G-M	Apr. 19, 1930	funny stuff
Three Diamonds	Rooney-Universal	Oct. 19, 1929	far-fetched, but satisfactory
Thought for Mother's Day	FitzPatrick	May 10, 1930	timely subject
Three Game Guys	Fables-Pathe	July 20, 1929	will draw laughs
Ticklish Business	White-Educ'l	Aug. 24, 1929	has a high laugh velocity
Tight Squeeze	LeMaire-Pathe	Nov. 23, 1929	good slap-stick comedy
Time to Expire	White-Educ'l	Nov. 2, 1929	average, that's all
Tiny Housekeepers	Oddity-M-G-M	July 6, 1929	educational; novel
Tiny Town Revue	Vitaphone	June 8, 1929	O. K. for children
Too Many Women	Saylor-Universal	Oct. 12, 1929	just a humble quickie
Toot Sweet	Hamilton-Educ'l	Nov. 16, 1929	Hamilton in good form
Topical Licks	Pathe	Oct. 26, 1929	fair, just that
Topical Nips	Pathe	June 1, 1929	suitable
Topical Pips	Topics-Pathe	July 6, 1929	good novelty
Topical Wits	Pathe	Sept. 14, 1929	will please 'em
Topics of the Day	Pathe	Mar. 1, 1930	same old stuff
Topics of the Day	Pathe	Mar. 22, 1930	pleasing
Top Speed	White-Educ'l	July 13, 1929	amusing and fast number
Tough Winter	Our Gang-Pathe	Mar. 29, 1930	a swell comedy
Traffic Muddle	Vitaphone	June 15, 1929	fun clicks
Traffic Troubles	Universal	Feb. 15, 1930	old, but uproarious
Trail of the Pack	Western-Universal	Dec. 7, 1929	fast action Western
Tramping Tramps	Oswald-Universal	Mar. 29, 1930	"Oswald" Clicks
Trouble for Two	Tuxedo-Educ'l	Mar. 29, 1930	just another comedy
Trumpeteer, The	Van Beuren Song Sketch-Pathe	Jan. 4, 1930	effective singing
Trusting Wives	Horton-Educ'l	July 20, 1929	clever piece of work
Trying Them Out	Pathe	June 7, 1930	book it
Tuning In	Fables-Pathe	Nov. 9, 1929	should be tuned out
Turkey for Two	LeMaire-Pathe	Aug. 17, 1929	okay for average audiences
Two Gun Ginsburg	RCA Gramercy	Sept. 14, 1929	fine entertainment
Two of a Kind	Vitaphone	June 7, 1930	poor

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Title	Distributor	Reviewed	News Comment
Unaccustomed As We Are	Roach-Metro	July 13, 1929	loaded with laughs
Uncle, The	Connolly-RKO	Oct. 12, 1929	fairly amusing
Uncle's Visit	Pathe	July 6, 1929	jumpy; bad continuity
Underdog	Vitaphone	Mar. 15, 1930	fine little picture
Uppercut O'Brien	Sennett-Educ'l	Dec. 7, 1929	a wow comedy
Use Your Feet	Collegians-Universal	Aug. 17, 1929	fast, moving and pleasing

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Title	Distributor	Reviewed	News Comment
Vallee, Rudy, and Band	Vitaphone	June 15, 1929	strong featurette for any bill
Van and Schenck	M-G-M-Movietone Act	Nov. 9, 1929	has three good numbers
Vanity	Vitaphone	Feb. 8, 1930	too much story for one reel
Varsity Drag	Collegians-Universal	June 29, 1929	deserving of approval
Vengeance	Vitaphone	Feb. 8, 1930	good short thrill drama
Vernon's Aunt	Universal	Feb. 1, 1930	bushel of laughs
Voice of Hollywood, No. 3	Tiffany	Jan. 4, 1930	real audience material
Voice of Hollywood No. 8	Tiffany	Apr. 26, 1930	good
Voice of the Sea	Pathe	May 3, 1930	good entertainment

—W—

Title	Distributor	Reviewed	News Comment
Waif of Wilderness	Western-Universal	Sept. 14, 1929	safisfying
Walking Fish	Our World Today-Educ'l	Nov. 2, 1929	interesting magazine
Wanderlust	Bruce-Paramount	Feb. 15, 1930	nice photography and dull
Wash Day	Fables-Pathe	Aug. 10, 1929	fairly amusing cartoon
Watch Your Friends	Universal	Oct. 5, 1929	pretty good comedy
Weary Willie	Universal cartoon	June 29, 1929	first-class cartoon comedy
Websterian Nights	Vitaphone	Apr. 19, 1930	a laugh-getter
Wedding of Jack, Jill	Vitaphone	June 7, 1930	dandy
Western Knight	Educ'l	Apr. 5, 1930	don't miss this one
Western Whoopee	Van Beuren-Pathe	Apr. 19, 1930	don't miss this one
What a Day	LeMaire-Pathe	June 15, 1929	all good fun
What a Pill	White-Educ'l	June 15, 1929	laughs aplenty
When My Dreams Come True	Advance Trailer	Apr. 5, 1930	very good
When the Cat's Away	Disney cartoon	June 8, 1929	good for laughs
Whispering Whoopee	Roach-M-G-M	Mar. 29, 1930	fast-moving two reeler fair
White, Jack and Chateau Madrid-Entertainers	Vitaphone	Sept. 14, 1929	fair
Who Pays?	Vitaphone	Mar. 15, 1930	skit well done
Who's Got the Body/	RKO	May 24, 1930	peppy
Who's Who?	Vitaphone	Nov. 30, 1929	laugh crossfire
Wild Waves	Disney	Jan. 11, 1930	funny and entertaining
Will You Remember Me?	Vitaphone	Nov. 30, 1929	well rendered, but clownish
Window Cleaners	Vitaphone	Apr. 19, 1930	above average patter
Wohlman, Al	M-G-M Movietone Act	Oct. 26, 1929	average
Wolf's Fangs, The	Universal	May 10, 1930	horses, horses, horses
Wood Choppers	Fables-Pathe	June 1, 1929	rates just average
World Tours of Prince of Wales	Capt. Erard	Feb. 8, 1930	Wales puts this over

—Y—

Title	Distributor	Reviewed	News Comment
Yamekraw	Vitaphone	Apr. 26, 1930	novel and different
Ye Hearte Shoppe	Photocolor-Columbia	May 3, 1930	well done, but dull
Yes, We Have No Bananas	Fiescher-Paramount	May 24, 1930	delightful

—Z—

Title	Distributor	Reviewed	News Comment
Zip! Boom! Bang!	White-Educ'l	June 1, 1929	enjoyable two reeler

• Stop Us If We're Wrong •

ROBERT McGOWAN has completed his one hundredth comedy for Hal Roach. It is just 8½ years since he began direction of the Our Gang comedies.

* * *

George Fitzmaurice has been engaged by Samuel Goldwyn to direct Evelyn Laye, English prima donna of "Bitter Sweet," in her first.

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James Whittaker has been assigned by Columbia to prepare the adaptation, dialogue and continuity of "The Last of the Lone Wolf," in which Bert Lytell is to be starred.

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Mona Rico and John St. Polis have been signed by Fox for featured roles in "Sez You, Sez Me," which will be directed by Irving Cummings.

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Lynn Smith of Luling, Tex., has succeeded R. M. Mints as the manager of the Crystal at Gonsalez.

* * *

Stan Laurel was presented with a son and someone stole his thirst all on the same night.

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Ivan Linow, Russian strong man, will play the double role of Boko and Loko in "Just Imagine" which DeSylva, Brown and Henderson are preparing for Fox. David Butler will direct.

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Barbara Stanwyck will be starred in "The Miracle Woman," one of Columbia's features for next season.

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Emil Jannings is to receive a unique honor. The town of Burgstein, North Bohemia, where he started his theatrical career, is to erect a memorial tablet on a tavern where he first acted with a barnstorming troupe.

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L. L. Levy has named his new theatre at Kerens, Tex., the Iris. A local contest was held, prizes being given.

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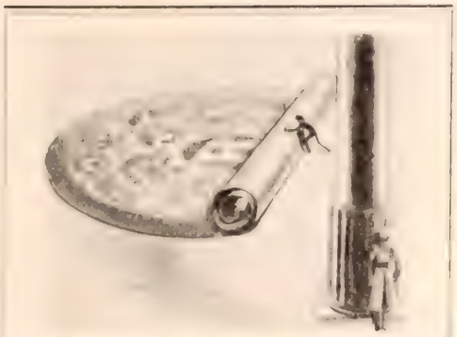
Arthur Edmund Carew will have a featured role in Warners' "Captain Applejack," which Hobart Henley will direct.

In Other Words, Hi Hat

Hollywood—"It is the fashion in some circles to sneer at pictures, no matter how much money you have made in them, or how hard you worked, or how long you struggled for a chance to make good," reveals Louise Walker in *Picture Play*.

"You are contemptuous because pictures are not art, whatever that may mean," and, she continues, "You sneer at the implied lack of intelligence of your employers—not in their hearing, of course. You sneer at your own job, indicating, I suppose, that you are really much too intellectual a person to be occupied with such puerile pursuits; and you also sneer at the people with whom you work—by way, I take it, of proving your own superiority.

"You hanker vociferously for New York and sophisticated company. You are miserable, exiled and bitter. And you have a lovely time being all these things."



The kleptomaniac climaxes his career.
—"Film Fun."

EDWARD GOLDSTEIN has been appointed supervisor of Warners' New York branch. He succeeds Lester Adler.

* * *

John Urbansky and David L. Schumann of Cleveland have pooled their theatre interests and are now operating under a partnership. Urbansky owns and operates the Jennings and owns the building of the Lorain-Fulton theatre, which is leased to Schumann. Schumann also operates the Marvel theatre.

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Mary Astor has been signed by First National to play opposite Richard Barthelmess in "Adios."

* * *

Bob White, for many years a well known exhibitor in Portland, Ore., is now carrying a brief case for Columbia.

* * *

Arthur Byron has been signed by Universal to play opposite Mary Nolan in "Outside the Law."

* * *

Leonore Coffee has been engaged by First National to adapt and dialogue "Mother's Cry," from novel by Helen Grace Carlyle.

* * *

Having completed his second talker for Fox, "So This Is London," Will Rogers is preparing to enact the star role in "See America First," adapted from an original by Owen Davis, Sr., and Homer Croy.

* * *

George Hill, director, and Frances Marion, scenarist, are in Canada on a belated wedding trip. Immediately after their wedding some weeks ago Hill started direction of "The Big House," which Mrs. Hill wrote, and the honeymoon had to wait on production.

* * *

William H. Post, author of a score of stage plays, a veteran in the acting and producing departments of the theatre, has affixed his signature to a contract in the writing department of Paramount.

* * *

Lon Chaney has gone into the building business in a large way. He is erecting a new home in Beverly Hills, and at the same time is building a fishing lodge in the high Sierras for his vacations.

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Ray Hughes, vaudeville comedian, has been cast in the Pathe comedy, "Big Hearted," featuring Harry Gribbon.

* * *

Louella Parsons, Universal Service writer, says that 200 actors, directors and writers, recruited from the stage, who figured on an easy killing in films, are out of work and are returning to New York.

C. C. KNIPE, of Kansas City, who recently won the Universal national competition as the outstanding exchange accessory manager, has been promoted to accessory sales manager, succeeding Lee D. Balsly, who resigned to join Fox in a similar capacity.

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J. A. Harris, formerly branch manager for Pathe at Cincinnati, has been made manager for Sono Art-World Wide at Cleveland, having been transferred there from Minneapolis, where he served his present company in a similar capacity.

* * *

Dorothy Knapp, star of several Earl Carroll extravaganzas, has been signed by Samuel Goldwyn as the Indian Princess in "Whoopee" in which Eddie Cantor is to star.

* * *

James Beale, formerly salesman out of the Portland office of Columbia Pictures, has been promoted manager of the Denver office.

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Lucien Littlefield, having completed the featured characterization in "She's My Weakness" for RKO, has been signed by Bill Beaudine for his next First National production, as yet untitled.

* * *

Sidney Olcott has been signed by Columbia to direct "Ladies Must Play."

* * *

John Boles' next production for Universal will be "Gypsy Love Song," an original by Konrad Bercovici. Lupe Valez and Jeanette Loff will be featured under Boles.

* * *

James Kirkwood and Merna Kennedy are featured in "Worldly Goods," a Continental Talking production being directed by Phil Rosen at Darmour Studios. Johnny Grey and Scott Littleton wrote the dialogue and script from story by Andrew Soutar. F. Schumann-Heink, Shannon Day and Eddie Fetherston are in the cast.

* * *

Yola D'Avril has been signed by Larry Darmour to appear with the Dane-Arthur team in their first Darmour-RKO comedy, "Men Without Skirts," which Lewis Foster will direct.

Ohmigosh!!!

Credit Coleman Goetz, who writes songs, with this amusing yarn, told by Sid Skolsky:

A song plugger died and was laid out in Campbell's. There he was reposing in grand style, with a lily in his hand. All of Tin Pan Alley journeyed uptown to get a last look at him.

One of the many who went there was a song plugger for a rival firm. For many years he had admired the departed man and he lingered long after the others had gone, gazing at him.

Then, after making certain that no one was about, he took the lily from the dead man's hands and threw it on the floor. In its place he inserted a copy of the latest song that his firm had published. And to this song he attached a note. It read: "Gabriel—if you like this number we have a hot trumpet part."

Juries Raise Ante Against Showman, But Appeals Win

Albany—George Roberts, now a resident of Brooklyn but a former owner of the Eagle in Albany, N. Y., is putting up a strong fight these days in a court action that was started back in 1927 when a person passing the Eagle fell on the sidewalk and broke a leg. An action for $10,000 was started against Roberts. At the first trial an award of $2,500 was made in favor of the plaintiff. The case was then carried up to the Appellate Court, which declared the verdict excessive and directed a retrial. When the case went to trial a second time, the jury returned a verdict of $3,000. Back went the case to the Appellate division, which took the same stand as at first in that the award was excessive. Then a third trial with the jury raising the verdict to $4,000. Now Mr. Roberts is appealing the case for another time and the matter is scheduled to be threshed out once more at the fall term of court.

Jury Socks Blues

Logan, O.—Opponents of Sunday pictures received a solar plexus blow when C. J. Juergenmeier, manager of the Pythian, was acquitted by a jury in Common Pleas Court on a charge of violating the Sunday blue laws. Juergenmeier is an officer of the K. of P. lodge, and was arrested in connection with four other lodge officers, whose cases have not yet come up for trial.

Ask Theatre Receiver

Milwaukee—Alleged to be $13,000 in default on a $25,000 bond issue floated May 5, 1927, a mortgage foreclosure action has been started by the Arthur J. Straus Co. against the Egyptian Realty Co., operators of the Egyptian, local neighborhood house. The Circuit Court is asked to appoint a receiver for the property.

House Under Hammer

Rochester — The Arnett, 711-seat neighborhood house, constructed two years ago at a cost of $125,000, last week passed from the Arnett Theatre Corp. to David Rosenberg for $50,000 at a public sale on the Monroe County Court House steps. The house formerly was managed by Alexander Danbar.

Collyer Opposite Boyd

Hollywood—June Collyer will play opposite William Boyd in "Beyond Victory," now being directed by John Robertson for Pathe. Others in the cast are Robert Armstrong, Helen Twelvetrees, Fred Scott, James Gleason, Russell Gleason, Zasu Pitts, Purnell Pratt, Bert Roach and William Holden.

Iowa Theatres Sold

Des Moines—Henry Killinger has sold the Grand, at Dayton, to C. L. McAninch, and the Cohen interests have purchased the Jewel at Burlington from Joseph Miller, who is retiring from the theatre business.

Film Attacks Out

Ottawa—Newspapers here are turning thumbs down on advertising copy of the Embassy. Some time ago Oscar O'Shea, manager of the house, launched an attack against films and picture houses, copy of which was censored by the newspapers.

Stage Shows Resume in Three Weeks at Seattle

Seattle—As the first move in the reestablishment of Publix stage shows in this city, Manager William A. Hartung of the Paramount has introduced Paul Spor as master of ceremonies and conductor of the "Seattle Paramounters" orchestra. He assumes the direction of the band in the pit for the next three weeks, when the first of the new Publix units is slated to appear and the band moves back to the stage. Spor has been a master of ceremonies for Publix for the last five years and comes here from the new Indiana at Indianapolis.

Tri-State Opens Studio

Cleveland—Jack Flanagan, president of Tri-State Motion Picture Co., leaves this week with C. H. Quackenbush to open a studio in Hollywood where they will make industrial, commercial and miniature pictures. Flanagan will continue to keep his Cleveland office open with Jerry Strauber in charge of the plant, and Bob Sable in charge of photography.

Brauer Wins Honor

Cleveland—E. H. Brauer of the local M-G-M sales force won the M-G-M Legion of Honor button in recognition for contracts secured. Brauer is the fourth member of the local M-G-M organization to wear the Legion button. The others are Frank Drew, branch manager; Louis Freiberg, office manager, and Jack Soglovitz, city sales.

New Seattle Theatre

Seattle—Projected erection of a 1650-seat first run theatre in the University district was announced this week. It will be built on the corner of University Way and East Forty-second st. Identity of the builder and the cost of the project will not be announced until final plans are completed, according to H. A. M. Bonnar, member of the local realty firm handling the transaction.

Brown in Crawford Opus

Hollywood—As soon as he finishes the lead in "Billy, the Kid," John Mack Brown goes into a featured spot in "Great Day" for M-G-M. Joan Crawford will star in the filmusical version of the stage play. Erle Kenton will direct.

Tracy Builds Another

Platteville, Wis.—Building operations are expected to start here June 15 on the new $75,000 theatre to be erected by W. C. Tracy, present lessee of the Strand theatre.

Trenton Clergy Inspire Police Baseball Action

Trenton, N. J.—The ministers of this city chuckled with glee last Sunday, for their demand that the "Sour Sabbath" law be enforced caused the police to invade the baseball games being played in this city and to take the names of the players for submission to the Grand Jury.

The previous Sunday the cops had done likewise with owners and operators of picture theatres and stores. What the Grand Jury will do with the names cannot be forecast, but it is a foregone conclusion that the present "silly" procedure, as it is termed here, will result in a return of sanity and the routing of the ministerial blue noses. The latter admittedly are aiming at the closing of film houses. Lack of church attendance inspired their demand that the blue laws be enforced to the letter, in spite of the fact that they were passed more than a century ago.

Fay in "Gay Caballero"

Hollywood—Frank Fay will have to take time off from his many benefit and master-of-ceremony appearances to star in "Gay Caballero" for Warner's. Lotti Loder will play opposite, with Alan Crosland directing. Gordon Rigby and George Rosener wrote the adaptation and dialogue.

Cast with Chevalier

Hollywood—Lillian Roth, erstwhile Ziegfeld "Follies" artist and Broadway blues singer, has been chosen as leading woman for Maurice Chevalier in "The Little Cafe," which is about to go into production at the Paramount studios under the direction of Ludwig Berger.

Remake "His Last Race"

Hollywood — Tiffany will make a talker of "His Last Race" with Richard Thorpe directing. Pauline Garon will have a featured role opposite Wesley Barry. Silent version was made eight years ago by Phil Goldstone and released independently.

Cincy Scribes Elect

Cincinnati—William Smith Goldenburg was reelected president, Don Dearness, vice-president, and E. J. Winters, secretary, at the annual meeting of the Stage and Screen Scribes. Others elected at this meeting were: Rudy Benson, treasurer, and directors Noah Schecter, Carl B. Adams, F. W. Witte, Elmer Dressman and Eddie Mayer.

Lick Daylight Saving

Albany—The residents of Rouses Point, N. Y., registered themselves against daylight saving last week by a vote of 285 against 50.

Boleslavsky Re-Signed

Hollywood—Pathe has renewed contract of Richard Boleslavsky, director and stager of special effects.

Trade Journal Hits at British Studio Blunders

London—The development of British stars is a subject that is worrying the film industry here, especially the *Kinematograph Weekly*, which, however, offers no suggestions to solve the difficulty, although it intimates that the importation of one or two players from Hollywood proved too disastrous to look in that direction for new blood. Criticism of blundering in studios is also voiced.

The article, entitled "New Blood, or Importations. Must Hollywood Solve Our Casting Difficulties?" follows:

"The bulk of British production enterprise is in the hands of those who were self-confessed amateurs a year or two ago. They are learning the business as they go on, profiting by mistakes that need not have been made—mistakes that were recognized ten years ago; and, on the whole, considering their fairly recent complete ignorance of studios, their results are certainly creditable.

"One thing they have yet to learn is casting and stardom. They have little enterprise in discovering new blood; leaving fruitful avenues unexplored; lending their prestige to nonsensical and futile film-fan competitions; and devoting far too little of their time and money to the discovery, grooming and exploitation of Britain's future screen stars.

"At present strong efforts are being made to entice Hollywood players into British films. This is a perilous experiment. Elstree, for example, should by now have had plenty of experience of imported stars, one or two of whom, I imagine, are hardly likely to set foot in the B. I. P. studios again.

"The need for selling values in the American market is partly that of known American stars; though less than ever before. But if a Hollywood name counts for anything, it is hardly likely to be available for a British film—unless paid a good deal more than it is worth."

Form Theatre Firm

Roanoke, Va.—A theatre holding corporation has been organized with William P. Engel, Birmingham, Ala., president; Robert H. Angel, vice-president, and D. S. Meyer, Birmingham, secretary-treasurer. The maximum capital stock is 2,550 shares common without par value and $127,500 preferred, to operate theatres and other amusement places.

Sound vs. Silent Vote

Rochester—Still retaining its silent policy, although ready to jump to sound at the will of its patrons, the Little Theatre, closed for several weeks, reopened here last week under the managership of Arthur Morris. It was announced at the opening that a vote of patrons will be taken before the sound policy is adopted.

Novelized Talkers Planned

Talking Picture Publishing Co., organized recently to market books on plays written directly for talkers, has announced its first, "Broken Melody," by M. J. Spivack.

"No Smoking"

Chicago—It takes seven men—six of them hired sluggers—to permit Joe Montana, Jr., to get away with a smoke in the pick-up room at the Paramount exchange here. Joe, who is the owner of the Avenue Theatre on the West Side, is even better known as the son of Montana, Sr., a has-been bootlegger-gangster. Young Joe, calling at the Paramount pick-up room for film, glanced disdainfully at the "No Smoking" cards prominently displayed there while he lighted a cigarette. He was asked by Jack Burman, a shipping clerk at the exchange, to put out the cigarette. When he refused, Burman knocked it out of Joe's mouth. Montana left the office, returning later with six hired sluggers who beat Burman severely. An hour later Police Lieutenant George Barker arrested Montana at his theatre. He was charged with assault.

Several years ago, when Montana was only 18, he shot and killed Policeman Lawrence Hartnett during a police raid on the family "alky" plant. The raid was later declared to have been illegal, and Montana was acquitted of the murder charge as a result.

Court Legalizes Dog Races Indiana Exhibs Worry

Indianapolis—Theatre managers in Jeffersonville and New Albany, Ind., and Louisville, Ky., will have something to worry about in the way of dog-race competition this summer. A judge at Jeffersonville recently ruled that dog races in that county, under the plan as outlined by promoters of the track, would not be in violation of any laws, and the track has just started.

In this city, the same racket was tried last summer, but arrests, court injunctions and other legal moves effectually rid the theatres of this sort of competition. Just why such races should be legal in one county of the state and declared illegal in another is what is puzzling the managers in the southern territory.

Seattle "Pan" Reopens

Seattle—The Follies, formerly the Pantages has reopened. Dunn of Portland is heading the operating company, and Joe E. Bradt of this city is house manager. The shows include a talker and musical tab show by Al Franks and his company, playing four times daily. Admission prices range from ten to thirty cents. Bradt was formerly manager of the Madrona Garden here, where he has been succeeded by John McGill, former exhibitor of Port Orchard, Wash.

Holmes Loaned to Pathe

Hollywood—Phillips Holmes, Paramount contract player, has been loaned to Pathe to play opposite Helen Twelvetrees in "Her Man," which is Miss Twelvetrees' next talker.

Enlarging Exchange Bldg.

Toronto—Principal Canadian offices of United Artists and Columbia will be moved to the Film Exchange when enlargement of the structure is completed.

Musicians Set For Comeback in San Francisco

San Francisco—Mechanical music in theatres has produced a reaction here and there is a tendency to return musicians to theatres. This is all the more surprising in view of the bitter fight which has been waged with musicians since they were ousted from theatres by sound films.

The difficulties even antedated the sound film era, so that musicians were dispensed with as soon as houses wired. This precipitated a bitter court fight involving the right of theatres to remove musicians.

DeForest, Dowling and Para. Units Incorporated

Current batch of new corporations highlights one of the most representative groups ever chartered in one week. Paramount, Warners, De Forest, Chester Hale, Publix and Eddie Dowling were among those who formed new companies.

In New York [illegible]

Eddie Dowling Amuse. Corp., to produce films and legit shows, represented by Hulbert & Heermance, 551 5th Ave., N. Y.; capital totals $1,000,000 in pre[illegible]

System was formed to market equipment, capital [illegible] W. [illegible] N. Y. Grenol Theatres and Judea Theatres, both of N. Y., each listing 500 shares common, were represented by C. W. Groll, 1440 Bway, N. Y.

Radio-Television Unit

Others in New York included: Radio & Television Co., attorney: J. T. P. Sullivan, 247 Park Ave., N. Y.; Mt. Vernon Theatre Corp., by D. J. Marks, 1545 Bway, N. Y.; Bobby Connelly Prod., Ltd., by Thomas & Friedman, 11 W. 42nd St., N. Y.; American Ballet Guild, by H. Emerson, 1540 Bway, N. Y.; Granapat Theatre Corp., by Phillips & Nizer, 1560 Bway, N. Y.; Victory Theatre Ticket Office, by S. Strauss, 1540 Bway, N. Y.; New Music Press, publishing, by McLaughlin & Stern, 15 William St., N. Y.; Authors' & Sound Composers' Guild, by M. L. Arnstein, 320 Bway, N. Y.; Barbour & McKeogh, by Reynolds & Goodwin, 36 W. 44th St., N. Y.; Bordonaro Bros., Hastings, by Hornburg & Andrews, Oleon; World Public Address System, equipment, by M. B. Chambers, 49 Wall St., N. Y.; Lyric Dayton, by J. I. Goodstein, 21 E. 40th St., N. Y.; Odin Enterprises, by H. S. Hechheimer, 140 W. 42nd St., N. Y.

Erlanger Prod. Formed

Listing motion pictures as its business, Erlanger Prod. was chartered under papers filed by S. J. Baron, 214 W. 42nd St., N. Y. Matty Radin formed a camera supply unit, and Chester Hale incorporated the existing company.

Additional new incorporations include Bayside West Theatres, attorney D. Muss, 220 W. 42nd St., N. Y.; Lasker Amuse. Corp., by J. L. Giusti, Bayside; Washington Square Theatres, by M. C. Ansorge, 233 Broadway, N. Y.; DeForest-Randall Stereographic Pictures Corp., non theatrical, by Zeiger & Berliner, 44 Beaver St., N. Y.; Brighton Theatre Corp., by I. J. & N. J. Ginsberg, 26 Court St., Brooklyn; Zaiden Amuse. Co., by E. I. Garver, Brooklyn.

Paramount Famous Lasky Corp., formed in Delaware two weeks ago, was designed by the secretary [illegible] N. Y.

Publix in Jersey

New Publix subsidiary was formed in New Jersey, where the company filed a charter for Publix Asbury Corp., to operate the Walter Reade theatres there.

Two other Jersey companies were formed, including Vo-Ge-Ba Corp., of Newark, to manufacture cameras and represented by Cohen & Klein, Newark; and City Amusement Co., Union City, by William Perlis, of Union City.

Delaware Charters Total 6

[illegible] Warner Companies, Warner Bros. Theatres, Inc., listing 100 shares of common, no par, and Warner Bros.-1st Nat'l Pictures Porto Rico, a distributing subsidiary to operate a new exchange opened in San Juan.

Liberty Prod., Ltd., play and story brokers, was formed, and Victory Prod., Ltd., received a charter designating the same line of business.

Others in Delaware included Vitaglo Corp., of Chicago, to manufacture and do research work in the sound field; and All-American Pictures, Inc.

Briefly Told News

Arranging Outing

Albany—Employes of exchanges will gather at White Sulphur Springs on Saratoga Lake on June 23, for the annual outing. Ralph Pielow, local manager for M-G-M, and chairman of the entertainment committee of the Film Board, is already arranging details. He is being assisted by Len Garvey, Pathe manager in Albany; E. J. Hays, Tiffany manager. Invitations will be sent to exhibitors within a radius of 100 miles.

Cast with Ferguson

Hollywood—Marian Nixon, Grant Withers, John Halliday, Wilbur Mack, Fred Kelsey and Charlotte Walker have been selected to support Elsie Ferguson in First National's "Scarlet Pages," in which she will enact the role she created on the stage.

Saxton at Syracuse

Syracuse, N. Y.—William K. Saxton is here to take over management of Loew's State. He succeeds Col. Harry L. Long, recently named division manager with headquarters in Baltimore. This is Saxton's second assignment to Syracuse. He took charge of the Loew house here shortly after it was opened and directed it for about a year. He came to Syracuse from Loew's Pitkin, Brooklyn.

Maxwell with P.D.C.

W. T. Maxwell has been appointed director of publicity of P.D.C., Ltd., Pathe distributors in the United Kingdom, according to word received from Reginald Smith, managing director of that organization. Maxwell formerly was associated with "The London Express," "The Daily Mail" and "The Vancouver Sun."

"Wild Company" New Title

Hollywood—"Wild Company" has been selected as release title for talker remake of "Road House," which Leo McCarey is directing for Fox. Cast includes Frank Albertson, H. B. Warner, Sharon Lynn, Richard Keene, Joyce Compton and Frances McCoy.

Making Fire Salvage Film

Hollywood — International Ass'n of Fire Chiefs has closed with Metropolitan studios to produce a two-reeler showing effective measures for salvaging at fires. The reel will be distributed nationally in conjunction with the Nat'l Board of Underwriters.

The Poor Dears

First Film Executive: "This is a workaday world we live in."

Second Ditto: "Yes, work a day and play golf the other six."

—Film Fun.

But That Was Long, Long Ago

Pauline Frederick gave her age as 33. Alice Brady refused to be definite, but admitted she was in her middle twenties. Bert Lytell said he was "about thirty." Norma Talmadge supposedly was twenty-two and no foolin', and Mary Pickford had just celebrated her twenty-fifth birthday.

BUT that was eleven years ago; so figure it out for yourself.

—Talking Screen.

New California Firm

San Francisco — Organized for motion pictures, vaudeville, and other theatricals, incorporation of San Francisco Theatres, Inc., was filed with the secretary of state last week. Directors named were Samuel H. Levin, Jos. L. Levin, J. Samuels, and L. C. Combs, all of San Francisco; M. C. Stafford, Oakland, and A. D. Thompson, Piedmont.

Rebuilding in Geneva

Rochester, N. Y. — Delayed for two months of winter work on the $400,000 remodeling job which will transform the Smith O. H. at Geneva, N. Y., into an up-to-date house has resumed. Under present plans, the building will be rebuilt, with the exception of the front and rear walls. An effort will be made to complete the job by fall.

Remy in Oil

Dallas—Lou B. ("Uncle Lou") Remy, one of the best known film men in the Southwest, is now president of the Performers' Oil and Gas Co., which includes in its holdings about 4,000 acres of land on drilling leases. The new post does not affect Remy's position with Interstate Amusement Co., the Hoblitzelle chain, which has just been acquired by R-K-O.

Fox Gets Jersey Site

Hackensack, N. J.—Fox Metropolitan Playhouses, Inc., has acquired a site here for a theatre, planned to be the most modern in this section of the state. Thomas W. Lamb is the architect.

RKO Buys "Conspiracy"

Hollywood—RKO has purchased talker rights to "The Conspiracy," stage melodrama by John Emerson and Robert Baker. Picture will be made for next season's schedule.

Casey Players Continue

St. Louis.—Casey Players, dramatic stock, will extend their season to present a third week of "Your Uncle Dudley" at the Orpheum, Ninth and St. Charles Streets.

Truck Service in Indiana

Indianapolis—Officials of the Film Truck Service, a Michigan corporation, have filed papers with the secretary of state here enabling the company to transact business in Indiana. The company conducts a business of motor transportation of films, theatre supplies and similar equipment. Carl Senning, 120 West Michigan street, is named agent for service of process. The company has 800 shares of its capital stock represented in Indiana.

Theatre for New Town

San Perlita, Tex.—This city, but a year old, is to have a picture theatre. R. L. Vogler of Edinburg has plans for a modern house to be built as rapidly as possible. The city is located in Southern Texas in what is known as the Rio Grande valley. It already has paved streets and 15 brick buildings.

Borg Heads K. C. Board

Kansas City—Russell Borg, Educational manager, is new president of the Kansas City Film Board. He succeeds Harry Schiller, who resigned recently as manager of M-G-M. C. A. Schultz, Midwest manager, vice-president of the board, declined the presidency because of business reasons and Borg was elected to the post. Schultz remains as vice president.

Sears Heads Photographers

Boston—"Dick" Sears, cameraman for the Pathe News in New England and a former photographer on the Hearst newspapers, has been elected president of the Press Photographers Ass'n. of Boston.

Exhibitor Arrested Twice

New Philadelphia, O. — F. L. Bowers, manager of the Union, was arrested twice within a week for operating his house on Sunday. Both arrests resulted in his being bound over to the grand jury by the mayor.

Weinberg, Safier Named

Louis Weinberg has been placed in charge of short subject sales and Morris Safier of circuit sales for Columbia Pictures.

22,245 Seats in Chain

Montreal—Total number of seats now is 22,245 in theatres of the United Amusements chain, which has secured a site for its 21st theatre at Berri and Rachel Sts.

Dent in Supply End

Dallas—L. L. Dent, former head of Dent Theatres, is planning to enter the supply business, it is reported.

From Everywhere . . .

Lease Guild Theatre

M. C. Ansorge and J. R. Fliesler have taken over lease of the Eighth St. Playhouse, 52 W. Eighth St., New York, as the first of a chain of theatres they plan to acquire in Greater New York. The house formerly was operated by Film Guild Cinema. Fliesler will manage the house.

O'Brien Adds Another

Arnprior, Ont.—The Casino has become the O'Brien since its acquisition by M. J. O'Brien, Ltd., Renfrew, operating a chain in Ontario. The structure is being rebuilt and wired.

"Bad Man" Two Ways

Hollywood—First National is producing "The Bad Man" in English and Spanish. Walter Huston plays the lead in the English version and Antonio Moreno in the Spanish.

Grand Jury Okays Sundays

Lancaster, O.—Exhibitors here scored a victory in their Sunday-closing fight, when the grand jury ignored charges based on Sunday operation.

Nebraska House Sold

Tecumseh, Neb.—Max Shoemaker has sold his theatre here to Harry Wolken of Beatrice, who has taken over its operation.

Acquitted on "Blue" Charge

Terrell, Okla.—M. H. Gwynne, manager of the Lyric, was acquitted on charges of showing pictures in his theater on Sunday.

Erpi in, Pacent Out

Cleveland—Louis Isreal has installed Western Electric sound in the Cinema, replacing Pacent which he sold to Max Lefkowitz for the Gaiety.

Ward Switches to "U"

Clevland—Clarence Ward, formerly with the Fox sales force, is now selling for Universal out of the local office, covering the Akron territory.

Osserman with Columbia

St. Louis—Jack Osserman, former manager for Universal in Cleveland, has been appointed local Columbia branch manager.

Davey Goes to Detroit

Cleveland—Fred Davey has been transferred from the local Universal sales force to Detroit.

Lax

Will Hays has forbidden the movies to show torture of suspects by the police, but he offers no plan to preserve faith in Santa Claus.—*Los Angeles Times.*

Broadway!

By LEO T. HEATLEY

Broadway is a wicked street,
I like it;
To many it brings shame, defeat,
I like it.

It's full of racketeers and such,
It's always out to make a "touch,"
It's best does not amount to much—
I like it.

It is a lane to hell akin,
I like it;
The good ones lose, the bad ones win,
I like it.

If you're on top, with lots of jack,
It slaps you gladly on the back,
But fail, and you go on the rack—
I like it.

It's scarlet flag is kept unfurled,
I like it.
"The Heart," they call it, "of the World,"
I like it.

It's full of phoneys, sin and sham,
For virtue it gives not a damn,
But am I for it? Sure I am!—
I LIKE IT!

Omaha Chain Growing

Omaha—The Popular Amusement Co., operators of Omaha's downtown "jitney" talker house, have acquired the Hamilton, suburban theatre, which will be wired with RCA equipment. The house will be renamed the Winn, after its former owner, E. B. Winn, who has a large neighborhood following.

Popular now operates the Moon, Princess and Muse here, the latter opening with RCA sound next week.

"All Quiet" Set in Cincy

Cincinnati—The Shubert, legitimate, is being wired and will open June 8 for an indefinite run of "All Quiet on the Western Front." The sound policy will prevail throughout the summer.

Portable Set Developed

Hollywood—Wm. Cameron Menzies has developed a complete portable set at the United Artists lot. By Menzies' arrangement, whole rooms, towering 30 feet high, can be folded up and moved from one stage to another. The set is built in sections with concealed hinges and is being used in Norma Talmadge's "Du Barry, Woman of Passion."

Director to Actor

Hollywood—Francis Ford, one of Universal's first serial stars, returns to that company's payroll for a part in "The Indians Are Coming," a 12 episode talker serial starring Col. Tim McCoy and Allene Ray. Henry McRae is directing.

N. E. Theatres Change Hands

Boston — Ownership changes in New England theatres recently include the following:

Publix resumed control of the Empire at North Adams, Mass.; Mrs. Merchant sold Lyric at Manchester, N. H., to J. A. Croutier; Amy Markel sold the Porter at Cambridge, Mass., to E. Markel; T. H. Bearse sold Orpheum at Chatham, Mass., to Moore & Fitzgerald; W. H. Buckley sold to George A. Giles the Colonial at Laconia, N. H.

Publix Lynn House Ready

Lynn, Mass.—Publix's new theatre here is scheduled to open July 4, with seating capacity of 2,650, of which 2,000 seats are on the main floor.

Writes Beach Scripts

Hollywood—Wallace Smith has been assigned to write the adaptation and dialogue for "The Silver Horde," Rex Beach novel to be produced by RKO. He recently completed a similar assignment on another story by that author, "The Iron Trail."

New Okla. Corporations

Oklahoma City—Shidler Theater Corp., Shidler, capital, $5,000. Incorporators, C. L. Shufeldt, C. A. Maxey and Wayne A. Frost. Mid-Continent Picture Corp., Tulsa, capital, $52,000. Incorporators, Thomas J. Edgar, F. H. Herrick and M. H. Olsen.

Fined for "Blue" Violations

Dallas—Roy Brockman, manager of R & R Theaters in McKinney, Texas, after a trial on seven charges of violating the Sunday law, was found guilty and fined $50 in each case.

Hornell House Changes Hands

Hornell, N. Y.—Reis & Smith, operators of the Shattuck theatres, have relinquished control of the Strand to heirs of Mary Donelly, who own the building. The new owners will operate with Floyd E. Peckham as manager.

Biro at Work on Shubert Play

Hollywood—Lajos Biro, Hungarian playright, has completed his adaptation assignment at Fox on "Basquerie," a novel by Eleanor Mercein. He is now finishing the libretto for "Saint and the Scoundrel," Emmerich Kalman's operetta which is due to be produced by the Shuberts next fall.

Safety Razors?

Extract from story sent out by AMPAS:

"Charles Barrell also mentioned Russia as being an excellent field of opportunity for press agents."

When Beer Was a Nickel

The following appeared in the *New York Herald-Tribune* just twenty years ago:

"Lew Fields introduced at the Herald Square Theatre last night Miss Marie Dressler and company in 'Tillie's Nightmare,' which was advertised as a mixture of mirth and melody in two acts. It is full of fun from curtain to curtain."

New Paramount French Chief is David Souhami

Paris—David Souhami June 15 succeeds M. Adolphe Osso as managing director for Paramount in France. Souhami, who started his career in America, is 32 years old and speaks six languages. Osso for nine years held the post, which carries with it chairmanship of the Paris Paramount Theatre Co. and vice chairmanship of Cine-Studio Continental, Paramount's French producing company.

Montreal Showmen Try to Revive Managers' Ass'n.

Montreal—George Rotsky, manager of the Palace, and B. M. Garfield, manager of the Rialto, former officers of the Province of Quebec Theatre Managers' Association, are making an attempt to revive the organization which fell by the wayside when the Quebec Provincial Government announced its determination to enforce the law prohibiting the admission of all children under 16 years from theatres where pictures are shown.

Fox Completing Outdoor

Hollywood—"The Last of the Duanes," which is the first of the "Great Outdoor Romances" to be produced by Fox, is nearing completion. Director Alfred L. Werker has returned to the studios with his company of 100, including George O'Brien and Lucile Browne, the leads.

Buys Colored House

Cincinnati—The Roosevelt, colored neighborhood house, has been acquired by the new Roosevelt Amusement Corp., which is also negotiating for several other local houses catering to colored clientele.

Warners Borrow Bickford

Hollywood—While M-G-M is preparing "Tampico," a screen play to star Charles Bickford, Warners have borrowed him for the male lead in "River's End." Claudia Dell will play opposite and Michael Curtiz will direct.

Warners, Dallas, Move

Dallas exchange of Warner Bros. is now doing business in its new building on Park Avenue, two blocks from the main Film Exchange Building on Harwood Street. Truly B. Wildman is manager.

Hunter Plans Talker

Hollywood—Glenn Hunter's first talker is to be "Why Marry," which Tiffany will produce. Vera Reynolds, Nita Martan and Paul Hurst will be in the supporting cast. Frank Strayer will direct.

Tiffany Rushes Western Talkers To Fill Demand

Declared to be in response to demand of exhibitors, Tiffany has set ahead on this season's schedule a series of all-talking westerns, which had been planned for 1930-31 release.

Titles of six pictures starring Trem Carr have been announced, with the remaining six soon to be announced.

Six pictures announced are "The Rainbow's End," "Headin' North," "The Ridin' Fool," "The Sunrise Trail," "The Oklahoma Cyclone" and "Land of Missing Men."

Brown with Crawford

Hollywood—As soon as John Mack Brown completes work in "Billy the Kid," now being made on location in the Southwest, he will be given the male lead in Joan Crawford's new film, "Great Day," for M-G-M.

Thorpe Is Assigned

Hollywood—Phil Goldstone, chief studio executive of Tiffany, has assigned Richard Thorpe to direct "His Last Race," a Jack Natteford story.

Sound Bringing Heavy Dough to Foreign Houses

Paris—Despite the difficulties of obtaining anything like a regular supply of native language "talkies," practically every European theatre equipped for sound is showing an increase in profits. A typical example is the case of Norway, where receipts have increased at least 15 per cent since the coming of sound.

Vandals Cut Wires and Ohio House Goes Dark

Mt. Gilead, O.—Some one who apparently entered the house from the rear during a performance cut the electric light wires at the Kaypee and otherwise damaged the electric plant to the extent that the house was compelled to remain dark until damage could be repaired. Theatre employees are inclined to suspect sabotage.

Abbott Films "Sea God"

"The Sea God," George Abbott's second directorial undertaking for Paramount, has just gone into production on an island in the Pacific ocean. Richard Arlen has the stellar role of a pearl diver who is venerated on a South Sea island. Prominent in his support are Fay Wray and Eugene Pallette.

Stewart Writes Dialogue

Donald Ogden Stewart, humorist and playwright, has been signed by the Paramount New York studios to write the dialogue for "Laughter," the original screen story by H. D'Abbadie D'Arrast in which Nancy Carroll will star under the direction of D'Arrast. The picture will be filmed at the Eastern studio next month.

Swiss Easing Up

Paris—Switzerland probably holds the record for extra taxes imposed on theatre and cinema tickets. It is now proposed to submit to the Grand Council a proposition whereby the poverty tax, which has hitherto been calculated on the gross receipts, shall in future be calculated on the net. This will result in a tax of 15 percent being charged instead of the present 20 to 25 percent.

Filmcraft Withdraws Merger Opposition

London—Paving the way to a merger of International Talkies, British Screen, Argosy and British Filmcraft, directors of the latter have withdrawn opposition to the deal, which had halted negotiations for many weeks.

It is understood that shareholders of Filmcraft who fought the amalgamation will likewise withdraw objections.

Miniature Golf Course Gets Setback in Canada

Ottawa—"Tom Thumb" golf courses are set to invade this town, in direct competition with picture theatres, but exhibitors have allied themselves in opposition. The would-be operators of an illuminated miniature golf course for night play applied to the Board of Control for a lease on the property, but it has been held up as a result of the opposition.

National Prejudice Study Urged by Richard Wallace

Hollywood—Whether or not American talking pictures continue to enjoy the favor and popularity they have won abroad depends upon how sensitive the producers are to the peculiar prejudices that exist in each country and how well they revise their pictures to conform to them. This is the conclusion which Richard Wallace, director, has arrived at as he nears the end of his world tour.

Portugal Taxes Foreigns

Lisbon—Portuguese producers have persuaded the government to tax foreign films, exempting domestic product, in an effort to stem the tide of American talkers.

Davis Succeeds Schram

Cincinnati—Victor Schram has turned over his interest in Fowler Studios of California to W. H. Davis, who has opened an office in the Broadway Film Building.

Galion Theatre Opens

Galion, O.—The State, occupying the site of the old Royal, has been completed, and formal opening held. The house is owned by W. E. Wisterman, who has appointed A. J. Paul manager.

Epstin Heads United Studios

Hollywood—M. S. Epstin has been elected president of the United Studios, Inc., the biggest property rental house on the coast.

"All Quiet" Hits Record Gate in N. Y. with $27,058

"All Quiet on the Western Front," now in its seventh week at the Central, continues to mount higher receipts for this main stem house, where the Universal film attracted $27,058, in the last seven days, a record for the theatre.

"Rogue Song" is still on the fence at the Astor, clipping only a few hundred extra bills over last week's low figure of $9,000. At the Capitol, Columbia's "Ladies of Leisure" sent the b. o. barometer downward to the tune of five grand under the previous week.

Criterion, just getting under way with "Silent Enemy," is clipping a fair pace, while "Song o' My Heart" was turned out of the 44th Street with a poor take of $9,205 in its twelfth week.

Embassy's figure mounts higher, this week hitting a near high at $9,125. Other houses hit fair grosses, with the exception of the Rialto and Rivoli, each of which took a terrific sock with "Big Pond" and "Ladies Love Brutes," respectively. "Big Pond" dropped 14 grand under its first week, and "Ladies" halfed its $49,800 figure of a week ago.

"ROGUE SONG" (M-G-M)

ASTOR—(1,1[illegible]), $[illegible]-$1.5[illegible], 7 days, 1[illegible]th week. **Other attractions:** Newsreel, [illegible]. **Gross:** $[illegible], only s[illegible] about $[illegible] better than last week.

"LADIES OF LEISURE" (Columbia)

CAPITOL—(4,500), 35-50-75-$1.50, 7 days. **Other attractions:** Overture, Pathe comedy ("Odem Pub Pals"), Capitol news, Hearst news, presentation ("Singing to the Stars"), organ. **Gross:** $[illegible], terrible; five grand drop under previous week. (Capitol's new attraction, "Florodora Girl," started the week with a bang, taking 40 grand, Friday to Monday.)

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL—(9[illegible]), 35c-75c-$1-$1.50-$2.50, 7 days, 6th week. **Other attractions:** None. **Gross:** $27,058; sensational, one of the highest figures ever grossed at the Central.

"THE SILENT ENEMY" (Paramount)

CRITERION—(850), 75c-$1-$1.50-$2.50, 7 days, 2nd week. **Other attractions:** Short ("Harvest Revery"), [illegible] ("Wise Fly"). **Gross:** $[illegible], [illegible] grand.

EMBASSY—NEWSREELS

EMBASSY—(6[illegible]), 35c, 7 days. Straight newsreel show, running continuously. **Gross:** $9,125; great.

"SONG O' MY HEART" (Fox)

FORTY-FOURTH ST.—(1,4[illegible]), $1-$1.50-$2.50, 7 days, 12th and final week. **Other attractions:** Newsreel. **Gross:** $9,205; not good, but $2,500 better than last week.

"BRIDE OF THE REGIMENT" (Warners)

HOLLYWOOD—(1,[illegible]), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Shorts: "The Trade Mark," "Japanese Bow." Comedies: "Matinee Idol," "The Nagers". Newsreel. **Gross:** $14,568, first week; jumped records $6,000 over last week.

"TRUE TO THE NAVY" (Paramount)

PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy ("Fit to be Tied"), Pathe "Review," vaudeville ("Horace Heidt and His Californians"), newsreel. **Gross:** $68,100; fair; a drop of $[illegible] under previous weekly take of $[illegible] made by "The Texan."

"BIG POND" (Paramount)

RIALTO—(1,[illegible]), 35c-50c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** Golf short ("Match Play"); Floyd Gibbons, "Come Take a Trip in My Airship." **Gross:** $[illegible], second week saw a $[illegible] grand drop.

"LADIES LOVE BRUTES" (Paramount)

RIVOLI—(1,[illegible]), 35c-50c-65c-85c, 7 days. **Other attractions:** Short ("Fit to Be Tied"), "Chinatown Fantasy" (song cartoon), "Yes, We Have No Bananas," newsreeli. **Gross:** $23,700; away down, compared with the $49,800 take of last week.

"SO THIS IS LONDON" (Fox)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Newsreel, vaudeville: A condensed version of "Carmen" in seven scenes. **Gross:** $99,700; pretty good for this house; $19,000 jump over previous week's take.

"GREEN GODDESS" (Warners)

STRAND—(3,0[illegible]), 35c-50c-65c-75c-85c-$1, [illegible] days. **Other attractions:** "Enchanted Forest," "The Glacier Secret," comedy "Paper Hanging" and Office [illegible]. **Gross:** $31,432, great; [illegible] last week's figure.

"SONG OF THE FLAME" (Warners)

WARNERS—(1,500), 50c-75c-$1-$1.50-$2.50, 7 days. **Other attractions:** Comedy ("Looney Tunes"). Eddie Buzzell in "The Royal Fourflusher," "The Standup," comedy ("Ill Winds or No Mother to Guide Her"). **Gross:** $14,109; not bad. An increase of about $3,000 over last week, playing the same attraction.

"COURAGE" (Warners)

WINTER GARDEN—(1,[illegible]), 35c-50c-65c-85c, [illegible] days. **Other attractions:** Monologue by J. McWilliams, "Grand Uproar," "Contrary Mary," technicolor musical comedy, Ona Munson in "Nile Green," Helen Broderick in "Collegiate Model" and "The Sultan's Jester," technicolor musical comedy. **Gross:** $18,808; so-so; the film switch at this house jumped the receipts about $4,000 over previous week.

Strawberries or Raspberries?

Do you know why they wear those funny little hats in Hollywood?

No; why?

Because they're the berets.

Portland Top To "All Quiet" With 12 Grand

Portland, Ore.—With the bang of many bombs and spectacular rocket display, under supervision of John Hamrick, "All Quiet on the Western Front" jumped into first position here, bringing out long lines and heavy box-office figures, with prospects of many extra weeks. Its gross of $12,575 rated 160%, with big bulk of attendance on Memorial Day stimulated with patriotic talks and martial music via radio.

Second position was secured by "Born Reckless," featuring Edmund Lowe, plus a twenty-piece orchestra led by Harold Bayley, and another Fanchon & Marco, "Bells and Belles" Idea, all of which hung up a gross of $11,850, rating 145%.

Weather: Clear and cool stimulated grosses. Current: "Born Reckless," "Lady of Scandal" "Song of the Flame," "Devil's Holiday," "Strictly Modern."

"ALL QUIET ON WESTERN FRONT" (Univ.)

HAMRICK'S "MUSIC BOX"—(1,[illegible]), 50c-$1, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news. Spectacular exploitation stimulated box office. **Gross:** $12,[illegible]. **Rating:** 160%.

"BORN RECKLESS" (M-G-M)

FOX BROADWAY—(1,[illegible]), 25c-50c, 7 days. **Other attractions:** Twenty-piece symphony orchestra with Harold Bayley conducting; Fanchon & Marco's "Bells and Belles" Idea with Eddie Hill m. c. and Eva Thornton, Dunbar Bell Ringers, Sunkist Ensemble, Henry LeBrit at Wurlitzer. Neat line campaign selling tickets helped box. **Gross:** $11,[illegible]. **Rating:** 14[illegible]%.

"SONG OF THE FLAME" (Para.)

PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Happy Phil Lampkin and Paramounters in popular band numbers, Sunny Daye ("Steps and How"), Jean Dahlgren (crooner), Con Maffie at Wurlitzer. Professional golf instruction on mezzanine and tie-up local Eastern Outfitting Co. **Gross:** $[illegible]. **Rating:** 1[illegible]%.

"STRICTLY MODERN"

?KO ORPHEUM—(1,700), 25c-50c, 7 days, 4 vaude-... stage shows daily. **Other attractions:** Ray Hauling and Seal, Ledova and 8 Colored Singers, Fred Lightner in "Ho! Am I Doing," "Reynolds & White," "musical surprise," Catherine Custer at Wurlitzer, Frank Potter and RKOlians pit orchestra. **Gross:** $[illegible]. **Rating:** 1[illegible]%.

"LADY OF SCANDAL"

FOX UNITED ARTISTS—(9[illegible]), 35-50-7[illegible] days. **Other attractions:** Metro Acts, Hollywood Varieties, Fox news. **Gross:** $9,[illegible]. **Rating:** [illegible].

"DEVIL'S HOLIDAY"

PORTLAND RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount shorts, Paramount news. **Gross:** $8,345. **Rating:** 9[illegible]%.

Note: Sue Carol and Nick Stuart, making personal appearance at Jantzen Beach, famous amusement resort, with feature stories and advertising drew heavily.

New Soviet Film

The Amkino Corp., representing the Soviet film industry in this country, is about to release "Turksib."

'Divorcee's' 300% Brings 12 Grand In 4-Day Run

Des Moines—"Divorcee" was the sensation of the week playing the Paramount for the last four days to a gross of $12,000, estimated at 300%. The picture was a winner partly because of the success of the novel, but chiefly for the way it was handled. It will be held over at the Strand next week.

John Barrymore's "Man from Blankley's," playing for the first three days of the week at the same house, also pulled big with a rating of 200%. "Mammy," completing a 10-day run, grossed $12,300 in the last week. Other pictures did average business or thereabouts.

Weather: Cool.

Current: [illegible]; "On the Border" (3 days), Strand; "Arizona Kid," RKO vaude, (3 days), Orpheum; "Man from Blankley's," stage show, (3 days), Paramount; "Mammy," Des Moines; "Divorcee," stage show, (4 days), Paramount.

"DIVORCEE" (M-G-M)

PARAMOUNT—(1,700), 25c-35c-60c-[illegible], 4 days. **Other attractions:** [illegible]. **Gross:** $12,000. **Rating:** 300%.

"MAN FROM BLANKLEY'S" (Warner)

PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** Paramount news, stage band, show and [illegible]. **Gross:** [illegible]. **Rating:** [illegible].

"MAMMY" (Warners)

DES MOINES—(1,[illegible]), [illegible]. **Other attractions:** [illegible] (Regan and Lee), Educ. comedy ("Constable"). Par-[illegible]. **Gross:** [illegible]. **Rating:** [illegible].

"TEMPLE TOWER" (Fox)

ORPHEUM—(2,000), 25c-50c, 3 days. **Other attractions:** RKO vaude., Pathe news, RKO comedy ("Mickey's Master Mind"). **Gross:** $6,600. **Rating:** 110%.

"ARIZONA KID" (Fox)

ORPHEUM—(2,000), 25c-50c, 4 days. **Other attractions:** RKO vaude., Pathe news. **Gross:** $7,000. **Rating:** 110%.

"ON THE BORDER"

STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Memorial Day short, Columbia special ("Around the World by Graf Zeppelin"). **Gross:** $2,000. **Rating:** 75%.

"LUMMOX" (U. A.)

STRAND—(1,100), 20-30, 4 days. **Other attractions:** Paramount news, M-G-M act (George Lyon, harpist), Educ. comedy ("Good Morning, Sheriff"). **Gross:** $[illegible]. **Rating:** [illegible].

Paramount and Western Electric Units Chartered

Formation of Paramount and Western Electric subsidiaries highlighted an active week of corporate activities in Eastern states, which also included a capital increase of from 1,000 to 2,000 shares, no par, by Brunswick Radio Corp., a New York company, with a Delaware charter, and owned by Warners.

Charters were granted at Dover to Paramount Famous Lasky Corp., listing 10,000 shares of no par common; and to Western Electric Co. of Asia, capitalized at 50,000 shares to distribute Western Electric equipment in the same country.

Fanchon & Marco Corp. was chartered at Albany, Saul Rogers, Fox legal chief, represented the company in formation of the subsidiary. Recorded Radio Corp., a record and broadcasting company, was another New York corporation listed. In the same state, Johnson Amusement Corp., Brighton Theatre Corp., and Zaidel Amusement Corp., all of Brooklyn, were also chartered.

Liberty Production Co. was formed at Delaware.

Secretary of state at Albany also granted papers to Germania Records International, which will engage in the recording field; Rame Films, a production unit, and Jonica Corp., to operate theatres.

Standard Cinema Corp., New York, increased its capital stock from 5,000 to 5,500 shares, of which 2,500 are preferre dshares of $100 par value, and 3,000 common, no par.

"Chi" B. O. Draws Blow the Tops Off Money Tills

Chicago—Combination of some good box-office draws and cool weather improved Loop business generally, bringing several houses back into the prosperity group.

"All Quiet on the Western Front" was a honey for McVicker's, taking $41,200 (215%) in the last seven of its first ten days, but proved a hazard to the boys who do the ushering there. Several of them were reported lost in the balcony, an area into which they had not penetrated for a long time.

The Chicago, with "Divorcee" (M-G-M), the first "pink" the house has harbored in ages, maintained its big stride for the third consecutive week. The take was $56,500 (210%). The Oriental, with an anniversary program headed by its old guarantor of profits, Paul Ash, and with "Young Man of Manhattan" (Paramount), came out of the red on a skyrocket. The week's business hit about $48,000 (205%). "White Cargo" continued its sensational pace in the sixth week at the little Castle, going up $100 over the fifth week's gross for $9,700 (323%). "Cuckoos" continued strong at the Woods, taking $14,400, or 125%, for the third week. "Ingagi" came back to the Garrick, where it played six weeks before the house took "Journey's End" for three weeks of road show policy, and did $7,400 (125%). Other spots were less prosperous, but showed improvement over the trend of recent weeks.

Weather: Cool and cloudy, rain, cool and fair.
Opposition: "White Cargo," 6th week, Castle; "Divorcee," stage show, Chicago; "Ingagi," 7th week of interrupted run, Garrick; "All Quiet on the Western Front," 2nd week, McVickers; "Such Men Are Dangerous," 2nd time in Loop, Monroe; "Young Man of Manhattan," stage show, Oriental; "Son of the Gods," 2nd time in Loop, Orpheum; "Caught Short," 2nd week in Loop, first week at Chicago, Roosevelt; "Around the Corner, RKO vaude., State-Lake; "Bad One," United Artists; "Cuckoos," 3d week, Woods.

"WHITE CARGO" (State Rights)

CASTLE—(300), 50c-75c, 6th week. **Other attractions:** "Daily News (Universal) newsreel Up $100 over fifth week. Good for one more week and possibly longer. **Gross:** $9,700. **Rating:** 323%.

"DIVORCEE" (M-G-M)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. Third week of important money for this house. Picture, running here as a "pink," considered good enough to be sent to the Oriental from here for another Loop week. **Gross:** $56,500. **Rating:** 210%.

"INGAGI" (State Rights)

GARRICK—(1,259), 50c-75c, 7th week of interrupted run. Picture still good after coming back following three weeks' road-showing of "Journey's End." **Gross:** $7,200. **Rating:** 110%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

McVICKERS—(2,284), 35c-85c, 2nd week. **Other attractions:** Comedy, newsreel, novelty short. Hold-out business, with an extra midnight showing in mid-week to accommodate crowds. **Gross:** $41,200. **Rating:** 215%.

"SUCH MEN ARE DANGEROUS" (Fox)

MONROE—(962), 50c-75c, 7 days. **Other attractions:** Thirty minutes of newsreel. **Gross:** $3,900. **Rating:** 72%.

"YOUNG MAN OF MANHATTAN" (Paramount)

ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show headed by Paul Ash and original members of his band who brought prosperity to this spot in the old days; organ, comedy, newsreel, novelty short. Fourth anniversary program, and first time in weeks house has been out of the red. Hold-out business most of week. **Gross:** $48,400. **Rating:** 205%.

"SON OF THE GODS" (F. N.)
(Second time in Loop)

ORPHEUM—(762), 50c-75c, 7 days. **Other attractions:** Three Vitaphone acts. **Gross:** $5,600. **Rating:** 85%.

"CAUGHT SHORT" (M-G-M)

ROOSEVELT—(1,591), 35c-85c, 1st week here, 2nd week in Loop. Moved here after a big week at the Chicago, but got only moderate business in spite of big ad spreads in the Hearst papers. Replaced at end of week by "Mammy" (W. B.). **Gross:** $19,700. **Rating:** 75%.

"AROUND THE CORNER" (Columbia)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts RKO vaude. **Gross:** $23,800. **Rating:** 90%.

"BAD ONE" (U. A.)

UNITED ARTISTS—(1,700), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, musical short. Good for five more days; then house gets "Paramount on Parade." First picture, other than a United Artists product, to land here in a long time. **Gross** (7 days): About $23,000. **Rating:** 80%.

"CUCKOOS" (Radio)

WOODS—(1,166), 35c-75c, 3rd week. **Other attractions:** Sportlight, novelty short, newsreel. House maintaining a nice pace established 10 weeks ago. Picture has four more days to play, when it will be replaced by "White Hell of Pitz Palu" (Univ.). **Gross:** $14,400. **Rating:** 125%.

Nifty Caricature



Hollywood—No, Erno Rapee is not suffering from a sudden attack of cramps. This is how he appears to Cugat, caricaturist.

Omaha Top to "Divorcee" on $15,785 Gross

Omaha—Norma Shearer's "Divorcee," plugged as "Ex-Wife," took the bulk of theatre business to R-K-O's Orpheum. It boosted box office reports for the week to $15,875, rating 125%.

Paramount, with Al Jolson's "Mammy," dropped to last place with returns of $7,750, rating 90%. World grossed second high returns with "The Texan," revenue amounting to $10,000, 100% on this. "Golden Calf" opened split-week at the State with $2,250 and "Lost Zeppelin" closed it with $2,500 for a 100% week.

Weather: Fair.
Opposition: "Divorcee," Al Trahan, Orpheum; "Mammy," Paramount; "The Texan" and Young King troupe, World "Golden Calf" (first half), "Lost Zeppelin" (second half), State.

"THE DIVORCEE" (M-G-M)

ORPHEUM—(3,000), 35c-65c, 7 days. **Other attractions:** Al Trahan, headlining stage show. **Gross:** $15,785. **Rating:** 160%.

"MAMMY" (Warners Bros.)

PARAMOUNT—(2,783), 25c-65c, 7 days. **Other attractions:** Laurel and Hardy comedy ("Haywire"), Paramount news. **Gross:** $7,750. **Rating:** 90%.

"TEXAN" (Paramount)

WORLD—(2,100), 25c-65c, 7 days. **Other attractions:** Young King troupe, stage show, Ted Mack, master-of-ceremonies; Paramount news. **Gross:** $10,000. **Rating:** 100%.

"GOLDEN CALF" (Fox)

STATE—(1,050), 25c-50c split week. **Other attractions:** Lloyd Hamilton comedy ("Good Morning, Sheriff"), Universal news. **Gross:** $2,250. **Rating:** 100%.

"LOST ZEPPELIN" (Tiffany)

STATE—Second half. **Other attractions:** Brown Gravy. **Gross:** $2,500. **Rating:** 100%.

"South Sea Rose," Only Run to Hit 100% in Mpls.

Minneapolis—Business conditions not being the best in this city, one would be led to expect that the theatres would suffer in proportion to other business houses. This, however, is not exactly the case. Houses here are not making fortunes, yet they are holding their own in most cases. Best gross of the week was registered by the Minnesota, which rang the bell at 80% to bring in $28,450 on "In Gay Madrid." The Orpheum took second by giving Edmund Lowe plenty of ballyhoo in "Born Reckless." The house clicked a rating of 90%, or a gross of $18,896.

Third honors went to the State. Gene Fox, press agent, went out to put this film across. Comparison with opposition offerings show that he did nobly. The house registered a rating of 75%, taking the gross to $15,600. The Pantages showed "Undertow" to a 90% rating and a $9,000 gross. "Journey's End" occupied the hot spot of the week. Fay Tyler, press agent for the Century, had his hands full. The Shubert, a local stock company, had been presenting the play six days before the theatre opened with the film. The Shubert's closing day was Saturday. This was also the Century's opening day. The play had been shown locally at the Metropolitan by a good company. The local legit company at the Shubert had been murdering the play for nearly a week. Tyler, by clever advertising, shoved the offering over to an 80% rating and a gross of $8,000.

The Seventh Street, offering "Clancy in Wall Street" and "Up the Congo," galloped home with a 75% rating and a gross of $7,400. The Lyric, presenting "Loose Ankles," registered a gross of $4,000 for a rating of 90%. The Aster led the list in rating. It rang up a 100% score on "South Sea Rose," which brought $3,250 as its gross.

Weather: Warm.
Opposition: "In Gay Madrid," "Red Rhythm," Publix stage show, Minnesota; "One Romantic Night," State; "Undertow, 5 acts vaude., Pantages; "Journey's End," Century; "Born Reckless," 5 acts vaude. (headlined by Bob Murphy), Orpheum; "Loose Ankles," Lyric; "Clancy in Wall Street" and "Up the Congo," Seventh St.; "South Sea Rose," Aster.

"BORN RECKLESS" (Fox)

HENNEPIN ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude. (headlined by Bob Murphy), newsreel. **Gross:** $18,896. **Rating:** 90%.

"IN GAY MADRID" (M-G-M)

MINNESOTA—(4,025), 35c-45c-75c, 7 days, 4 shows daily. **Other attractions:** "Red Rhythm" (Publix stage show), overture, organ, Paramount news. **Gross:** $28,450. **Rating:** 80%.

"JOURNEY'S END" (Tiffany)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $8,000. **Rating:** 80%.

"CLANCY IN WALL STREET" (Aristocrat) and "UP THE CONGO" (State Rights)

SEVENTH STREET—(1,400), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $7,400. **Rating:** 75%.

"UNDERTOW" (Pantages)

PANTAGES—(1,675), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Newsreel. **Gross:** $9,000. **Rating:** 90%.

"LOOSE ANKLES" (First National)

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** "Desperate Sam" (comedy), Paramount news. **Gross:** $4,000. **Rating** 90%.

"ONE ROMANTIC NIGHT" (United Artists)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** "The General" (Benny Rubin comedy), newsreel, "May Horoscope," "Killing the Killer" (Jungle short). **Gross:** $15,600. **Rating:** 75%.

"SOUTH SEA ROSE" (Fox)

ASTER (812), 15c-20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $3,250. **Rating:** 100%.

Sheriff's Sale

London—Two years ago R. C. Sheriff offered to sell "Journey's End" for $500, after a member of the Garrick Club refused to pay that amount for an option on the vehicle. The play, which has been adapted into picture form by Tiffany, has just closed its run after more than 600 performances, having grossed an estimated $6,000,000.

2nd Week Finds "All Quiet" on Top in 'Frisco

San Francisco—While the week was not as good as is usually recorded in 'Frisco houses, fairly good business was rolled up in four theatres, very good in two and exceptionally good business with the second run of "All Quiet on the Western Front" at the Warfield Theatre, where a $31,000 gross clicked for a 125% rating. This is considered remarkable business for a picture shown a second week at Loew's Warfield.

The Fox theatre hit very good business with "Florodora Girl" at $41,000 and 110%. Advertising helped. "Paramount on Parade," shown a fourth week at the St. Francis, which reported 100% rating and $7,000 gross.

Weather: Fair and windy.

Opposition: "Devil's Holiday," Paramount; "Floradora Girl," personal appearance of Nils Asther, stage show, Fox; "Paramount on Parade," 4th week, stage show, St. Francis; "All Quiet on the Western Front," 2nd week, Warfield; "Bad One," 2nd week, California; "Mammy," 2nd week, Embassy; "Second Floor Mystery," Davies; "Swing High," stage show, Orpheum, "Temple Tower," vaude. and stage show, Casino.

"DEVIL'S HOLIDAY" (Paramount)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Paramount news, "Hawaiian Pineapples" (Tonytoon comedy), organ, Paramount's Personality Pair—Layne and Gordon. **Gross:** $17,500. **Rating:** 98%.

"BAD ONE" (United Artists)

CALIFORNIA—(2,200), 35c-50c-65c-90c, 2nd week. **Other attractions:** California orchestra ("A Musical Toast"), news, "Take Me Up in Your Airship" (Paramount song cartoon), scenic novelty ("The Sunset Hunter"); Louis Flint, guest artist presenting "Song Pirates." **Gross:** $18,000. **Rating** 95%.

"MAMMY" (Warner Bros.)

EMBASSY—(1,400), 50c-65c-90c, 2nd week. **Other attractions:** News, music. **Gross:** $11,600. **Rating:** 95%.

"ALL QUIET ON WESTERN FRONT" (Univ.)

WARFIELD—(2,700), 50c-65c-90c, 2nd week. **Other attractions:** None. **Gross:** $31,000. **Rating:** 125%.

"SOLDIER OF FORTUNE" (RKO)

GOLDEN GATE—(2,500), 30c-40c-50c-65c, 7 days. **Other attractions:** "Spring Is Here" (comedy), vaudeville. **Gross:** $14,000. **Rating:** 75%.

"TEMPLE TOWER" (Fox)

CASINO—(2,400), 40c-60c, 7 days. **Other attractions:** Hearst news, Will King and 20 assistants in vaudeville. **Gross:** $15,000. **Rating:** 105%.

"FLORADORA GIRL" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Nils Asther, M-G-M star, in person; Fan chon & Marco's Idea ("Good Fellows"); news **Gross:** $41,000. **Rating:** 110%.

"PARAMOUNT ON PARADE" (Para.)

ST. FRANCIS—(1,400), 35c-50c-65c-90c, 4th week. **Other attractions:** St. Francis Spring Ensemble, Paramount sound news; "Fire Bugs," a talkietoon; Paramount Convention, "Surprises on the Screen." **Gross:** $7,000. **Rating:** 100%.

"SECOND FLOOR MYSTERY" (Warner Bros.)

DAVIES—(1,150), 35c-50c-65c-90c, 7 days. **Other attractions:** "The Man Hunter," an adventurous melodrama; organ recital. **Gross:** $7,500. **Rating:** 80%.

"SWING HIGH" (Pathe)

ORPHEUM—(2,300), 25c-35c-50c, 7 days. **Other attractions:** Sixteen stars in a special feature, orchestra. **Gross:** $8,500. **Rating:** 75%.

"Why Marry?" to Strayer

Hollywood—Scott Darling has completed the story, "Why Marry?" for Tiffany which Frank Strayer will direct. Production is slated to start in two weeks.

"Caught Short" Takes Long End Of Balto Grosses

Baltimore—An ideal week for movie patrons, with weather clear and cool during the entire seven days.

The high spot was hit by Loew's Stanley, where "Caught Short" was shown, accompanied by a large slice of advertising in the national campaign, and other stunts arranged by Junior McGeehan, Loew publicist here. The gross was figured at $29,250, giving this house a rating of 167%.

The gross piled up on the second week of "Applause" at the Little, with 267 seats, was a surprise. The take was estimated at $1,350, giving it a rating of 135%.

"Mammy," starring Al Jolson, slumped badly during its second week, showing simultaneously at the Metropolitan and Rivoli theatres.

Norma Shearer, a great favorite in Baltimore, piled up heavy sugar in "The Divorcee," shown simultaneously at the Valencia downtown and the Parkway uptown after one week at the Stanley. Gross at the Valencia was about $3,300, or 94%, while gross at Parkway was around $5,200, a 118% rating.

Keith's took a wallop with a double bill, including "Sunny Skies" and "Border Romance." Lasted four days, then pulled. Gross estimated around $2,200 with a rating of 30%.

Weather: Clear, cool and beautiful throughout the week.

Opposition: "All Quiet on the Western Front," 3rd week, Auditorium; "In Gay Madrid" (with "Broadway Stars," Loew-Capitol unit), Loew's Century; "Behind the Make-up," vaude., Hippodrome; "Sunny Skies" and "Border Romance," Keith's; "Applause," second week, Little; "Mammy," 2nd week jointly at the Metropolitan and Rivoli; "Follies of 1930," 2nd week, New; "Caught Short," Loew's Stanley; "The Divorcee," jointly at Loew's Valencia and Parkway after one week at Stanley. Stage: "Beauty Revue," burlesque at the Gayety and Jewish company one day at the Palace.

"IN GAY MADRID" (M-G-M)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "A Tough Winter" (Our Gang M-G-M comedy), scenic, navy reel, Loew-Capitol stage unit ("Broadway Stars" with Benny Davis), orchestra, organ. **Gross:** $20,250. **Rating:** 97%.

"CAUGHT SHORT" (M-G-M)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, Pathe "Audio Review," "Come Take a Trip in My Airship" (Paramount song reel), "Hungarian Rhapsody" (musical novelty reel), organ. **Gross:** $29,250. **Rating:** 167%.

"THE DIVORCEE" (M-G-M)

(Shown simultaneously with Parkway uptown after one week at the Stanley.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, "Belle of the Night" (Paramount comedy), "The Wizard's Apprentice" (United Artists' featurette). **Gross:** $3,300. **Rating:** 94%.

"THE DIVORCEE" (M-G-M)

(Shown simultaneously with Valencia downtown after one week at Stanley.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "In the Old Apple Tree" (Paramount song reel), Harry Langdon in "The King" (M-G-M comedy). **Gross:** $5,200. **Rating:** 118%.

"MAMMY" (Warner Bros.)

(Second week simultaneously with the Metropolitan downtown.)

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** "Match Play" (Sennett-Paramount comedy), "Her Relations," and "The Jazz Rehearsal" (Vitaphone Varieties, latter all color), Pathe news, organ. **Gross:** $4,800. **Rating:** 60%.

"MAMMY" (Warner Bros.)

(Second week simultaneously with the Rivoli downtown.)

METROPOLITAN—(1,500), 15c-35c, 6 days, beginning Saturday. **Other attractions:** Kinograms, "Match Play" (Sennett-Paramount comedy), Vitaphone Varieties, organ. **Gross:** $3,600. **Rating:** 60%.

"BEHIND THE MAKE-UP" (Paramount)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe news, "Peace and Harmony" and Lloyd Hamilton in "Good Morning, Sheriff" (Educational comedies), Pathe "Review." **Gross:** $8,500. **Rating:**

"SUNNY SKIES" (Tiffany) and "BORDER ROMANCE" (Tiffany)

(Double Feature Program.)

KEITH'S—(3,016), 25c-50c, 4 days, plus a midnight show Sunday. **Other attractions:** Universal news. **Gross:** **Rating:**

"FOLLIES OF 1930" (Fox)

(Second consecutive week.)

NEW—(1,500), Other attractions: Fox Movietone news, selection from "Carmen" by Richard Boneili (Fox), "Radio Kisses" (comedy). **Gross:** $9,000. **Rating:** 90%.

"APPLAUSE" (Paramount)

(Second consecutive week.)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Robert Benchley in "The Treasurer's Report" (Fox), "The Brats" (Laurel and Hardy M-G-M comedy). **Gross:** $1,350. **Rating:** 135%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

(Third consecutive week.)

AUDITORIUM—(1,600), 50c-$1.50, with two reserved seat performances daily. No other attractions. **Gross:** $5,200. **Rating:** 65%.

In Jail Again

Hollywood—Cherry Lawes, 9-year-old daughter of Warden Lewis Lawes of Sing Sing, born within the prison walls and educated by prisoner tutors, has arrived to play the role of a warden's daughter in "Up the River," John Ford's Fox Movietone production adapted from Maurine Watkins' story. Ford saw the youngster during his recent inspection of Sing Sing.

'Texas Moon' Rake Only $3,600 in 3 Days at Ottawa

Ottawa—Exhibitors of Ottawa were enthused by lively streams past box office windows during the week, a stretch of wet weather being all in favor of theatre patronage while various features also proved real attractions.

"Paramount on Parade," Regent; "Girl Said No," Centre; "Temple Tower," Keith's, and "Song of Love," at the Avalon all registered 100 per cent. Helping "Temple Tower" at Keith's was the last vaudeville of the season.

Weather: Rain and cold.

Opposition: "Paramount on Parade," Regent; "Girl Said No," Centre; "Temple Tower," (3 days) B. F. Keith's; "Song of Love," (3 days) Avalon; "High Treason," Imperial; "Under the Texas Moon," (3 [illegible]

"PARAMOUNT ON PARADE" (Para.)

REGENT—(1,225), 25-60c, 6 days. **Other attractions:** "Hot Dog" comedy, Fox Movietone news, [illegible] **Gross:** $6,200. **Rating:** 100%.

"GIRL SAID NO" (M-G-M)

CENTRE—(1,200), 15-50c, 6 days. **Other attractions:** "Cossack Bride", Fantasy World scenic, Pathe silent news. **Gross:** $4,200. **Rating:** 100%.

"TEMPLE TOWER" (Fox)

B. F. KEITH'S—(2,500), 15-50c, 3 days. **Other attractions:** Five RKO vaude acts; comedy, ("Tight Squeeze"); ("Festival of Bagdad"); Pathe silent news; scenic; orchestra. **Gross:** $4,900. **Rating:** 100%.

"SONG OF LOVE" (Columbia)

AVALON—(990), 25-35c, 3 days. **Other attractions:** Comedy, Charlie Chase in "Crazy Feet"; "Haunted House"; Fox Movietone news. **Gross:** $1,200. **Rating:** 100%.

"HIGH TREASON" (Tiffany-Gaumont)

IMPERIAL—(1,[illegible]), 15-50c, 3 days. **Other attractions:** Hearst Metrotone news; "Kat's Meouw"; Mermaid Western comedy. **Gross:** $2,800. **Rating:** 75%.

"UNDER THE TEXAS MOON" (Warner Bros.)

KEITH'S—(2,[illegible]), 15-50c, 3 days. **Other attractions:** Comedy, ("Chills and Fevers"); Pathe "Audio Review"; Universal news. **Gross:** $3,600. **Rating:** 75%.

"ANNA CHRISTIE" (M-G-M)

AVALON—(990), 25-50c, 3 days. **Other attractions:** Fox Movietone news; "Screen Snapshots"; Charlie Chase comedy. **Gross:** $[illegible] **Rating:**

"Angels" Breaks L. A. Record with $40,500 Gross

Los Angeles—The tremendous intake of 16 grand for the $11-top opening performance of "Hell's Angels" sent the b. o. receipts of Grauman's Chinese soaring to new heights, passing the house record by at least 10 grand on the sensational gross of $40,500, rating 250%. Saturday's midnight performance likewise influenced the healthy gross.

Ted Healy's personal appearance helped "Arizona Kid" to run up a 145% rating on a $39,200 gross at Loew's State, which followed "Divorcee" $18,500 (185%), "Big Pond" $26,000 (193%), and "Caught Short" $14,600 (146%), in the line-up of current big money makers. From present indications, "Divorcee" and "All Quiet," which clicked at $15,400 (128%), are strong enough for four more weeks.

Warner's house, the Downtown, continues in the slump, this week reaching the low figure of ten grand (only 67%) with "Sweet Mama," a First National picture. Several other stands were noted to fall far below par.

"HELL'S ANGELS" (Caddo)

HOLLYWOOD Grauman's Chinese (2,023), 75c-$1.50, 1st week, 7 days, twice daily. **Other attractions:** Sid Grauman prologue. **Gross:** $40,500. **Rating:** 250%. (Note: Opening night scaled at $11 per seat.)

"ALL QUIET ON THE WESTERN FRONT" (U.)

LOS ANGELES Fox Carthay Circle (1,650), 75c-$1.50, 6th week, 7 days, twice daily. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $15,400. **Rating:** 128%.

"SAFETY IN NUMBERS" (Paramount)

LOS ANGELES Paramount (3,596), 35c-65c, 7 days. **Other attractions:** Jack White comedy ("Bitter Friends"), Paramount news, Rice Sportlight, song cartoon, Milton Charles organ concert. **Opposition:** "Divorcee," "Big Pond," "Soldiers and Women," "Cuckoos," "Arizona Kid," "High Treason," "Sweet Mama." **Gross:** $19,800. **Rating:** 76%.

"ARIZONA KID" (Fox)

LOS ANGELES—Loew's State—(2,418), 35c-65c, 7 days. **Other Attractions:** Ted Healy in person, talker comedy, Metrotone and Movietone news. **Opposition:** "Safety in Numbers," "Divorcee," "Big Pond," "Soldiers and Women," "Cuckoos," "Sweet Mama," "High Treason." **Gross:** $39,200. **Rating:** 145%.

"DIVORCEE" (M-G-M)

LOS ANGELES—Fox Criterion—(1,652), 35c-65c, 3rd week. **Other attractions:** Comedy, Movietone news. **Opposition:** "Safety in Numbers," "Arizona Kid," "Big Pond," "Soldiers and Women," "Cuckoos," "Sweet Mama," "High Treason." **Gross:** $18,500. **Rating:** 185%.

"CAUGHT SHORT" (M-G-M)

HOLLYWOOD—Grauman's Egyptian—(1,800), 35c-65c, 7 days. **Other attractions:** Fanchon-Marco "Brunettes" Idea, "Streets of Mystery," Movietone news. **Gross:** $14,600. **Rating:** 146%.

"BRIDE OF THE REGIMENT" (First National)

HOLLYWOOD—Warners' Hollywood—(3,000), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Gross:** $17,000. **Rating:** 121%.

"BIG POND" (Paramount)

LOS ANGELES—United Artists—(2,100), 35c-75c, 1st week, 7 days. **Other attractions:** Jack White comedy ("Oh, Darling"), Paramount news, Gaylord Carter organ concert. **Opposition:** "Safety in Numbers," "Divorcee," "Arizona Kid," "Soldiers and Women," "Cuckoos," "Sweet Mama," "High Treason." **Gross:** $26,000. **Rating:** 193%.

"SWEET MAMA" (First National)

LOS ANGELES Warners' Downtown (2,400), 35c-65c, 7 days. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Divorcee," "Safety in Numbers," "Arizona Kid," "Cuckoos," "Big Pond," "Soldiers and Women," "High Treason." **Gross:** $10,000. **Rating:** 67%.

"SOLDIERS AND WOMEN" (Columbia)

LOS ANGELES—RKO—(2,700), 35c-65c, 7 days. **Other attractions:** RKO vaude., Pathe news. **Opposition:** "Divorcee," "Safety in Numbers," "Arizona Kid," "Big Pond," "Sweet Mama," "Cuckoos," "High Treason." **Gross:** $14,500. **Rating:** 91%.

"CUCKOOS" (RKO)

LOS ANGELES—Orpheum—(2,750), 35c-65c, 3rd week. **Other attractions:** Musical shorts, Pathe news. **Opposition:** "Divorcee," "Safety in Numbers," "Arizona Kid," "Soldiers and Women," "Big Pond," "Sweet Mama," "High Treason." **Gross:** $13,000. **Rating:** 81%.

"HIGH TREASON" (Tiffany)

LOS ANGELES—California—(2,000), 25c-50c, 2nd week. **Other attractions:** Comedy, news. **Opposition:** "Divorcee," "Safety in Numbers," "Arizona Kid," "Soldiers and Women," "Big Pond," "Cuckoos," "Sweet Mama." **Gross:** $7,500.

Greek

"R-K-O Augmenting Circuit; Get Eastern Chain; Dicker with W. & V. and R. & R."
—Headline in *M. P. News.*

Read the NEWS and learn the alphabet.

"Caught Short" on Long End of All Providence Runs

Providence—Three smashing hits boosted business to high figures in the downtown theatre belt, the bills being so strong that attractions incidental to Memorial Day could not cut in appreciably. Topping the card was "Caught Short," Loew's State attraction which clicked $24,000.

Weather, cool, pleasant.

Opposition: Pro wrestling, Carlton stock. Films: "Ladies Love Brutes," RKO Victory, "Roadhouse Nights," Majestic; "Caught Short," Loew's State; "Midnight Mystery," and Charles Ruggles heading vaudeville, RKO Albee.

"LADIES LOVE BRUTES" (Paramount)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Red Heads," Audio Revue, Pathe news, Marc Connolly in "The Guest." **Gross:** $9,500. **Rating:** 95%.

"ROADHOUSE NIGHTS" (Paramount)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Burning Up" (Paramount), supplementary attraction; Fox news. **Gross:** $11,000. **Rating:** 100%.

"CAUGHT SHORT" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Saturday Afternoon" (Our Gang), "The General," Hearst Metrotone, organlogue. **Gross:** $24,-000. **Rating:** 120%.

"MIDNIGHT MYSTERY" (RKO)

RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude. headed by Charles Ruggles. **Gross:** $11,000. **Rating:** 100%.

Salesmen Should Be at Annual Meets—Marcus

Salesmen as well as managers of RKO will attend future general sales meetings of the company, it was indicated by Lee Marcus, distribution chief, at the regional meeting in New York this week, which concluded the series of regional sessions, which followed the general convention held at Hollywood. Regional meets were held at New Orleans and Chicago. Charles Rosenzweig, general sales manager, conducted the New York meeting.

Yesterday's meeting was adjourned for the day at 12 noon, due to the news of the death of Sydney Katz, brother-in-law of Jos. Schnitzer.

Smith Succeeds Kurtzman, Who Joins Fox in East

San Francisco—Edward Smith, formerly an executive of Publix, has been named division manager of the western group of Paramount Publix houses, succeeding Charles Kurtzman, who goes to New York as assistant to Harry Arthur, head of Fox houses in the East. C. C. Perry, veteran Publix executive, is head of operation of all western Paramount houses.

Signs for 5 Years

Hollywood—Loretta Young has signed a five-year contract with First National.

"Ingagi's" 31 Grand Shatters Record in K. C.

Kansas City—"Ingagi" drew crowds to the Pantages this week to the tune of $31,-300, or 300%, a record for this house. The big take was made possible by extra owl shows at 11:30 P. M. At the Midland, the biggest business in months was done by "Divorcee," which shot b. o. receipts to $28,-500, or 190%.

What looked like a good week at the Newman, with Tiffany's "Journey's End," fell off in the latter half making the week's rating only 80%, on a gross of $8,000. "The Texan" (Paramount) at the Royal did a good week's business, with a rating of 110%, grossing $5,000. The Mainstreet, playing First National's "Song of the Flame," grossed $13,500, or 90%. The Uptown, with Fox's "She Steps Out," reported 90% of average business, or a gross of $5,400.

Weather: Fine.

Opposition: "Divorcee," vaude, revue, Midland; "Song of the Flame," five acts vaude, Mainstreet, "Journey's End," Newman; "Texan," Royal; "Ingagi," Pantages; "She Steps Out," Uptown.

"DIVORCEE" (M-G-M)

MIDLAND—(4,600), 35c-60c, 7 days. **Other attractions:** Hearst Metrotone news, vaudeville, revue ("Blue Gardens"), headlining Allen Rogers. **Gross:** $28,500. **Rating:** 190%.

"SONG OF THE FLAME" (F. N.)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, Grantland Rice "Sportlight," five acts vaude., headlining Florenz and Marion in "Tempest and Sunshine." **Gross:** $13,500. **Rating:** 90%.

"INGAGI" (Congo)

PANTAGES—(2,166), 25c-60c, 7 days. **Other attractions:** "Station S-T-A-R, the Voice of Hollywood," Pathe news. **Gross:** $31,300. **Rating:** 300%.

"JOURNEY'S END" (Tiffany)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paramount's "Toys," with the Ormonde Sisters; Paramount talkertoon ("Wise Flys"); Paramount news. **Gross:** $8,000. **Rating:** 80%.

"TEXAN" (Paramount)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news, Pathe cartoon, Vitaphone act ("People Versus"), Paramount shorts ("Rube" and "Dresden Doll"). **Gross:** $5,000. **Rating:** 110%.

"SHE STEPS OUT" (Fox)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Our Gang in "Lazy Days, cartoon ("Barnyard Battle"). **Gross:** $5,400. **Rating:** 90%.

Critic's Knock Causes Manager to Pull Film

Baltimore—Although "Ingagi" probably would have been held for a second week at Keith's, the very unfavorable review given the production by Donald Kirkley, picture critic for "The Morning Sun," influenced J. Lawrence Schanberger, manager, to wind up its engagement at the end of the first week.

Kirkley said in part: "Ingagi," the jungle jumble now being exploited at Keith's theatre, is billed as an unbelievable picture, and, believe this department, it is. Where truth ends and fiction begins is a puzzle which has aroused the curiosity of many who have already seen it. . . . If a motion picture can do any harm (a fact by no means proved) to the weak people in whose behalf censorship theoretically operates, here is a perfect example of where censorship should operate. One may pause to ask by what logic the Maryland censors, so ready to mutilate certain artistic pictures, permitted all this monkey business to be shown."

The last 1,500 feet of film of "Ingagi" were taken in the Selig Zoo in California, according to information Kirkley received and that much of "The Heart of Africa," was used for it.

Top Boston Spot To "King" on a Take of $27,000

Boston—Had it not been for the double holiday week end, theatres would doubtless have suffered a terrific slump, but grosses for the holidays made up for vacant seats early in the week.

"King of Jazz" at the Keith Memorial was the shining light for the week, with a gross of $27,000, or 125%, surpassing previous week's business and rolling up the best gross in weeks.

Metropolitan held its own with "New Adventures of Dr. Fu Manchu," although the early week business was nothing to brag about. Rin-Tin-Tin "in person" brought up the figures at the Keith-Albee, while both Loew houses showed a good week's business.

Out of town business was reported as much above the average with suburban theatres doing one of the best week's business in months.

Weather fair and cool.

Opposition: "New Adventures of Dr. Fu Manchu," Metropolitan; "Less Than Called Love," Keith-Albee where Rin-Tin-Tin in person drew well; "King of Jazz," Keith Memorial; "In Gay Madrid," Loew's State; "Puttin' on the Ritz," Loew's Orpheum; "Those Who Dance," Scollay Square; "Czar of Broadway," Park

"NEW ADVENTURES OF DR. FU MANCHU" (Paramount)

METROPOLITAN (4,350), 25-60c, 7 days. **Other attractions:** Revue "Lanterns," new organ with Marteil at console, cartoon, Paramount news. **Gross:** $35,000. **Rating:** 120%.

"THIS THING CALLED LOVE" (Pathe)

KEITH ALBEE (2,500), 25-99c, 7 days. **Other attractions:** Rin-Tin-Tin "in person," vaudeville, comedy, Pathe news, Sportlight. **Gross:** $20,000. **Rating:** 108%.

"KING OF JAZZ" (Universal)

KEITH MEMORIAL (2,800), 50-65c, 7 days. **Other attractions:** Cartoon, Pathe news, comedy. **Gross:** $27,000. **Rating:** 125%.

"IN GAY MADRID" (M-G-M)

LOEW'S STATE (3,700), 50-50c, 7 days. **Other attractions:** Stan Laurel comedy, Hearst Metrotone news. **Gross:** $25,800. **Rating** 120%.

"PUTTIN' ON THE RITZ (U. A.)

LOEW'S ORPHEUM (3,100), 25-50c, 7 days. **Other attractions:** Carl Shaw and company, vaudeville, Hearst Metrotone news, dance contest. **Gross:** $23,000. **Rating:** 115%.

"THOSE WHO DANCE" (Warner)

SCOLLAY SQUARE (1,800), 25-50c, 7 days. **Other attractions:** Vaudeville, Paramount news. **Gross:** $15,000. **Rating:** 115%.

"CZAR OF BROADWAY" (Univ.)

PARK (800), 25-50c, 7 days. **Other attractions:** Cartoon, Universal news. **Gross:** $4,000. **Rating:** 98%.

'Grischa's' 120% ($6,000) is Top In Cleveland

Cleveland—First-run business held up to a fairly good average, due no doubt to continued cold weather. "Case of Sergeant Grischa" made an especially good showing. "Divorcee" brought a four weeks' engagement to a happy conclusion, holding up well to the last performance. "In Gay Madrid" was well liked and well attended. The other theatres did fair summer business.

Weather: Quite cold, with occasional showers.

Opposition: "Divorcee," 4th week, Stillman; "In Gay Madrid," Allen; "Notorious Affair," State; "Case of Sergeant Grischa," Palace; "Cuckoos," RKO Palace; State; "Accident," stock, Ohio.

"DIVORCEE" (M-G-M)

STILLMAN (1,900), 40c-75c, 4th week, 7 days. **Other attractions:** "Song Writers' Revue" (M-G-M), Marionettes (Standard), Hearst Metrotone news. **Gross:** $13,000. **Rating:** 80%.

"IN GAY MADRID" (M-G-M)

ALLEN (3,400), [illegible], 7 days. **Other attractions:** "East Wind" (M-G-M), "The Rage" (Pathe), Hearst Metrotone news. **Gross:** $17,00. **Rating:** [illegible].

"NOTORIOUS AFFAIR" (First National)

STATE (3,400), [illegible], 7 days. **Other attractions:** "Yes, We Have No Bananas" (Paramount), "Must Agent Divorce," "Power and Harmony" (Educational), Fading Waltzes (Fischer), "Little Parade" (Fischer), Paramount news, "Days of Wine Roses" (Lasky and wife), Weber [illegible]. **Gross:** $11,000. **Rating:** 80%.

"ON THE LEVEL" (Fox)

RKO PALACE (3,000), [illegible], 7 days. **Other attractions:** Benson Was Right" (RKO), Curtis Pickup Tune (Fischer), "Hawaiian Pineapples" (Educational), Pathe news, Pathe "Review," vaudeville. **Gross:** $21,000. **Rating:** 84%.

"CUCKOOS" (RKO)

HIPPODROME (4,400), 35-75c, 7 days. **Other attractions:** "Unwritten Law" (Standard Films), Fox Movietone news. **Gross:** $15,500. **Rating:** 55%.

"CASE OF SERGEANT GRISCHA" (RKO)

CAMEO (1,200), 25c-50c, 7 days. **Other attractions:** "Good Morning, Sheriff" (Educational), "Aspar Tree" (Paramount), Hearst Metrotone news. **Gross:** $6,000. **Rating:** 120%.

Cleveland Fears For End of Small Town Exhibitor

Cleveland—With about 150 houses in the territory dark, due to poor economic conditions, unemployment and the drift of population to the larger towns, passing of the small town theatre is feared. Business is decidedly below previous summers and indications are that these theatres will be closed indefinitely.

In Cleveland, the situation is aggravated by high overhead due to labor conditions.

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Opinions On Pictures

Hell's Angels

(Caddo—All Talker)

Air Stuff Superb; Story Fair

(Reviewed by Walter R. Greene)

"Hell's Angels" opened at Grauman's Chinese theatre, Hollywood, on May 27. Motion Picture News' *review was telegraphed to New York and, because of the widespread discussion which has revolved around the picture, was published in the issue of May 31 as a straight news story.*

It is now reprinted in the reviewing section for records kept by exhibitors and others.

"HELL'S ANGELS," world-premiering after thirty-eight months of production and an expenditure of about $4,000,000 in real money, looks dubious for Howard Hughes, the producer.

What the production has is a fair story, laboriously long, as the overture to the one phase of the production wherein Hughes got his money's worth and set a peak for thrills that will be extremely costly and difficult to equal.

The real entertainment in the production, which for years has been a by-word in the industry, is in the air sequences. They are de luxe.

Within film memories no production has equalled the Hughes creation in the amount of publicity, printed and spoken, preceding its opening. It has been the stock resort of columnists, humorists, photoplay editors and gossipers when copy or talk ran short.

Hughes has a realistic story of the World War from the air angle and has gone to extremes in order to obtain authentic atmosphere throughout. But what was shown on the screen justified neither expense nor time spent in production.

Hughes crossed up the folks by giving them a straightforward story of the war with the air stuff interwoven. There is no doubt of the effectiveness of the air sequences, but these only consume about 20 per cent of the picture's two hours and fifteen minutes' running time. Undoubtedly wholesale cutting will snap up the story whereby it will run faster and smoother than at the opening.

Introduction of the story consumed exactly 45 minutes before anything was shown in the clouds with every one waiting anxiously for the air stuff to start. But when Hughes takes to the air, he presents what are admittedly the greatest thrills ever photographed above the earth. His sky introduction is a sensational air raid on London by a Zeppelin, with the climax showing the burning Zep dashing to earth.

After some time is given to story development again, Hughes presents his awe-inspiring and magnificently staged air battle with 100 planes fighting it out in a sea of clouds. That air battle is the last word in thrills, suspense and realism. It's going to be a long time before any other producer tops that one sequence in the sky.

The atmosphere and correct war background for production have never been equalled, even down to the smallest details. When Germans talk during several sequences, they converse in native tongue with translation titles flashing on to inform the audience of the dialogue going on. Hughes was well repaid for engaging his large staff of technical advisors and thereby obtained real and authentic color of the war background throughout.

Ben Lyon and James Hall are brothers. Lyon is a typical ladies' man and plays the field without reserve. Hall is devoted to his sweetheart and spurns his brother's attempts to get him out of the straight and narrow. Then Lyon meets the girl, Jean Marlow, and the pair fall heavy for each other. She takes Lyon to her apartment for a rather hot sequence, just before the boys go over to France. At the front Lyon shows his cowardly streak with the entire squadron realizing it. Then the commander calls for two volunteers to take a captured German bomber out to destroy an ammunition warehouse behind the German lines. Lyon steps out, followed by Hall. They push off at dawn, successfully complete their job, and start back. Richthofen's circus gets on their tail for thrilling running fight. The squadron escort picks them up and engages the Germans in a spectacular battle.

When the pair feel themselves safe they are shot down in flames, with Hall making landing, so the two escape from burning plane. But they land in the German lines and are marched to headquarters. The German general demands they talk, giving fifteen minutes to decide between that and a firing squad. Lyon weakens, with Hall finally stating he will talk to the general and tell the British plan of attack. Hall gets a gun with one shell and returns to Lyon. When the latter still wants to squeal, Hall shoots him and then tells the German that he will not disclose British plans. He is marched out for the firing squad, and finale.

Lyon gives a splendid performance as the life-loving weakling, closely followed by Hall, with Jean Marlow particularly fine as the girl.

"Hell's Angels" is not the epic of talkers, notwithstanding the fact it is thrilling, realistic and effective. It carries plenty of audiencee appeal and wealth of entertainment. At the two-dollar scale it will enjoy plenty of business. Likewise, later, when it hits the regular price runs, it is certain to hit heavy grosses at all box offices, but whether or not Hughes gets back his tremendous investment is something for him to worry about, rather than exhibitors. In justice to Howard Hughes, it must be stated that the picture will be cut further and such cutting should enhance the tempo and general value 100 per cent.

Comedies by way of relief are suggested.

Produced by Howard Hughes. Story by Marshall Neilan and Joseph Moncure March. Directed by Howard Hughes. Dialogue by Joseph Moncure March. Adaptation and continuity by Howard Estabrook and Harry Behn. Staged by James Whale. Edited by Frank Lawrence and Douglas Biggs. Musical arrangement by Hugo Riesenfeld. Technical engineer, E. Roy Davidson. Photographed by Gaetano Gaudio, Harry Perry, Harry Zech, E. Burton Steene, Dewey Wrigley, Elmer Dyer.

THE CAST

Monte Rutledge	Ben Lyon
Roy Rutledge	James Hall
Helen	Jean Harlow
Karl Armstedt	John Darrow
Baron von Krantz	Lucien Prival
Lt. von Bruen	Frank Clarke
"Baldy"	Roy Wilson
Captain Redfield	Douglas Gilmore
Baroness von Krantz	Jane Winton
Lady Randolf	Evelyn Hall
Staff Major	William Davidson
Squadron Commander RFC	Wyndham Standing
Gretchen	Lena Malena
Zeppelin Commander	Carl von Haartman
1st Officers Zeppelin	F. Schumann-Heink
Elliott	Stephen Carr
Marryat	Pat Somerset

Others: Marilyn Morgan, Thomas Carr, George Berliner, J. Granville Davis.

High Treason

(Tiffany—All Talker)

A "Hopped-Up" Fantasie

(Reviewed by Don Ashbaugh)

THE box office is due for a jolt when "High Treason" is shown at the theatres of the United States. It's either due to knock 'em cold or drop off flat. If the audience is in the mood for a mental jag this is it. If it craves some saccharine romance, this isn't.

"High Treason" is a British made picture, based entirely upon present scientific and political tendencies and forecasts. The film attempts to show how we will love, live and fight in the not far distant year of 1940. This seems the weakest part of the picture. Audiences are going to refuse to believe that so many changes can be wrought in ten years. If the producer had dated the film 1950 it would have stood a better chance of winning believers.

An exceedingly sketchy plot furnishes the excuse for the introduction of numerous novel and spectacular effects.

The ultimate culmination of efforts toward world-wide peace are conceived by the director of this picture. The marvelous machinery which has enrolled half the people of the world in a movement to insure universal peace is shown at the zenith of its development.

On the other side, one sees the machinery of war; the organized armament manufacturers who find peace unprofitable.

Then what is evidently an attempt to show how futile peace efforts are against the flaring temperament of human beings, hostilities between the two great divisions of the world, the Federated European and the Atlantic states are kindled through a poker game between guards on the international boundary.

Rum runners in a queer looking high-powered car aid in causing more of a breach. At this point excitement becomes heated.

Radio stations send forth rings of aerial waves from powerful stations. Air liners glide to landings in city rivers. Dirigibles flit past a few feet above house tops. Heliocopters settle down upon roofs. Frantic television conversations are held by those affected. Buildings crumble to dust. Gas and fire destroy by radio waves. And in general, there are hot times on earth again.

Mobilization for the great war actually starts, but is halted when the president of the World's Peace Federation prevents the broadcast of the official declaration by killing the prime instigator, the president of the Federated States of Europe.

He announces that the difficulties will be settled by arbitration, declaring that "if this is treason make the most of it," and, despite the fact that he saves the world, he is convicted and sentenced to die.

Although the war isn't fought, there are plenty of horrible scenes, perhaps the most stupendous being the terrific explosion which wrecks an express train in the Channel tunnel between Calais and Dover. A very effective piece of processed photography shows the water of the channel pouring into the wrecked coaches of the stricken train.

While changes have been many since 1920 the makers of this picture depict to us a considerably different world when the 1940 census is taken. Women will wear trousers on the streets and practically nothing at all in the evening. Berets will be the mode for all heads.

Dancing will be to mechanical music with all of the instruments being played by one man pressing electrical buttons. Doors will work automatically. Television communication will have replaced telephones but radio announcers will remain much the same.

Maurice Elvey directed this fantastic affair, displaying the hand of the artist in some of the technical workmanship. The photography is likewise splendid.

The romance in the story is between Benita Hume, daughter of the peace federation head, and Jameson Thomas, soldier and lover.

The picture will need strong comedy support to relieve the tension.

Produced by Gaumont-Tiffany. Distributed by Tiffany. From the play by Pemberton Billing. Directed by Maurice Elvey. Length, 6,210 feet. Running time, 69 minutes. Release date not set.

THE CAST

Evelyn Seymour	Benita Hume
Michael Deane	Jameson Thomas
President of Europe	Humberston Wright
Dr. Seymour	Basil Gill

Opinions on Pictures

Dumbbells in Ermine

(Warners—All Talker)

Snappy Program Entertainment

(Reviewed by Walter R. Greene)

ALTHOUGH based on the rather risque play, "Weak Sisters," this Warner picture contains little more than a slight suggestion of the stage opus. Nevertheless, it is a snappy and interesting romance thoroughly clean-bubbling with comedy lines and situations—and can be classed as substantial program entertainment.

The boxer-manager team of Robert Armstrong and James Gleason carries much of the comedy, but the humor is rather balanced between practically all members of the cast. Fast tempo of the screen version and capable direction by John Adolfi, provide a highly enjoyable picture of program calibre for week runs and succeeding bookings.

Armstrong and Gleason are teamed again—Armstrong the fighter and Jimmy the hard-boiled and wise-cracking manager. While training for a fight, Armstrong meets and falls in love with Barbara Kent, a sweet and innocent miss whose family stands among the socially elite of the town. The girl's mother wants her to marry Arthur Hoyt, a spellbinding missionary and reformer, but Barbara throws him over for Armstrong. Grandmother Beryl Mercer spots the Kent-Armstrong romance and helps it along at every opportunity. After the usual lovers' spat and "I never want to see you again" attitude, the girl becomes reconciled to her marriage to Hoyt. But the latter invites a group of "weak sisters" to a revival meeting, and is washed out when one of the girls accuses him of her downfall.

This eliminates Hoyt, with the girl then easily getting family permission to marry Armstrong after the reconciliation. Gleason wanders in and out of the story with his wise-cracking attempts to dissuade Armstrong from falling in love. Finally he tries to help the fighter with advice on cave man tactics.

Slapstick comedies and musicals will fit here.

Produced and distributed by Warners. Directed by John Adolfi. Adapted from play, "Weak Sisters," by Lynn Starling. Adaptation by Harvey Thew. Dialogue by James Gleason. Photography by Dev Jennings. Length, 6,300 feet. Running time, 70 minutes. Release date May 10, 1930.

THE CAST

Jerry Malone ..... Robert Armstrong
Faith Corey ..... Barbara Kent
Grandma Corey ..... Beryl Mercer
Mike ..... James Gleason
Uncle Roger ..... Claude Gillingwater
Mrs. Corey ..... Julia Swayne Gordon
Siegfried Strong ..... Arthur Hoyt
Mrs. Strong ..... Mary Foy
Camilla ..... Charlotte Merriam

Safety in Numbers

(Paramount — All Talker)

Excellent

(Reviewed by Robert Hage)

HERE'S that rare combination of intelligent direction, brilliant dialogue—and rich humor. The result is a picture that is entertainment plus. Showmanship brains made this production and it is destined to be a box-office clean-up.

The lion's share of the honors should go to the director, Victor Schertzinger, and the authors, George Marion, Jr., and Percy Heath. Their labors would have put the picture over with any kind of a cast, but an excellent roster of players has been enlisted and adds to the box-office appeal. "Buddy" Rogers is decorative and an adequate hero, if somewhat juvenile in his emoting; Kathryn Crawford is convincing as the heroine, but it is Roscoe Karns, playing the role of a taxicab chauffeur, who nets most of the laughs. His comedy is sure fire.

"Buddy" loses his job as an employe in the San Francisco office of his uncle, because he turns the establishment into a dancing school, and is sent to New York, in care of three relatives who are to teach him the social graces during the three months before he receives his patrimony of $25,000,000. The three turn out to be Follies beauties and "Buddy" learns plenty about women from them. Another chorus dame tries to make "Buddy" and his millions, and the manner in which his three "guardians" rescue him from her designs is a riot. He falls in love with one (Kathryn Crawford) but the customary plot requirements make the going tough until the happy ending.

The story is light fare, but that is its chief asset. It travels at a fast tempo, clicking laughs without end, most of them due to the exceptionally clever dialogue.

Rogers' singing voice will never win any medals for him, but neither will it disturb the neighbors. He renders three songs, but the lyrics are unintelligible and the music hackneyed and trite. That portion of the picture is a dead loss.

Will stand plenty of boosting as a laugh-getter, but plug the romance to get in the women folks.

A newsreel and novelty shorts of a serious type will fit in.

Produced by Paramount Publix. Directed by Victor Schertzinger. Authors, George Marion, Jr., and Percy Heath. Scenario by Marion Dix. Lyrics and music by George Marion, Jr., and Richard Whiting. Photographed by Henry Gerrard. Length, 7074 feet. Running time, 79 minutes. Release date, June 7, 1930.

THE CAST

William Butler Reynolds....Charles "Buddy" Rogers
Jacqueline ..... Kathryn Crawford
Maxine ..... Josephine Dunn
Pauline ..... Carol Lombard
Cleo Carewe ..... Geneva Mitchell
Bertram Shipiro ..... Roscoe Karns
Phil Kempton ..... Francis McDonald
Alma McGregor ..... Virginia Bruce
E. Carstair Reynolds ..... Richard Tucker
Jules ..... Raoul Paoli
Commodore Brinker ..... Lawrence Grant
Messaline ..... Louise Beavers

Recaptured Love

(Warner's—All Talker)

About Average

(Reviewed by Bill Crouch)

"RECAPTURED LOVE" is a burlesque on sophisticated comedy drama of married life. Utilizing broad comedy and slapstick situations, Director John Adolfi provides mildly interesting program entertainment from a rather antiquated story background.

The picture rates as average program material for the week runs and subsequent bookings.

Story introduces the happily-married tired business man, John Halliday, who is vamped by Dorothy Burgess, night club entertainer. After his 18 years of married life, Halliday steps out and installs the girl in an apartment, with the wife finally wising up and departing for a Paris divorce.

Halliday marries the "whoopee" girl. Meanwhile the ex-wife returns from abroad and steps out herself. Tired of the wild life of his youthful mate, Halliday seeks rest and seclusion at the country home of his former wife.

After much pleading by Halliday and his son, the ex-wife consents to start all over again without the husband's knowledge; ex-wife buys off Burgess for $100,000 and then makes Halliday pay the freight. Climax finds the family happily reunited.

Halliday and Belle Bennett make the most of rather weak roles. Bernard Durkin, as the young son, has lines much in advance of his age but handles them well. Dorothy Burgess as the charmer plays the role in great style, while George Bickel and Richard Tucker ably handle smaller parts.

The Sisters G, of foreign fame, and the Earle Wallace dancers do some lively stepping in the night club sequences.

While lacking in subtleness and more repressed comedy, the "take it big" attitude of the cast will probably appeal to most audiences and go over. Name draws, except possibly Belle Bennett, are weak and need strong support.

Good shorts are needed to fill here.

Produced and distributed by Warners. From story, "Misdeal," by Basil Woon. Directed by John Adolfi. Screen adaptation and dialogue by Charles Kenyon. Edited by Jimmy Gibbons. Photographed by John Stumar. Length, 6,120 feet. Running time, 68 minutes. Release [illegible]

THE CAST

Belle Bennett ..... Helen Parr
John Halliday ..... Brentwood Parr
Dorothy Burgess ..... Peggy Price
George Bickel ..... Crofts
Richard [illegible] ..... [illegible]
Sisters G ..... [illegible]
Brooks Benedict ..... "Pat"
Bernard Durkin ..... Henry
Earle Wallace ..... Dancers

Shadow of the Law

(Paramount—All Talker)

A Powell Program Drama

(Reviewed by Bill Crouch)

A VERY good program picture that, despite two or three impossible situations and a sudden and somewhat dissatisfying ending, will please most audiences. In communities where William Powell has a good following the picture will go over satisfactorily.

Built along the "Jimmy Valentine" order, this talker has action and tight situations galore. Paul Hurst, as the prison pal of Powell, gives a fine performance and his comedy is sure fire.

Powell, as an innocent victim of circumstances, is sent to prison for murder. He escapes and after many dramatic situations proves his innocence to Frederic Burt, the hard-boiled detective. The high spots of the picture are Powell's escape from prison, and his method of avoiding having his finger-prints taken. Natalie Moorhead is excellent as the gold-digging femme who is the cause of Powell's misfortunes.

A love story is carefully woven into the drama with Marion Shilling serving as the appeal. Regis Toomey, George Irving and James Durkin have small roles which are handled well.

Some patrons may squawk about the too sudden ending but for the most part the picture will be accepted as good program entertainment.

Musical shorts and [illegible] will be used with this.

Produced and distributed by Paramount-Publix. Story by Max Marcin, from the novel "The Quarry," by John A. Moroso. Directed by Louis Gasnier. Scenario and dialogue by John Farrow. Photographed by Charles Lang. Edited by Bob Bassler. Running time, 68 minutes. Footage, 6,120 feet. Release date, June 12, 1930.

THE CAST

John Nelson } [illegible] Powell
Jim Montgomery } [illegible]
Edith Wentworth ..... Marion Shilling
Ethel Barry ..... Natalie Moorhead
Tim ..... Regis Toomey
Pete ..... Paul Hurst
Colonel Wentworth ..... George Irving
Mike Kearney ..... Frederic Burt
Warder ..... [illegible]
Frank ..... James Durkin
Captain of the Guards ..... Richard Tucker
[illegible] ..... [illegible] James

Opinions On Pictures

Beyond the Rio Grande

(Big 4 Prod.—S. R.—All Talker)

Unimpressive

(Reviewed by J. P. Cunningham)

A BORDER romance—bordering on the edge of feebleness in direction and performance, slightness of plot, dialogue and even the silent titles interspersed throughout the six reels to explain time lapses. Out for keys and better-grade houses, but passable for smaller houses in neighborhoods where theatres play westerns and adventures stuff for kids.

Numerous sequences are very obviously forced, whereas more intelligent handling would have greased the ways to allow for a more natural treatment, thereby speeding the action to a faster clip than the monotonous pace at which the director allowed the story to travel.

The feeble handling is more pronounced in the fistic encounters between Jack Perrin and two bad men, and again where attempts were made to inject comedy. Both very poorly done.

Sound is good, and the photography commendable, but these two factors are not of sufficient strength to serve as saving graces.

Performances of the entire cast are nothing to write home about, despite the strong line-up of players well known in westerns. Jack Perrin is supported, weakly, by Franklyn Farnum, Buffalo Bill, Jr., Edmund Cobb, Pete Morrison and others.

The story is a concoction of western, drama, and light Spanish "operetta." Hash!

A good sound cartoon, newsreel and a hilariously funny two-reel slapsticker are needed with this. But make sure that the support is plenty strong.

Produced by John R. Freuler-Biltmore Prod. Released (on the States Rights market) by Big 4 Prod. Directed by Harry Webb. Photography by William Noble. Scenario by Carl Krusada. Story by Carl Krusada. Released, April 15, 1930. Running time, 52 minutes. Length, 5,400 feet.

THE CAST

Bert Allen	Jack Perrin
Joe Kemp	Franklyn Farnum
Betty Burke	Charline Burt
Mrs. Burke	Emma Tansey
Bill	Buffalo Bill, Jr.
Al.	Pete Morrison
Sheriff	Henry Roquemore
Dick	Edmund Cobb
The Doctor	Henry Taylor
Starlight	By Himself

Back Pay

(First National—All Talker)

Lukewarm and Less

(Reviewed by Robert Hage)

WITH this production Corinne Griffith bows out of First National, due, it is reported, to the failure of her voice to register satisfactorily. While "Back Pay" justifies this criticism, the star's picture is not a triumphant one, thanks to an implausible and mechanical story, poor direction and weak support. No one connected with the picture seemed to have taken much interest in it.

At times Miss Griffith's voice carries well, but it dies out at intervals and a number of her lines were unintelligible. She went through her performance without a show of enthusiasm, although the role did not offer many opportunities. Grant Withers, playing opposite, was a wooden hero and lacking in facial expressions. Montagu Love made a rather unsuccessful attempt to portray an asinine characterization. Hallam Cooley made the most of a small bit as a wisecracking salesman.

The star is cast as Hester Bevins, a saleswoman in a small town department store, who, tiring of her humdrum life and hick friends, and deaf to the proposal of Gerald Smith, a small salaried bookkeeper, flees to New York. The next sequence shows her ensconced in a luxurious apartment provided by Wheeler (Montagu Love) a war profiteer, and apparently having the time of her life. On a motor trip she again visits her home town and again falls for the blonde hair and blue eyes of the bookkeeper, but seems to get over it. Gerald goes to war and returns gassed and blinded. Hester pleads with her paramour to be allowed to marry Gerald, who has not long to live, and the profiteer with unusual magnanimity, consents. After Gerald's death, however, Hester refuses to resume her former relations with Wheeler. There is no indication as to what Hester is to do thereafter. Very sugary and noble, if entirely lacking in logic.

The continuity is choppy and lacking in cohesion. Sequences are broken off abruptly and lapses of time are bridged without explanation. Newsreel shots of the Armistice Day celebration in New York have been injected and the battle scenes prove laughable, with the artillery fire stopping conveniently to allaw the audience to hear the dialogue between the boys in the trenches.

This picture rates only as a fair programmer and does not justify much exploitation.

Needs good comedy support. Give them peppy shorts.

Produced and distributed by First National. Based on story by Fannie Hurst. Screen version and dialogue by Francis Edwards Faragoh. Directed by William A. Seiter. Photography by John Seitz. Length, 5,672 feet. Running time, 57 mins. Released June 1, 1930.

THE CAST

Hester Bevins	Corinne Griffith
Gerald Smith	Grant Withers
Wheeler	Montagu Love
Sol Bloom	Hallam Cooley
Kitty	Vivian Oakland
Babe	Geneva Mitchell
Ed	William Bailey
Wheeler's Secretary	Virginia Sale
Aggie Simms	Dee Loretta
Judge	James Marcus
Masseuse	Louise Carver
Hester's Maid	Louise Beavers

In Gay Madrid

(M-G-M—All Talker)

Charming: Womea's Stuff

(Reviewed by "Red" Kann)

CAUGHT in an out-of-town theatre at an afternoon showing with an audience plentifully besprinkled with women, Novarro's latest singing-talking opus clicked strong.

The locale and all that the feminine imagination can read into it, unquestionably had considerable to do with the reaction. Spain, Madried, mantillas, sleek-haired sheiks and guitars—or maybe they were mandolins—soft skies. That's the type of background that runs through "In Gay Madrid."

The production itself is charming, handled with nice touches and directed deftly. Credit Bob Leonard for that. Novarro, carrying further his proclivities for comedy as evidenced in "Devil-May-Care" here displays much adeptness at light roles. His manner is tongue-in-the-cheek all the way, consequently never serious and usually delightful.

The story is lightweight. Novarro, a lion with the women and the hero of many escapades, goes to the small town of Santiago to continue his studies. There he meets, flirts with, and then falls for Dorothy Jardon who looks more Hollywood than Spain and talks the same way. Novarro serenades her and gradually makes the grade despite the feigned indifference on the part of the girl. Then that old reliable—the rejected suitor—gets in his dirty work by reporting to the girl's father that La Goyita, former bosom companion of Novarro, is in his quarters. Ramon denies. Of course, he's wrong and the engagement is broken. To add drama, the girl's brother challenges Novarro to a duel and wounds him as the latter fires his pistol into the air. This clears the path to the reconciliation.

The cast is generally good, although it does seem a bit peculiar that the only accent in the Spanish yarn should fall from Novarro's lips.

Try a Laurel and Hardy comedy with this. Should make a swell combination.

Produced and distributed by M-G-M. From novel, "La Casa de la Troya," by Alejandro Perez Lugin. Directed by Robert Z. Leonard. Adaptation and dialogue by Bess Meredyth. Salisbury Field and Edwin Justus Mayer. Edited by William S. Gray. Music by Fred E. Ahlert, Xavier Cuga, Herbert Stohart. Lyrics by Roy Turk and Clifford Grey. Photographed by Oliver Marsh. Length, 7,654 feet. Running time, 85 mins. Release date May 17.

THE CAST

Ramon	Ramon Novarro
Carmina	Dorothy Jardon
Goyita	Lottice Howell
Marques De Castelar	Claude King
Dona Generosa	Eugenia Besserer
Rivas	William V. Mong
Dona Concha	Beryl Mercer
Jacinta	Nancia Price
Octavio	Herbert Clark
Ernesto	David Scott
Enrique	George Chandler
Corpulento	Bruce Coleman
Carlos	**Nicholas Caruso**

Sweethearts and Wives

(First National—All Talker)

Billie Dove's Best

(Reviewed by "Red" Kann)

FUNNY Hollywood custom. On her way out of First National, Billie Dove is slipped just about the best yarn she has had since stepping foot on the Burbank lot. The result is a nice piece of entertainment.

Not heavy, by a long shot, but diverting. The reason is directly traceable to the vehicle itself, a mystery comedy drama with several surprise twists that won't prove much of a surprise to any fan who is on his toes in doping out final close-ups. As a matter of fact, the story is well-knit enough to carry itself and is so geared that run-of-the-mill performances would have been sufficient to carry it.

While Miss Dove goes through with average work, it is, nevertheless, her starring vehicle and, therefore, the credit goes to her.

The good, old diamonds are the piece d'resistance around which the tale unfolds itself. They constitute the one piece of evidence required by Crauford Kent to divorce his wife. Miss Dove, as the sister of the wife in the case, is hotfooting after the rocks in order to keep the household from breaking up. Into the picture enter Sidney Blackmer and Leila Hyams. The pair on the verge of an affair, reach a French country hotel and walk straight into the jewelry menace. Clive Brook, posing as a divorce detective but really a crook after the gems, gives the threesome plenty of run. Miss Dove, to protect the reputation of the married Miss Hyams, poses as Blackmer's wife and Miss Hyams becomes the maid. So it goes, sometimes fast, more often slow, until the final piece of strategy clears away the entanglements and leads to the clinch between Blackmer and Dove.

Miss Hyams' role outdistances the star's by plenty. It's a fat comedy part that gets many of the laughs and, while Leila won't knock anybody stiff with the merit of her work, the obvious nature of the character proves a cinch for her to handle.

Brook is suave, neat and debonair as the psuedo detective—too much so, as a matter of fact. But for that the director, Clarence Badger, should be taken to task. Albert Gran, who gets no billing, is in the reckoning for a short part as the French police inspector. He does nicely.

Musical shorts would provide the balance.

Produced and distributed by First National. Based on "Other Men's Wives", stage play by Walter Hackett. Directed by Clarence Badger. Adaptation and dialogue by Forrest Halsey. Edited by Jack Rollins. Photographed by John Seitz. Length, 7,003 feet. Running time, 77 mins. Release date, June 15.

THE CAST.

Femme de Chambre	Billie Dove
Anthony Peel	Sidney Blackmer
Reginald DeBrett	Clive Brook
Angela Worthington	Leila Hyams
Maitre D'Hotel	Fletcher Norton
Sam Worthington	John Loder
Sir John Deptford	Crauford Kent

Opinions on Pictures

The Flirting Widow

(First National—All Talker)

Amusing: Sometimes Draggy

(Reviewed by "Red" Kann)

IT'S all been done before in various forms, yet this Dorothy Mackaill vehicle comes through the production mill as a pleasant, inocuous enough attraction.

Nothing heavyweight about "The Flirting Widow" from any angle. The mob probably won't remember much about the film except that it afforded an hour or more of light entertainment, occasionally weighed down by skimpy situations, stretched thin over footage that has trouble carrying the load. For warm weather patronage, however, this production is nicely tempoed and bids fair to give general satisfaction.

The yarn is English and is based on "Green Stockings" by A. E. W. Mason. Miss Mackaill plays the part of the oldest of three daughters, the others being the attractive Leila Hyams and Flora Bramley. Leila, the middle daughter, is married. Flora isn't, but wants to and would if Claude Gillingwater didn't adhere to the old-fashioned idea about marrying off the oldest before the youngest takes the step. Dorothy is eager for the leap, but it seems she hasn't met anyone who measures up to her standard. But when Flora and her beau, Anthony Bushell, attempt to palm her off on William Austin, Dorothy hurdles the situation by declaring she is in love with a Colonel John Smith, British army officer then Arabia-bound to quell a native rebellion. The family, tickled into several shades of pastels over the news, makes her write a letter and mails it when Dorothy is trying to trump somebody's ace. The obvious happens, of course. There is a Colonel Smith, smartly as well as suavely played by Basil Rathbone who gives a lot of women this scribe knows chilly shivers of excitement whenever his celluloid physique fills the screen.

Smith, or Rathbone, reads through the gag and makes up his mind to milk it for all it's worth. He does, is successful in giving the audience a number of laughs and in making Mackaill go for him. Storywise, that's all.

Miss Mackaill's performance is workmanlike, but unmarked by either high or low spots. Just an experienced trouper going through an easy role. Rathbone, as note, does very nice work. Flora Bramley's ancestry must have made its mark in oil; she's that gushy. Emily Fitzroy has little to do and does that way. Austin is often amusing as the damfool Englishman, but is permitted to overact heavily.

Sound cartoons O. K. here.

Produced and distributed by First National. From "Green Stockings" by A. E. W. Mason; directed by William A. Seiter. Adaptation and dialogue by John F. Goodrich. Photographed by Sid Hickox. Length, 6,444 feet. Running time, 74 mins. Release date, May 11.

THE CAST.

Cely	Dorothy Mackaill
Colonel Smith	Basil Rathbone
Evelyn	Leila Hyams
James Raleigh	William Austin
Faraday	Claude Gillingwater
Aunt Ida	Emily Fitzroy
Phyllis	Flora Bramley
Bobby	Anthony Bushell
Martin	Wilfred Noy

Numbered Men

(First National—All Talker)

Program Prison Drama

(Reviewed by Walter R. Greene)

"NUMBERED MEN" presents plenty of exploitation possibilities because of its timeliness after a series of jailbreaks in various sections of the country. But the picture has been so loosely put together, with dramatic episodes failing to impress to any great extent that it will appeal mainly to those audiences that are not too particular about story interest.

The picture will get by in the week stands and subsequent split week bookings, and can be developed into a substantial attraction through circus exploitation of the jail angle. Although attempt was made to create a melodramatic romance, haphazard direction apparently failed to lift the punches to their proper levels.

Story opens inside the prison walls, with Raymond Hackett in for a term after being framed for counterfeiting. The warden has an honor system, allowing good conduct prisoners certain freedom and the men guard this privilege. Then Hackett, Nagel and others are transferred to a road gang, with Ralph Ince and Ivan Linow staying behind. Ince uses Linow as a tool to start a jailbreak which proves unsuccessful. But Ince makes his escape in the turmoil.

Bernice Claire, sweetheart of Hackett, is pursued by Maurice Black, gang leader responsible for framing Hackett. She eludes Black and gets work at a farmhouse near the road camp. Final sequences bring all principals together at the farm house: Black persuades the girl to have Hackett escape; the warden and searching party arrive to recapture Ince; the latter sneaks into the house and attacks the girl. Warden and party return, and are held back by Ince's strategy. When the warden is locked in a closet, Ince starts away, but sees Black outside and kills him. Ince is then shot down. Only Black and Ince are aware of Hackett's innocence, but Nagel steps up to clear the boy with confession that he really made the plates a long time ago, even though he will get ten more years for talking. This clears Hackett, who is able to look forward to an early release and happiness with the girl.

Outstanding dramatic punches are lacking in the picture, with story developing in a matter-of-fact manner. The cast did as well as could be expected under the circumstances.

Good comedies are needed to help this one over.

Produced and distributed by First National. From stage play, "Jailbreak," by Dwight Taylor. Directed by Mervyn Le Roy. Screen version and dialogue by Al Cohn and Hugh McCarty. Photographed by Sol Polito. Length, 6,480 feet. Running time, 72 minutes. Release date, Sept. 7, 1930.

THE CAST

Brent	Conrad Nagel
Mary Dane	Bernice Claire
Bud Leonard	Raymond Hackett
Lemuel Barnes	Tully Marshall
King Callahan	Ralph Ince
Lon Ruddle	Maurice Black
Warden Lansing	William Holden
Mrs. Miller	Blanche Frederici
Red Farr	Ivan Linow
"Happy" Howard	George Cooper
Jimmy Martin	Frederic Howard

The Floradora Girl

(M-G-M—All Talker)

Great Audience Stuff

(Reviewed by Charles F. Haynes)

ANY audience will get a whale of a kick out of this picture, which is a mixture of comedy and meller of the naughty nineties. What laughs there are in the costumes, the gallivanting of the young bloods of "the good old days" presented against the background of the quaint romance of the show girl and the young millionaire! This is great entertainment and a picture that has a lot of the so-called big ones backed off the map.

There are times when it approaches burlesque, with its now ludicrous costumes and wisecracks; others when it reaches out for tears. But it's pleasing all the way, never for a moment losing interest and has an abundance of heart laughs. There is even a horse race for thrills.

Add to this a fine cast, headed by the always-able Marion Davies, and you have a picture which will please any kind of audience.

Director Harry Beaumont has adopted a tongue-in-his cheek attitude in filming this and his treatment of what was considered fast-stepping in the nineties provides plenty of amusement. The old-fashioned bathing customs of the day, beer drinking picnics where the gallants did their stuff with great gusto and where the chief diversion was singing and swinging with one's lady love; the early horseless carriage, songs of the day and the girl's "Father, Dear Father, Come Home with Me Now" act, certainly carry a kick. Ilka Chase, as the wisecracking Floradora Girl, Lawrence Gray as the male lead, and Sam Hardy are outstanding in the cast. Walter Catlett and Claude Allister get some laughs, and Nance O'Neil is effective as the mother.

Marion Davies is a Floradora Girl, too much shy to cop off a millionaire husband. Her sister troupers take her in hand and she has an affair with a young millionaire, falling for him hard. In the words of one of the troupe, "His intentions weren't honorable," and he disdains marriage. After realizing he loves her, he proposes, but their marriage is opposed by the boy's mother when the youth loses the family fortune. The girl makes the sacrifice, but the youth finally makes good in the budding automobile business, and comes to carry her away in the middle of the Floradora act.

The final scene shows the boy trouping on to the stage in the preoccupation of trying to win back the girl and is effectively done in color, even though far-fetched. Good hokum.

Dramatic shorts with this or a comedy for all-comedy bill.

Produced and distributed by M-G-M. Story and dialogue by Gene Markey. Directed by Harry Beaumont. Edited by Carl L. Pierson. Photographed by Oliver T. Marsh. Length, 7,201 feet. Running time, 81 mins. Release date, May 17, 1930.

THE CAST

Daisy	Marion Davies
Jack	Lawrence Gray
Dr. Bell	Walter Catlett
Hemingway	Louis John Bartels
Fanny	Ilka Chase
Maud	Joyce Compton
Old Man Dell	Joel Penny
Rumblesham	Claude Allister
Ernestine	Sam Hardy
Mrs. Vallery	Nance O'Neil
Commodore	Robert Burns
Constance	Jane Keckley
Mrs. Caraway	Maude Turner Gordon
Georgie Smith	George Chandler
Vincent Chadwick	Arthur Lewis
Mary Jane Irving	Mary Jane Irving

Baltimore Exhibitor Produces Short Film

Baltimore—A short film subject entitled "A City Symphony," which is an abstract study of impressions of the movement in a city without the human element having any part to play, has been finished by Herman G. Weinberg, manager of the Little Theatre.

Parallel motion is illustrated, for instance, by the movement of trains, rivers, etc., while vertical movement is symbolized by raindrops falling, skyscrapers rising and the movement of elevators outside buildings under construction.

The picture cost about $80 to make. Mr. Weinberg did all the photographic, developing, printing and assembling work. From the 2,500 feet of film shot he selected 900 to be used. It runs 9 minutes and will have a synchronized musical score. It resembles "Berlin, the Symphony of a City."

"All Quiet" in Day and Date Runs in London

London—"All Quiet on the Western Front" Thursday began day and date runs at the Regal and Alhambra. This is the first day and date showing in England, it is stated.

Opinions on Pictures

Love's Memories

(Pathe-Songs—1½ Reels)

Fair Song Novelty

A SAPPY blonde throws cold water on what might have been ace-high entertainment. Her over-acting reaches the pinnacle of distaste. Aside from that, the reel is not half bad. Elaborate sets help build entertainment value of the piece, a song novelty featuring several pretty good voices. Running time, 14 minutes.

Book a short-reel comedy sketch and a feature comedy drama with this.

The Still Alarm

(Vitaphone Varieties No. 1625—1 Reel)

Clever

ONE of the most entertaining skits in "The Little Show" (musical comedy) has been transplanted bodily to talkers with Clifton Webb and Fred Allen, two of the stage principals, in the leads.

It's a polite take-off on a fire in a hotel, eleven floors above the street, and is so foolish it's funny. Webb entertains the firemen while the blaze rages, gives one a cigar while the other, with a penchant for the violin, plays "Keep the Home Fires Burning." Nonsensical, but there. Directed by Roy Mack. Running time, 9 mins.

Bill it in ad copy. Rates it.

Contrary Mary

(Vitaphone Varieties No. 3753—1 Reel)

Funereal

ALL Technicolor, all flat. Bobby Watson gets feature billing in this example of what not to do in musical shorts. It seems that he is the producer of a show and is in love with Sally. The latter's country sister lands backstage and, although you have to guess it, you finally gather she is angling for Watson. The finale, and presumably the kick, comes when Watson announces he has married Sally after all. After which, the sweet country girl drops the sugar, spots a couple of hard-boiled "damns" and the picture fades out. So will you. Running time, 9 mins.

Bolster it as strong as you know how.

Two of a Kind

(Vitaphone Varieties No. 945—1 Reel)

Poor

BILLY LYTELL and Tom Fant in a vaudeville turn that explains why vaudeville is dead. Falls flat in every particular, their attempts at humor being particularly atrocious. Running time, 8 minutes.

Needs strong support.

A Fairy Godfather

Hollywood—Publication of a yarn in a recent issue of MOTION PICTURE NEWS telling of Paramount's big publicity break in capturing the front cover of *Satevepost* with a Norman Rockwell painting of Gary Cooper at work on "The Texan" set, brought to light the interesting visit of Rockwell to the Paramount studio, made many months ago.

Rockwell was being escorted through the plant by Arch Reeve and, noticing what he declared novel material for a *Post* cover, begged Reeve's permission to use Cooper and a part of the set in a cover drawing. Reeve almost passed out with sheer joy, but gave his "consent" to Rockwell before fainting.

And what Paramount would have gladly paid for a break like that!

Short Subjects

Noah Knew His Ark

(Pathe—Sound—1 Reel)

Fine Cartoon

NO bill should be without a cartoon, and this reel belongs to that group which can be depended upon for a few minutes of refreshing mirth. Running time, about 8 minutes.

Fine for a feature drama.

Slick as Ever

(Vitaphone Varieties No. 1015-16—2 Reels)

Too Long

H. J. CONLEY'S vaude sketch recorded in talking celluloid. The 16 minutes devoted to it are too long and tough on even indulgent audiences. The sequences are strung together in horse play fashion, lacking both rhyme and reason. Conley makes it a one-man show, and while some of his stuff is funny, too much of him is asking a lot to sit through. Looks as if the principal fault here is length coupled with poor material. Running time, 16 mins.

Needs strong support if you run it. Try a cartoon reel.

Oom Pah Pah

(Pathe-Sound—1 Reel)

Cartoon—and a Good One

VAN BEUREN'S "Aesop Fables" continue to click as laugh getters. This new reel is as funny as many of its predecessors, nicely timed to musical and song synchronization. A German brass band—the old street type—furnishes the action. Running time, 6 minutes.

Splendid light entertainment to offset heavy feature stuff.

She Who Gets Slapped

(Vitaphone Varieties No. 3900—1 Reel)

Dugan Saves It

THE boys are at the club playing cards. Their respective wives start raising the devil over the telephone and so the poker orgy draws to an end. Tommy Dugan finds himself afraid to go home and is persuaded to cough up fifty bucks for a course in instruction on how to beat browbeating wives into line. He sees the teacher sock the other half to a fare-ye-well and then ambles home. There he attempts the same procedure. Only it doesn't work. Dugan is the one bright spot in the picture, which is pretty flat stuff. Running time, 9 minutes.

Cartoon comedies and musical shorts will provide good balance.

The Wedding of Jack and Jill

(Vitaphone Varieties No. 3826—1 Reel)

Dandy

A CAST of clever youngsters in an all-Technicolor fairy tale fantasy that will make a big hit with the kids and appeal to adults at the same time. The settings and costumes are splendid and the small actors and actresses have been well drilled. Their hoofting and singing would do credit to many grown-up entertainers. Running time, 8 minutes.

Good in any kind of a spot.

Reno or Bust

(Vitaphone Varieties No. 3942-3—2 Reels)

Fair

THIS is billed as "a satire on Reno, the Mecca of dissatisfied wives and bewildered husbands," but the satire is lost sight of in an attempt to blend slapstick with straight situation comedy. A couple, seeking a collusive divorce, go to Reno where he is to give her grounds for a separation by hitting her, in the presence of a physician. The doctor gets the blow on the chin and both flee to save hubby from being sent to a nuthouse. Then they clinch and make up. There are a few good gags and lines in it, but it's padded out too much. Running time, 13 minutes.

Will provide balance for a melodrama.

Horace Heidt and His Californians

(Vitaphone Varieties No. 908—1 Reel)

Dull

A BAND act that falls flat with the exception of a sequence in which Lobo, a police dog, performs a few tricks. The selections played are routine jazz tunes that annoy, and the solo specialties of the members of the band are childish. Then the entire band makes things worse by singing. Heidt himself does not get his personality across. Running time, 7 minutes.

Spot it into a heavy program.

Trying Them Out

(Pathe-Talker—2 Reels)

Book It!

AT last, we have something different in the comedy line, thanks to dear 'ol John Bull. Yep, he has sent over a delightfully refreshing two-reel laugh getter—and how it gets 'em—from his Ellstree studios, near London.

The entire action takes place in an old Liverpool theatre on "Amateur Night"—an institution in the now antiquated variety houses. Antics of the performer and the tough riverfront audience develop hilariously funny comedy. Running time, 17 minutes.

Just the thing for that heavy dramatic feature.

Audio Review No. 23

(Pathe-Sound—1 Reel)

Hits Two Out of Three

THREE units are included in the new "Audio" compilation; two are splendid and the third is terrible. In the latter class is "Mandy Lee," sung by the Review quartette. The harmonizing is fair, but Pathe's Coloratura

Quick, Tar-and-Feathers!

The movies, as you can see by the pictures, look to all sorts of sources for their material. The latest yarn has it that one talented author thought mythology would be good. He went to a prominent producer with the story of Diana.

The producer read the script with great interest and asked: "Diana—who is she?"

The author, amazed, replied: "Diana, goddess of the chase."

"Well, she's a pretty fair looker," came back the producer, "but with these new talking pictures, it's pretty hard to make chase pictures."

—N. Y. News.

Opinions On Pictures

process is as bad as the most amateurish of color photography and laboratory technique.

Pathe's new stereoscopic process was used to film a tropical island. The results are perfect. "Columbus", synchronized with music, follows. This unit depicts the last resting place of America's discoverer; rather impressive. Running time, 10 minutes.

Okay for a feature with a snappy cartoon, too.

Song Painting

(Vitaphone Varieties No. 1011)

A Pip

JUST Ann Seymour in a couple of songs—but how she puts them over! Not much of a singing voice, but she's chuck full of personality, and the second of the songs is a scream from start to finish. All about the mistake God made when he created man and the fine job he did when he made the female of the species. The lyrics are a riot and will keep any audience roaring from start to finish. Running time, 7 minutes.

Run it with any kind of bill, you can't go wrong!

Hay-Wire

(Laurel & Hardy—M-G-M—2 Reels)

A Wow

WE don't believe they can make comedies any funnier than this one. Once the audience starts laughing it can't stop. Laurel and Hardy start to put up a radio aerial on Hardy's home—and then the fun begins. Twice Hardy rolls off the roof and drops into a pool in the yard. Then he ties himself to the chimney and shortly afterward both land in the water, pulling down the chimney on top of them. Next comes a thrilling ride in a runaway Ford, with Hardy perched on top of a ladder in the flivver. Full of good gags. Running time, 21 minutes.

Insurance for a weak feature.

Sporting Brothers

(Pathe—Talker—1 Reel)

Fine Sport Stuff

A THRILLY study of the three pigskin games: soccer, English rugby and football, showing the close relationship to each other, as least in so far as hair-raising plays are involved. Of course, the football sequence will receive the most plaudits because the other two games are so little known in this country. The subject rates a booking anywhere. Running time, about 8 minutes.

If you have a snappy feature comedy, use this for the novelty angle.

Musical Beauty Shop

(Pathe—Talker—2 Reels)

Splendid British Subject

A SNAPPY little musical effort which hails straight from dear ol' Lunnon, where Gordon Bostwick is producing a series of shorts for Pathe's "Melody Series."

The mechanical factors are as successfully treated as in American shorts of the better type, with pleasing sound, and steppy jazz tunes accompanying a bevy of high steppers. Photography is dark in some spots, but this in no way interferes with the entertainment value, which rates pretty highly.

Several specialty acts are incorporated in the revue. They're all splendid, with a performance by two fancy-skaters highlighting the group—a cracker-jack pair for some enterprising booking agent to tie up for the States. Running time, 18 minutes.

Fine musical entertainment for a bill with heavy feature stuff.

Grab It!

Anyone who doubts that theatre patrons want slapstick, in preference to the raft of so-called sophisticated comedies which have been coming all too frequently, should get a load of "Hay-wire," Laurel & Hardy comedy riot, while it's being shown in a theatre. It's hoke all the way, some of it as old as the hills, some of it new, but how the laughs do come. Here's hoping that it proves a strong selling argument for the return of good, clever slapstick and the boost for comedies generally that they need.

Hynes

Mawas

(Capitol Prod.—Part Talker)

(3½ Reels)

A Wow!

A WE-INSPIRING gorillas, vicious cobras, mammoth elephants, ferocious tigers and bleary-eyed crocodiles are but a few of the "characters" in this thrilling subject, taken in the naked wilds of the Malayan jungles, where a misstep means certain death, as evidenced by the gruesome end which befell a native when he strayed from the hunting party.

They hit the right length with 3½ reels, each one packed with wallops aplenty, and well timed with effects and atmospheric musical accompaniment.

The introduction is made by way of a camper's circle on a trip in the California Sierras, where a group of "Hollywood hunters" are assembled to hear the tale of a friend's East Indian expedition. The next sequence finds the explorers on their way to the jungles, and before the initial reel is ended we are met face to face with wild man-eating creatures who are ever on the alert for intruders. From there on it's all action, every foot holding at least one sure-fire thrill.

Although the cameraman apparently felt no fear, his work suffers because of faulty stock or laboratory work. Running time, 37 minutes.

Splendid material to balance comedy feature.

Lair of Chang-How

(Pathe—Talker—2 Reels)

Thrills—Suspense—Beauty

ONE of the most interesting series on the market, Tom Terris' "Vagabond" group, beats all of the old fast-action adventure and serial subjects to a frazzle. His newest release is as entertaining as its two predecessors.

Mysterious and picturesque Hongkong is vividly pictured, to the strains of Oriental tunes and Terris' pleasing British accent. It grips you tensely for 18 minutes. Book it!

Comedy-drama feature will go best with this.

Beauty Parade

(Universal-Silent—2 Reels)

Not So Funny

PERHAPS there are persons who can laugh at "comedies" in which the entire cast imitates jumping jacks, but this latest Arthur Lake opus leaves us sad. Arthur takes part in a bathing beauty contest with a pair of toy balloons stuck in front of his bathing suit and another serving as a bustle. His "shape" is ruined by a boy with a slingshot. Now go on with the story. Directed by S. Newfield. Running time, 20 minutes.

May get by on small time.

Going Places

(Vitaphone Varieties No. 1,027—2 Reels)

A Laugh Riot

SHAW AND LEE in a number that will send patrons into spasms of laughter. It has a load of funny lines and gags of the broad, though clean, variety. Kids and grownups will get plenty of belly laughs out of this uproarious comedy. Feature it in your billing. Running time, 8 minutes.

For any kind of bill anytime.

The Song Plugger

(Vitaphone Varieties Nos. 1,019—20—2 Reels)

Just Fair

JOE FRISCO hasn't a great deal to offer in this number which will get by, but that's about all. There are a few laughs and Frisco does a dancing number, induced by the publisher to come up to his office to hear a new song which he is to plug. The picture has some plugs for Witmark. Running time, 16 minutes.

It needs a strong supporting bill.

Plane Crazy

(Universal-Silent—2 Reels)

Tiresome

ANY one who will call this a comedy is plain crazy, too. There isn't a shred of real humor evident in it, the situations are shot from the cuff stuff and the contortions of Sid Sayler and his fellow conspirators are painful to watch. Sid is shown as a plumber's assistant and later as the accidental pilot of an airplane. The situations are not built up and the result is an incoherent jumble. Directed by Van Renkel. Running time, 18 minutes.

Give it exceptional support.

Hell's Heels

(Universal-Silent—1 Reel)

Weak

THIS is one of the poorest of the Oswald cartoons we've ever seen, and for the 'steenth time within a month we've watched the ribs of an animal carcass being used as a xylophone, together with human skeletons taking part in the action. That gag should be buried. There are only one or two good laughs in the offering. The rest is routine stuff. Running time, 6 minutes.

Use it with a strong feature.

Jack McLallen

(Vitaphone Varieties No. 946—1 Reel)

Pretty Dumb

NOT much to this vaudeville skit in celluloid form. Jack McLallen is successful in getting a few laughs, but the running line of dialogue is generally dull, uninspired and unfunny. No story, just gags and most of them very, very sad. Running time, 10 mins.

Needs loads of support.

Nile Green

(Vitaphone Varieties No. 987—1 Reel)

Few Laughs

HELEN BRODERICK wisecracks her way through this short, playing the role of a tourist in Egypt. She's fed up on the regulation tours, so induces a young man to show her around. She gets a few laughs by her sallies, but on the whole this is just fair. Running time, 8 minutes.

Build up around. It needs it.



Central Leased For High Brow, Foreign Films

Plans for the conversion of the Central playhouse, independent legitimate theatre here, into a motion picture house were announced this week with the leasing of the property to unidentified interests for a term of years. The term rental is reported to be in excess of $300,000, and $150,000 will be spent in remodelling and installation of sound equipment, it is said. The house will be reopened about September 1 as the Punch & Judy Theatre.

The theatre is located in the Chicago Musical College building on east Van Buren street, just off Michigan avenue. It seats 700 persons and was originally designed as a concert hall for the school. It was operated for a time by the Shuberts and more recently by Harry Minturn. The new lessors will rebuild and refurnish the auditorium throughout, in addition to installing sound equipment, it was said. The house will cater to the "more sophisticated tastes in motion pictures," according to Avery J. Bernstein of Robert White & Co., realtors, who negotiated the lease.

It is generally conceded that the operators will be the Chicago Cinema Art Guild, Inc., owners of the Cinema Art Theatre on the near north side. The officers of this organization are: Louis Smilansky, president; Robert F. Bogatin, secretary and treasurer, and Louis Smachal, vice president. The same policy in effect at the Cinema, in all probability, will govern the operation of the Punch & Judy, except that the latter will use sound pictures, it is believed. This would mean that foreign productions will play a prominent part in the house's bookings.

Sex Picture Booked In Majestic Theatre

The Majestic, 2,000-seat Loop legit house, after dropping its stage curtain for the summer, took in the hoakum picture, "Unguarded Girls." The picture opened with a "For Ladies Only" teaser at popular prices. An inning for the saps of the opposite sex is scheduled to follow as soon as the femme trade drops off, with two weeks in all for the picture's run hoped for by the management.

The picture is accompanied by a "medical" lecture with live models and auditorium sales of pamphlets of a sensational nature.

Wabash Ave.—South

BILL BRUMBERG, former Sono Art-World Wide manager here, has been named short subject buyer for Warner theatres in New York. . . . Ed Safier, formerly a salesman for United Artists, and more recently with Warners, is now selling for Educational. . . . Nate Wolf's Biltmore, which was bombed last week, is reported about to be taken over by B. & K. . . . Carl Laemmle, Jr., here on his way back to the Coast from New York. John Wray in Laemmle's party.

* * *

Lou Weiss, vice-president and treasurer of Windsor Productions, on a trip to St. Louis with Dave Dubin. . . . Morrie Salkin, Chicago exhibitor, beginning his sales career with De Forest, sounds like a whirlwind. Five installations have been credited to him already. They were at the States, Lincoln, Harmony, Palace and Home theatres. . . . Henri Ellman back from the Milwaukee opening of "Journey's End." . . . Charlie David, Tom Malloy and George Browne to the I. A. T. S. E. convention at Los Angeles.

* * *

Dave Mendelssohn, assistant manager of the Pantheon, pinch hitting for M. L. Sparr, manager of the Essaness Oak Park theatre, while the latter is vacationing. . . . Betty Compton and Hedda Nova, the German actress, getting a break from the dailies while here en route to the Coast. . . . Louis Wolfe, manager of the Keystone, vacationing. . . . Joe Fisher helping Al Blasko advertise Essaness since the departure of R. L. Campbell, former advertising manager, who is returning to the retail furniture trade.

* * *

The Capitol and Avalon claiming big biz on their new summer policy of all talking programs at reduced prices. Stage shows out. . . . Bill Baker, former St. Louis manager for Columbia, is back in town as short subject manager for Columbia here. Jack Osserman, former Universal manager at Cleveland, has taken Baker's place at St. Louis. . . . Bill Wendell, an old time Chicago film man, has been named assistant manager of the Fashion, South State street spot. . . . Walter Johnson, who was manager of the first theatre owned by Carl Laemmle—a Milwaukee Avenue spot in this city—is now managing one of the Universal houses in Milwaukee.

* * *

Walter Bedell, formerly manager of the Capitol at Rockford, is now assisting Sam Abrams at the National. . . . The Ideal theatre has re-opened under Goldson management.. . . . The Family theatre has installed De Forest sound equipment. . . . The Adelphi is the first Chicago neighborhood house to install ear phones.

* * *

Neil Agnew back from Paramount's San Francisco sales meeting to be greeted by the pleasant sight of the new Paramount exchange building, rapidly rising at 13th and Michigan. . . . Bill Weinshenkar looking at home in his new office as Sono Art-World Wide manager. . . . Carl Lesserman and Tom Gilliam back from First National's Atlantic City convention. . . . Neil Moray and H. F. Neil back from Warner's convention in the same city.

* * *

Simansky & Miller adding office space to their quarters in the Standard Oil building after taking over the Americus. The theatre will be operated by Simansky & Miller and Siegel; Ludwig Siegel being one of the new owners. . . . The Sheridan (Fox), which has been serving coffee and cakes to patrons in its lobby on a promotional deal with the Del Monte people, is switching allegiance, with the advent of hot weather, to the Sunkist folks. Hereafter, lemonade will be the handout. No change in the cookie deal, however. . . . And that's that.

KANE.

Rob Chicago House

Bandits held up the box office of the Symphony and after forcing Harry Willard, the manager, to lie on the floor, escaped with $600, the week-end receipts.

Epics Firm Moves

Talking Picture Epics completed transfer of its offices from the Universal Exchange building here to 810 South Wabash Avenue today.

Chi Palace, Last Of Vaude Houses, Turns to Films

The RKO Palace, last of the two-a-days in the city, began its career as a picture and vaude house this week. The innovation was heralded by plenty of display space in the dailies and a four-page insert with red ink banners in The Tribune on opening day. Columbia, Tiffany, General Electric and RCA were the big contributors to the financial end of this latter expensive exploitation, each taking liberal inside and back page space in the insert.

The vaude-film policy at the Palace is on the same basis as at the State-Lake, the other RKO Loop vaude-film spot. Performances are continuous at prices ranging from 35c on week days to 85c on Saturday nights and Sundays. Smoking will be permitted on the mezzanine floor. The only other Chicago house okaying this is the United Artists (Publix-B. & K.). The opening feature was "On the Level" (Fox).

Ushers Carry Gats in This Chi House; Marksmanship, Not Showmanship, Rule

Such Is Fame

John Wray, "Himmelstoss" in Universal's "All Quiet on the Western Front," wanted to see the elaborate cut-outs that dress the front of McVicker's, where the picture is playing here, while in town on his way back to the Coast recently.

"Let's go inside," he suggested to Charlie Loewenberg, Universal exploitation man, who accompanied him, after they had inspected the theatre front.

"Ticket, please," the doorman halted him as he started in "But I'm John Wray. I'm in the picture."

"Sure," smiled the lad. "And I'm Lewis Milestone. But I'll have to get a ticket from you anyhow."

Loewenberg, who had been lagging behind, appeared at this moment and vouched for the actor's identity.

Chicago Women Hail "Divorcee" As Slap at Men

The reception accorded "The Divorcee" (M.-G.-M.) by Chicago women has caused considerable comment and speculation in widely varying circles here. At all performances of the picture during its week at the Chicago theatre observers noted that women patrons greeted the feminine lead's outburst against the single standard with enthusiastic approval. Commentators deduced that either local women were in a rebellious mood, similar to "Ex-Wife's," or that Chicago has more than its share of cheating males. The picture played to tremendous business as a "pink" at the Chicago, and was then given a second Loop week at the Oriental an unusual procedure in the Publix-B. & K. Loop houses here.

Windy City Bandits Nick Theatre Profits

Crime week in the Chicago show business established some sort of record with three hold-ups and a theatre bombing in the last seven-day period.

Floyd Jackson, cashier of the Cinema Art Theatre, was kidnaped by bandits as he alighted from a street car on his way home late at night and forced to return to the theatre and open the safe, from which the thugs took $1,200 in cash and checks. Sitner's gave up $179 to stick-up men, and the Langley, $36. The Biltmore, owned by Nathan Wolf, was bombed while 500 patrons were seated inside. No motive could be advanced by the manager, Michael Kramer.

Weinshenker Head of Sono Art Chi. Office

William Weinshenker, Chicago film and theatre man of many years experience, has been named manager of the Sono Art-World Wide branch here, Bud Rodgers, sales manager, announces.

Big Exploitation Campaign Puts Over 'All Quiet'

One of the best exploited pictures to hit the town in some time has been Universal's "All Quiet on the Western Front," now doing sensational business at McVickers (Publix-B. & K.). The theatre front and lobbies are furnished with plenty of attractive cut-out material and a gigantic reproduction of the well known book wrapper showing the youthful German soldier hangs over the street above the box office. In the early days of the picture's run a ballyhoo truck, on which a large reproduction of the same cover was mounted, paraded the Loop and outlying streets. A book tie-up with the Boston Store, large downtown department store, netted a promiscuous State St. window display. Among numerous other tie-ups were those with Oscar Mayer's sausages, Del Monte coffee and the Hershey chocolate people.



Charles Loewenberg, Universal exploitation man in the Chicago territory.

More Action in Theatre than On Screen; Hell Popping Every Minute

The toughest theatre patronage in the world is the dubious distinction that might well be claimed by a local house situated on the fringe of Chicago's Little Italy, on the near northwest side.

Riots start at the drop of a hat; disturbances are frequent, violent and bold. To cope with the situation, ushers and other attendants are armed both with revolvers and with flashlights supplied with special ends loaded with lead. And they are frequently used, according to veteran theatre men here who have studied the situation in this particular house for years.

The code of the district demands that the police must never be called by the management to put down the frequent disturbances. Any means the manager himself may resort to, so long as they have to do only with inside self protection, are considered legitimate. Hence the guns and loaded flashlights are not, strictly speaking, outlaw resources. But to summon the police would be a measure in direct violation of the code of the district, and would be to invite the worst wrath of the hoodlums. It was done once, and the manager was later waylaid and would have suffered a brutal beating had not an intermediary put in an appearance at a vital moment.

Employees of the theatre must be gorillas themselves. A husky negro, an ex-prize fighter, was once hired for balcony ushering duty after disturbances had grown more frequent in that section of the house. The hoodlum patronage resented the discharge of the old usher, "ganged" the negro, took his gun and flashlight away from him and threw him out of the theatre.

Another employee, a doorman, asked for his salary check in mid-week at one time. Pressed for an explanation, he admitted the police were looking for him and he was anxious to leave town.

"But what do they want you for?" he was asked.

"Election frauds," he said. "I was a judge at the last election and the opposition caught me using the short pencil and squealed."

Managers change more frequently at this house than any other in the city. They can't stand up under the strain of conducting business under such handicaps or else they incur the ill will of the hoodlums and are warned to get out under threat of bodily harm.

Insurance companies refuse the house theft insurance. It is frequently held up, but extreme precautions are taken and losses seldom amount to much. Most of the receipts are carefully guarded and removed before the total becomes very large. The house is frequently broken into and subjected to acts of vandalism.

And college town exhibitors think they have troubles!

HITTING THE HOLLYWOOD HIGH SPOTS

SID GRAUMAN prologues returned to Hollywood.

* * *

Charles King will vacation in Europe this summer.

* * *

Bernie Hyman, M-G-M producer, returned from abroad with another foreign player to be groomed for stardom.

* * *

Now that Hyman is back, production will be resumed on "Trader Horn."

* * *

Don Eddy, RKO publicity purveyor, is spending three weeks attempting to catch fish.

* * *

Cecil De Mille's daughter, Katherine, is seeking picture experience as an extra.

* * *

Johnny Hines is entangled with the law on a charge of driving while intoxicated.

* * *

Carl Laemmle, proudly referred to by many friends as "Uncle Carl," is slated to become a grand-daddy. Stork is on the way to home of Mr. and Mrs. Stanley Bergerman, with arrival scheduled for September. Mrs. Bergerman is Laemmle's daughter.

* * *

Ina Claire and John Gilbert celebrated their first wedding anniversary last week, and both laughed at repeated rumors of their separation.

* * *

Joseph Moncure March missed the premiere of "Hell's Angels" last week. March, who wrote the dialogue to the air picture, was rushed to the hospital for an operation the day before the opening.

* * *

Then there's the actor under contract to a producing company because the player assists the social climbing ambitions of the producer's wife.

* * *

The Tiller dancing troupe now working at RKO studios has an official chaperon who must file reports every three months with both the British and United States governments. Stunt is necessary as the girls are in the country on passports.

* * *

Clarence Brown is flying to New York alone, taking along a print of his recently completed picture, "Romance," starring Greta Garbo. First time a director flew his own picture east.

* * *

After two false starts, Hedda Hopper is now en route to New York for a vacation. The player was called back for retakes after getting half way across the continent the first time.

* * *

Harold B. Franklin, Fox West Coast Theatres' head, is riding in one of those new 16 cylinder Cadillacs these days. Franklin is now figuring on buying a boat.

* * *

Stanley Smith was under contract to Pathe for eight months without appearing before the camera. Then Paramount took him under term contract, and in his first six months' period Smith was featured in seven pictures.

* * *

After a case of blood poisoning in his hand caused by the explosion of a box of matches, Dimitri Tiomkin bought an automatic lighter.

* * *

Since Warners wrote a clause into Arthur Caesar's contract that he was to make no wisecracks about executives of the company, the great Caesar has been completed tamed. In fact, it is reported that Caesar is the best "yes man" at Warner studios.

* * *

Harold Lloyd's prize Great Dane dog was poisoned last week during the canine show at the ambassador. Lloyd has posted a $500 reward for conviction of the poisoner.

* * *

Roy D'Arcy's father, John J. Giusti, died last week after a brief illness.

* * *

Al Jolson, Eddie Cantor and Frank Fay are running neck and neck on totals of benefit performances participated in during the past month. Jolson has an edge so far.

* * *

Marion Nixon was a victim of a holdup when the Santa Fe Chief pulled out of Los Angeles. Miss Nixon lost $7,500 worth of diamonds, while Ruby Keeler (Mrs. Al Jolson) saved her valuables by locking her compartment door against the thief.

* * *

Joe Frisco comes back to Hollywood at a fat salary for First National. Seven years ago Joe spent several months in Hollywood attempting to crash, and returned East, disgusted with film producers.

Acquire "Hollywood Magazine"

Hollywood—Fawcett Publications have acquired control of Hollywood Magazine, fan publication, and will soon swing it into the Fawcett group of magazines. C. E. Hartwell, owner and publisher of the fan monthly, retains an interest in the property, which will be scaled for national distribution and advertising immediately.

Gets Operatic Role

Hollywood—Paramount has signed David Percy, baritone, for an operatic role in "Monte Carlo," Ernest Lubitsch's new production starring Jack Buchanan and Jeanette MacDonald.

"Bunker Bean" to RKO

Hollywood—RKO has bought the rights to "His Majesty Bunker Bean" and will make a talkie of this Harry Leon Wilson novel with Arthur Lake in the starring role. A silent version was made 14 years ago.

Comedies in German

Hollywood—In addition to the Spanish and French versions, Laurel and Hardy are now making their comedies with a German version. Their first comedy in which they speak German is "Brats."

Hume Writing for M-G-M

Hollywood—Cyril Hume, author of prominence, has signed a term contract with M-G-M to write original screen stories. Starts immediately on agreement.

Dix Film Now "Dead Game"

Hollywood—"Dead Game" has been set as the release title for Richard Dix's current production for RKO, formerly called "Square Dice."

Another M-G-M "Barkie"

Hollywood—Zion Myers and Jules White have started work on their fourth "barkie" short for M-G-M. It is called "Dog Way Melody."

PRESS AGENT PUFFS

LAWRENCE TIBBETT has the biggest telephone bills in Hollywood. Every day the opera star phones his wife long distance from New York, while she is in California, waiting for his arrival at the M-G-M studios."

* * *

"'Mr. Littlefield, will you stand by these hams?'

"This simple request almost caused a riot during the filming of 'She's My Weakness,' Radio Pictures' all-talking romantic comedy drama.

"The request was made by Melville Brown, director of Lucien Littlefield, character player. The scene was charity bazaar, and the hams were hanging in one of the booths.

"The difficulty arose when several of the hundreds of extra players used on the set misunderstood the word 'hams' and thought Brown was indicating them."

* * *

"Never dare a comedian. Buster Keaton was walking by a tank on a set at the M-G-M studios, and Edwin Justus Mayer, the playwright, offered him $50 to dive in. Keaton promptly did. 'Pay me!' said Buster, 'and never dare a comic when he has his old clothes on'"

* * *

"William Haines, who practiced football, baseball, golf and other sports for his pictures, had to practice revolver shooting and quick drawing until he mastered the art of shooting from the hip, to play in his new M-G-M Western, 'Easy Going,' which Fred Niblo is directing. He says it took more time to master than even baseball."

* * *

"'Going to Hollywood' has come to mean a very dignified and necessary process—not the freakish procedure once attributed to those words.

"'Unless a New Yorker can go Hollywood, he had better remain in the east,' Erno Rapee declares. 'This is no place for the up-stage actor who refuses to become one of the picture profession with its hard work, informality, long hours and intense desire to get good results, regardless of what the actor or director is called on to do.'

"The famous conductor from New York arrived in Hollywood some weeks hence, to take charge of the musical department of Warner's and First National. Did he stand on his dignity? Did he allow the remembrance of his prestige as a conductor to set him apart from the remainder of the picture profession. Not Erno Rapee. He jumped in and became a part of the great industry, and likes it."

Austria's Film Library

Washington—The National Library of Austria has created a "Cinematheque," in which will be conserved copies of the most important films judged from an artistic and documentary point of view, according to information received by the Department of Commerce. Already 15,000 photographs and 500 film placards have been catalogued and stored. The principal object in view is to prevent the loss of such films after a short period of projection in the cinemas.

New Players' School in Paris

Paris—A cinema school is to be opened by Victor Vina, French star.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Politicians and Managers!

FROM somewhere out of the distant past I quote a paragraph which so impressed me, that I kept it in my scrap book:

"It is the experience of politicians that they win their elections on their platforms and lose them on their achievements."

You can probably recognize this same condition right in the showgame.

You have probably had, at some time or other, the opportunity of listening to someone running for public office and noted, particularly, how they promised to do everything under the sun. They would do so and so and this or that and so many other things that you marveled at their promises.

Well, I've heard the same thing from managers looking for a job. They would absolutely do this, that and the other thing. They would increase patronage without any question of doubt. They would operate that theatre better than it was ever operated before. They would cut the overhead and so on for words and words.

We can distinctly recollect that the showmen who promised nothing more than their best were the ones who succeeded most. The farthest they would bind themselves in conversation was to do their utmost to analyze the situation they found when they went on the job and then do everything possible to put the house over.

Which is a darned sight better than a lot of applesauce.

It is far better to promise little and accomplish a lot, than to promise a lot and accomplish very little. And if the man you are talking to happens to know men, you are just talking yourself out of a job when you try to impress him with a lot of useless and foolish conversation.

"Selling" yourself to get a job or a promotion does not mean making ridiculous and impossible claims. It should mean telling why you feel confident that you can handle the job to everybody's satisfaction.

The more impossible things you promise, the more you will have to live down, especially if the breaks are not so good.

Before a man can really start to show his ability in a new position he must have sufficient time to get the "lay of the land." This should take anywhere from Then if you know your business, you can start out to do all those things that so many men make the mistake of talking about first.

Let your accomplishments speak for themselves. They don't sound so hot when you talk about them in advance.

"Chick"

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MANAGERS' ROUND TABLE CLUB

John R. Peters Of Indiana Has Been In Game Long Time

Here's a showman from Indianapolis, Ind., who has been in the game for a goodly number of years and still he is quite young. We would like you to meet John R. Peters, manager of the Ritz Theatre in the famous speedway city, and a brand new member.

Peters started in the game at the age of six years. (One for Ripley's book.) In order to make this statement clear we'll tell you how his induction into the show business came about. A picture house near his home went into the hands of a receiver and as his family happened to be friends of the lawyer in the case, he became ticket taker of the house, the Cozy, by name. This was back in the days when electric bells furnished the music for the pictures.



His only recollection of the shows he saw during those days was the "Birth of a Nation," and he still remembers that they stood them up on it. When competition started to build in the town, the house was sold and Peters, then about nine years old, went to work for the new firm. He stayed there until his family moved to California, where he went to school and worked outside of show business. It wasn't until the family moved back to Indianapolis and then went back again to California that he re-entered the show game, by working as an usher in the Ebell and States Theatres in Long Beach. Just in the blood, we guess.

When he was seventeen he found himself back in Indianapolis and went to work at the Egyptian Theatre, shifting from there to the Palace and the Indiana. Since advancement was necessarily slow, he seized upon an opportunity to become chief usher in a suburban house. This he did and a little while later found himself assistant manager of the house. Just two months ago he was made manager of the house he started in as chief usher. And he holds that position at the Ritz to-day.

We want to welcome Peters into the Club and since he has been in the game for so long we feel that he is going to turn out some good work down there. So we wish him the best of luck and hope he'll keep us posted on his work.

F. F. Kislingsbury Made Dough With Sandwich Tie-Up

When it comes to getting in an advance plug on a picture you can bank on it that F. F. Kislingsbury, manager of the Melba Theatre in Dallas, Texas, is going to be right up in front with the leaders so chalk up another for the Oil State.

When "Light of the Western Stars" was booked into his house he decided that he wanted to step out and get in an advance plug that would pretty near sell the picture completely. He tied up with a local merchandiser of sandwiches, a Mrs. Drake, whose tasty creations are known all around Dallas. A plan was arranged whereby coupons were to be inserted in each sandwich sold. The coupons were self-explanatory and read: "All during the week of (week advance of playdate) a coupon is being inserted in Mrs. Drake's sandwiches. Each coupon will carry one letter of the word DRAKE. Save these coupons and try to complete the set of five different letters. Mail before midnight (playdate) to the Contest Editor, Melba Theatre and receive a free pass to see 'The Light of Western Stars' starting (playdate)."

Sixty thousand coupons were inserted in the sandwiches, and with so many of these heralds around loose it's no wonder that the house did a good business on the picture, and it, as well as the sandwich shop, came in for plenty of word-of-mouth publicity. We want to thank Mr. Kislingsbury for passing this one along to us and since we know that the showmen in Dallas are very active, we hope that he will keep us posted on what he is doing to keep in step with his brother show merchandisers.

It Costs You Nothing to Belong to the

MANAGERS' ROUND TABLE CLUB

And see what marvellous benefits you derive from this organization!

●

A great many showmen (we know) have been just on the verge of joining the Managers' Round Table Club, but have neglected to do so largely through oversight.

We suggest that YOU get full information about this great army of showmen and then decide once and for all whether you want to join.

The mere fact that so many live-wire showmen already belong to the organization — that they represent the cream of the show-world — every branch of theatre management—that not a single one was induced by a salesman or any other sort of solicitation other than through the actual activities of the Club and the word-of-mouth praise that has spread from one end of the world to the other —but joined after simply reading the facts about what the Club does for its members—all these are indications that it is worth your while at least to get these facts as quickly as possible, and then (if you want to) join and get the benefits that such association with fellow showmen is bound to bring.

IT HAS ALMOST REACHED THE POINT WHERE IT IS NOT A QUESTION OF WHO BELONGS TO THE CLUB—BUT, WHO DOESN'T BELONG TO IT!

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

H. Borland Gave Thermometers As Special Stunt

A great institutional gag that netted his house some good-will was used recently by Hugh S. Borland, general supervising manager of the Calo Theatre in Chicago, Ill.

He tied up with a manufacturer of novelties and secured a midget thermometer which was placed on a card measuring four by seven inches and carrying a picture of some well known screen player. Space was left on the card for the insertion of the name of a local merchant and also, on the bottom, a plug for the theatre.

The merchants, we believe, paid for the cost of making up the cards and since thirty merchants, all in different businesses came in on the idea you can see that the house came in for some institutional plugging of value. Incidentally, while we're talking about show merchandising we'd like to say that Borland gets out some very nice heralds, on his coming attractions. By the judicious use of scene and ad mats, coupled with effective copy he is enabled to turn out work that packs a punch and should certainly sell his shows.

We want to thank him for passing these few ideas of how he works along to us and we hope that he will continue the active interest he is showing. What do you say Hugh, can we count on you to keep us posted?

Wellman's Campaign Featured A Wagon Parade

The residents of Seminole, Oklahoma, were treated recently to an example of showmanship in the form of a ballyhoo for "Light of Western Stars" that had them sitting up and taking notice.

The ballyhoo, which was engineered as a parade, was the work of Roy L. Wellman, manager of the Rex and Ritz Theatres in the above named town. He secured sixteen horses and hired sixteen riders, three of them ladies. Through a tie-up with the local high school he was enabled to secure the use of the school band which he used to lead off the procession.

In the group of photographs we are showing, you will notice a covered wagon that was also used in the parade. This wagon attracted plenty of attention, particularly as Seminole, was, we believe, a town on the original wagon trail. The parade was started on the Saturday of the picture's opening and through the co-operation of the local police all traffic was stopped. The procession marched through the main streets of the town on their way to the theatre. Arriving at the house, they stopped while the band played a few numbers. As a novelty, a trick horse did several stunts. The photos will give you a little idea of the parade and you will also see the unique window displays Wellman turned out by featuring a board on which was attached a number of relics of the "Old West." The campaign went over very well and the house, as a result came in for plenty of extra business and publicity.



As this is Wellman's first contribution, since he has just joined the Club, we feel that he is going to be a very active member. So let's hear from you again real soon Roy, and you might include your photo and a little dope about yourself along with your next contribution.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JUNE

School Graduation Tie-Ups This Month

June 14th	Flag Day.
June 14th	Harriet Beecher Stowe's Birthday.
June 15th	Pioneer Day (Idaho).
June 15th	St. Swithin's Day.
June 17th	Father's Day.
June 17th	Battle of Bunker Hill—1775.
June 18th	Battle of Waterloo—1815.
June 21st	Longest Day in Year.
June 21st	Children's Day.
June 26th	First American Troops to Land in France—1917.

JULY

July 1st	Battle of San Juan Hill
July 1st	Dominion Day (Canada)
July 4th	Independence Day
July 13th	Gen. B. Forrest Birthday (Tenn.)
July 17th	Munoz River Day (Porto Rico)
July 17th	Sherman's March to Sea—1864
July 18th	America's Successful Counter-attack at Chateau Thierry
July 21st	Battle of Bull Run—1861
July 24th	Pioneer Day—Utah

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

ANALYZING THE TRAILER!

FROM FRANK WHITBECK'S "HERE'S HOW"

Suppose you said, to a national advertiser, "Get me up a trailer of 400 feet or better that I can use on my screen. You can put some scenes of your factory in it . . . pictures of your completed product . . . prices, where your merchandise can be purchased. In other words . . . give me a pictorial sales argument that will run about 5 minutes."

Would the national advertiser grab that opportunity . . . would he put the keenest minds in his organization to work on that trailer; would he plan and scheme and think about the sales argument that trailer would contain? You can bet he would . . . and he'd pay you a handsome sum for the showing of such a trailer.

We pay thousands of dollars a year for advertising that isn't one-tenth as good as our own screen advertising, and yet—how many of us ever give a second thought to the trailers on our screen advertising our coming attractions?

Consider this—the advance trailer for a coming attraction can be a power for good . . . or, through your own carelessness, lack of thought or downright ignorance—it can do you even more—harm!

The trailer for your next attraction deserves the best place you can give it in your program . . . next to the feature attraction. That place is just ahead of the current feature . . . when your audience is seated—in a mood for entertainment . . . when they will read—and remember.

If you put it on after the feature . . . what happens?

The entertainment your audience paid their admission price for . . . the feature picture . . . is over—they are either on their way out of the theatre or their interest has dropped down because they know the other attractions on the bill are of secondary importance. Position for your trailer is, therefore, of great importance.

The trailers supplied by the trailer companies are, in their opinion, the best sales argument for the attracting of patronage. They do not always fulfill that purpose. The trailer maker, the workman actually engaged in the making of that trailer, has no understanding, nor appreciation, of your particular operation, Podunk, Mud Flats and Strawberry Point are considered of the same intelligence and importance as New York, Chicago or Los Angeles. The one trailer, the same appeal for the blase theatre-goers of the metropolis is expected to be equally attractive to the more provincial movie lover of the small town.

In the first place—the ideas for most trailers come from the Los Angeles studio press agent. They write the copy, pick the scenes and ship to their New York director of advertising. Here the copy is either given an Okay or it is re-made to the New York idea or turned over to the trailer company.

Those trailers that do not follow this routine are handled about like this — the representative of the trailer company secures different scenes of the production from the studio; these are sent to his office in New York, and then they, the trailer people, make up the sales argument from the press material that is furnished by the studio press department.

There are two styles of trailers . . . the silent and the talking or sound.

The first sort . . . one or two scenes—some high-pressure sales talk, credit to the company, the director and the cast. Many have scenes taken from the talking version; they are grotesque because the lips of the players move and yet the theatre is in dead silence. Others are actually superior to the talking trailers.

We have found that the chief cause for complaint with the talking trailers is their extreme length and the number of scenes that are used. The smart theatre-goer gets too much of an idea of what the picture is all about merely through watching the trailer.

Can you cut these trailers? Yes why not? If it is your idea that the trailer is not good and that it can be improved by cutting and your operator can re-assemble it without harm or damage . . . then—by all means cut it.

A check of the Los Angeles Division shows that out of 14 neighborhood theatres, 10 of them favor silent trailers, 2 are using talking trailers and the other 2 can not make up their minds which is the best.

Silent trailers are best for certain pictures. For instance,—the first talking picture that Lon Chaney will make. You will not want to give away the voice of Chaney in a talking trailer—that is your one big selling argument—that is the one thing that your patrons will pay their money for. Keep Chaney silent . . . until he flashes on your screen. Keep silent any actor of reputation that may come from the legitimate stage to make their first talking picture. Keep silent the voice of John McCormack, until your audience has paid their admission to hear McCormack sing.

The following paragraph concerns those theatres with more than one change of program each week—

Do not use more than one advance trailer during any one performance. By this I mean . . . on your Monday or Tuesday change use the trailer advertising the program on Wednesday and Thursday. If you give your audience too much—if you tell them too much . . . they'll remember nothing.

One trailer at a time . . . remember your patron paid good money to be entertained.

"Hallelujah" Went Over Big Due To H. Lashley's Work

If you recall, we told you about the showmanlike manner Earl Willey sold "Hallelujah" in Savannah, Ga. This picture, due to the many segregated sections in the Southern cities, had to be handled with care, for according to the opinions offered us by a number of Southern showmen it was a bit unusual for the South. But realizing the entertainment value of the production they set about to find ways in which to sell it. Their first and most important move was to run a preview on the picture and secure testimonials to be used in newspaper ads. And that's exactly what H. T. Lashley, manager of the Victory Theatre in Salisbury, N. C., did.

Lashley ran a preview of the film and invited negro ministers, negro college heads, prominent white people and newspaper men to attend. After the showing, the enthusiastic testimonials were used in the newspaper ads and house organ. Three thousand special heralds were sent to the colored sections of the city and to those in nearby towns. The herald plugged the "First Colored Cast In All History" and the special midnight show. The midnight show was held on the Friday preceding the Monday opening and was the means of securing some valuable word-of-mouth publicity over the week-end, especially in view of the fact that an unusually large crowd attended the theatre.



From the photo we are showing you'll get an idea of the special front Lashley made up for the picture. The display was made to represent a negro cabin. A bale of cotton was placed on the side-walk and a negro singer engaged to sit on it and croon tunes from the picture. This stunt, coupled with others Lashley used, enabled him to sell his public completely on the film and prove that no matter what a showman bucks up against in the way of local conditions, he'll always find a way out.

MANAGERS' ROUND TABLE CLUB

This Is What Bill Connors Is Giving Them At St. Helena

We had a hunch that Bill Conner, manager of the St. Helena Theatre in Chehalis, Washington, was pulling off a couple of stunts, because we hadn't heard from him in quite some time. Sure enough, Bill was busy and as we know from past experience when he's busy there's bound to be some good showmanship displayed.

Feeling that the town needed a taste of high powered showmanship, he decided to stage a public wedding. After securing those two absolutely necessary persons, the bride and groom, he set to work to put the stunt over in a big way. He promoted gifts from all of the prominent merchants and in this manner picked up over eight hundred dollars worth of merchandise that included among it furniture, clothes, rings, and even the marriage license. Special pictures and stories were given the affair by the local newspapers and a couple of weeks of valuable advance publicity was secured. He also promoted a couple of double truck ads in the newspapers.

On the night of the wedding, which was held on the stage of the theatre, a unique stage setting was used. The staff artist, Cyril Sims, designed and built a huge Bible as a background with a beaver board cut-out of a wedding ring in front. This was mounted on a set of steps, cornered by a lighted plaster candle. A local farm organization called the "Grange," furnished a drill team of twenty men and women and they constituted a colorful stage ensemble. After the wedding the bride and groom were "wined and dined" and sent off on their honeymoon via air express. The photos, which are running in conjunction with this article, will give you some idea of the gifts received and also give you a peek at the bride and groom just before starting off. Incidentally, the smiling fellow in the derby is the promoter de luxe, Bill Connor, and from the looks of things Bill is having a very happy time, and from the way he handled the entire arrangement he should be happy. As he himself says, "The only thing lacking was a few hundred seats."



Don't think Bill stopped working when the wedding was finished. That was just another day's work to him. He recently promoted a Chehalis Community Spring Opening that went across to big success. Every merchant in town co-operated with him. Ten stores had fashion shows in their windows, and all of the other stores had some kind of stunt to attract attention to the special week.

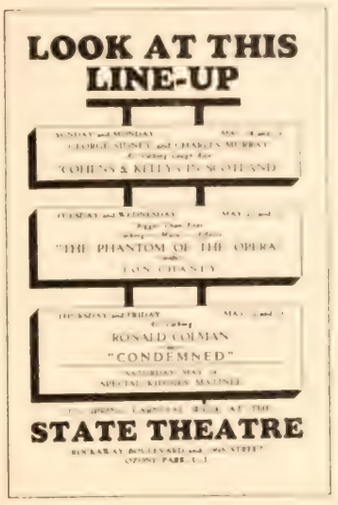
A fashion show was lined up by Bill for the theatre and was put on as a finale to the week. On the night of the show a large banner was hung under the electric sign with floodlights playing upon it. He tied up with the local band master and secured an eighteen-piece boys' "pep" band. The boys stood atop the marquee. At nine o'clock a bomb was set off, the banner was unfurled and the band began to play. As a result the people on the crowded streets, celebrating the last night, flocked over to the theatre. After each number a "ballyhoo" was given from the marquee by a barker. The stunt clicked so well that almost everybody in front of the theatre marched up to the box office and laid down their dough.

For his Easter campaign he worked in his kiddie angle and received a lot of publicity by instituting a Mickey Mouse Matinee. The kids were very enthusiastic about it and their laughs and chortles of merriment resounded throughout the theatre. Before starting the show Bill gave them a little talk, the Chief of Police, the Mayor and a couple of more local celebrities said a few words, and a few of the kids gave recitations. The youngsters then joined in community yells and singing.

Immediately after the matinee the kids were taken to a vacant field near the theatre and participated in an Easter egg hunt. About eight hundred kids scrambled through that field for the colored "hen" fruit," which was donated by a local association. The papers played the stunt up in their pages and in addition to this Bill secured plenty of good-will from lots of sources, especially the youngsters' parents. So, with all these things to look after, it is small wonder that Bill didn't write, but we'll excuse him this time if he promises to be sending us in these showmanlike gags more often, because when a fellow pulls off stuff the way Bill does it's a cinch that the rest of the Club wants to know about it, and if it will fit their purpose they are going to make good use of any angle they can grab ahold of.

A LITTLE DIFFERENT!

Observing the mass of circulars, heralds, circus flyers and throwaways that are being used in so many neighborhoods, we often wonder whether they are really worth the money and effort to make them up and distribute.



Perhaps (and this is harping back to our arguments of some months ago) if you would try something a little different, the results would be far more noticeable. As witness the reproduction of a 6 by 9 inch circular turned out by the State Theatre in Ozone Park, L. I., N. Y.

First, keep in mind that this thetre had been using a wide variety of material for distribution and throwaway purposes. Second, they had never attempted to work out any form of a herald that was out of the ordinary.

Naturally, the result was never really effective. Then they happened across, what appeared like, an unusually fine line-up of pictures and the special circular was brought into play. The cost was $10 for five thousand, printed on good coated stock and handled as follows: 1,500 in the theatre's regular mailing list, 1,000 distributed to the children at several of the local schools and the balance, 2,500, deposited, in a well-laid-out campaign, through house-to-house distribution.

Try putting the same "pep" and originality into your circulars and heralds as you do into your newspaper advertising or any other part of your exploitation and publicity work. It will be well worth the effort and time as well as the cost and the returns will be far greater than "just another circular" which gradually becomes a nuisance wherever received. If you can inject something "different" into your advertising of this nature you will create interest as well as added business.

MANAGERS' ROUND TABLE CLUB

"DOUBLE TRUCK ADS"

Theatres located in communities where tie-ups with the newspaper open the door to double truck merchant advertising should try to inject some novelty into such advertising tie-ups, otherwise there is a grave danger of killing this great angle.

Running a straight co-operative group of ads in conjunction with the picture you are plugging is not sufficient to make it a valuable tie-up for all concerned.

You must work out something novel and different if you want them to ride along with you on future double truck ads.

There are, of course, many ways to inject such novelty. The prize angle, in conjunction with the newspaper, or the advertisers is one. Dressing each and every ad to tie in with the product being advertised as well as the picture is another. Splitting up the stars faces so that it is necessary to cut out all the pieces and paste them together (with free passes for the first fifty) is still another.

The title of the picture may suggest some such angles. Or scrambled words, scattered throughout the various ads might be a good slant.

We could go on for the rest of the page airing our thoughts in this connection, but the most vital point is the necessity for novelty, which means making every prospective advertiser anxious to get into the next co-op page you start to promote.

And, in closing, don't forget that the picture, the play dates and your theatre are not to be treated as step-children on those double trucks.

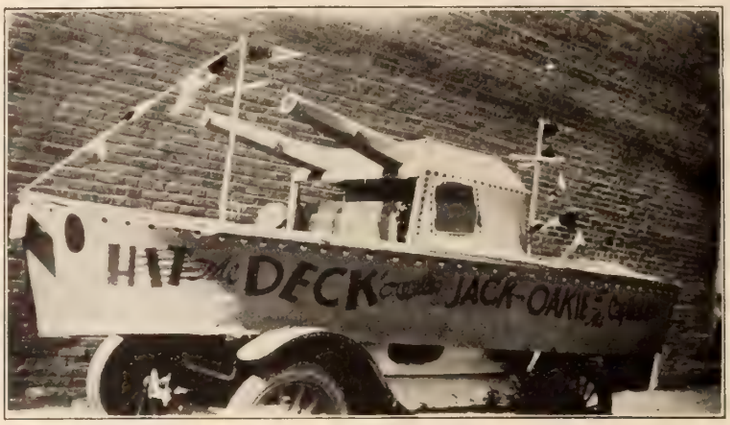
Pete Egan's Live-wire Activities Include Hockey Team

It has been some time since we recounted Pete Egan's doings but we found that our regional chairman for Western Canada has been busy as they make them the last couple of weeks with the Capitol Theatre in Regina, Sask., Canada, to look after and his local hockey team to be handled through a championship playoff.

Pete, besides managing the theatre, is president of the local Pats Club, the Dominion Junior Hockey Champions, and by a coincidence the team that Pete's charges played against is under the presidency of Jimmy Lynch, the manager of the Runnymeade Theatre in Toronto. Through his team's winning the championship, Pete was enabled to secure a lot of publicity for the house by having motion pictures taken of the team and projected at the theatre. Another angle he worked was by having the team, when they arrived from the championship play-off, parade down the streets and stop at the theatre where they were greeted by the Premier of the Province and the Mayor of the city. The newspapers gave it a big play and you can bet that the house was mentioned plenty.

A stunt that Pete used during the hockey season was having four sandwich men go around the rink between periods with signs advertising the show at the Capitol. In this manner over six thousand persons were reached almost by direct contact and all for a cost of six dollars. Incidentally that photo we are showing is one of Pete's well known street ballyhoos. This one was used to plug the picture "Hit the Deck," and as you will note it certainly has selling points. Anyone seeing this sort of ballyhoo on the streets was bound to look at it.

Pete also is doing some radio broadcasting direct from the theatre. From 10:00 A.M. to 10:30 A.M. sacred music is played on the organ and broadcast over the air. At noon a popular concert is put on and later on in the day a few of the theme songs are played. The variety of the program has made it appeal to all classes of music lovers and Pete has secured some good results by using it.



Oak, Pete, we want to hand you our compliments too, both for your work in helping the Pats to the championship and your showmanship.

Max Cooper Says That Honesty Is The Best Policy

No matter where you go you'll find showmanship in evidence and when a showman has a picture or an attraction that he wants to put over to good receipts you'll generally find that he clicks by using stunts that sell.

One of the managers on the Fox Met. Circuit, Max Cooper, of the Corona Theatre in Corona, L. I., N. Y., a charter member of the Club had always been an opponent of misrepresentation in newspaper ads or any other form of medium of that sort to sell his shows So when he read in the Motion Picture News that "Party Girl" was handed an unfavorable slip in Chicago and children were not permitted to see it, he decided to do something about the picture because it was booked into his house.

Rather than risk having any adverse comments he made up a special trailer which said, "WE DO NOT RECOMMEND "PARTY GIRL" TO CHILDREN ON ACCOUNT OF THE SENSATIONAL EXPOSURE OF THE PARTY GIRL WHOOPEE RACKET." The trailer was run for some time before playdate and made such an impression on the older members of the community that by the time the picture opened the advance interest that had been aroused was tremendous. And despite the fact that on the playdates both days happened to be very hot, business was a knock-out, necessitating a lobby delay and standing room the entire two days.

This example which Cooper so kindly passes along is but one of the many encountered by showmen throughout the country, who, rather than risk the good-will of the house, tell the truth concerning pictures that do not appeal to children, and often find themselves with record breaking days on their hands. Why, we don't know. The public is pretty hard to figure out and if you tell them that a thing isn't fit for kids they're bound to flock in. However that's one of the freak things of a showman's life and for that reason, since it brings in biz. why worry about it.


NOVELTY SOUVENIRS
Make friends with your patrons
New profits in your box office receipts. Give kiddies "Brazel Novelties" and win them as Boosters for your show house . . . inexpensive attractive novelties serve as real business getters always.
Write for our Free Booklet. Showing 1,001 Kinds.
BRAZEL NOVELTY MFG. CO. 4009 Apple St. Cincinnati, O.

MANAGERS' ROUND TABLE CLUB

Sig. Solomon Got Plenty Of Goods Free From Dealers

With the aid of several merchants, S. S. Solomon stocked his treasure chest with merchandise to the value of $301.50 in connection with the advertising of "The Locked Door" playing at the Paramount Theatre, Youngstown, O.

Several hundreds of cards containing a key were given an effective distribution. The card carried copy saying that if this key opened the treasure chest in the Paramount lobby, it would entitle the possessor to its contents—merchandise worth $301.50.

The card also listed the merchants, their gifts and the value of each. And then at the bottom of the card appeared copy, "The doors of the Paramount Theatre will be wide open starting Saturday April 12th to see and hear THE LOCKED DOOR."

The list of valuables consisted of:

Slumber Chair	$57.50
Gold wrist watch	25.00
Ladies wardrobe, dress, stockings, lingerie, etc.	50.00
Vacuum Cleaner	47.50
Tenor guitar, pearl inlay	25.00
Pair of Ladies' Shoes	14.00
Ladies' Hat	15.00
DeLuxe box candy	7.50
Beauty Treatment, Facial, Scalp, etc.	15.00
Two tires and tubes	35.00
Stetson Hat	10.00
	$301.50

The value of the merchandise was in itself enough of an attraction to warrant people coming to the lobby and try their keys. And invariably, they purchased tickets to see the picture, too.

Garden Tie-Up Proved Effective For Tod. Browning

As usual "Tod" Browning's latest stunt was a success. This gag consisted of a tie-up with the Farm and Garden Department of the Boston Post and a number of the Massachusetts city's florists in connection with a "Spring Flower Show" held at the Metropolitan Theatre in which house "Tod," as his fellow-members are well aware, is the director of exploitation.

Through his newspaper tie-up, he was enabled to secure a total of seven full pages of publicity with special stories, photos of the show and tie-up advertising with the florists and the flower-growers. In conjunction with the Spring Flower Show he promoted a "Tournament of Roses." A girl was selected to represent "The Rose of New England." She was awarded an eight-day expense tour to Havana, accompanied by her mother,



and with all expenses paid. The Boston Post co-operated on the contest. The tour was obtained free, through a tie-up "Tod" engineered with the steamship company and the newspaper came through with publicity and stories on the contest.

To give you an idea of how beautiful the lounge room looked when decorated with plants and flowers we are reproducing a photo showing a section of the display. The flower tie-up was especially timely as it broke about Mother's Day and enabled the florists as well as the theatre to benefit. The entire campaign was, as we stated in the opening sentence, a complete success and much of it was due to the showmanlike way "Tod" handles the publicity and exploitation for the house.

Incidentally, it might interest you to know that as a coming plug on "The Big Pond" he put his well known selling copy to use again and framed copy that enabled him to tie-up with a manufacturer of cheming gum and secure samples which were distributed in pay envelopes at the theatre. The copy on the pay envelopes read: "Maurice Chevalier in 'The Big Pond' at the Metropolitan next week wins the girl with the aid of chewing gum! See 'The Big Pond' and learn the secret. Chew (Stikko) gum and further your own romance." This angle of using appropriate copy enabled him to make the tie-up.

GRADUATION TIME!

There is none too much time left to engineer and execute those Graduation tie-ups and gags which all live-wire showmen take advantage of at this time of the year.

If you have been keeping a scrap book of the Club pages, reference to the issues of last year will reveal some mighty interesting and profitable stuff.



As we recall, while pounding this on the typewriter, Johnny Scanlon's Congratulation Card in the issue of May 18th, 1929, and how the other boys jumped at the opportunity to cash in on it. Look it up, it will "click" anywhere.

Then, perhaps, the limited seating capacity of your local school auditorium makes it necessary for the Graduation Exercises to be held elsewhere. Why not YOUR theatre? It will cost you mighty little and what a whale of goodwill and attention you attract to your theatre.

A letter of congratulation as published in last week's issue of the Club pages under the heading of "Timely—And How!" It will be a foundation for the suggestion at any rate. Look it over, it came from Harry Marchand in Mobile, Ala.

A little thought will bring to mind a dozen practical stunts that tie right in with the Graduation Ceremonies in your local grammer and high school. Get busy while there is still time.

ALWAYS
WEAR
YOUR
CLUB PIN

MANAGERS' ROUND TABLE CLUB

"TREASURE HUNT"

Always a popular gag, especially if handled right, the "Treasure Hunt" is again ripe for live-wire showmen to grab plenty of free publicity for their theatre.

Frank Boucher engineered one recently down in Hagerstown, Md., and it brought more good returns than even he hoped for.

The local merchants, if solicited along the right channels, will gladly donate the gifts. Make them help on the plans for the "Hunt." See that the hunt ends up in or near the theatre. The various caches need not, necessarily, contain the gifts, just leave a letter instead making it compulsary for the finders to present the letters in the theatre on a specified night. In this way you can attract added interest and b.o. receipt for the night on which the gifts will be presented, admitting the winners free, of course.

There are a hundred and one good sidelights and slants to the "Treasure Hunt" idea, and if you only give it serious thought you will soon find many ways of working it out to everybody's satisfaction. Don't overlook the grammer schools and the high schools for special or separate "Hunts." Even the school authorities will co-operate if approached with the right kind of suggestions.

Bridge Matinees One of the Mediums Used By Matt Press

Anyone looking for a man to answer to the title of active showman would, if he were in Hope, Arkansas, be referred immediately to Matt Press, manager of the Saenger Theatre.

There doesn't seem to be a moment when he is not taking advantage of some angle to get a lot of good-will or publicity for his house. For instance, he promoted a bridge party not so long ago that swelled the box office receipts considerably.

Sixty tables were placed on the stage of the theatre and to these the ladies of Hope, after paying the full admission price, wended their way. And with sixty tables being filled it stands to reason that the matinee was bound to be good. At the conclusion of the bridge games the players witnessed a showing of the feature picture.

Merchants in Hope and a nearby town kicked in with enough prizes so that someone at each table was sure of winning one. And since the party was sponsored by a prominent ladies club, Press had no trouble in securing numerous tie-ups on the event. The local merchants displayed cards in their windows playing up the bridge party and the week's atttractions at the theatre. Even the score sheets and tally cards were supplied Press by the local merchants as they more than felt that the splendid publicity they derived from the scheme, repaid them in no small measure.

Press shows that he has the interests of the house at heart by permitting the use of his pet bulldog "Publixity" for a ballyhoo on some attractions. The dog is especially talented and one of his best tricks is carrying a pipe in his mouth. A special blanket plugging the picture and theatre is placed on his back and he roams about town, looking for all the world like something that stepped out of "Alice in Wonderland." The dog, since he is seen frequently on the streets, always comes in for a fair amount of attention and this all tends towards helping get a few more dollars into the box-office.

When he played "Gold Diggers of Broadway" a while back Press gave the town a treat in the form of a number of gold bricks which he distributed as a herald on the film. The blocks, measuring 2x4 inches, were cut from wooden salvage stock, gilded and labeled. The label read, "You won't fall for this BUT you will fall for "GOLD DIGGERS OF BROADWAY." The bricks were sent to nearby villages accompanied by the Boys' Band of Hope, which by the way, is an organization founded by Press, who organized all of the musical and dramatic talent in the town and occasionally grants them performances on the stage of the Saenger. A lot of laughs greeted the distribution of the "Gold Bricks," but true to the saying "he laughs last who laughs best," Press chortled with joy when he saw them line up at the box-office during the picture's run.

Okay Matt, with things like these being engineered by you all the time it is no wonder that the town would point you out as a real showman. Keep up the good work and remember all of your fellow members are waiting to see what else you are doing, to sell them.

Charles S. Bassin Was "Ticketed" For Wrecked Airplane

A stunt that hit the front pages of the local newspapers was engineered successfully by Charles S. Bassin, manager of the State Theatre in Portland, Maine.

When he played "Young Eagles," Bassin arranged to transport a folding wing plane down the main street to the theatre, and just as the plane reached the front of the house one of the wheels on the landing gear came off and it was impossible to move the plane for several hours. The stunt, of course, was pre-arranged by Bassin, since he knew that the police department would not permit the plane to be parked in front of the theatre, especially as the plane carried a three-foot banner plugging the picture.



From the photo we are showing with this article, you'll get an idea of how the newspapers worked in the story. The cop in the picture is handing out a ticket to Bassin. The tagging was covered by both newspapers in the town and pictures and stories broke on it. As long as the plane remained in front of the theatre, traffic was blocked and this created a lot of comment from the public with the result that the theatre and picture came in for a big play.

Since newspaper story planting is a risky thing and often results in the shoe being on the other foot, we must hand Bassin a compliment for the showmanlike way he put the picture across and we hope that we will hear more of this live showman's work.

EARLE F. OSCAR Says:

"Sure getting a lot out of the ROUND TABLE. It keeps a fellow pepped up to read all the good stunts our fellow members are doing."

Manager,
Ritz Theatre,
Athens, Alabama.

MANAGERS' ROUND TABLE CLUB

GUY KENIMER'S BACK ON THE JOB

We guess almost everybody remembers Guy Kenimer when he was city manager for Publix down in Tampa, Florida. And no doubt you all recollect the great things he accomplished in that position.

Guy was hitting along on all six when suddenly we lost track of him and now he turns up as one of the live wires on the E. J. Sparks circuit, handling the Palace Theatre in Jacksonville, Fla., as well as supervising four other houses on the circuit. Having known him for a good while, we happen to know what a fine showman he is and in order that the members who have not met him may get a line on his work we are passing along the campaign he engineered successfuly on "The Cuckoos."

Following along the lines suggested in our Exploitation Review of "The Cuckoos," which appeared in a recent issue, Guy decided that cuckoo clocks were absolutely essential to his merchandising campaign on the picture. So he set out to get them. By being wide-awake he got a break that enabled him to crash the local papers for plenty of publicity and indeed, in one paper he was represented for almost a week. He noticed on the sporting page of one of the newspapers that Schmeling, the German boxer had landed in America, on the same day as the picture opened, with a half-dozen cuckoo clocks in his baggage. Kenimer shot out a wire to the boxer requesting one of the clocks, as an entry in a contest he planned to promote, in which he intended to give awards for the three best examples of unique design and history in this special sort of clock.

The local newspaper took care of all the wires and as the answers came back they would insert a story relative to the pursuit of the clock, in their columns. Imagine their surprise when the fighter's manager demanded five hundred dollars for one of the clocks. This gave Kenimer a good break—so good that the papers kidded the five hundred dollar request until the day the picture opened, at the same time carrying entry blanks for all of the residents who wished to enter clocks. The stunt went over with a bang and the photo we are showing will give you a view of the winners. Kenimer, himself, may be seen on the left, holding one of the prize exhibits, a baby cuckoo clock. The Mayor of the city is the second man from the left of Kenimer and he acted as one of the judges.

This "Cuckoo Clock Gag" was only one of the things that went into the selling of the picture. Plenty of other stunts were also put into play. One of the first moves was the distribution of a novelty herald, which bore copy, "Blow on the spot and see if it will turn blue—if not—see "The CUCKOOS." The heralds were placed in luncheonettes, restaurants, hotels, drug stores and at the theatre and did a lot to work up interest in the film.

For a street ballyhoo, an ancient Ford, bannered with copy advertising the picture was pressed into service. A man and woman were hired to enact the role of a couple of cuckoos and at street corners they would stop the car, get out and commence hollering at each other with the result that traffic jams were the order of the day for the three days the stunt was used. The flivver may be partly seen in the photo we are running with this article. Another ballyhoo was the use of one hundred and fifty boys, who paraded about the streets blowing on cuckoo whistles. On the morning of the picture's opening they marched about the downtown business and shopping sections, coo-coo-ing as they went. After three hours of this they marched back to the house and were admitted free to the theatre.

Kenimer got in a valuable radio plug by having the announcer state over the air, at the time the show started that "It is now Cuckoo Time at the Palace Theatre." This was preceded by the blowing of a cuckoo whistle. Some of the other special stunts used, included a "Cuckoo Sundae" featured at leading downtown restaurants and luncheonettes; a "Cuckoo Sandwich" also featured in the most patronized dining places; and last but not least, a "Cuckoo Dance." The special dance was given at the leading dance pavillion on the last night of the picture's run. A parade of decorated cars, containing patrons of the dance establishment, was the means used for letting the town know about it. Awards were given for the most original and most cuckoo dances. All that the stunt cost the theatre, was eight passes, and for these the dance hall advertised the contest, in the paper for three days as well as plugging it over the radio.



Incidentally, Kenimer used a novel advance plug on the picture by supplying his ushers with ribbons which were worn across the front of their sheets and carried copy stating that the next week was "Cuckoo Week." And in the lobby he had a Victrola ballyhoo, playing a special cuckoo record. So, is it any wonder, in view of all these angles that he didn't go "cuckoo" when he looked at the receipts. And if he does the same on every picture (and we have a hunch that he will), something tells us he is going to throw a bottle of red ink out of the window. Listen, Guy, now that you're letting the rest of the world know about the Sparks enterprises, we hope that your future work will be right up here on these pages, because that's the only way you can square yourself with us and the rest of the Club for remaining in hiding these past few months. Oke?

SUMMER AND THE KIDS!

Won't be long before the schools close for the summer (won't the kids be sorry? ?), and, of course, that means all the youngsters are again eligible for patronage in the theatres.

What are YOU doing to attract them to YOUR house?

How about a "Rainy Afternoon Club"?

Get the slant? Kiddies meet at the theatre every rainy afternoon. Admit them for a special reduced rate. Have some song slides always on hand for just this emergency. Keep a supply of inexpensive novelties. A few thousand of them won't cost you more than a couple of dollars. If you don't know where to get 'em, shoot us a line and we'll slip you all the dope.

Make it a corking good time, and then watch them flock to your house every time it rains and keeps them out of the parks and playgrounds.

Just a suggestion. But maybe it's not so bad?

What do you think? Perhaps you have a suggestion of your own along these lines. Send it on, and we'll let the rest of the gang into the secret.

MANAGERS' ROUND TABLE CLUB

LOST AND FOUND!!!

{Send Us the Blank — We'll}
{Do the Rest for You!}

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

.....

SIGNED .....

ADDRESS .....

CITY ..... STATE .....

(Note: Unsigned requests will receive no consideration.)

John J. Scanlon Is Now At Warner; HouseNameChange

This little article is intended to report the re-opening of the Strand Theatre in Lynn, Mass., which house is managed by John J. Scanlon, as the Warner Theatre.

Scanlon has been very busy with the new opening and that's why we haven't heard from him for a little while but now that the house is all set he promises to get right back in the active fold again and when he's active there's certainly going to be some showmanship uncovered. He did some good work on the opening of the house that had the town talking.

He tied-up with the local newspaper and the merchants and promoted two double truck ads which went into a special section of the newspaper. A little novelty was injected into the ads of the merchants and the theatre ads by inserting a slug showing the upright sign on the Warner house. The slug served to keep the new name fresh before the residents of Lynn and began the process of institutionalizing the name. On his advertising campaign Scanlon turned out some hand-drawn ads that for novelty in lay-out were very effective, especially so was the one he used on the opening night.

Since he has always been one of our real active members we know that we can count on him to continue the good work he is doing down at the Warner and remember to pass along his stunts to his fellow members. We want to wish him luck, and tell him that our pages are always open to tell the rest of the world what he is doing to pack them into his house.

Heinie Johnson Is House Artist As Well As Exploiteer

In the past we have recorded a good many activities of our Texas members and now with the acquisition of another showman from that State it appears to us that we will present more accounts than ever, since Heinie Johnson, exploitation man for the R & R Theatres in Big Spring, Texas, has enrolled in the Club.

To give you an idea of his activities about the theatre, we are reproducing below a number of the fronts he created for the various attractions, and, like so many other managers and exploitation men, this exploiteer certainly knows his paints. The front on "The Virginian" was done with an eye toward out-door effects and to that extent trees and foliage were painted with the panels being transparent through the medium of a light concealed in the center. Cut-out letters stood in bold relief against the green background.

The "Hot for Paris" front was a corker and attracted plenty of attention. Miniature cut-outs of dancing girls, done in natural colors, formed the foreground for the red and white lamps used as atmosphere for the picture. Cut-out letters, electrically lighted constituted a very effective flash, while the thermometer, used as a gag, created a lot of comment. The other two photos on "The Love Parade" and "Sally" show the excellent work turned out on those pictures. In "The Love Parade" a special effect was achieved by having a sun-burst effect flashing around the head of the star in the picture, and proved a good attention getter.



We want to thank Johnson for passing these along to us so that we could show the kind of work being turned out down in Texas. And incidentally, we want to take this opportunity, since this is his first contribution, forwarded with his application, of welcoming him into the Club and we feel sure that we'll hear more of his work in the near future.

C. W. Peterson Gave Away Candy Kisses As "Big Party" Ad

Two novel stunts were used by C. W. Peterson for the engagement of THE BIG PARTY at the State Theatre, Cedar Rapids. 15 pounds of home-made candy kisses were promoted and distributed in printed packages to advertise this Fox film. The copy on the candy bags read, "Here's a kiss in advance from Sue Carol. She wants to see you at THE BIG PARTY at the State Theatre now."

For the Saturday engagement of THE BIG PARTY, Peterson arranged a marble matinee to attract children, figuring that each child would be accompanied by one or more adults. A bag of marbles was given to each child who attended the theatre Saturday afternoon, and this resulted in announcements by the playground supervisors of the public schools and a story in the News. Announcements were carried on the screen and in the theatre ad.

"All For One And One For All"

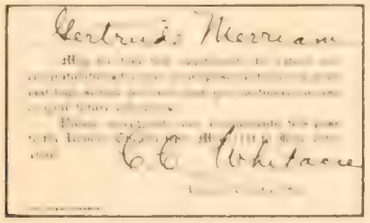
MANAGERS' ROUND TABLE CLUB

Whitacre Cashed In On This Stunt—How About You?

In line with our special stories on the necessity of taking advantage of the Graduation Exercises and Commencement Days which will be held shortly in your town, we would like to pass along another idea that will do much towards securing good-will and publicity for your house via this angle.

The card we are reproducing, which measured four by two and one quarter inches, printed in black on white, was used successfully by C. C. Whitacre, manager of the Romina Theatre in Forest City, N. C.

Immediately after the Commencement exercises at the local high school he invited the Senior Class to be his guests at the theatre, for a party entirely for them. He secured a supply of paper hats, confetti, serpentine, etc., and handed it out as the Seniors came in. Through a tie-up with a local soda shop he was enabled to secure drinks for the occasion. The house was turned over entirely to the Seniors. Upon leaving the house, after the showing of the films, they were presented with the special card which entitled them to admission to the theatre once during the next two weeks.
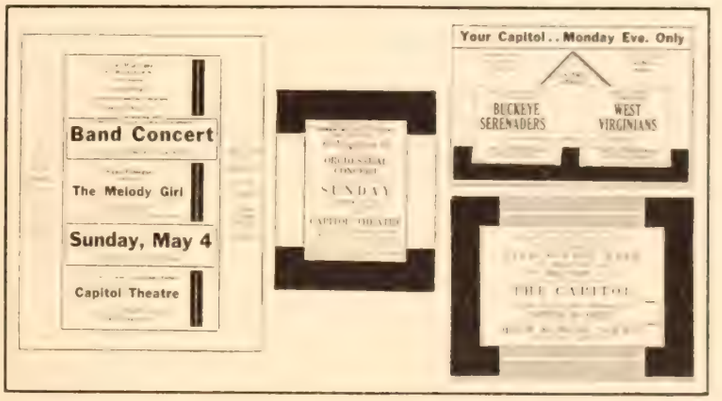


The good-will derived from this stunt was of great value and it will be more than seen at Whitacre's box-office in the future. This stunt of his is a "natural" for you to use. If you feel that local conditions will not permit you to procure free drinks, candy, confetti, etc., or arrange a special showing at the house, TRY SENDING THESE CARDS TO THE TEACHERS IN CHARGE OF THE GRADUATING CLASSES FOR DISTRIBUTION AMONG THE STUDENTS! This measure alone should let, and will let, your house in for some of the finest publicity and good-will you have ever received. And while you're about it, it wouldn't hurt to hand the faculty a couple of tickets, either.

There's many ways in which you can work this angle to good advantage, and though we could sit down and hand you a detailed list of tie-ups, such as having the local photographer on hand to snap a picture of the entire class, for insertion into the newspaper (providing you invited the class in a group), etc., we feel that a little showmanlike thinking on the subject will be productive of some slants that will more than put it across.

Hendricks Keeps Eyes Trained On Showmen'sCalendar

A showman who keeps an eagle eye trained upon our "Showman's Calendar" is William A. Hendricks, managing director of the Capitol and Olympic Theatres in Steubenville, Ohio, and whenever he comes across anything that looks like a good shot for his town, he uses it. All of which is by way of saying that he cashed in on "Music Week."

As his houses are not permitted to show pictures on Sunday, he decided to get a lot of good-will, and to that extent he arranged to present a band concert on Sunday afternoon and another one on Sunday night. In order not to conflict with the church services on Sunday evening, Hendricks arranged to present the concert after the service and if you've seen the layout of ads you'll see that he has put in a notice to that effect. The special musical prologues ran for the whole week and included jazz bands as well as orchestras. The Sunday evening concerts were free. The stunt did a lot to boost up good-will for Hendrick's houses and there's no question but that valuable publicity was secured. So you see it pays to keep your eye on the "Showman's Calendar" because as the name implies, it's there for "showmen" to take advantage of.



Hendricks pulled a novel stunt recently that has them talking yet in Steubenville. He was slated to act as master of ceremonies at the weekly Kiwanis meeting but was called to Pittsburgh. However, rather than disappoint the members, he arranged to broadcast via telephone and radio from Pittsburgh. And what a hit it made with the members! We want to thank Hendricks for the active interest he is showing in us and we know that it will be continued. And incidentally, he wishes H. W., the originator of the Confederate Soldier Gag, in our laugh-of-the-week, to know that the mailman who figured so prominently in the story might have been mistaken for a Tory.

HELLO, READING, PA.

Blowing myself to a much needed bit of relaxation, plus golf (some day I'll break a hundred and then go into a coma), I stole away to the hills of Pennsylvania, and since these hills were but a short distance from Reading it was only natural that I would run in and see some of the boys.

Well, I got as far as renewing old friendships with Harry Stearn and "Nephew" Fleet Robinson at the Capitol Theatre and then stayed on to see the show. It is certainly a pleasure to say that Stearn is demonstrating some marvelous showmanship and ability in the operation of the W. & V. Theatres in this city, and if he don't make a great name for himself we'll eat out last year's hat. His front and lobby are on a par with the best houses on Times Square or the Loop and everything was in tip-top shape from front to back.

Planned to spend Saturday visiting the rest of the gang, but a tough sunburn, plus a plain everyday bellyache, kept me under Mrs. Chick's personal supervision for the balance of my stay up there. So this will have to serve, for the present, as a sort of greeting to all our friends in Reading, including of course, Paul Glase, Lew Carrol, Ray Nowitsky, Morton Shankman and Bobby Suits. *"Chick"*

A THOUGHT FOR EVERY REAL SHOWMAN!

"It seems, each day, as though the theatres go more and more into the merchandising business, and the manager who is in with his merchants can certainly capitalize on this particular item."

Frank Boucher,
Maryland Theatre,
Hagerstown, Md.

MANAGERS' ROUND TABLE CLUB

PERSONALITIES

W. GRIFFITH MITCHELL has gone to Middletown, N. Y., to manage the new Paramount Theatre.

* * *

LEONARD A. DUNN is the new manager of the Salem Theatre, Salem, Mass.

* * *

W. FRANK HARRIS has been appointed manager of the Crewe Theatre, Crewe, Va.

* * *

MRS. EDITH PAUL is the new managress of the Cameo Theatre at Palmer, Mass.

* * *

PAT McGEE, manager of four Publix houses in Oklahoma City, has also been given active supervision of the Cooper Theatre at St. Joseph, Mo., and the Lincoln at Nebraska.

* * *

HAROLD CUMMINGS is the new manager at the Empress Theatre in Danbury, Conn.

* * *

DENNIS SEALING, formerly of Plainview, Texas, has succeeded **HUGH PLATH** as manager of the Criterion Theatre in Enid, Okla.

* * *

BEN GREENBERG has been promoted from house manager to managing director of the Paramount Theatre, Springfield, Mass.

* * *

JAMES LAUDER has assumed management of the Aztec Theatre, San Antonio, Tex.

* * *

"LES" MOUNTAIN has been appointed executive manager of the San Diego Division of the Fox Theatres.

* * *

LOU SMITH will become manager of the Princess Theatre, Treaer, Iowa, when it is completely remodeled and redecorated.

* * *

ARTHUR SMITH, former manager of the Paramount in Marion, Ind., has resigned and will enter business for himself.

* * *

FLOYD PECKHAM has taken over the management of the Strand Theatre in Hornell, N. Y.

* * *

CHARLES N. STERN is the new manager of the Palace and Rex Theatres in Fallon, Nev.

* * *

RAY MEYERSICK has left Walla Walla to take charge of the Liberty Theatre in Kennewick, Wash.

J. T. HUGHES, late of Ranger, has arrived in Paris, Texas, to assume his new duties as manager of the Grand Theatre.

* * *

HARRY WATTS, formerly manager of the Paramount, Rialto and Strand Theatres in Omaha is now manager of the Fox in Brooklyn, N. Y.

* * *

STANLEY CHAMBERS, city manager of the Fox Theatres in Wichita, has been promoted to managership of a downtown Los Angeles, Cal., house.

* * *

NAT HOLT has been transferred to Wichita to handle the house Mr. Chambers formerly took care of.

* * *

BEN HOOK has been appointed manager of the Murphy Theatre, Wilmington, Ohio.

* * *

C. R. CHRISTENSEN has resigned as manager of the Fox Seventh St. Theatre in Hoquiam, Wash.

* * *

MAURICE B. SMITH succeeds MR. CHRISTENSEN as manager of the Fox Seventh St. Theatre.

* * *

REX MOSHER, former manager of the Fox Trail Theatre in Bridgeport, Neb., has been transferred to the Fox Rialto in Bayard.

* * *

FLOYD A. VOGT has resigned as manager of the Rockland Theatre, Nyack, N. Y.

* * *

M. E. REMLEY, formerly of East St. Louis, has taken over the managerial reins of the Publix Paramount Theatre in Marion, Ind.

* * *

MRS. JAMES WEBB, who for the past sixteen years has managed the Cozy Theatre in Union, Ore., has sold that house to **Reginald Menegat,** who will install sound and manage the house himself.

* * *

L. B. SOLETHER of Toledo has been made manager of the new Falls Theatre in Shagrin Falls, Ohio.

* * *

PETER TENDER, former manager of the Tivoli Theatre in Columbus, Ohio, has purchased that house. He plans to have sound installed.

Tampa Trio Pass Along The Latest Accounts Of Work

The trio who put over "Vagabond King" in Tampa are at it again. Harry Weiss, City Manager for Publix in Tampa, Fla., Paul Short, manager of the Tampa Theatre and Wally Allen, Publicity supervisor engineered an "Identification Contest" at the Tampa Theatre that gave the residents of the city a treat.

Shorts of two screen stars were shown at each change of program for three weeks, and patrons were supposed to identify them. The stunt was run for twelve weeks. The trio of showmen promoted a lot of gifts from a local jewelry establishment and presented them to persons guessing nearest right the correct identities of the stars.

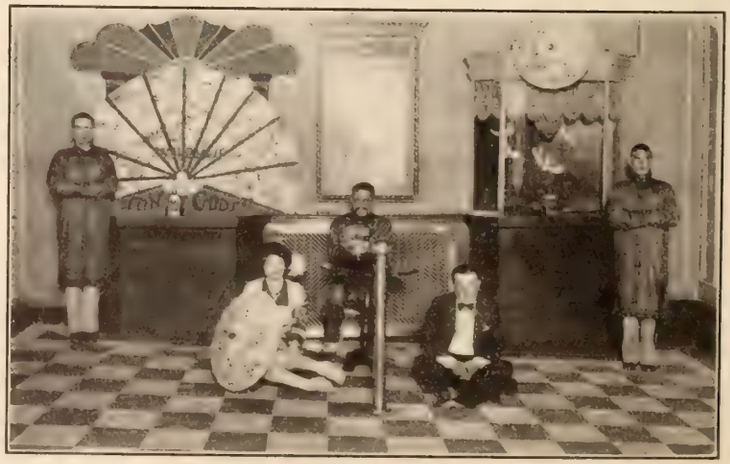
The gifts were placed on display and made a considerable flash, especially the fifty-six pieces of silver and the wrist watches that formed part of the "promotions." Heralds and contest cards were given out at the jewelry store, and they paid for the printing of all advertising matter on the contest. The special heralds were made-up in a showmanlike manner. In addition to guessing the identities of the stars, contestants were also required to answer the questions, "Why is the Tampa Theatre your favorite amusement center?" and "What does the 'Pirate Girl' in the Tampa Theatre lobby represent?" All answers were sent at the conclusion of the contest, the participants being requested to hold the answer blanks until then.

The jewelry company was more than pleased with the results of the contest and consequently were open for propositions on their other stores located in prominent Southern cities. Of course, the house came in for plenty of publicity and the trio of live-wires who engineered this gag again proved their right to the title of showmen. In conclusion we'd like to state that if you're in one of those communities where the residents are rabid movie fans a stunt of this sort is just made to order for you, as any merchant should be glad to tie-up with you on it. So hop to it if you think it'll fit your case.

Hall And Harting Used Live Models To Sell Picture

Live lobby displays are new in the South and decidedly unique in the smaller communities, as talented persons are difficult to secure for this form of public entertainment.

It remained for W. Hall, manager of the Saenger Theatre, and Frank Harting, Dist. Publicity Dir., to surmount this obstacle to their plans by personal effort and ingenuity. The fact that Frank Harting possessed the talent of Lon Chaney was an undisclosed secret, which was divulged only to demonstrate that a live lobby display could be put over in a town the size of Pine Bluff, Ark.



Mr. Harting can also qualify as a scenic artist in an emergency, as he donned the artist's smock and knocked out the oriental lobby display which was used as a background for the scene above, which shows the Publicity Director in the role of a Chinese Mandarin, extolling in Chinese the merits of the Richard Barthelmess latest production, "Son of the Gods."

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

Earle Oscar Has Given Athens Some Fine Showmanship

In a recent issue we gave you a line on the way Earle F. Oscar, manager of the Ritz Theatre in Athens, Ala., sells his shows, and reproduced some photos of window displays he created. To-day we'll tell you how he keeps them talking about his theatre.

When he played "The Flying Fleet" he secured a number of the red, white and blue envelopes used for air mail purposes. In the envelope he inserted a plug for the picture in the form of a herald measuring five by three and one-half inches. The copy was well made up and was fashioned about the catch-line "The 'Flying Fleet' is Flying Your Way." The front of the envelope was addressed to "Mr. Athenian, Athens, Ala., Via Air Mail." When the envelopes were distributed they evoked a great deal of comment from the patrons of the theatre.

Another gag Oscar used to good advantage was a special herald in the form of a subpoena which requested that the reader be present at the theatre to witness "Marriage By Contract" and decide whether trial marriage cheapened women. The copy carried the required punch and the novelty of the herald did a lot to sell the picture. We would like to state at this time (perhaps you've already noticed it), that while these gags are not so new we are passing them along because we know that they can be used on any picture. So if you come across one that strikes your fancy, file it away until such time as you can use it to good advantage.

An angle that he finds of great value in the town is a personal letter and whenever he plays a picture that merits such a form of contact, Oscar uses it and always to good results. For a novel stunt on "The Love Doctor" he made up a lot of capsules containing a miniature herald plugging the picture that proved very effective. A midget advertising mat was imprinted on a small square piece of paper and inserted into the capsule.

We want to thank Oscar again for passing these stunts along to us for, as we said before, they can be used on a good many pictures and we are sure that some of our members will find a spot in their show selling campaigns for them, particularly as no great cost is involved in their use. At present Oscar is rather busy installing sound but we know that when he is all set with his new policy that we will be in receipt of a lot of ideas on how he put across the opening. So let's hear from you real soon, Earle.

McDonald Created A Herald That Set The Town Laughing

Here's one that clicked as an institutional plug. Read it over and see whether it would be of help to you. The stunt is the creation of Teddy McDonald, publicity director for the Rivoli Theatre in West Haven, Conn.

He made up a card measuring six by four inches. The card was folded to resemble a four-page booklet. The first page carried copy, "Why John Doe Doesn't Go To The Rivoli Theatre." Upon opening the card the two center pages greeted you with "He Is Dead" (In big black type; "He Is" on one line, "Dead" on the other line). The back page of the booklet was devoted to the time of shows and the prices.

McDonald's gag made quite a hit with the residents of the town and from what we are given to understand New Haven thought so much of it that a couple of showmen in that town used it to plug their houses. The card was printed in black and white throughout, with a heavy black border on the center page. So if you think you want to use this stunt as an institutional plug for your house the cost is small and it wouldn't be a bad idea to use.

Incidentally, the originator of the idea, Teddy McDonald is a twenty-two-year-old publicity director and very popular with the patrons of the Rivoli. He started in the show business as an usher at the Broadway Theatre in Springfield, Mass., about eight years ago and since then has worked in various theatres in the New England district. We want to thank William Brown, the manager of the Rivoli in West Haven for passing this idea along to us as we think it will meet with approval from the club members.

CLIFF CLICKS WITH PUBLIX!

You all no doubt remember Cliff Gill, that hustling showman who handled the publicity and exploitation for the Fox Metropolitan Circuit's New Jersey division not so long ago. And if you remember that much, you certainly recall the work he turned out as some of the most outstanding bits of showmanship ever displayed on that side of the river.

It is our pleasure at this time to announce that Cliff is now connected with the Publix outfit and sports the title of advertising manager for the district around central Minnesota. From the reports drifting into Club headquarters, he is making a wonderful success of it and threatens even to surpass the work he accomplished in New York. We understand he is working with a group of managers that, to quote his own words, are "wide-awake and every one deserving of mention in the columns of the Managers' Round Table Club."

That's oke with us Cliff, and if you say they're peppy, why they simply must be. But in order that the rest of the Club can meet them more intimately they'll have to shoot us in a bunch of stuff as well as their photos. Being an active Club member yourself, it's up to you to act as contact man and keep them on the go. Then we'll probably be able to take in some of that marvelous fishing out your way.

Miss Nibler Shows Us, By This, That She Knows Her Biz.

Theresa Nibler used the night club effect in the lobby to emphasize the theme of "Roadhouse Nights," playing at the Electric Theatre, Springfield, Mo.

The lobby was equipped with chairs and tables and countless numbers of Coca Cola bottles.

With every purchase of a ticket, patrons were entitled to submit their tickets to the hostess of the night club and they in turn would receive a drink of Coca Cola.



The Coca Cola people furnished the drinks gratis in return for publicity they derived from the stunt. Coca Cola signs and banners about the lobby advertised the drink as well as giving credit to the beverage concern for their donation.

The stunt caused a lot of favorable comment which in turn helped to sell the picture to satisfactory receipts.

MANAGERS' ROUND TABLE CLUB

LATTA PROVES "THE GOLDEN RULE"



Despite the fact that running a large theatre is a man-sized job calling for practically all of his time, C. J. Latta, managing director of the W-B Roger Sherman Theatre in New Haven, Conn., demonstrated how a manager can think of the human side of life just as well. The publicity which resulted was, by no means, what he was aiming at. But he was entitled to every bit of the credit for what he put across. Mr. Latta is deserving of a vote of thanks for this piece of work and the New Haven Evening Register, the paper which published the following story can well be proud of its fine standing in Connecticut, for the marvelous manner in which it was presented to its readers.

BED-RIDDEN YOUTH HEARS TALKIE FOR FIRST TIME

(From New Haven Evening Register)

Roger Sherman and Phone Company Stage Show in Home

IF MAHOMET can't come to the mountain, the the mountain must come to Mahomet.

Fred Dahl, Jr., 11-year-old paralytic, who has been bed-ridden in his home at 221 Tyler Street, East Haven, for more than three years with spinal trouble, yesterday was given the thrill of his young life when he saw and heard his first talking picture.

But Fred didn't go to the theater; the theater came to him! Talk about your kings and emporers, with their command performance. Those boys didn't have a thing on Fred yesterday afternoon.

While an audience in the Roger Sherman sat and watched Joe E. Brown and Winnie Lightner in "Hold Everything," the Warner Brothers big comedy sensation of the year, Fred in his captive bed in East Haven saw and heard the big show exactly as it was being reproduced on the silver screen five miles away in the College Street movie palace.

It took a lot of money, time and thought to bring "Hold Everything" to Fred's home in East Haven. Incidentally, according to C. J. Latta, managing director of the Roger Sherman Theatre, it was the first time in the history of the industry that a "stunt" of this kind has ever been done.

Looked Impossible

Fred, who needs no introduction to New Haveners, for his pluck and courage in fighting a disease that has kept him an invalid nearly all the years of his life has made him legions of friends here and throughout the nation, had always expressed a desire to see a talking picture. But to do that he would have to be taken to a theater, and Fred can't be moved from his bed so much as an inch.

It looked, then, very much as if his wish would not be indulged, at least, not until he got on his feet again and was able to go himself. But as good luck would have it, Mr. Latta, manager of the Roger Sherman, heard about Fred's wish, and right then and there conceived the ingenious idea of taking a talkie to the lad's home in East Haven. Then the big, burning question arose like a giant interrogation mark on a blank page. How was it going to be done?

Provided you've got a screen, a projecting machine and a print it's easy enough to show a silent picture anywhere but when it comes to a "talkie," with its maze of sound appurtenances and what not, the shoe is on the other foot.

Latta did a lot of thinking. The idea was to show the picture in Fred's home with the old type silent portable projectors and take the sound over a telephone wire from the theater. He called on R. B. Bush, representative of the Southern New England Telephone Company, and Herbert W. Sundius, assistant engineer, and explained the plan to them. Both immediately offered their cooperation.

Next, L. Phillips, manager of the National Theatre Supply Company, was approached and he agreed to furnish the two projectors required. Frank Perry, Nickolis, Thomas Miller and A. Nelson Farzier, operators at the Roger Sherman, fell quickly into line and made a number of tests at the theater to make sure the plan could be carried out.

Finally, all arrangements having been completed, the several parties concerned went to work. The telephone company opened a direct telephone line between Fred's home and the projection booth at the Roger Sherman, making it possible for the operators to work in harmony. The telephone company also connected to the output of the Roger Sherman power amplifier with a repeating coil, thence to the input of the Exchange Building and Beacon office in East Haven. At the other end of the circuit an amplifier and loud speaker were installed to deliver the sound of the program. The circuits were then equalized so the voices would not be distorted.

With this hookup and two silent projectors set in place in Fred's room everything was in readiness to project the big show on a six-foot screen set up against the wall.

Fred, a few of his young friends, Mr. Latta, Mr. Bush and Mr. Sundias of the telephone company, Mr. Frazier and Mr. Miller, the two operators, Mr. Phillips of the Theatre Supply Company, and Fred's parents, Mr. and Mrs. Fred Dahl, were crowded into the young invalid's room, now transformed into a miniature motion picture theater. Shortly before two o'clock when the word "Let's go" came over the wire from the Roger Sherman, and the big show started, to the edification of the patient invalid to whom a cruel fate had denied the simple pleasure that millions in this broad land enjoy every day and night of the week.

For exactly an hour and 17 minutes, the time it took to unfold the story of "Hold Everything" in sound and natural color on the screen, Fred lay in his bed enraptured with the novelty of Joe E. Brown and Winnie Lightner and Georges Carpentier and a host of others talking from the screen like real live people.

"Gee, it's great!" he kept repeating. "It's got the silent picture beat a mile. I didn't think it could be done. Honestly, I didn't."

Fred nearly split his sides laughing over the antics and funny lines of Joe Brown and Winnie Lightner, while his eyes nearly popped out of his head when the musical numbers with their lilting airs came on, and a bevy of beautiful chorus girls gave Fred an idea of what a Broadway musical comedy looks like.

"When I get well I'm going to Hollywood," Fred then volunteered. "I wanted to be an aviator once; but I think now I want to be a movie actor."

When at length the show was over, and Mr. Latta and the operators and the telephone company were getting ready to leave, Fred told them they had given him the treat of his life but he thought they had gone to a lot of expense and trouble all on his account.

Maybe they did. But when a youngster in Fred's condition, who has been lying flat on his back for more than three years able to move only his hand and feet, without ever letting a word of complaint pass his lips, he deserves to have people go to a lot of trouble for him.

PERTINENT PARAGRAPHS THAT CARRY A WALLOP!

* * *

If time be of all things most precious, wasting time must be the greatest prodigality, since lost time is never found again; and what we call time enough always proves little enough. Let us then be up and doing, and doing to a purpose; so by diligence shall we do more with less perplexity.

—Franklin.

* * *

On the great clock of time there is but one word: Now!

—Shakespeare.

* * *

The man who's afraid to do too much for people he does business with needn't be afraid of having too much to do.

—Rotary Raye.

* * *

Business is like a battlefield and the men who win are those armed with knowledge, new ideas, and superior methods.

—The Guaranty Messenger.

* * *

Never give up. The world is big, but it has no place for quitters.

—Joseph P. Day.

The man who only half tries doesn't even half make good.

—Farrington.

* * *

It is action that counts.

—President Hoover.

* * *

It is better to wear them out than to rust out.

—Bishop Cumberland.

* * *

Do something you are intensely interested in and show your interest in every minute of your work.

—Chauncy Depew.

* * *

In all things do your best. The man who has done his best has done everything. The man who has done less than his best has done nothing.

—Charles Schwab.

* * *

No man should ask for more than employment; when that is given, it is up to him to do the rest.

—Samuel Rea.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

"DISCOVERED! ! !"

We've helped many a man find his "lost" friends and acquaintances through our "lost and Found" department; an Exclusive Club Feature.

Don't be backwards. If you are trying to locate someone whom you've lost track of, just use the "Lost and Found" box, which is published elsewhere in the Club Section, fill it out and send it along; we'll do the rest.

Oak?

Rundell Gives The Town Many Novel Gags To Talk About

Step up and meet another showman who keeps his town pepped up on the latest methods of show-selling, John C. Rundell, manager of the Kaufman Theatre in Montpelier, Ohio.

As his first contribution he gives us a couple of angles on what he is doing to keep them coming to his house and it is from these that we were able to deduce that he is always active in his town.



One of his recent activities was an "Open Week" at that theatre. All of the patrons were invited to stop in at the projection room and see what made the "talkies" talk. This move made a decided hit with the residents of the town and a large number of them took advantage of the invitation. Another stunt that clicked well with them was the "Revival Week," engineered by Rundell, in which he "revived" the talking and sound pictures that had made a hit at the Kaufman since the house had been wired.

When he played "Young Eagles" he worked a stunt in his newspaper ad by inserting a personal endorsement. Since Montpelier is not a large town, it was only natural that the residents would pay attention to this unusual method. And so much did they think of Rundell's word that a house record was broken on the picture. And when a showman can stick a three line message in his ad and get results like that he certainly must stand well with his patrons.

Judging from this contribution we feel that with a start of this sort he is going to keep it up and from time to time let us know what he is doing to sell them in Montpelier. Right, John?

Geo. Laby Staged A Minstrel Parade As "Mammy" Boost

A corking stunt was engineered recently by George Laby, manager of the Olympia Theatre in Boston, Mass., that tied-in well with his picture "Mammy" and the Boston Marathon Race.

On Patriots' Day (A Massachusetts Holiday), every year, the Boston Marathon is staged. The marathon starts twenty miles out of the city and ends in Boston. Some fifteen minutes or so before the runners are due in, the police rope off and clear the streets so that nothing will molest the athletes. Thousands of people jamming the sidewalks make this move necessary.

Being aware of the above, Laby secured permission from the city authorities to stage a parade just prior to the conclusion of the race. A band was recruited from the local Veterans of Foreign Wars and a man was engaged to don a black face make-up and imitate Al Jolson. The man, leading the band, made the famous Jolson gestures and also the well-known kneeling pose. The rest of the band members and a group of ushers, as you will note from the photo were outfitted in Pilgrim uniforms and carried banners plugging the star, picture and theatre.



The stunt went over very well with the crowd of people awaiting the finish of the marathon and the house received plenty of publicity. We are glad to note that Laby is continuing the brand of showmanship that has characterized his work in the past and also that he is becoming very active again as we had been wondering what had happened to him. Let's hear from you more often in the future George, so that we can keep up with your doings.

Miller & Tschauder Are Credited 100% For Broadcast Angle

The Rivoli Theatre, Beatrice, was recently closed for redecorations. The opening picture was "Honey" and Manager Max Tschauder and District Advertising Manager Rowan Miller made arrangements to have Mitzi Green, who was making a vaudeville appearance in Omaha, personally greet the audience in Beatrice on the opening night through a little broadcast all their own.

The telephone company in Beatrice ran a line to the stage of the Rivoli Theatre and hooked it up with a Victor radio. A long distance call from Omaha to Beatrice was put through at 8:45, Mitzi Green in Omaha spoke to the audience in Beatrice and sang "Sing, You Sinners" for them.

The only cost for the stunt was the price of one long distance call between Omaha and Beatrice. Manager Tschauder reports that the surprise stunt was just the thing for his opening show and that it went over well with those assembled in the theatre. The novelty of the stunt caused the Beatrice Daily Sun to give it space in its news columns, all of which helped at the Box Office.

"ACTIVE MEMBERS"

Being an Active Member in the Club merely consists of taking the little time necessary to write and explain how you put over the various pictures; what new slant you have on theatre operation; what local angles you have found profitable in creating good-will, etc.

Items of this nature, together with any photographs you can send us, are what the Club members and readers of our pages like to follow. ***M.R.T.C.***

MANAGERS' ROUND TABLE CLUB

INITIATIVE

Tom Fortenberry of the Capitol Theatre, Monroe, La., used a very clever age-revealing numerical chart in merchandising the local engagement of "The Benson Murder Case." The chart met with such popular appeal that many called at the box office requesting additional copies. The outline of the chart is shown below:

You Can Reveal the Mystery of A Person's Age! . . . .

Ask the person to point to all the columns in which his age appears. As the person does so, you add together the figures at the top of each chosen column—the total sum is the age. For example, Bill's age is in columns 2, 3 and 4. The age is 14.

1	2	4	8	16	32
3	3	5	9	17	33
5	6	6	10	18	34
7	7	7	11	19	35
9	10	12	12	20	36
11	11	13	13	21	37
13	14	14	14	22	38
15	15	15	15	23	39
17	18	20	24	24	40
19	19	21	25	25	41
21	22	22	26	26	42
23	23	23	27	27	43
25	26	28	28	28	44
27	27	29	29	29	45
29	30	30	30	30	50
31	31	31	31	31	
33	34	36	40	48	
35	35	37	41	49	
37	38	38	42	50	
39	39	39	43		
41	42	44	44		
43	43	45	45		
45	50				

But here's a mystery not so easily solved!

"The Benson Murder Case"

Starring

WILLIAM POWELL

as Philo Vance

The most thrilling and baffling mystery of the remarkable series by

S. S. VAN DINE

A Paramount ALL-TALKING Picture

CAPITOL THEATRE

Frederick Got in a Theme Song Plug Giving Away Roses

Showmanship was certainly evident in this stunt that was engineered by C. Frederick, manager of the Capitol Theatre in Pittsfield, Mass.

He ascertained who was the most popular girl employed in the town's largest department store. With that knowledge known, he arranged to have a uniformed messenger deliver a bouquet of flowers to the girl just before quitting time, when there was a large assemblage of girls to watch the proceedings.

A card, purported to have come from Dennis King, was attached to the bouquet and carried copy to the effect that "Only a Rose" was just one of the lovely tunes to be heard in the picture. The card also plugged the theatre and playdates.

The bouquet in this instance was red roses because of their appropriateness to the Vagabond King.

The flowers came as a complete surprise to the honored girl as well as her co-workers. And naturally, all the girls crowded around her to learn the details—who was the donor, etc.

The stunt created lots of talk and you can bet that word-of-mouth reports travel rapidly, so it was no wonder that the stunt clicked well for Frederick. We are glad to see that this showman is continuing the same brand of live-wire work he is always turning out there, and we hope to hear more from him in the near future.

Harry McWilliams Turned Lobby Into Special Exhibit

The photo we are showing with this article is not a view of the interior of a merchant's store. It's the inner lobby of the Palace Theatre in Dallas, Texas, and is part of the monster tie-up arranged by Harry K. McWilliams, publicity director of the house.

The tie-up was arranged with the McKesson-Crowdus Drug Company of Dallas, a large chain organization. McWilliams submitted a plan whereby a drug and cosmetic show could be held in the inner lobby, for one week during the showing of "Ladies Love Brutes." In return for the space in the lobby the owner of the drug chain purchased an eight-page section in the Dallas Journal as the opening gun in the campaign. This excited a lot of interest in the city and the people flocked to the theatre to get a look at the unique arrangement.



A large part of the space bought by the chain dealer was used by McWilliams to plug the Palace Theatre, especially the cooling plant since it had begun to get warm about that time. And by looking at the sample we are reproducing of one of his ads, you will see the paramount importance he attaches to the cooling system. In addition to the newspaper space the chain store man paid for the printing and distribution of heralds, window streamers, and counter cards. All of the printed matter was distributed through and displayed at the eighty-seven stores run by the company in Dallas.

In addition to all of the above, the house came in for some radio publicity by having a couple of the merchants, who were represented in the lobby, plug it on their radio time. The entire cost of the advertising, the decorating, and the building of the booths was divided among all of the



merchants represented. Free candy, cold drinks, perfume, face powder, etc., were distributed to the theatre patrons and there's no question about it, they certainly got more than their money's worth. And the house got publicity and good-will that proved to be of great benefit.

MANAGERS' ROUND TABLE CLUB

Glass Knows The Value Of Running Tin-Can Matinees

How many showmen are taking advantage of local "Clean Up and Paint Up Week" in their town? It is too late now to participate in National Clean-Up Week but it's never too late to have a little clean-up week of your own and stage a TIN CAN MATINEE.

Out in McCook, Nebraska, O. F. Glass, live-wire manager of the Fox Theatre, took advantage of National Clean Up and Paint Up Week to promote his tin can matinee. And did it go over! He tied up with the city, the local newspaper, Chamber of Commerce and schools. Then the fireworks began. The newspapers gave several front page stories announcing the show. The Chamber of Commerce ran ads in the paper and furnished two one-dollar bills to be given to the boy and girl bringing the largest number of tin cans. The school announced the contest in the classrooms.

The day dawned bright and clear, but despite the broad daylight stealthy forms were to be seen poking about midst rubbish bags and ashcans. Early risers in the town perceived these unusual signs of activity but displayed no trepidation, neither did they turn in police alarms, for they knew that it was the younger element of McCook already foraging for stray tin cans.

The kids were to be seen emerging from the dark, damp recesses of cellars, from the inner regions of ashcans, the contents of which were of doubtful origin; on the vacant lots they trampled, poking here and there, leaving no stone, no piles of rubbish, no rusted fenders from dilapidated, discarded Fords, unturned. A little foot could be seen being cautiously hoisted over a fence, closely followed by the other foot—then the innocent, mischievous face of a child, smiling grimly, seemingly bent on a mission of great import, would appear. The youngster would lower himself carefully into the backyard of "Old Maid Smiths," scan quickly the flower-covered surface of the immaculately kept backyard, then, disappointed or perhaps perceiving a slight movement of the snow white curtain adorning the kitchen window, would beat a hasty retreat back to the fence and clamber quickly over, mumbling in childish treble, "Nope."



Boys were admitted to the show for twenty tin cans and girls for ten. The largest number of cans brought by a single boy totaled 2,980, with the feminine representative, aided by a string of kids, submitting 1,720. The sum total of all the cans received was 39,000 and if you'll look at the photos closely you can see what a portion of them looked like. Three trucks were on hand to take them away. It is said that after the clean-up campaign all of the goats in the town were seen to go into a huddle and decide to hibernate until such time as tin cans could once more be found in McCook.

Of course, Glass received loads of publicity and good-will on this one and in view of that fact it wouldn't hurt anyone to try a stunt of this kind as it is more than certain to pay for itself sooner or later. But make sure you have enough trucks on hand to cart away the cans. We know of one instance where a showman, Adolph Pincus of Lyndhurst, N.J., had to have a truck made ten trips to cart away the cans.

ALWAYS WEAR YOUR CLUB PIN

M. ROSENTHAL Says:

"Not only do I think that the boys in the field should give you a rising vote of thanks for the splendid edition of your Anniversary Number but they will agree with me, especially the old timers, that such a mint of exploitation ideas was never thought of being a possibility within the reach of any one man a few years ago.

"I have watched the growth of this department since its inception, and the whole-hearted support that the boys have tendered must surely make you feel that the work is well worth-while.

"So here's to a bigger and better Anniversary for next year and a membership that will encircle the globe.

Manager, Lyceum Theatre, Duluth, Minn.

An Organist Gives Us His Views On The "Solo" Problem

In the past we have run a number of boxes and special stories on making use of the organ. Too many showmen have decided that as long as they had sound pictures they didn't need the organ any longer, so forthwith they covered it and proceeded to forget about it. Not so good. We have found that the public, in most cases, likes a cleverly prepared organ solo. One that is put on in a manner that will liven interest. Such solos are put on weekly at the Drake Theatre in Oil City, Pa., by Gerald Gaddis, solo organist.

Not only at Gaddis' house are these solos put on well but in many houses throughout the country. We could relate stories of the novelties created by Paul Glase, C. M. Maxfield, Jack Marpole, Ken Hoel, Hal Kopplin, and many other Round Table showmen that would fill an entire edition. However, our purpose at this time is to let an organist himself tell you how his solos go over and the kind of work he puts into them. Below we present Gerald Gaddis's views on the subject, about which he says:

". . . I find lots of opportunities for an organist in a sound house. Solos, short subjects and radio work fill up my time. My solos I vary; sometimes a straight standard classic with no slides and played in a legitimate way, then a slide novelty I write myself is used occasionally. Now and then I employ a singer off-stage to good results. A few weeks ago I used a male plant in the audience who interrupted my playing and after some talk back and forth I finally invited him up on the organ platform to show how good he was. He then sang two numbers with some talk and comedy between us. It is an old idea, but always works if the element of surprise at the interruption is carried out and your plant can really sing. It went great here.

"I plug theme songs for coming pictures, making medleys of them, interwoven with a short classic of similar nature. I never try to do anything serious when we have a picture that draws the kids. Then I either use comedy stuff or community singing. The latter is not so hot in the smaller towns. I have a "mike" for audience use and it helps out a lot. During trailers if the sound is in tune with the organ I play along with them. Also any other spots where the organ is the same pitch as the film or disc I "horn in" usually to good results. I always play a few minutes before the matinee while they are coming in, and a chaser always. In short, an organist can find lots of things to do in a sound house if he wants to. I really take more interest in my work now than formerly when you had to play a lot of silent pictures and were worn out from actual fatigue.

"I hope all this will be of some interest to you and the rest of your peppy organization. Sound pictures are here to stay, and so are theatre organs. It is up to we organists to hit the ball harder than ever."

MANAGERS' ROUND TABLE CLUB

TRY THIS ON YOUR USHERS!—IT'S O. K.

Albertson Claims That This System Will Work Wonders

Perhaps you are one of those showmen located in a fairly large house that boasts a big usher staff and you want to give your patrons the best possible service, but you find it hard to be continually on the watch that your ushers, by some careless move, don't break down everything that you worked so hard to build up. If such be the case it would be well for you to look over this idea used by Jack Albertson, of the Indiana Theatre in Indiana Harbor, East Chicago, Ill.

Feeling that he was too busy to be always paying attention to his ushers Jack decided to put them on their honor. To that purpose he made up this set of ushers' instructions which we are reprinting below in hopes that it will be just what some of our members might be looking for.

USHER'S INSTRUCTIONS

The purpose of these instructions is to set before you the standards of action which will be of service to the patron, the theatre and your fellow employees.

1. Be on time. Do not chew gum and always be neat.
2. Be dignified in your behavior. No unnecessary talk.
3. Never give a short or "smart" answer. Don't have a grouch on.
4. Always stand erect—walk snappy
5. Never lose your temper—keep cool.
6. Never argue with a patron, if anything is beyond you, see your superior.
7. **Remember—quietness must be always kept in house.**
8. Never be discourteous, even to grouchy people.
9. Try to please and satisfy every patron as if you owned the theatre.
10. Remember—we sell good service as well as shows.
11. Always—"Yes Sir" or "Yes Madam," or "No Sir," etc. "This Way, Please," "Thank You, Kindly," etc., are other phrases you must use.
12. Mothers with noisy or crying babies must be politely asked to kindly step to the foyer till child becomes quiet. Use polite language.
13. Remember, improper talk and conduct on your part can drive people away from here, and the proper sort make them like to come here, because business is like friendship. It goes where it is best treated and stays where it is served.
14. Take your responsibilities seriously. We spent hundreds, yes thousands, of dollars to get people into this theatre, you, with a surly look or a sulky or cross word can drive them away never to come back.
15. Notify all roughnecks or hoodlums (as this is what a person who does not behave in a public place is) that the talking loud or over backs of seats, flirtations or making noise are not allowed here. Do this in a firm, but polite way. If not successful at first attempt, notify Chief or Manager at once.
16. No spooning, heads on each other's shoulders, etc., allowed in this Public Theatre. Anything of this nature must be referred to Chief or Manager as the situation must be handled with tact and care.
17. Always familiarize yourself with programs and schedules as much as possible, don't be afraid to ask questions of Chief or Manager.
18. Make an immediate effort to find lost articles.
19. At once ask a patron's preference as to seats and try to place them. if not possible, show them what seats are available and explain that they are the only good seats left, etc.
20. Be considerate to children, keep them quiet, but do not rough house them or be unduly cross with them, but they must be quiet and not run around from seat to seat. Do not allow children to play in aisles. If with parents call attention that child may be hurt, etc.
21. Report to Chief or Manager any complaint you may overhear or made to you by a patron, as to quality of show, comfort of theatre as to temperature, etc.
22. Remember that your success as a good usher is good basic business training for the business of life soon before you. Meeting people and knowing how to handle and talk to people properly is an asset of great worth to you, worth more in fact than the salary you receive, as you will find out and remember when you grow older.
23. Each member of our force is valuable to us only in proportion to his ability to serve our patrons.
24. We would regret such action, but repeated violation of these rules will mean dismissal.
25. In closing there are seven fundamentals that you as a member of the usher force in this theatre should remember:
    1. LOYALTY
    2. HONESTY
    3. COURTESY
    4. SERVICE
    5. EFFICIENCY
    6. CLEANLINESS
    7. RESPONSIBILITY.

USHER'S PLEDGE

I WILL TO THE VERY BEST OF MY ABILITY, TRY;

To be a gentleman.
To render 100% service.
To be courteous to PATRONS and to fellow employees.
To work willingly and cheerfully.
To be pleasant and wear a smile.
To be alert to anticipate PATRON'S desires and to surprise them with service and attention they do not expect.
To speak pleasantly, to say "yes sir" and "no sir," and "I thank you," and "please," in a pleasant way.
To obey our rules because I realize that rules are necessary in a business organization.
To interpret intelligently the policy of our organization.
To practice headwork and heartwork because I know that these virtues are indispensable to success.
To strengthen myself by study, observation and practice.
To keep my temper.
To avoid arguing with PATRONS.
To make every PATRON satisfied and happy.

Ushers Signature.....

We believe that when you hire your ushers, or if your chief usher hires them, it would be well to have either you or him talk to them and stress upon them the importance of their position and if, after you've told them about the work, they still feel that they would like the position then let them look over the application and sign it. Jack's method in case any usher breaks any of the rules is to reprimand him, give him back the pledge and allow him a few days off to think about his mistakes. And it has generally turned out that when the boy knew he was at fault he'd come back and ask for another chance, which was given him. There's the whole gag and if you think you can use it you're more than welcome to it.

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... **State**.....

MANAGERS' ROUND TABLE CLUB

Dollinger Making The Grade With Good Exploitation

We figured that when Fred Dollinger, was assigned to the position of manager at the Blenheim Theatre in the Bronx, N. Y., he would bring into play some of the stunts he has become known for of recent years. And sure enough he set out to treat the Bronx to some real showmanship.

Local conditions prohibiting him from doing things on what might be termed a dignified scale, and knowing that "flash" was his most valuable bet in bringing them to his house, he arranged a few gags for his lobby that had them talking. On "The Wide Open Spaces" he erected the contraption that we are showing in one of the photos. A box-like effect was achieved by spreading a drape over four boards. Upon looking in the holes marked "For Men Only" and "For Women Only," the inquisitive person was greeted with a blank wall to symbolize the wide-open spaces.



The other photo shows the street ballyhoo he arranged for "The Lost Zeppelin" by covering a car with "zep" balloons and on top of the car, placing a display to represent a wrecked zeppelin. On "Honey," a victrola, concealed behind a cut-out plugged the theme song of the picture. All of the stunts met with immediate favor with the patrons of the house and they were more than sold on the shows.



The young man whose picture we are reproducing at the top of this article is Leo LaFontaine, assistant manager of the house, who has been assisting Fred in planning and executing the campaigns. Breaking in with a showman of Fred's calibre is to us a pretty fortunate thing for Leo, as we know that when the "Prof" gets finished showing him the ins and outs of the industry, he can qualify as a full-fledged house manager. We want to welcome him into the Club and let him know that we look towards hearing lots more about what he is doing to help Fred sell them on the shows.
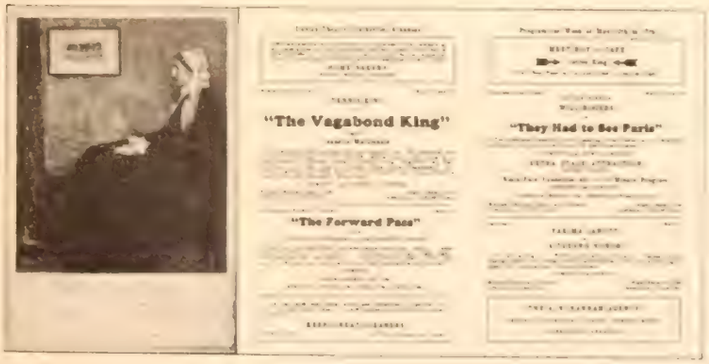


Put This One Away In Your Files For Future Reference

It's too bad that we didn't receive this gag in time to pass it along for "Mother's Day" as we feel that it would have been met with open arms. However, it pays to file stunts away and this one coming from the Dunlap Theatre in Clarksville, Ark., deserves a place in your files.

The cut was attractively colored in a gravure tone and by examining it closely you can get an idea of the good-will plug the theatre got with the local churches by adding the line "Attend Church On Mother's Day." It is not only on Mother's Day that your house organ should carry a special cover or some special notes. Use novelties on every holiday. We know of course what you do on Christmas, but how about the rest of the holidays? A nice red firecracker, against a background of white would draw attention to your house organ. Or a red, white, and blue lay-out. Of course, not everybody has these things available, but we believe a little ingenuity will show you how to get some novelty into your house organ.

The program we are talking about now, reaps benefits from and for the local dealers, inasmuch as they advertise in it weekly. And one of the first to sign up was the local drugstore and you can bet that their ad carried a plug for buying a box of candy. If, as so many small town showmen do, you solicit ads from the local merchants you will find that by presenting a program that has pep and keeps up with the times, that they will be more than anxious to be represented on your pages. And after all, when you stop to figure it out, it's well worth the little added expense you may go to in having to buy a couple of mats from a big city. A house organ is a very important part of your merchandising and should have plenty of pep, for how else can a house lock "alive"?



"The Stunt's The Thing"

Don't develop the wrong impression that the exploitation stunts described on these pages are married to the pictures with which they are used.

When we set forth the details or photographs on an exploitation stunt we do not give it the space because it is on that particular picture which is being exploited.

Rather, our idea is to set forth how the different members and readers are selling their pictures to the public with the distinct idea that you will take the exploitation idea and use it on any picture or pictures which you have booked into your theatre.

Please try to keep in mind the fact that the name of the picture in connection with the exploitation stunt is of very little importance. The chief idea which we are passing on to you is the exploitation idea itself.

Members will find it a very valuable and profitable pastime to see how many exploitation ideas they can take and convert for use on attractions playing their houses.

MANAGERS' ROUND TABLE CLUB.

MANAGERS' ROUND TABLE CLUB

BIRDS OF A FEATHER FLOCK TO-GETHER! HOW ABOUT YOU?

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

HEINIE JOHNSON really needs no introduction here as we have already shown you what he can do. However, since everybody must be represented here at some time and as there might be a couple of members unacquainted with him we'd like you to know that Heinie is the exploiter for the R. and R. theatre in Big Spring, Texas, and that's he's so handy with a paint brush that he does all the art work for the house. And it's darn good too, as recent photos we have reproduced have shown.

———*Wear Your Club Pin! ! !*———

R. W. VAN HOOK, manager of the Conway Theatre in Conway, Arkansas, is another showman who has already been introduced to the Club via a stunt or two. However "R. W." all must pass through these portals at some time during their membership in the Club. So now that you're represented you can keep tight ahead with those live-wire show slants that you are always engineering and thoughtfully shooting along to us.

———*Wear Your Club Pin! ! !*———

HERMAN BAMBERGER is the manager of the Kentucky Theatre in Lexington, Ky. Located right in the heart of the South as Mr. Bamberger is, he probably intends to keep right in step with the rest of the Southern showman and the way to do that is to be very active. So right as a starter we would like to have one of his pictures along with his first contributions so that we can give him a real introduction.

———*Wear Your Club Pin! ! !*———

J. W. CROCKETT manages the Y. M. C. A. Theatre in Carney's Point, N. J. With such a local undertaking on his hands Mr. Crockett must be using some mighty fine slants to put his shows across and we'd like to get a look at them if he'll be kind enough to favor us with a few lines on his work. What do you say "J. W." Keep us posted will you?

———*Wear Your Club Pin! ! !*———

JULIUS LAMM is the manager of the Fox Theatre in Sheybogan, Mich. As we know that a small town offers more opportunities for real showmanship than any place else we feel that Lamm is ideally situated to turn out some good stuff. So listen Julius, how about giving us the low-down on your work, and you might also include a photo of yourself so that we can introduce you to the rest of the Club.

———*Wear Your Club Pin! ! !*———

WILLIAM J. RUSSELL is a student manager at the Codman Square Theatre in Dorchester, Mass. And as his present position is fitting him for enrollment in the Publix Managers' School we feel that in a little while we'll be reporting him as having his own house and all set to start packing them in, and we hope he'll keep us informed of his progress.

———*Wear Your Club Pin! ! !*———

W. H. MAHONEY manages the Strand Theatre in New Orleans, La., for the Publix Outfit. With so many of your brother members in the Club "W. H." who are being represented often on our pages, you too will want to keep right in step with them. And you know the best way to do this is to shoot us in some news of your merchandising so that we can pass it along and let the rest of the world see it.

C. B. WILLIS is the manager of the Strand Theatre in Meridian, Miss., out where showmanship is displayed often. And we know it is Mr. Willis because we've covered a great deal of territory in your state and seen some work turned out by the showmen there. In fact, it wouldn't surprise us to find out that we even passed through your town too. Why not give us a couple of photos of yourself and your work so that we can introduce you to the Club and pass along some examples of your showmanship?

———*Wear Your Club Pin! ! !*———

E. FORESTER manages the World Theatre in Kearney, Nebr. Our pages in the past have carried a number of accounts of what the showmen in Forester's town have been accomplishing and we're glad to enroll this showman as a member of the Club because we know it will mean that a few more good things will be forthcoming from his vicinity, for when friendly competition is aroused you're bound to see some great stuff.

———*Wear Your Club Pin! ! !*———

JOHN C. RUNDELL, Manager of the Kaufman Theatre in Montpelier, Ohio, really does not need an introduction of this sort since he has already had one on our regular pages, but it has been an iron clad rule that all members must at some time or another be presented here and now that he has been "properly" presented there's nothing to prevent him from sending us in some more of his ideas. Right, John?

———*Wear Your Club Pin! ! !*———

R. C. ROGERS manages the Senate Theatre in Detroit, Mich., and by his enrollment comes pretty close to making Detroit a hundred percent Round Table city. We want to welcome this showman into the Club and feel that he is going to be just as active as his fellow managers in the auto city. And you might send us in a photo so that we can run it with your story.

———*Wear Your Club Pin! ! !*———

ROBERT C. FROST is handling exploitations for the Publix Theatres in Birmingham, Ala., and his enrollment boosts up our Southern bunch of showmen one more. Working with the other live-wires makes us think that Frost too is displaying that same kind of hustling that keeps his fellow managers on our pages often. Why not drop us a line or two, Frost, and let's know what you are doing to merchandise your shows.

———*Wear Your Club Pin! ! !*———

TED EMERSON is the Manager of the Strand Theatre in Des Moines, Iowa, and from what we know about this showman he has certainly displayed some fine examples of showmanship in his town. We'd like to have a photo of him and a little dope on his career to date

———*Wear Your Club Pin! ! !*———

MOE FARBER is the Assistant Manager of the Hollywood Theatre in New York City. With Bob Soffer handling the house, it seems to us as though Moe is going to get a "liberal" education in show merchandising for who doesn't know what Bob is doing down at this Manhattan Playhouse Group theatre. We predict that if Moe pays attention and listens carefully to Bob's teaching that in a little while he'll be running a house of his own.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800	76	May 10

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Kain and Artem	E. Gall-N. Simonov
Living Corpse, The	W. Pudovin
Sail	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tuagas Khenichar	Educational
Turksib	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May 10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar. 17	6359	63	May 31
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters					
*†§Ladies Must Play					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
*†§Madonna of the Streets (A.T.)					
*†§Miracle Woman, The (A.T.)					
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A.T.)					
*†§Temptation	Wilson-Gray-Percy				
*†§Tol'able David (A.T.)					
*†§Ubangi (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22		
†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Centinental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
†Galloping Fish	Disney Cartoon	May 8		
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Speakeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†Summer	Silly Symphony	Jan. 18	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	2 reels		
*†Caviar	Terry-Toons	Feb.	23	1 reel	7	Feb. 22
*†§Codfish Balls	Terrytoon	June	15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	2 reels		
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel				May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	2 reels		
*†§Hot and Hew (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	2 reels		
*†§Hungarian Goulash	Terry-Toons	June	29			
*†Indian Pudding	Terry Toon	Apr.	6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	
*†Roman Punch	Terry-Toon	Apr.	20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June	1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	6672		June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr.	13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall	May	25			
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May 3
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June	15	7003	78	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June 7

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bad Man, The (A.T.)	Huston-Mackaill			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Devil's Playground, The (A.T.)	Billie Dove			
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Little Caesar (A.T.)	Fred Kohler			
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7		June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's wives (A.T.)	Dove-Rathbone-Thompson			
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Sweet Mama (A.T.)	Alice White			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
*†§Widow from Chicago (A.T.)	Alice White			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§*†Camee Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29
*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May 4	7422	84	May 10
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar. 16	6552	73	Feb. 22
*†§Happy Days (A.T.)	Special cast	Mar. 2	7526	84	Jan. 18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan. 19	6295	70	Dec. 14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar. 30	6750	75	Mar. 8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb. 2	6442	72	Jan. 18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan. 5	5940	66	Jan. 25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb. 9	7774	86	Jan. 4
*†§On the Level (A.T.)	Victor McLaglen	Mar. 23	5600	62	
*†§Rough Romance (A.T.)	O'Brien-Chandler	May 18			
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan. 26	6888	76	Dec. 14
*†§So This Is London (A.T.)	Will Rogers	June 8	8300	92	May 31
*†§Such Men Are Dangerous (A.T.)	Baxter-Owen	Mar. 9	7400	82	
(Reviewed under title of "Mask of Love" in Feb 1, 1930 issue)					
*†§Temple Tower (A.T.)	McKenna-Day	Apr. 13	5200	58	May 17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr. 20	6442	71	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Moran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Good Intentions (A.T.)	Lowe-Churchill			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Her Kind of Man (A.T.)	Murray-Huntington						
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran						
*†§If I was Alone With You (A.T.)	Gaynor-Farrell						
*†§Just Imagine (A.T.)	Brendel-Linow						
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne						
*†§Living for Love (A.T.)	Sills-Mackaill						
*†§Luxury (A.T.)	Garrick-Huntington						
*†§Mad Singer, The (A.T.)							
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington						
*†§Men on Call (A.T.)	Edmund Lowe						
*†§Movietone Follies of 1931 (A.T.)	Special Cast						
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis						
*†§Not Damaged (A.T.)	Moran-Byron-Ames						
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell						
*†§One Night in Paris (A.T.)	Gaynor-MacKenna						
*†§On the Make (A.T.)	McLaglen-Dorsay						
*†§On Your Back (A.T.)	Rich-Warner-Hackett						
*†§One Mad Kiss (A.T.)	Don Jose Mojica						
*†§Oregon Trail, The (A. T.)							
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay						
*†§Playmates (A.T.)	Gaynor-Farrell						
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan						
*†§Red Sky, The (A.T.)	J. Harold Murray						
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris						
*†§Scotland Yard (A.T.)	Edmund Lowe						
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna						
*†§See America First (A.T.)	Will Rogers						
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart						
*†§She's My Girl (A.T.)	Farrell-Compton						
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna						
*†§Soup to Nuts (A.T.)	Healy-Winniger						
*†§Song O' My Heart (A.T.)	John McCormack				8243	92	Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill						
*†§Spy, The (A.T.)	Sills-Muni-Churchill						
*†§This Modern World (A.T.)	Baxter-Alcaniz						
*†§Time Out (A.T.)							
*†§Up the River (A.T.)	Huntington-Luce-Bogart						
*†§White Flame, The (A.T.)	Paul Page						
*†§Wild Company (A.T.)	Albertson-Warner-Lynn						
*†§Woman Control (A.T.)	Murray-Maris-Luce						
*†§Women of All Nations (A.T.)	McLaglen-Lowe						
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard						
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton						
*†§Young Sinners (A.T.)	Moran-Albertson						

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star	Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	7	76	
*†§Crimson Circle, The	Stewart Rome	Feb.	7	79	Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Dobie	Mar.	8	67	Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Acci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blame	Song Program	1	8	
*†Aliez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys In Songland	Song Series	1	9	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch			2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A. T.)	Greta Garbo	Feb.	21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan.	3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May	10	6873	75	May 10
*†§Chasing Rainbows (A. T.)	Love-King	Jan.	10	8100	90	Nov. 2
(Reviewed under title of "Road Show" in Nov. 2, 1929, issue)						
*†§Devil-May-Care (A. T.)	Ramon Novarro	Feb.	7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93	Feb. 22
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93	Feb. 1
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90	Feb. 8
*†§Lord Byron of B'way (A. T.)	Terry-Kaley-Rubin	Jan.	28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88	Feb. 8
§†*Not So Dumb (A. T.)	Davies-Nugent	Jan.	17	7650	85	Nov. 2
Reviewed under title of "Dulcy" in Nov. 2, 1929 issue						
*†§Redemption (A. T.)	Gilbert-Nagel-Adoree	Apr.	5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10			Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73	May 3
*†§Ship From Shanghai, The (A. T.)	Nagel-Johnson-Welhelm	Jan.	31	6225	69	Jan. 18
†§Strictly Unconventional (A.T.)	Alison Shipworth	May	3			Feb. 22
Reviewed under the title of "The Circle" in Feb. 22, 1929, Issue						
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97	Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan.	24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Floradora Girl, The (A.T.)	Davies-Gray			June 7
*†§Good News (A.T.)	Special Cast		8100	80	Apr. 12
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85	June 7
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Reeque			70	May 3
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)				
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Richest Man in the World, The (A.T.)	Mann-Nugent			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Spring Fever				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn	Harry Carey			
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2	70	May 24
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan.	4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June	28			
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A. T.)	Cooper-Collyer	July	12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5			
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§Honey (A. T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr.	26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	28			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.)	Morgan-Ruggles	Feb.	15	6700	74	
Reviewed as "River Inn" in Dec. 28, 1929 issue						
*†§Safety In Numbers (A. T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap from Syracuse (A.T.)	Jack Oakie	July	19			
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar.	22	6868	77	Mar 22
*†§Seven Days' Leave (A. T.)	Gary Cooper	Jan.	25	6100	68	Nov. 23
Reviewed under the title of "Medal" in Nov. 23, 1929, issue						
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	4	6800	68	June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7			
*†§Street of Chance (A. T.)	Wm. Powell	Feb.	8	8100	90	Dec. 28
*†§Texan, The (A. T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	21			
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750	75	Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†Better Wife, The (A. T.)	Chatterton-Brook			
†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business Is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Torrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§Foreign Defense (A.T.)	William Powell	July 26		
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native	MacDonald-Oakie	Aug.	6560	65	May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Manslaughter (A. T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000	88	May 17
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§With Byrd at the South Pole				
*§§Youth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

In June

MOTION PICTURE NEWS

Theatre Building and Equipment

BUYERS GUIDE

Featuring Recent Theatre Architectural Works of

C. W. & Geo. L. Rapp

ARCHITECTS

*†§Bearded Lady (A. T.)	Christie Comedy	Mar.	1	1794		
*†§Bedelia	Screen Song	Jan.	4	604		
*†§Belle of the Night		Feb.	15	2 reels		
†§Chinatown Fantasy, A				1 reel	May	24
*†§Come Take a Trip in My Airship	Screen Song	Apr.	26	1 reel		
*†§Confounded Interest (A.T.)	Haymond & Caverly					
†§Dance, You Sigers (A.T.)	Puck & White					
*†§Deep "C" Melodies	Frances Williams	Jan.	25	901		
*†§Desperate Sam	Bert Green	Mar.	29	1832		
†§Dizzy Dishes (A.T.)	Talkartoon			1 reel		
*†§Don't Believe It (A. T.)	Christie Comedy	Feb.	8	1872	Mar.	22
*†§Down With Husbands	Arthur-Roach	Mar.	8	1660	Mar.	22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb.	1	1850		
†§Family Next Door, The	Charles Ruggles	Jan.	11	1381	Feb.	15
†§Fatal Card, The (A.T.)	W. & E. Howard			1 reel		
*†§Feelin' Blue (A.T.)	Ash-Washington			1 reel		
*†§Firebugs	Talkartoon	May	10	704	Apr.	19
*†§Fit to Be Tied (A.T.)	Burns & Allen			1 reel		
*†§For Love or Money (A.T.)	Christie Comedy	Jan.	4	1870		
*†§Food for Thought (A.T.)	Allen & Canfield			1 reel		
*†§Getting a Ticket	Eddie Cantor	Mar.	22	948	Feb.	15
*†§Glow Worm, The (A.T.)	Screen Song			1 reel		
†§Grand Uproar (A.T.)	Talkartoon			1 reel		
*†§Helping Hand, The (A.T.)	Solly Ward			1 reel		
*†§He Was Her Man (A.T.)	Gilda Gray			2 reels		
*†§His Honor, the Mayor	Christie Comedy	Mar.	22	1665		
*†§Hot Dog	Talkartoon	Mar.	29	1 reel		
†§Hot Time in the Old Town Tonight, A (A.T.)	Sreen Song			1 reel		
*†§I Came First	Herman Timberg	Apr.	12	814		
†§I'm a Wild Woman (A.T.)	Boydell-Ash			1 reel		
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb.	1	651	Jan.	25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar.	15	1 reel		
*†§In the Shade of the Old Apple Tree	Screen Song	Jan.	18	752		
*†§Jazz Preferred (A.T.)	Zelaya			1 reel		
*†§Kandy Kabaret (A.T.)	Children's Ballet			1 reel		
*†§La Paloma	Screen Song	Apr.	12	574		
*†§La Schnapps, Inc. (A.T.)	Smith & Dale					
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot			1 reel		
*†§Let Me Explain (A. T.)	Christie Comedy	Jan.	4	1870		
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel					
*†§Many Moons (A.T.)				1 reel		
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry			1 reel		
*†§Million Mo's, A	Lee Morse	Apr.	26	964	Jan.	25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb.	22	967		
*†§Mountain Melodies		Jan.	11	994		
*†§My Gal Sal (A.T.)	Screen Song			1 reel		
*†§Neighborly Neighbors (A.T.)	Lulu McConnell			2 reels		
*†§Ole Man Whoopee (A.T.)	Art Frank			1 reel		
*†§Prisoner's Song, The	Screen Song	Mar.	1	738		
*†§Radio Riot	Talkartoon	Feb.	15	737	Feb.	15
*†§Resolutions (A.T.)	Billy House					
*†§Salt Water Ballads		Mar.	8	987		
*†§Scrappily Married (A. T.)	Christie Comedy	Feb.	22	1634	Jan.	18
*†§So This Is Paris Green	Fazenda	Jan.	18	1747	Jan.	25
†§Story Book Parade, The (A.T.)	Children's Ballet			1 reel		
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar.	15	1760		
†§Twentieth Amendment, The (A.T.)				2 reels		
*†§Voices of Lonely Men		Apr.	19	1 reel		
*†§Wanderlust	Bruce Scenic	Apr.	5	1 reel	Feb.	15
*†§Wee Bit O' Scotch		Feb.	8	1022		
*†§Yes, We Have No Bananas	Screen Song	Apr.	26	1 reel	May	24

PATHE

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June	21		
*†§Beyond Victory (A.T.)	Boyd-Harding	July	13		
*†§Big Shot, The (A. T.) (F)		June	29		
*†§Clothes (A. T.) (F)	Constance Bennett	May	4		
*†§Crashing Through (A. T.)(F)	Wm. Boyd	June	8		
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb.	2	7607	84	Nov. 15
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	Aug.	24			
†§Officer O'Brien (A. T.) (F)	William Boyd	Feb.	23	6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May	25			
*†§Painted Desert (A. T.) (F)	William Boyd	May	11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July	19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June	14			
*†§Saratoga (A.T.) (F)	Constance Bennett	July	5			
*†§Swing High (A.T.)	Twelvetrees-Scott				75	May 3
*†§Treasure Girl (A. T.) (F)		Aug.	3			

Coming Feature Attractions

Title	Star	Rel Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Pardon My Gun (A.T.)				
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	8 min.
Aesop's Fables	10 min.
Grantland Rice Sportlights	7 min.
Talking Topics of the Day	

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Title	Star	Rel Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar. 23	2 reels	
†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
†§Musical Beauty Shop (A.T.)			2 reels	
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Royal Flush, A (A.T.)			2 reels	
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
†§Sporting Brothers (A.T.)			1 reel	June 7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr.	20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar.	2	6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb.	23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May	4	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Muilhall-Clarke-Sparks	June	15	6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar.	16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb.	2	6174	60	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May	18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Dakie-Walker	Feb.	2	9327	65	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan.	5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr.	6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June	1	6463	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May	24	6234	69	May 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb.	9	6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan.	12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
†§Babes in Toyland (A.T.)	Special Cast				
†§Bunker Bean (A. T.)					
*†§Check and Double Check (A.T.)	Amos 'n' Andy				
*†§Cimarron (A.T.)	Richard Dix				
*†§Companionate	Olive Borden				
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks				
*†§Dead Game (A.T.)	Richard Dix				
*†§Dixiana	Bebe Daniels				
*†§Escape (A. T.)					
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey				
*†§Heart of the Rockies (A. T.)	Marshall-Daniels				
*†§High River					
*†§Hunted					
*†§Iron Trail, The (A. T.)					
*†§Ladies of the Past	Betty Compson				
*†§Lawful Larceny (A. T.)					
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin				
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn				
*†§Perfect Alibi, The (A. T.)					
*†§Radio Revels (A.T.)	Special Cast				
*†§Sensation (A.T.)					
*†§She's My Weakness (A.T.)	Lake-Carroll				
*†§Silver Horde (A. T.)	Brent-Wolheim				
*†§Stalwart, The (A. T.)	Wolheim-Armstrong-Arthur				
*†§Upperworld (A.T.)					
*†§Wild Heart (A.T.)	Bebe Daniels				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The(A.T.(F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar. 9	2 reels	
†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not New (A.T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A.T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Off to Peoria (A.T.)	Nick & Tony		2 reels	
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Sun, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 7
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§While Auto Waits (A.T.)(F)		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony		2 reels	May 24

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Durvea-Basquette	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb	9500	100	Feb. 22
*†§Once a Gentleman (A.T.)	Harlan Wilson	Aug			
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
Asphalt		Allied Film. Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film Jan. 24	9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aff. European	6200	69	
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4 Apr. 15	5400	60	June 7
Black Hills	Special Cast	Big Three	5000	55	
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6	100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld.	Fritz Kastner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Pict.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Austen	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4				
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Pict. Ltd		7200	80	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17	6217	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar. 29
Lost Patrol		Pro Patria	Not Set	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore Apr.	7	5200	58	May 17
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
*†§Ridin' Law	Perrin-Canutt	Big 4	May	5600	62	
Sea Fury	Mildred Harris-Tom White		Not Set	Not Set	5200	58	Dec. 7
*†§Secret of the Pueblo		Big 4	June 15			
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 28	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	July 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.		4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art. Jan. 18,'30		6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Haim-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema. Jan. 1,'30		7650	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels		June 7
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels.	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films			4000	

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	8 reels	
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)		Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)	Kirkwood-Kennedy	Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visugraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Filbee	2 reels	Nov. 9
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod. Feb.	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick Feb 12	350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*§†Oh Doctor (A.T.)	Special Cast	Judea Films	1000	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan	1 reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.		1 reel
*†Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1000	
*†§Should I	Charles Lawmar	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day.	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5974	65	May 31
†§High Treason (A.T.)	Hume-Gill		6527	66	June 7
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6993	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Journey's End (A.T.)	Colin Clive		11416	130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Mareea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			
*†§Paper Profits				
*†§Satin Straps				
*†§Torrent, The				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion	(A. T.) Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride (A.T.)	Ma.Donald-Garrick	Aug. 16			
*§Raffles (A. T.)	Ronald Colman	July 26			
*†§Reaching for the Moon (A.T.	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
*§Whoopee (A. T.)	Eddie Cantor	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Second Hungarian Rhapsody		May 24		
§Tannhauser	Novelty Reel			
§Tintypes				
*§†Wizard's Apprentice		Apr 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5905	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	Aug. 3			
*†§Czar of Broadway (A.T.)	Special Cast	May 25	7344	81	Apr. 26
*†§Dames Ahoy	Glenn Tryon	Feb. 9	5933	68	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†§Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*§†Moonlight Madness (A. T)	John Boles	June 22			
*§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1

*Means synchronized score. †Means sound effects §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr.	27	6094	67	May	24
*†§Song of Passion (A. T.)	John Boles	Aug.	31				
*†§Song of the Caballero	Ken Maynard	July	20				
*†§Sons of the Saddle	Ken Maynard	June	29				
*†§Spur (A.T.)	Hoot Gibson	July	2				
*†§Storm, The (A. T.)	Special Cast	July	27				
*†§Trailing Trouble	Hoot Gibson	Mar.	23	6000	67	Mar	24
*†§Trigger Tricks (A.T.)	Hoot Gibson	June					
*†§Undertow	Nolan-Eller-Brown	Feb.	23	5025	56	Jan.	4
*†§What Men Want	All Star	July	13				
*†White Hell of Pitz Palu	Special Cast	July	13				
White Outlaw, The (Reissue)	Jack Hoxie	May	25	4541			
*†§Young Desire (A.T.)	Mary Nolan	June	8				

Coming Feature Attractions

*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray				Apr. 26
*†§Boudoir Diplomat (A.T.)					
Flirt, The	Glenn Tryon				
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff				
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97	Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan				
*†§Little Accident (A.T.)	Fairbanks, Jr., Page				
*†§Outside the Law (A.T.)					
*†§Scrub Oak (A.T.)	Hoot Gibson				
*†§Serenade (A.T.)	John Boles				
*†§Signal Tower (A.T.)					
*†§Singing Cavallere (A.T.)	John Boles				
*†§Virgin of Stamboul (A.T.)					
*†§Week-End Girl	Laura La Plante				

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 30	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Pest of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan. 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimbees	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Firebugs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Hallowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 9	1 reel	
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	June 23	1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec. 14
*Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 24
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	5200	58	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9809	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280		
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*§†Dancing Sweeties (A.T.)	Carol-Withers			
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*§†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Special Cast		6094	68 June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Playground, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			
*†§Under Cover (A.T.)				
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10 Apr. 12
Alda, Frances	Songs	523	6 Feb. 8
And Wife	Elliott-Davis	971	11 Apr. 12
At Home	The Potters	1435	16 Mar. 15
At Your Service	Landis-Halligan-Blackwood	693	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8 May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10 Feb. 8
Bernie, Ben	Orchestra	771	9 Apr. 19
Big Money	The Potters	1141	12 May 24
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10 Mar. 8
Bubble Party, The		629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Contrary Mary	Bobby Watson	839	9
Cry Baby	Mary Louise Treen		
Danger	Litel-Campeau-Merriam	744	8 May 24
Desert Thrills	Edwin Bartlett	725	8
Devil's Parade, The	Special Cast		
Done in Oil	The Potters	1539	17
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		
Evolution of the Dance		1071	12 Feb. 22
Faust	Duet 1st Act	872	16 Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Footnotes	Page Sisters & Oscar Grogan	519	6
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13 May 10
Glee Quartette, The	Jack Buchanan	552	6 Feb. 15
Grand Uproar	Jim McWilliams	702	8 May 31
Gym Jams	Lew Mayer	635	7 Apr. 19
Head Man, The	O'Connell-Kelly	796	9 Apr. 19
Heart Breaker, The		1315	15
Her Relatives	Neely Edward		
Holland			
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10 Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	
In the Good Old Summertime	Lew Fields		
Japanese Bowl, The		694	8
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19 May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	
Lobo, Dog of Dogs	Lobo	590	7 Mar. 8
Lonely Gigio	Lotti Loder	922	9
Looney Tunes			
Love Boat, The	Herman Timberg	754	8 Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10 Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Military Post, The	Roberto Guzman	570	6 Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Nagger, The	Mr. & Mrs. Jack Norworth	845	9
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford	740	8
No-Account, The	Special Cast	777	9
Office Steps		874	10 May 31
On the Rancho	Will & Gladys Ahern	600	7 Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
People Versus, The	Campeau-O'Malley	548	6
Perfect Understanding, A	May-Oaks	537	6
Pay Off, The	H. B. Walthall	1076	12
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13
Royal Fourflusher, The	Eddie Buzzell		
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		
Sinkin' in the Bathtub		1 reel	May 10
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour	1 reel	June 7
Sound Effects	Buddy Traps	653	7 May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8
Still Alarm, The	Webb-Allen		
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	2 reels	
Temple Belles	Green-Blackman		
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819	9
Webserian Students	Ryan-Lee	801	9 Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	
Wedding Belles	Howard-Newton	485	5
What a Life		955	11
Who Pays?	Murray-Oakland	912	10 Mar. 15
Window Cleaners	Brice-Edwards	637	7 Apr. 19
Work, Milton C.			
Yamekraw		857	9 Apr. 26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Strange but True

IT seems almost incredible that sound and color, a combination usually associated with high cost in motion pictures, can be obtained without paying a premium price. Yet, Eastman Sonochrome Tinted Positive Films give faithful sound, atmospheric color, at a cost no higher than that of ordinary black and white.

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JUNE 14, 1930

Motion Picture NEWS

Reg. U. S. Patent Office



"PARDON MY BACK!"

"I'm looking at the Metro-Goldwyn-Mayer Announcement inside this magazine."

VOL. XII. NO. 24

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ABOVE: M-G-M's book "Shorts Heard 'Round the World."

NOTE: *The actual size of M-G-M's 110-page "Lucky Star" book is 11¼ inches by 15¼ inches. Illustrated in full colors with photographs suitable for framing.*

THESE TWO BOOKS ARE OF VITAL IMPORTANCE TO YOU!

Above are reduced photographs of the celebrated 110-page "Lucky Star" book and the "Shorts Heard 'Round The World" book of Metro-Goldwyn-Mayer. Write for them today!

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1540 B'way New York

Please send me the big "Lucky Star" book and "Shorts Heard Round the World".

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THE GIANT THAT CAN'T BE BUDGED



THE MOUNTAIN symbolizes the great amusement industry. **THE GIANT** that hovers over all maintaining its position on the mountain top is **METRO-GOLDWYN-MAYER.** Tugging at the colossal figure **THE PYGMIES** are those forces whose one ambition for the past six years has been to dislodge the Giant. But their efforts are futile for time only strengthens the Giant's hold on the mountain top.



Bringing You

"YOUR LUCKY STAR!"

THERE IS mighty good reason why exhibitors await with keenest interest an annual announcement from Metro-Goldwyn-Mayer.

Experience over six years of our existence has demonstrated to the trade that M-G-M has the goods.

It is pretty generally conceded that making great product is no accident. It takes organization and stability to make a habit of success. It takes resources and personnel to produce and present to the public fifty pictures of a high standard in one year.

M-G-M SPONSORSHIP of a product means that behind it is an organization, mighty, efficient and *proven*.

Allied to this organization are starring personalities under long term contracts, marquee names that mean money. As well as personalities groomed for the stardom of tomorrow. And directors and writers of importance.

M-G-M never rests on its laurels. It pushes forward ever. It builds for the future as it sweeps onward today. By this policy M-G-M has become a veritable Rock of Gibraltar of the industry.

SOON a Metro-Goldwyn-Mayer sales representative will come to you with a publication the like of which this industry has never seen. This book merits your careful attention. It is fittingly called "Your Lucky Star." It has a most important message for you and your theatre.

Read and rely on "Your Lucky Star."

"BEFORE I TALK ABOUT NEXT SEASON"



AS FAR as the public is concerned there's no such thing as "this season" or next "season."

THE PUBLIC demands good pictures no matter what time of the year it is. And the Metro-Goldwyn-Mayer studio strings along with the public.

Our great showmen-producers in California aren't concerned with the seasonable arrangements for distribution but they *are* concerned with making each of their pictures a complete and splendid entertainment.

THAT accounts for the fact that while many other companies are concerned only with presenting an ambitious front for next year M-G-M goes merrily on giving you great product right *now*.







AT THE moment of going to press "Caught Short" is making America forget its troubles. And in gratitude America has proclaimed Marie Dressler-Polly Moran the greatest comedy team of many years. You'll hear more of those two gals. But meanwhile they're playing an extended run (*3rd week now!*) in Detroit. They've played two marvelous weeks in Los Angeles, breaking the all-time record of the State Theatre. Same story in Frisco and everywhere.



Greta Garbo in "Romance"



NORMA SHEARER in "The Divorcee" continues its amazing career, coming back to Frisco for a two week stand after doing so marvelously in its initial first run there.

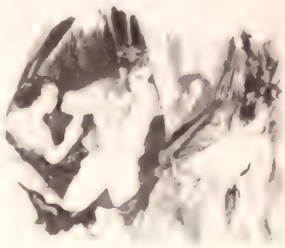
In Boston it took the house record held for a long time by "The Big Parade." In Oklahoma City it broke all records and Midnight shows were added! Every engagement adds new laurels to a fine attraction.

MISS SHEARER follows through with another winner "Let Us Be Gay" of which Motion Picture News says: "From an audience standpoint it will be rated one of the best talker screen farces to date! It will enhance the popularity of Norma Shearer as a big name bet."

"THE BIG HOUSE" has set the West Coast on fire! By the time these lines appear M-G-M's thrilling romantic drama will have opened for an



extended run at the Criterion, Los Angeles; the Warfield, San Francisco and elsewhere. Backed by a strong national campaign in the Hearst papers, with a 30-day serial paving the way, "The Big House" comes opportunely as a real life-saver of the warmer days.



to a showman's ears. Her second Talkie is "Romance" the famed stage love-drama.

MARION DAVIES sweeps in on a cyclone of national advertising and promotion with a grand comedy, "The Florodora Girl."

Ruth Chatterton heads a distinguished cast in "The Lady of Scandal" based on that most successful Broadway hit, "The High Road."



ALL of the foregoing—and more to be announced—means that between now and the new season Metro-Goldwyn-Mayer is crashing through with pictures of power!

AND THEN 1930-1931 looms ahead with M-G-M geared for the most ambitious program of its entire history. And that's *some* history!

TRUE TALK ABOUT M-G-M'S GREAT STARS!



Marion Davies

M-G-M HAS been true to that slogan known to the entire world: "*More Stars Than There Are in Heaven.*"

From the very beginning of M-G-M we've given theatres the big names for the house-front.

A STAR in electric lights in front of your theatre is half the battle. Your public delights in personalities. While other companies wavered in policy, M-G-M was consistently the "Star" outfit. And year after year, M-G-M has developed its million-dollar galaxy of popular stars, building up its star-names by putting them in great productions, by reaching into far parts of the world for new personalities to electrify the amusement world.

GORGEOUS GRETA GARBO has swept into a national acclaim accorded few people in all show history. The phrase "Greta Garbo Talks!"—was blazoned from thousands of theatres. And ticket-buyers came in droves!



Greta Garbo



William Haines

Already the word comes out of Hollywood that Miss Garbo's new Talking picture, "Romance" is destined to overshadow "Anna Christie" by far. There is no figure in all studioland whose screen activities are of such widespread interest. Long before a Greta Garbo attraction reaches the screen the magazines of the nation are heralding its approach, the public is breathless with anticipation!

IT'S NICE to have a Greta Garbo under contract to your theatre! In 1930-1931 the first of her three vehicles will be "Red Dust."

And *now* Lon Chaney Talks!



Lon Chaney



Norma Shearer



No question but he will duplicate the stir and excitement caused when you advertised Greta Garbo's first Talkie.

LON CHANEY TALKS!

Your public, is intently awaiting the initial Talking appearance of Lon Chaney in "The Unholy Three."



Lawrence Tibbett

AND it's an event! Chaney is a sensational Talk personality. His uniqueness as a screen figure is increased by an alluring, mystic quality of dialogue. Watch for next season's "The Bugle Sounds."

NO STAR has benefitted by the audible screen more than Norma Shearer. What work she does in "The Divorcee!" Naturally an increasing public will watch for what is to follow in months to come.

BILL HAINES has never made a flop in his entire career! That's a record for any star. Haines is down-to-earth, understandable. He appeals to the vast audience, and after all that's where the big money comes from.

Everybody liked "The Girl Said No" and Haines





showed he could be serious-as well as comic in it! There's a happy chap to sell to the public. They like Bill Haines! They'll like him best in next season's "Remote Control."

HITS! HITS! HITS!

WATCH MARION DAVIES! No other actress in pictures has swept forward to clinch the top positions more surely and steadily than merry Marion. Miss Davies hit the bull's-eye with "Marianne" and has been clicking regularly. "Florodora Girl" gives Marion a big opportunity for fun. Her next season's vehicles are celebrated stage successes including "Rosalie" and "The Five O'Clock Girl." Each Davies picture is backed by a national ad and publicity Cosmopolitan campaign.



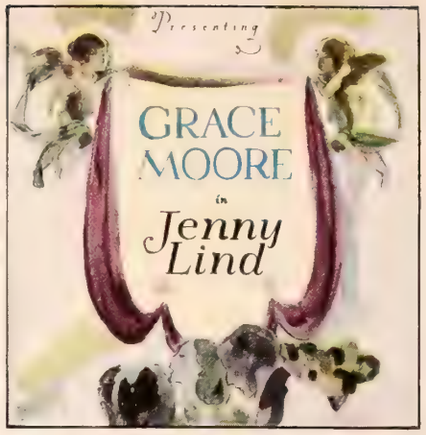
Dressler-Moran

RAMON NOVARRO'S recent radio broadcast was a great success and its celebrated sponsors declared it was their most successful presentation. Novarro has a following as steady as anyone in pictures.

It is a known fact that those who have seen Novarro's first offering of the new season "Singer of Seville" predict that Novarro will top the starring procession.



Grace Moore



WATCH NOVARRO IN SINGER OF SEVILLE"

There's a production to make a note of and handsome Ramon Novarro by virtue of it becomes a name to reckon with in the amusement world!



Joan Crawford

JOAN CRAWFORD!

Few stars have ever crashed through with one box-office success after another as Joan Crawford has. "Our Dancing Daughters" "Our Modern Maidens," "Untamed," "Montana Moon," "Our Blushing Brides" —all great audience pictures. And now "Great Day" her biggest!



John Gilbert

JOHN GILBERT!

"Way For A Sailor" is a John Gilbert you've never seen before! M-G-M knows its business! We've given handsome Jack Gilbert a two-fisted narrative, brimming with action, breathless with story values that's going to line 'em up at your shop! You'll hear more about it later, but—leave it to M-G-M!

DRESSLER - MORAN!



The public made Marie Dressler-Polly Moran into a starring comedy team—and M-G-M is to give the public those happy-go-lucky gals in wow comedies. "Caught Short" is just the beginning of box-office history. Laughs bring business—no mistake!

There's nothing like a hilarious comedy to send word-of-mouth talk through a town that there's a show worth seeing.

Marie Dressler has had a solid year of success, singled out of every picture for praise and attention, oftentimes "stealing the show" according to critics. You've got a ready public for the next Dressler-Moran comedy!

AND it's important to remember that the company which builds money attractions like Dressler-Moran is ever on the job creating new box-office names. Every year M-G-M comes through with additional ones!



THE LION THAT LAUGHS UP HIS SLEEVE

Here is Leo, the Metro-Goldwyn-Mayer Lion surrounded by his imitators! It seems that this "parrot fever" is everywhere. One company originates, the others copy. But while imitation is a sincere form of flattery it can only approximate, never approach the real, original thing. Leo's the real thing in pictures!



Construction activity never ceases at the famed M-G-M studios in Culver City, Cal. 69 acres of highly organized production. Sound stages, laboratories, mills, factories. The M-G-M studio is a model of perfection, a tribute to the glory of a towering industry.

Wait till you see Lawrence Tibbett in the production M-G-M is making for him next season. One of the year's most ambitious Talkies for Tibbett! The American public has never given such a welcome to a new type of star ever before and they're going to cheer him louder now. It's seldom that a singer of love songs looks the part. Tibbett's not only got the greatest voice on the screen, but he's he-man and regular, strong and romantic. "New Moon" is big enough without a Tibbett. Imagine its size with him.



Kay Johnson



Lawrence Gray



Dorothy Jordan



Lewis Stone



Mary Doran



Roland Young



Leela Hyams



Basil Rathbone



Gwen Lee



Gavin Gordon



Raquel Torres



Wallace Beery



Edwina Booth



Charles King



Barbara Leonard



Harry Carey



Hedda Hopper



Raymond Hackett

INTRODUCING TWO NOTED STAGE STARS!

Again M-G-M acts fast (in your interests) and comes through with a pair of names that are going to mean big things in pictures. To M-G-M's roster of celebrities add the names of Jack Buchanan and Grace Moore to your list of what's electric-light!


Jack Buchanan


Anita Page


Conrad Nagel


Andre Luguet


Bessie Love


Charles Bickford

Jack Buchanan, shining light of the entertainment world, musical star of the $6.60 class, handsome lover of the stage—we've got him!

Grace Moore, foremost beauty, one of the greatest voices of the world, an alluring sensation in the Music Box Revue and thereafter operatic heroine—we're bringing you this gorgeous actress!

Stars! Stars! Stars! No one can give you names to equal the solid phalanx of Metro-Goldwyn-Mayer stars!

As in the very beginning, so now again in 1930-1931 depend each week on a shining light on your marquee, the beacon for business!

BUILDING A GREAT ROSTER OF STAR PERSONALITIES

THE designation "star" is given to those who are already on top!

How about those coming up so fast?


John Mack Brown


Lucille Powers


Duncan Renaldo


Catherine Moylan


Karl Dane


Dorothy McNulty

The "Star Maker"—that's M-G-M. Always grooming the appealing new faces, the personalities with sparkle.

You'll find more "stars-of-tomorrow" in M-G-M's vast company of players than in any other similar group, because we've made it our business to build them, subtly, intelligently, spotting them in proper roles, plugging them for your public.


Catherine Dale Owen


Robert Montgomery

Robert Montgomery, for instance! There's a comer at the box-office. The fan magazines and newspaper writers always give him a hand. He's got that certain something that points to stardom.

His popularity is reflected not only in tremendous fan mail at the studio, but in the fact that publications report incessant inquiries about him from their readers.

Montgomery delivered unforgettably romantic performances in "Untamed," "Their Own Desire" and "The Divorcee," just to mention a few. A chap to watch!

And when you scan the whole list of M-G-M featured personalities, many of whose pictures are shown in these pages, you realize what a wealth of popular players are under Leo's banner

Cliff Edwards. Charles Bickford. Kay Johnson. Anita Page. Bessie Love. Lawrence Gray. Charles King. Karl Dane. Those are all big names to your public, always welcomed in a cast.


Edward Nugent


Julia Fay


Gus Shy


Cliff Edwards


Elliott Nugent



HIS MASTER'S VOICE

Heaps of apologies to Victor Talking Machine

There is only one voice that Leo listens to—and that is the Voice of the Box-Office! The public be served is his idea, and that's why Metro-Goldwyn-Mayer studios deliver pictures that please with greater consistency than any other company.



Letitia Howard



Arnold Korff



Harriett Lake



J. C. Nugent



John Milyan



Nora Mae



Gilbert Roland



Ernest Torrence

John Mack Brown has been coming up fast. "Montana Moon" helped tremendously. Watch him in "Billy the Kid."

Not a season passes without really important star-contributions by M-G-M. In the past year we showed your public a grand comedy team, Marie Dressler and Polly Moran, as well as a new type of singing star, Lawrence Tibbett.

Next season watch particularly for Jack Buchanan. And likewise Grace Moore in "Jenny Lind." They're going to mean great things for you.

Watch for a shooting star named Dorothy Jordan. She's coming in support of Ramon Novarro in "The Singer of Seville."

Keep your eye on Gus Shy in "Good News." He's an important acquisition from the stage to the screen!



Sam Wood



Victor Seastrom

Karl Dane, Basil Rathbone, Raquel Torres, Roland Young. That's the type of name in M-G-M casts. M-G-M has personality-power that isn't duplicated anywhere else.



M-G-M won the highest honor the industry can give! Academy of Motion Picture Arts and Sciences awards M-G-M one trophy for the years greatest picture, "The Broadway Melody."

DIRECTORS WHOSE NAMES ARE GUARANTEE OF SUCCESS!

Metro-Goldwyn-Mayer directors represent the aristocracy of the directorial world!

That describes the men who direct the big productions at M-G-M's celebrated studio.



Fred Niblo

Names that are world-

famous, because their entertainments have thrilled the soul of humanity.

Cecil B. De Mille, King Vidor, Lionel Barrymore, Clarence Brown, Sam Wood, George Hill, W. S. Van Dyke. Those names are backed by successful achievement in behalf of your theatre. Fred Niblo, Charles Riesner, Sidney Franklin, Mal St. Clair, Jack Conway, William De Mille, Robert Z. Leonard, Edward Sedgwick, M-G-M's staff of directors reads like a Who's Who in Filmdom.


Harry Beaumont


Charles Brabin


Jack Conway

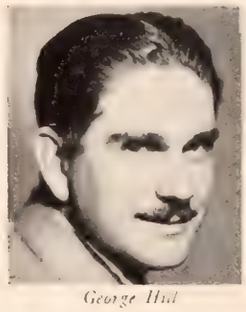

Wm. DeMille


Sidney Franklin

Every director at the M-G-M studio is a *proven* producer of successful entertainment.


Jacques Feyder


Nick Grinde


George Hill

In every phase of production that's true of Metro-Goldwyn-Mayer insistence on expertness! Filmdom's notables, the names that are recognized and respected!

M-G-M's Giant pictures can be entrusted only to such hands!




Robert Z. Leonard


Malcolm St. Clair


W. S. Van Dyke



NO WONDER THEY CHEERED!

This is the artist's conception of the scene he recently witnessed at the Drake Hotel, Chicago, during the Metro-Goldwyn-Mayer sales convention. The announcement had just been made of the line-up for next season that the boys were to present to exhibitors. No wonder they cheered!

METRO-GOLDWYN-MAYER PRESENTS 50 "LUCKY STAR" HITS IN 1930-31

MARION DAVIES IN THE FIVE O'CLOCK GIRL

This play by Guy Bolton and Fred Thompson with a score by Kalmar and Ruby ran one year in New York and was a big hit on the road. It's just the thing for Marion Davies. Full of fun, frolic, songs and romance. They'll love Marion as the mannequin who poses as an heiress debutante. Here's a Big Time vehicle for a Big Time star! It will be widely promoted with a Cosmopolitan-size ad drive.

MARION DAVIES IN ROSALIE

Based on the Ziegfeld musical comedy by William Anthony McGuire and Guy Bolton with a score by the great George Gershwin and Sigmund Romberg. "Rosalie," adapted by Gene Markey, comes to talkies with a reputation that's country-wide! Imagine Marion Davies as Princess of a mythical kingdom to which comes a handsome American Trans-Atlantic flyer. He's bashful—but she's not! The result is grand. This one gets that million-dollar promotion, Cosmopolitan-sponsored.

There will be three Marion Davies productions

JOAN CRAWFORD IN GREAT DAY

This elaborate musical drama of the river country of Louisiana was six months in road tryouts before reaching Broadway and represented a fortune in theatrical investment. Vincent Youmans, composer of "Hit the Deck," and many other successes wrote the score, admittedly his greatest, containing such positive numbers as "More Than You Know," "Without A Song," "Great Day," and "Happy Because I'm In Love." Based on the play by William Cary Duncan, John Wells, Vincent Youmans. Lyrics by William Rose and Edward Eliscu. Adapted for the screen by James Montgomery. Directed by Harry Pollard.

The second **JOAN CRAWFORD** picture will be **HER FORTUNE** by James Montgomery.

There will be four Joan Crawford Pictures

GRETA GARBO IN RED DUST

The most unusual part she has ever played! On a Chinese rubber plantation—her past in Paris forgotten — gorgeous Greta Garbo gives the talking screen a performance such as you've never witnessed! This stage play by Wilson Collison has the power of "Sadie Thompson." It's going to be one of the year's greatest!

There will be three Garbo Pictures

WILLIAM HAINES IN REMOTE CONTROL

Remote Control—a rollicking romantic melodrama! Broadway gasped at the stage play. The Talking picture takes you into a radio broadcasting room with Bill Haines as announcer! Just his style! Bill unknowingly thwarts the Ghost Gang operating by radio. And of course there's a girl in the story. She's his! Based on the play by Clyde North, Albert C. Fuller, Jack T. Nelson. Directed by Malcolm St. Clair.

There will be 4 William Haines pictures

LON CHANEY TALKS IN THE BUGLE SOUNDS

A powerful story of the Foreign Legion, "The Bugle Sounds" by Major Zinovi Pechkoff, Chaney plays the part of a hard-bitten sergeant, cruel, ruthless—until Love enters his life! Much of



Cecil B. DeMille



King Vidor



Lionel Barrymore



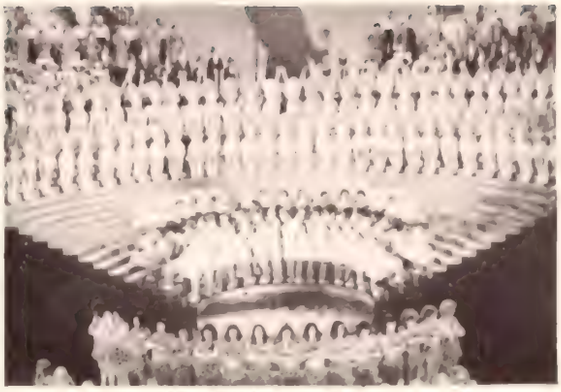
Clarence Brown



Trader Horn, the most colorful character of our time, is now in his wonder book on the screen!



"Mutiny Ahead" is Cecil B. DeMille's answer to a public request for a modern, moving, dramatic spectacle. It's his most ambitious film!



"Mutiny Ahead" [illegible] Lives of [illegible] Love [illegible] Sea [illegible]

"The Bugle Sounds" was photographed in actual locations in Africa while the famed Foreign Legion was under fighting orders. George Hill who directed Chaney in "Tell it to the Marines" does it again. That means a big picture.

JOHN GILBERT IN WAY FOR A SAILOR

M-G-M knows its business! We have a world of confidence that the great Gilbert public will react to this rugged story with an enthusiasm expressed in receipts. Sam Wood, director of box-office hits is making it. Laurence Stallings of "Big Parade," "What Price Glory," "Cock-eyed World" fame wrote the dialogue from the thrilling book by Albert Richard Wetjen. Gilbert's role is powerful. Salt of the sea, adventurer in far ports, fighter and romancer, he runs the gamut of human experience in one of the most absorbing narratives you've ever been gripped by!

There will be two John Gilbert Pictures

TWO NORMA SHEARER PICTURES

No star of the talking screen has delivered with the consistency of Miss Shearer. Her four talking pictures "The Trial of Mary Dugan," "The Last of Mrs. Cheyney," "Their Own Desire" and "The Divorcee" have all been perfect performances. "The Divorcee" at present is breaking records everywhere. Also watch for "Let Us Be Gay." You can rely on the two 1930-31 Norma Shearer pictures.

RAMON NOVARRO IN THE SINGER OF SEVILLE

A production already finished, already previewed and already talked about in Hollywood as one of the biggest pictures in all the history of pictures! What a cast! Dorothy Jordan, Renee Adoree, Nance O'Neil, Ernest Torrence. Directed by Charles Brabin. Story by Dorothy Farnum. Dialogue by John Colton. In the story Novarro as a young Spanish singer loves a convent lass. She's torn from his arms and with broken heart he sings to a great fame. Jealous rivals harm him and with his life in the balance the kind nuns send back the girl he loves. Novarro surpasses everything he's ever done. This picture is in the bag!

RAMON NOVARRO IN The SONG OF INDIA

(Three Novarro Pictures)

A sure-fire box office title Based on the famous melody, "Song of India." The Story by Achmed Abdullah is ideally suited to Ramon Novarro. India — quaint, bizarre, strange, exotic streets, heavily veiled women, snake-charmers, fakirs — rajahs and ranees . . . An epic of this land of mystery and romance. An unparalleled musical score incorporating not only the "Song of India," but the exotic and well known "Pale Hands," "Less Than the Dust," and "The Temple Bells." And through these songs is woven the story of a young Prince, of his Ranee and of a white woman — the story of an undying love and of a passion that burns like fire and dies out like a rocket.

MARIE DRESSLER AND POLLY MORAN IN RAZZLE-DAZZLE

Consistent with Metro-Goldwyn-Mayer's policy of star-making, the team of Marie Dressler and Polly Moran is destined to provide the kind of comedy that the screen public demands in well-prescribed portions. Coming on top of "Caught Short" the new riotous talkie "Razzle-Dazzle" brings this mad duet to new heights of merriment. You will make a great deal of money on these well-promoted laugh-clocked comedies.

There will be 2 Marie Dressler-Polly Moran Pictures



YOUR "LUCKY SEVENTH!"

Happy Birthday Leo! 1930-1931 is your "Lucky Seventh" Year! You've jogged this old business out of its complacency from the minute you crashed into it! Everybody keeps one eye peeled on Leo. They know you're up to something all the time. And this time it looks like you've topped the field by a wider edge than usual. Some product, kid! "Lucky Seventh" for M-G-M exhibitors!

LAWRENCE TIBBETT AND GRACE MOORE IN NEW MOON

Lawrence Tibbett having been popularized by Metro-Goldwyn-Mayer will appear in the theatrical success of a decade, none other than "New Moon," the Schwab and Mandel, Oscar Hammerstein, 2nd, Sigmund Romberg triumph. Supporting him in a stellar capacity will be Grace Moore of the golden voice whose performance in Irving Berlin's "Music Box Revue" brought her operatic recognition. Imagine Tibbett and Moore singing "Lover Come Back To Me"! "New Moon" is a vehicle for which every producer has put in a bid. It, in itself, is as great a title as one could hope for. Bolstered with such star talent and backed by M-G-M enterprise it will prove an outstanding attraction of the season. Director Jack Conway. Dialogue by Charles MacArthur. Adaptation by Sylvia Thalberg and Frank Butler.

There will be two Lawrence Tibbett Pictures

4 COSMOPOLITAN PRODUCTIONS

The first production will be

GRACE MOORE IN JENNY LIND

With Reginald Denny! Following the already-assured success of "The New Moon" Grace Moore will appear in a pet creation of the Metro-Goldwyn-Mayer Studios. And with it a new star appears on the horizon—Grace Moore. It is none other than the drama of the Swedish Nightingale "Jenny Lind." A story of her great love for a penniless musician, their trials, rise to fame, visit to America, reception by P. T. Barnum and all the episodes of an exciting career. Directed by Sidney Franklin. Scenario by Hans Kraly and Claudine West. Dialogue by John Meehan. Original music by Herbert Stothart, Arthur Freed and Harry Woods. This is the first of four Cosmopolitan productions, which, as you know, are backed heavily by Hearst promotion.

There will be three more Cosmopolitan Productions

CECIL B. DEMILLE'S MADAME SATAN

A wife, who is too good for her own good, masquerades as Madame Satan to win back her husband from a designing woman. Drama, comedy and the spectacular effects for which De Mille is famous, including a novelty in the way of a grand ball on a Zeppelin which is wrecked, forcing the revelers to seek safety in their parachutes, will make this one of the biggest pictures of the year. Jeanie MacPherson wrote it. And she knows box-office! The dialogue is by Gladys Unger. The music by Jack King and Herbert Stothart and the lyrics by Clifford Grey and Elsie Janis. Kay Johnson, Reginald Denny, Roland Young and Abe Lyman's band are outstanding in the large cast of this production.

BILLY THE KID

The one big, stirring, outdoor story of the great West, based on the real life of a notorious "bad man." As romantic as it is thrilling! With a love story of surpassing power. Directed by King Vidor and starring John Mack Brown, this Western is a stirring picturization of Walter Noble Burns' popular biography, "The Saga of Billy the Kid." Dialogue by Laurence Stallings, author of "The Big Parade," "What Price Glory" and "The Cock-Eyed World." Included in the cast are John Mack Brown, Wallace Beery, Karl Dane and Lucille Powers.

TRADER HORN

The great Metro-Goldwyn-Mayer expedition into the heart of Africa has returned and what an amazing picture they have brought back with them! Here is the picture that will be one of the very biggest sensations in years. The Ivory Coast of Africa . . . jungles Voodoo charms and witchcraft, and an orphaned white girl regarded as a goddess. A ruby worth a king's ransom, and escape from death by torture. Love's awakening for this lovely white girl and a splendid Englishman, and their thrilling escape from the fana-



Arthur Robinson



Harry A. Pollard



Charles Kenyon



Elliott J. McGregor



Sammy Lee



The true, stirring story of BILLY THE KID here in a Vidor production



The best news of all — GOOD NEWS - the musical comedy you've waited for



Edward Sedgwick

tical natives and terrible jungle. Authentic! thrilling! Based on the book by Ethelreda Lewis. Directed by W. S. VanDyke with Harry Carey, Duncan Renaldo and Edwina Booth.

THE MARCH OF TIME

Metro-Goldwyn-Mayer again proves its claim of being the biggest-leaguer in the entertainment industry, by offering "The March of Time" —an all-star production that means ALL STARS —and plenty of them! "The March of Time" promises to cap the most glamorous spectacle that has come out of filmland to date. Featured among others are: Weber and Fields, DeWolfe Hopper, Fay Templeton, Marie Dressler, Louis Mann, Josephine Sabel, Barney Fagan, William Collier, Sr., Ramon Novarro, Carlotta King, Benny Rubin, Dodge Sisters, Cliff Edwards, William Collier, Jr., Betty Healy, Albertina Rasch Ballet, Duncan Sisters, Clyde Cook, Gus Shy, Polly Moran, Karl Dane, Raquel Torres, and more! Directed by Charles F. Riesner.

GOOD NEWS

An all-star production of the Schwab & De Sylva musical that gave the nation such song hits as "The Varsity Drag," and "The Best Things in Life are Free." The daddy of all collegiate plays and pictures, and still holds the palm for youth, speed and customer appeal. The dance numbers surpass anything that has been done to date. The fastest picture ever screened. Based on a musical comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. De Sylva and Ray Henderson that ran over one year on Broadway and a hit in every city in the country. Bessie Love, Mary Lawlor, Gus Shy, Cliff Edwards, Dorothy McNulty, Stanley Smith and Lola Lane head the cast. Scenario, Frances Marion. Dialogue, Joe Farnham. Stage direction, Edgar J. McGregor. Screen direction, Nick Grinde.

NAUGHTY MARIETTA

The play by Rida Johnson Young. Victor Herbert's great success! With the music that only that composer could write! Including "Sweet Mystery of Life," "I'm Falling in Love With Someone" and "Italian Street Song." Full of the atmosphere of old New Orleans when France ruled her; the thrill and romance of an outlaw pirate and a daring, strong-willed French girl, who knew what she wanted. Tender humor, devil-may-care adventure, and the lilting songs of America's best-loved composer.

THE MERRY WIDOW

Imagine "Merry Widow" music! Imagine Franz Lehar's intoxicating "Merry Widow Waltz" and "Velia" in Talkies! It's the best news yet to your public that this dashing romance is coming to the talking screen! A glamorous, breath-taking film will greet them. Based on that most beloved romantic operetta of all time. By Victor Leon, Leo Stein, Franz Lehar. As produced by Henry Savage. Watch for the great personalities who will bring this wonder picture to the screen. A Big one among Big Ones!

THE PASSION FLOWER

Kathleen Norris' best-selling novel is coming to the Talkies! Everybody's reading this absorbing book! M-G-M which brings audiences the latest and best in novels is making it into a soul-stirring Talkie. And what a story. The heiress who gives up wealth, social position for a husband's true love. But when the husband meets his "passion flower" her sacrifice seems wasted. Then a gripping climax! You'll love this one! Adaptation and dialogue by Martin Flavin. Directed by William C. de Mille.



"TRADER HORN" IN TALKIES IS THE BIG NEWS OF 1930-1931

It's just one of the Diamonds in the Metro-Goldwyn-Mayer Heaven!

THOSE THREE FRENCH GIRLS

(Charmaine, Diane and Marianne)

What a title! . . . What an angle! Three American youths, one a millionaire, the others paupers, leave a trail of glory throughout provincial France, as they proceed to Paris to make good for the three French girls they had met. An irate guardian seeks to subdue the young millionaire. They accuse him of being a lunatic and then complications! Something that will startle even Paris A laugh a minute. Full of mirth, gusto and hot-blooded romance. A great exploitation picture. By Dale Van Every and Arthur Field.

DOING THAT THING

Laughs and Music by Jimmy McHugh and Dorothy Fields who wrote "I Can't Give You Anything But Love, Baby" and the music of "The Blackbirds." What a plot! Boss brings shipping clerk to country club. Society adventuress thinks the boy's a millionaire and marries him. Tells him she took him for his money. He confesses he has no money. It's a happiness treat, full of laughs and studded with a flock of gay songs! Wait till they hear "Go Home and Tell Your Mother," "Doing That Thing," "Love Magician" and others!

TAMPICO

Joseph Hergesheimer and Bartlett Cormack paint the drama of the Oil Fields in this great play of theirs! Never such a narrative as overpowering as this romance of an oil baron in Mexico. He is the strong master of destinies and human souls. Strong — until a beautiful woman without principles crumbles his kingdom. The color, the romance, the intrigue of the oil fields have been re-created for you on the Talking Screen. Watch for "Tampico."

BALLYHOO

Beth Brown's best seller novel of circus life, "Ballyhoo." There have been circus pictures before, but never has the "behind-the-scenes" of circus life been exposed so frankly, so realistically, so thrillingly as in "Ballyhoo." Beth Brown told it all in a novel that reached thousands of excited readers. Now Metro-Goldwyn-Mayer has been privileged to bring this romance of the "Big Top" to you on the Talking Screen.

THE WORLD'S ILLUSION

Jacob Wassermann, Europe's most gifted writer of soul themes comes at last to the Talking Screen. What did she seek this beautiful dancer, possessed of every wealth and luxury, adored by men? A burning, unquenchable restlessness in her soul sent her across the face of Europe into strange places and forbidden experiences! A great modern novel, best-seller on two continents, yields its powerful story to the screen!

THE CRISIS

Winston Churchill's Civil War Drama will be "The Birth of A Nation" of the Talkies! Look forward to one of the most dramatic and soul-searing productions of all your days of exhibiting pictures. The throbbing love story of the Southern girl and the Northern boy as told in Winston Churchill's immortal novel of Civil War days is to be one of the things they'll watch for on the talking screen this coming season. A truly Big One!

MONSIEUR LE FOX

Of all the dramas that have come out of the great, silent Northwest, there is none to compare with this exciting tale that hammers out thrills like a machine gun! A handsome, reckless payroll robber of the lawless north, an aris-

GREAT NOVELS BECOME GREAT PICTURES!



tocratic white girl and a fair squaw of the North Woods are the central figures. And then — the relentless Northwest Mounted! Story by Willard Mack. Directed by Hal Roach. To be made in English, Spanish, French, German, Italian. Featured in English cast Gilbert Roland, Barbara Leonard, Arnold Korff. French cast Andre Luguet, Barbara Leonard, Arnold Korff. Spanish cast Gilbert Roland, Rosita Ballesteros, Pablo Alvares. German cast John Reinhardt, Barbara Leonard, Arnold Korff. Italian cast Franco Corsaro, Barbara Leonard, Paul Porcasi.

THE GREAT MEADOW

The book, now in its 100,000th, that is thrilling America. By Elizabeth Madox Roberts. There has appeared on the horizon of the book world a new romantic novel that is holding America spell-bound. A tale of frontier days, of a girl who braved Indians and unknown dangers! A story out of the bed-rock of America, out of its struggles, sacrifices and glories. It is to be the Epic Drama of the Talking Screen!

THE DARK STAR

Lorna Moon's great novel. The book they're all talking about. Featuring Marie Dressler (what a role this talented and popular actress has!) Dorothy Jordan (the girl they'll remember in "The Singer of Seville") and Robert Montgomery (he's popular!) Directed by George Hill. Adaptation by Frances Marion and Marion Jackson. One of the tenderest love stories told in our time. The girl without a lover, suddenly whirled into a dramatic romance with a hero of her dreams! A great audience picture.

DANCE, FOOLS, DANCE

Here's the Great Talkie of Martin Flavin's stage play "Cross Roads"—What every Young Couple in Love should know! Here's the age-old problem written by the master playwright Martin Flavin in a drama as gripping as anything you've ever encountered on the screen or on the stage! The boy and girl of "Dance, Fools, Dance" solve their difficulties in a unique and daring way, and pass through the danger zone to happiness.

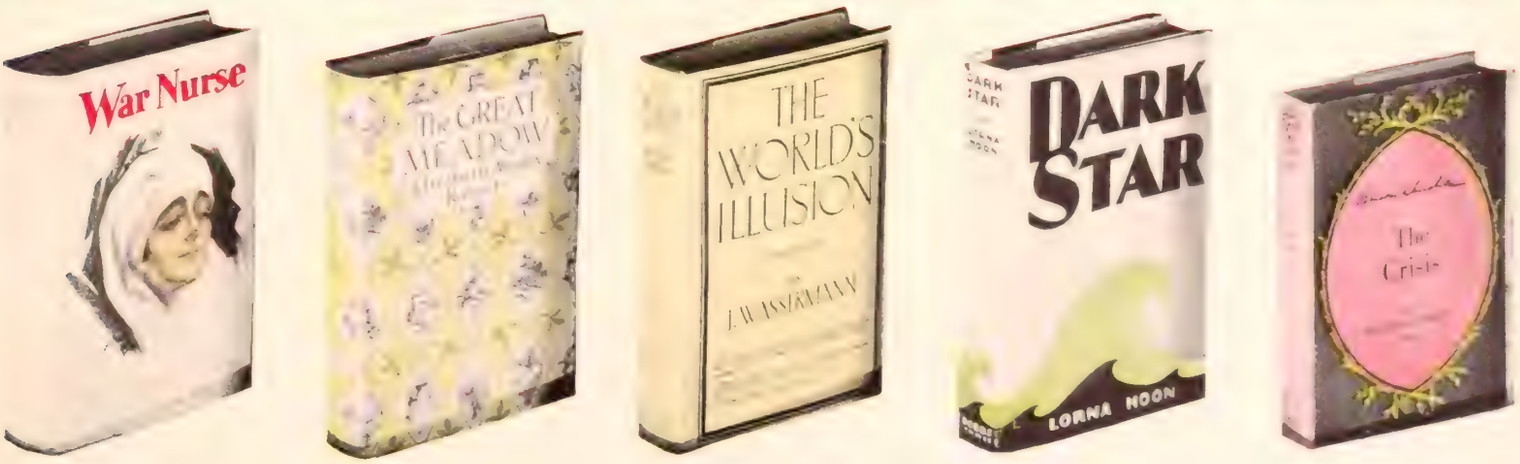
WAR NURSE

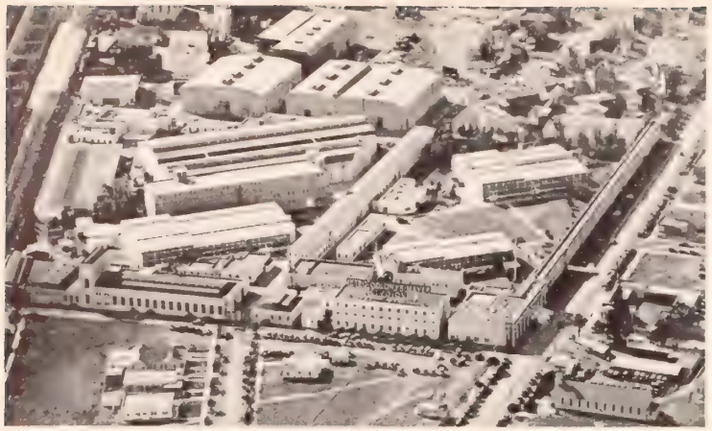
The true story of a woman who lived, loved and suffered on the Western Front. Now it has been told! The woman's side of the World War! The big story—hitherto only whispered —of the heroism, the romances, the passions of beauties under hell-fire! A famous authoress has written anonymously the whole story and Metro-Goldwyn-Mayer is the one to give it to you in a masterful talking picture.

DIXIE, THE DARK HORSE

M-G-M's going to make the prize of racing stories in talkies! Imagine the thrill of it, the hoof-beats, the color, the atmosphere of the track! And what a yarn is this! A colorful drama of the Old South when horse-racing, the sport of kings, quickened the pulses of fair ladies and sporting gentlemen. A great exploitation picture to be produced on a large scale with a cast of names that you can feature. Here's the Dark Horse that's going to be the flash gold-getter for next season!

A VAST PUBLIC FOR THESE BEST-SELLERS!





A visitor to the M G M studios today would see the World's Greatest Studios vastly increased in size and facilities. It is more than ever the Metropolis of the films.



The gigantic production activities of M-G-M are possible only in a studio of such fabulous resources and ever-growing facilities.

TOP-NOTCH WRITERS ON GREAT M-G-M STAFF

WHEN you take into consideration how M-G-M has combed the world for talents in every department you realize what a far-seeing, powerfully intrenched organization is behind the M-G-M product.

The men who write for our pictures are skilled craftsmen, men and women with brilliant records.

P. G. WODEHOUSE is a recent addition. He's doing a great story for Jack Buchanan. Wodehouse is a talent known the world over, a smart dramatist, a concocter of great stories, a writer of sparkling dialogue.

WILLARD MACK has a background of show experience that few can point to. He knows audiences.

LAURENCE STALLINGS, author of "The Big Parade", "What Price Glory", "The Cock Eyed World" is writing the dialogue for a powerful yarn for Jack Gilbert based on Wetgen's "Way For A Sailor."

JIM TULLY writes with a pen steeped in the heart's blood of folks in all walks of life. He's been a soldier-of-fortune and now is a best-selling author.

JOHN COLTON, creator of "Sadie Thompson", is one of the great living dramatists and raconteurs.

JEANIE MacPHERSON has written most of the great Cecil DeMille triumphs. "Madame Satan" is her most colorful and gripping story, produced by DeMille for next season!

Broadway's greatest playwrights have been brought to the Talkies by M-G-M. Charles MacArthur, co-author of "Broadway", Edwin Justus Mayer, author of "The Firebrand", Arthur Richman, Ernest Vadja, Samuel Shipman, William Hurlbut, Martin Flavin, John



P. G. Wodehouse



Willard Mack



Laurence Stallings



Jim Tully



John Colton



Jeanie MacPherson



Samuel Shipman



Ernest Vadja



Arthur Richman



Charles MacArthur



Gene Markey



Martin Flavin



Edwin Justus Mayer



John H. Lawson



William Hurlbut



John B. Hymer



Frances Marion



Bess Meredyth


George O'Hara


Lucille Newmark


W. L. River


Madeleine Ruthven


Don Ryan


Harry Sauber


E. Richard Schayer


Zelda Sears


Sylvia Thalberg


Wanda Tuchock


Dale Van Every


Claudine West


Crane Wilbur


Jack Neville


Hans Kraly


Joseph Farnham


Erle C. Kenton


Laurence E. Johnson


J. C. Nugent


Fred Niblo, Jr.


Robert Hopkins


John Meehan


Edith Fitzgerald


Willis Goldbeck


Becky Gardiner


Mitzie Cummings


Alfred Block


Beatrice Banyard


Stuart Anthony


Edith Ellis


Ruth Cummings


Frank Butler


A. Boasberg

B. Hymer, John H. Lawson — that's just a few of this most celebrated group.

M-G-M knows that the foundation of a successful entertainment is its power to grip the mind first of all with *narrative!*

We've got the best of all the writing clan, the Frances Marions, the Bess Meredyths—scan the amazing list of M-G-M writers published in these pages.

It's a great feeling for a theatre owner to know that behind his product are the experts, the highest talents that can be found in the amusement world!

THESE CELEBRATED FOLK WRITE SCENARIOS AND DIALOGUE AT M-G-M

Stuart Anthony
Beatrice Banyard
Alfred Block
Al Boasberg
A. P. M. Branden
Neil Brandt
Frank Butler
John Colton
Mitzie Cummings
Edith Ellis
Becky Gardiner
Willis Goldbeck
Joseph Farnham
Edith Fitzgerald
Martin Flavin
Robert Hopkins
Cyril Hume
John B. Hymer
William Hurlbut
Marion Jackson
Laurence E. Johnson
Erle C. Kenton
Hans Kraly
John H. Lawson
Philip J. Leddy
Willard Mack
Charles MacArthur
Jeanie MacPherson
Frances Marion
Gene Markey
Edwin Justus Mayer
Sarah Y. Mason
John Meehan
Bess Meredyth
Lucille Newmark
Fred Niblo, Jr.
Jack Neville
J. C. Nugent
Samuel Ornitz
George O'Hara
Arthur Richman
W. L. River
Madeleine Ruthven
Don Ryan
Harry Sauber
Richard Schayer
Zelda Sears
Samuel Shipman
Laurence Stallings


THE MOON IS LOW
Joan Crawford
MONTANA MOON
The BROADWAY MELODY
SINGIN' IN THE RAIN
Metro-Goldwyn-Mayer's
HOLLYWOOD REVUE of 1929
Pagan Love Song
RAMON NOVARRO
THE PAGAN
LOVE AIN'T NOTHIN' BUT THE BLUES
CHASING RAINBOWS
LOVE
CHARLES KING
HOW AM I TO KNOW?
THE FREE AND EASY
BUSTER KEATON
FREE AND EASY
JUST YOU, JUST ME
MARION DAVIES
Marianne
THAT WONDERFUL SOMETHING
JOAN CRAWFORD
UNTAMED
WHEN IM LOOKING AT YOU
ROGUE SONG
DYNAMITE
YOUR MOTHER AND MINE
Metro-Goldwyn-Mayer
HOLLYWOOD REVUE of 1929
CHARMING
RAMON NOVARRO
Devil May Care
You Were Meant For Me
The BROADWAY MELODY
SHOULD I
Lord BYRON of Broadway
I DONT WANT YOUR KISSES
SO THIS IS COLLEGE
SHEPHERD'S SERENADE
RAMON NOVARRO
Devil May Care
COUNT OF THE JUNGLE
JOAN CRAWFORD
UNTAMED
I've Waited A Lifetime For You
JOAN CRAWFORD
Our Modern Maidens
Metro Goldwyn Mayer
IF HE CARED
RAMON NOVARRO
Devil May Care
DIG IT IN THE NIGHT
Norma SHEARER
THEIR OWN DESIRE
INTO MY HEART
RAMON NOVARRO
IN GAY MADRID
THE WOMAN IN THE SHOE

M-G-M's NATION-WIDE HIT SONGS PLUG YOUR SHOW

METRO-GOLDWYN-MAYER has revolutionized the song business.

More hit songs have come from Metro-Goldwyn-Mayer pictures than all the pictures in the rest of the industry.

This is due to two factors—that the songs are great and that they are properly promoted.

WHENEVER you are told that there will be songs in Metro-Goldwyn-Mayer pictures you can rely on the fact that they will be *great* songs.

All you have to do is to look up the line of song writers under Metro-Goldwyn-Mayer contract. All that you have to do is to have your usual faith in Metro-Goldwyn-Mayer—on Metro-Goldwyn-Mayer performance.

AMONG THE great recent acquisitions by Metro-Goldwyn-Mayer are Vincent Youmans, composer of "Hit The Deck","Wild Flower" and "Great Day".

He is doing Joan Crawford's next picture.

AMONG MUSIC MAKERS OF METRO-GOLDWYN-MAYER

COMPOSERS

Dorothy Fields	Reggie Montgomery
Arthur Freed	Oscar Strauss
Clifford Grey	Herbert Stothart
Howard Johnson	George Ward
Jimmy McHugh	Harry Woods
Joseph Meyers	Vincent Youmans

CONDUCTORS

Dr. William Axt	Sam Wineland
Frederick Stahlberg	Charles Drury

ARRANGERS

Arthur Lange	Ray Heindorf
Charles Maxwell	Larry Shay

VOICE DIRECTION

Dr. P. Mario Marafioti



Dorothy Fields



Arthur Freed



Clifford Grey



Howard Johnson



Jimmy McHugh



Joseph Meyers

Jimmy McHugh and Dorothy Fields are the lyric writers for the sensational "Blackbirds" which ran over a year on Broadway which contains such hits as "I Can't Give You Anything But Love Baby" and "I Must Have That Man". They're writing for M-G-M now!

NOT TO MENTION the great operetta composer Herbert Stothart and popular song writers like Joe Myers (remember "California Here I Come") and Harry Woods ("When The Red, Red Robin Comes Along"—"A Little Kiss Each Morning A Little Kiss Each Night"); Clifford Grey who wrote the songs for Marilyn Miller in "Sally".

And of course not to mention the greatest popular musical genius of our time, the one and only Oscar Strauss, composer of "The Chocolate Soldier".

METRO-GOLDWYN-MAYER airs are in the air and on the air.

Your theatre is the best music box of all when you play Metro-Goldwyn-Mayer pictures with songs.



Reggie Montgomery



Oscar Strauss





George Ward



Harry Woods



Vincent Youmans



HAL ROACH



The Capitol, N. Y. like all other big houses features Laurel-Hardy comedies in the ads.



M-G-M's "Dogville Comedies" in electric lights on Broadway. You'll feature them too!

THE GREATEST SHORT PRODUCT LINE-UP M-G-M HAS EVER OFFERED!

M-G-M Short Subjects '30-'31

SPECIALS
6 M-G-M DOGVILLE COMEDIES
6 LAUREL & HARDY COMEDIES
(Two Reels Each)

HAL ROACH STAR COMEDIES
8 CHARLEY CHASE COMEDIES
8 OUR GANG COMEDIES
8 YOUNGER SET COMEDIES
(Two Reels Each)

8 M-G-M COLORTONE REVUES
(Two Reels Each)

NOVELTY GROUP
"Song Writer's Revue" "The Rounders"
"Copy" "Gems of M-G-M"
(Two Reels Each)

BURTON HOLMES
12 AROUND THE WORLD WITH BURTON HOLMES
(One Reel Each)

CARTOON COMEDIES
12 FLIP THE FROG
(One Reel Each)

NEWSREEL
104 ISSUES HEARST METROTONE NEWS
(One Reel Each)

NO QUESTION but that Metro-Goldwyn-Mayer has raised the standard of short subjects throughout the industry!

M-G-M has always attached a feature importance to this part of your program that has resulted in shorts becoming a very definite factor in the building of receipts.

This coming season we step out as never before! Never such a diversity of subjects.

WE'VE ADDED some new elements to our program, a remarkable series of Talking Dog pictures, "Dogville Comedies" a unique cartoon series, "Flip The Frog", Burton Holmes Travel-Talkies and other diversified units.

THESE FACTORS added to Hal Roach Comedies, Laurel-Hardy," Our Gang", Charley Chase

and "The Boy Friends" (a swell new idea!) means that M-G-M has planned a year of shorts unequalled in its history.

Together with M-G-M feature service, our short subject line-up makes a year of unmatchable shows!

"DOGVILLE COMEDIES" ARE LATEST BOX-OFFICE SMASH!

DOGVILLE COMEDIES from their very first long run test on a \$2 Broadway road-show program this Spring clicked as no other novelty has clicked in years!

"Hot Dogs" played the Earl Carroll Theatre on Broadway and they raved! It moved to the Colony and every critic in town went into hysterics!

Seeing and *hearing* is believing! Don't take our word for it, but be sure at your first opportunity to preview these remarkable little laugh-getters yourself.

A whole stock company of amazing dogs has been gathered and they TALK!

Zion Myers and Jules White direct them. The first ones are "Hot Dogs", "College Hounds" and "Who Killed Rover?" Six in all.

HAL ROACH'S NEW SHOW-MAN IDEA "THE BOY FRIENDS"



David Sharpe

HAL ROACH has brought out more new ideas in short comedies than any one in pictures.

Every year that smart showman comes through with a swell notion that develops into a money-maker. He realizes that showmanship means keeping them coming with a different slant all the time.



Laurel-Hardy in "Hog Wild" (a Jack Hall Production) Coming Fall Release

HIS LAST prize was Laurel-Hardy and if all signs are correct he's doped out another fast one —"The Boy Friends."



Gale Mannon



Mary Dunn

You're going to hear plenty about this personable group of young men and young women. They're youngsters of the adolescent age, and their comedies are human happy audience stuff.

The first one is "Doctor's Orders". Eight in the series.



Dorothy Granger



Mary Kornman



Gordon Stanton

LAUREL-HARDY ARE SET FOR BIGGEST SEASON YET!

DIAMONDS in the comedy heavens! They're magnets for a nation that would rather laugh than eat!

LAUREL-HARDY get feature billing in the newspaper ads of America's de luxe theatres. They get it because they mean extra business.

HAL ROACH is prepared to give these grand comedians the greatest production impetus of their career in the new season. M-G-M continues to build their name value with specialized promotion attention and tie-ups of nation-wide value.

Laurel-Hardy gave your folks a heap of happiness this past year. "Blotto," "Brats," both of which played the Capitol, N. Y. and other big 1st runs are just two of a year of successes. "Haywire" is coming soon and its better than their best! Six Laurel-Hardys next season!



CHARLIE CHASE IN 8 HAL ROACH "CLASS" COMEDIES

NOTICE the regularity with which Charlie Chase clicks in his talking comedies!

He makes consistent successes, and as a result, he's built up a following that must be carefully considered in making up a program.



His fine comedies of the past season, "Whispering Whoopee," "All Teed Up," "The Real McCoy" and all the others have had the cumulative value of building Chase into a sure-fire draw!

His latest comedy is "Fast Work" and it's absolutely a scream! That'll help Chase more than ever for next season when he comes through with a flock of laughs for his fans.

HAIL! HAIL! "OUR GANG" IS SURE-FIRE ALWAYS!

THERE are only a few things in pictures that rate editorial mention. Occasionally some feature picture breaks into an editorial column.

Never a short subject—with the exception of "Our Gang" which has become a national institution. "Our Gang" is probably the widest known, the longest-advertised, the most completely established trade-mark in all picture business. Typical of America, they have become part of our nation, and are so regarded the world over.

Every theatre should make it a habit to show every "Our Gang" comedy. Not only because they're delightful entertainment but because America considers them a splendid representation of the best qualities that the motion picture can give.

Eight "Our Gangs" next season, and the stories lined up for them assure the most enjoyable subjects these kids have yet delivered!

M-G-M'S COLORTONE REVUES HAVE WON AUDIENCE FAVOR!

DIVERSITY of short subjects is vitally important for the well balanced program and M-G-M has given intelligent thought to the matter.

In the Colortone Revues you give them the necessary change of pace that makes for good showmanship.

These gorgeous little subjects, entirely in Technicolor, have established themselves with audiences. They've made a real success and they draw business!

M-G-M puts quality into these Revues that you see in the biggest musical features. Each one has name value among the entertainers, lavish handling of sets and good songs.



Colortone Revues like "Climbing the Golden Stairs," "Mexicana" and the others, featured names such as Charles King, Armida,

Gus Edwards, Benny Rubin and many more of importance. Sammy Lee gave them the same dance direction that made him famous with $6.60 Broadway musicals.

Once you play Colortone Revues you'll keep a spot open for others to follow. That's been the experience of all exhibitors.



"The Doll Shop" Colortone Revue played leading theatres



Broadways pack the Embassy Newsreel Theatre from morning to midnight

M-G-M's NOVELTY GROUP FOUR GREAT IDEA SHORTS!

Four tabloid film treats. Each is a distinctive entertainment far from the beaten track!



"The Rounders"



"Song Writer's Revue"

"THE ROUNDERS" presents Jack Benny, Dorothy Sebastian, George K. Arthur in a hilarious comedy sketch of life's embarrassing moments. "COPY" is a powerful drama behind the scenes of a great newspaper. "SONG WRITERS' REVUE" features the leading writers of popular song hits in a unique idea, with Jack Benny master of ceremonies. "GEMS OF M-G-M" brings you the Brox Sisters, Benny Rubin, Marion Harris, the Belcher's Kiddie Ballet in a *different* revue idea. Two reels each and solid, diversified entertainment!



"Copy"



"Gems of M-G-M"

HEARST METROTONE NEWS PLAYS EVERYWHERE

M-G-M's Talking newsreel has taken its place on the screens of all leading theatres. It's worthy of the M-G-M tradition for aggressive, ceaseless striving for perfection. It's a great newsreel, always interesting.

Hearst Metrotone News is recognized by Broadway as the authoritative newsreel, playing exclusively at the Embassy Theatre in New York with Fox Movietone News. With a program made up entirely of these two newsreels, the Embassy is a continuous sell-out.

INTRODUCING "FLIP THE FROG," CARTOON STAR

"UB" IWERKS is the noted cartoonist whose cartoon comedies have been giving joy to audiences for years. His fertile imagination has established the cartoon comedy as a bright spot on the program.



Now he's stepped out with what he considers his greatest cartoon character, "Flip the Frog."

M-G-M has screened the first "Flip the Frog" comedy and it's got it all over anything you've ever seen. Twelve of them coming. One reel each.

BURTON HOLMES COMES TO THRILL AUDIENCES!

THE MAN who has thrilled thousands of listeners talks at last from the screen.

The man for whom crowds pack theatres at advanced prices—your patrons can hear him now!

All the wonders of a Burton Holmes travelogue are on the way! 12 unique and utterly different short subjects! More thrilling than fiction!



THE PROMOTION IDEA BEHIND THE M-G-M LUCKY STAR PRODUCT 1930-31



ALLYHOO in the Metro-Goldwyn-Mayer manner means a type of promotional activity based on common sense and applied where it's to do the most good *directly* at *your* box-office.

No waste motions. Every effort, every expenditure has got to show results in stimulating attendance at *your* box-office.

The line-up of M-G-M product for the new season is of giant stature and the campaign behind it is geared to represent the Bigness of it.

WE'VE GOT a product that will make amusement history. And we're telling the public about it.

M-G-M stands squarely for selling pictures to the public at the spot where the picture plays.

THAT'S WHY we've got the most intensively organized press service in the entire industry, a service built along newspaper lines and recognized by all editors for quality and efficiency of co-operation.

We keep a large staff engaged solely in checking hundreds of newspapers, studying their needs, and giving them what they need. Our check-up reveals that M-G-M garners nation wide publicity space far beyond that of any other company.

IN THE national magazines you'll find that M-G-M stars and pictures lead in representation. Editors merely express the wishes of their readers.

M-G-M's edge in publicity space is the reflection of the supremacy of M-G-M stars and attractions with your public.

50 PAGE "LUCKY STAR" BOOKLET READY FOR DISTRIBUTION

ON THIS page is reproduced M-G-M's attractive "Lucky Star" booklet. Get one immediately and look it over.
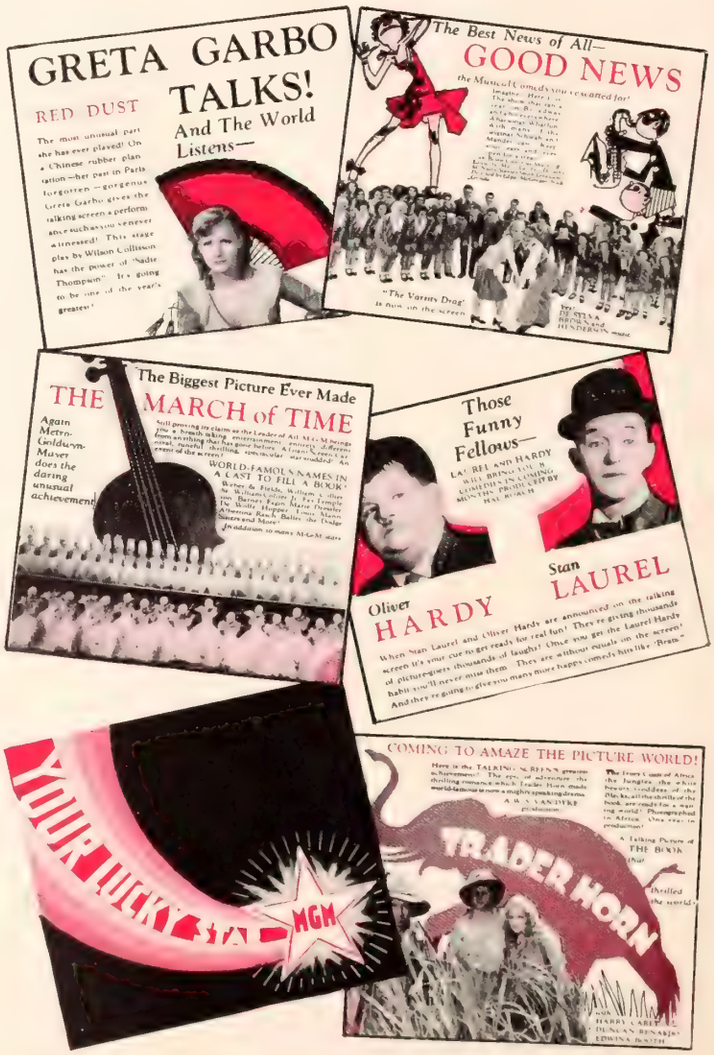
IMAGINE when you hand these out to your patrons! Fifty pages, brimful of interest about Metro-Goldwyn-Mayer's world's greatest motion pictures!

Something about each picture. Photographs of the stars. Interesting data on every page! Printed in two colors and profusely illustrated.

It's like button-holing each one of your customers individually and selling him solid on your showshop for a year's worth of loyal patronage!

M-G-M's "Lucky Star" booklet is going to be an important factor in your town.

It's going to help a lot of folk make up their minds where they're going to buy their tickets next season.



"DIVORCEE" CAMPAIGN— M-G-M COOPERATION

AS AN example of direct-to-the public selling there has never been a more successful campaign than the barrage of advertising behind Norma Shearer's "The Divorcee."





Full Page ads from National Campaign on "Divorcee"

CAREFULLY planned advertising, stressing story values, attractively presented—these full page newspaper smashes in prominent centers helped "The Divorcee" to break the many records it did!

THAT'S just the start. That campaign selectively presented is just the beginning. It's just a sample of the kind of localized promotion M-G-M plans for 1930-31.

MILLIONS OF DOLLARS IN NATIONAL HEARST AD DRIVES!

THE POWER of a national Cosmopolitan and Marion Davies campaign in the Hearst newspapers has proved itself time and again!

The sheer weight of full pages, half pages, quarter pages running a week in advance of opening and daily during the engagement is stupendous!

LITERALLY millions of dollars in space has been poured into these newspapers in cities scattered from coast-to-coast. And space used with showmanship wisdom, presenting the allurements of the entertainment in dramatic style. Cosmopolitan newspaper advertising is a model for the industry.

Currently these huge campaigns are helping to make "Caught Short" a sensational success. And they're telling the world about Marion Davies in "The Florodora Girl."

Soon the smashing advertisements on M-G-M's "The Big House" will break in Hearst newspapers heralding the arrival of one of the year's greatest hits.

SERIALS, publicity spreads, press stories—these, too, are part of the million dollar Hearst drives. You couldn't buy such campaigns for a fortune!

There will be the biggest campaign of all behind "Jenny Lind" next season, selling Grace Moore to the American public, telling about this great picture.

And each additional Cosmopolitan Production and Marion Davies picture will likewise be backed by these intensive advertising and publicity drives!

RADIO PLAYS BIG PART IN M-G-M's PROMOTION PROGRAM

OUTSTANDING was the 10-week Tasty Bread tie-up over the Columbia chain, coming from the M-G-M studios. These star-broadcasts were heavily advertised nationally by Tasty Bread.

LAWRENCE Tibbett sang over N. B. C. network in Atwater-Kent hours. Ramon Novarro sang over the Columbia network. These are just a few of many radio tie-ups.

AND don't forget that every week in the year M-G-M Radio Movie Clubs, the pioneers of this activity, continue to broadcast from 22 cities.

THE LIVING BILLBOARD on Broadway and in Los Angeles for "Hollywood Revue"; previews on ocean liners; Chamber of Commerce Goodwill tie-ups—these are just a sample of M-G-M live-wire exploitation.

M-G-M alone of all companies maintains a year-round exploitation force in the field cooperating with exhibitors.



in his motor tour of promotion!

SUMMARY

"Your Lucky Star"

50 METRO-GOLDWYN-MAYER PRODUCTIONS FOR THE SEASON 1930-1931

STARRING PRODUCTIONS (30)

MARION DAVIES (3)
ROSALIE
FIVE O'CLOCK GIRL
And One More

JOAN CRAWFORD (4)
GREAT DAY
HER FORTUNE
And Two More

GRETA GARBO (3)
RED DUST
And Two More

RAMON NOVARRO (3)
SINGER OF SEVILLE
SONG OF INDIA
And One More

NORMA SHEARER (2)
Two Productions To Be Announced

LON CHANEY (1)
THE BUGLE SOUNDS

JOHN GILBERT (2)
WAY FOR A SAILOR
And One More

LAWRENCE TIBBETT (2)
NEW MOON (GRACE MOORE)
And One More

COSMOPOLITAN (4)
JENNY LIND (GRACE MOORE)
And Three More

WILLIAM HAINES (4)
REMOTE CONTROL
And Three More

DRESSLER & MORAN (2)
RAZZLE DAZZLE
And One More

SPECIALS (20)
GOOD NEWS
MERRY WIDOW
NAUGHTY MARIETTA
TRADER HORN
BILLY THE KID
MADAM SATAN

(SPECIALS CONTINUED)
DOING THAT THING
TAMPICO
THE CRISIS
MARCH OF TIME
PASSION FLOWER
MONSIEUR LE FOX
DARK STAR
WAR NURSE
THOSE THREE FRENCH GIRLS
(Charmaine, Diane and Marianne)
BALLYHOO
WORLD'S ILLUSION
DANCE FOOLS DANCE
THE GREAT MEADOW
DIXIE, THE DARK HORSE

M-G-M SHORT FEATURE PROGRAM, SEASON 1930-31

SPECIALS
6 M-G-M DOG COMEDIES
6 LAUREL & HARDY COMEDIES
Two Reels Each

HAL ROACH STAR COMEDIES
8 CHARLEY CHASE COMEDIES
8 OUR GANG COMEDIES
8 YOUNGER SET COMEDIES
Two Reels Each

8 M-G-M COLORTONE REVUES
Two Reels Each

NOVELTY GROUP
"Song Writers Revue" "The Rounders"
"Copy" "Gems of M-G-M"
Two Reels Each

BURTON HOLMES
12 AROUND THE WORLD WITH BURTON HOLMES
One Reel Each

CARTOON COMEDIES
12 FLIP THE FROG
One Reel Each

NEWS
104 ISSUES HEARST METROTONE NEWS
One Reel Each

They present



NICHOLAS M. SCHENCK



LOUIS B. MAYER



IRVING G. THALBERG



HARRY RAPF



E. J. MANNIX



HUNT STROMBERG



BERNARD HYMAN

LAURENCE WEINGARTEN



PAUL BERN



ALBERT LEWIN



B. P. FINEMAN



YOUR LUCKY STAR

MGM

WHEN THE LION ROARS!

The World Listens!







STUDY PARAMOUNT'S ANNOUNCEMENT BOOK and learn the truth of this for yourself. Ask your exchange for your copy, if you haven't got it yet.

"A 100% BUNKLESS ANNOUNCEMENT BOOK"

●

That's What Delighted Showmen Call PARAMOUNT'S New-Style, All-Business Presentation of 1930-31 Product. Here Are Reasons:

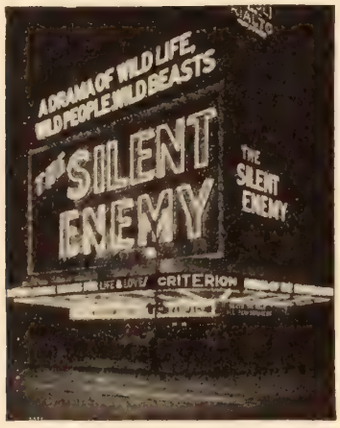
●

¶ In PARAMOUNT'S announcement you find: (1) A CLEAR-CUT ANALYSIS by ADOLPH ZUKOR on where this business is going, and why. (2) A ROLL CALL by JESSE L. LASKY of the mighty PARAMOUNT production forces and this company's exceptional record at the box office during the past season. No exaggerations; you can check every detail. (3) A NEW 1930-31 SALES POLICY DEVISED AND DESCRIBED BY S. R. KENT. Exactly fitted to changed conditions in the industry and of enormous benefit to exhibitors. A year ahead of every other company. (4) A DEFINITE LIST OF PRODUCTIONS, with details of casts, directors, etc. Many of them finished. Most

of them in work. No phonies. (5) A DEFINITE PROMISE OF AT LEAST 15 MORE, making a minimum of 70. Casts given. (6) A LINE-UP OF REAL, MONEY-MAKING STARS, DIRECTORS, WRITERS, etc. (7) THE INDUSTRY'S FIRST BIG, PRACTICAL PROGRAM OF SHORTS. Set after a careful analysis of the shorts requirements of over 1,500 theatres. ¶ ON THE BASIS OF PARAMOUNT'S UNCHALLENGED LEADERSHIP IN QUANTITY, QUALITY AND FAIR DEALING *PLUS* THIS DEFINITE INFORMATION, WE INVITE BUSINESS MEN TO SIGN A 1930-31 PARAMOUNT CONTRACT!

●

Two Big 1930-31 Paramount Productions Start Triumphant Box Office Careers!



"The Silent Enemy"

Daringly different type of hit that gets the important money today. "Should get the Pulitzer Prize as the greatest motion picture of 1930!" says editorial in New York Evening Post. DOING STANDOUT BUSINESS AT $2 AT CRITERION THEATRE, NEW YORK.



"With BYRD at the SOUTH POLE"

Coming on mighty wave of world-wide publicity as Rear Admiral Byrd returns to America from epoch-making achievement! The one picture everybody wants to see! World Premiere at long run Rialto Theatre, New York, on June 20th. The one great 8-reel feature picture, in talk and sound, produced with Byrd in the Antarctic, including actual flight over South Pole.

PARAMOUNT'S GREATER NEW SHOW WORLD

The BOOK of the Year! The BUY of the Year!





Young America
HIMSELF

EDDIE QUILLAN is the personification of Young America himself. His breezy personality and carefree, spontaneous humor in THE SOPHOMORE made that production a comedy sensation that swamped the box offices with a flood of dollars. Hard-boiled critics and preview audiences acclaim NIGHT WORK an even more hilarious comedy than THE SOPHOMORE.

It is one long riot of laughs, zippy action, rollicking fun, with a wholesome sprinkling of heartthrobs. There are spectacular cabaret sequences with specialty dance numbers and corking song hits, and a snappy number sung by Eddie Quillan and Sally Starr. And through it all runs a story that is human and compelling in its naturalness.

eddie quillan in
NIGHT WORK

With Sally Starr and Frances Upton

Directed by Russell Mack. Produced by E. B. Derr.

PATHÉ

one THAT IS

CLICKING BIG

three THAT

ARE ON THE WAY

TO CASH IN FOR

EXHIBITORS

IN



SWING HIGH

The greatest outdoor show on earth brought to the screen in a mighty spectacular drama. With HELEN TWELVETREES, FRED SCOTT, DOROTHY BURGESS and a brilliant cast. Directed by Joseph Santley. Produced by E. B. Derr.



HOLIDAY

A gripping romantic drama of present day society—an outstanding stage success. With ANN HARDING, MARY ASTOR, EDWARD EVERETT HORTON, ROBERT AMES and HEDDA HOPPER. Directed by E. H. Griffith. Produced by E. B. Derr.



HER MAN

A poignant drama of a woman who offered body and soul on the altar of sacrifice for the love of a wastrel. Featuring HELEN TWELVETREES, MARJORIE RAMBEAU, RICARDO CORTEZ, PHILLIPS HOLMES, JAMES GLEASON. Directed by Tay Garnett. Produced by E. B. Derr.



BEYOND VICTORY

A war picture revealing the spiritual awakening of man at war. ALL STAR CAST including: William Boyd, June Collyer, Robert Armstrong, Helen Twelvetrees, Fred Scott, James Gleason, Zasu Pitts, Laura Hope Crews. Produced by E. B. Derr. Directed by John Robertson.

THE GREATER PATHÉ PROGRAM OF 1930-31

OUT TODAY

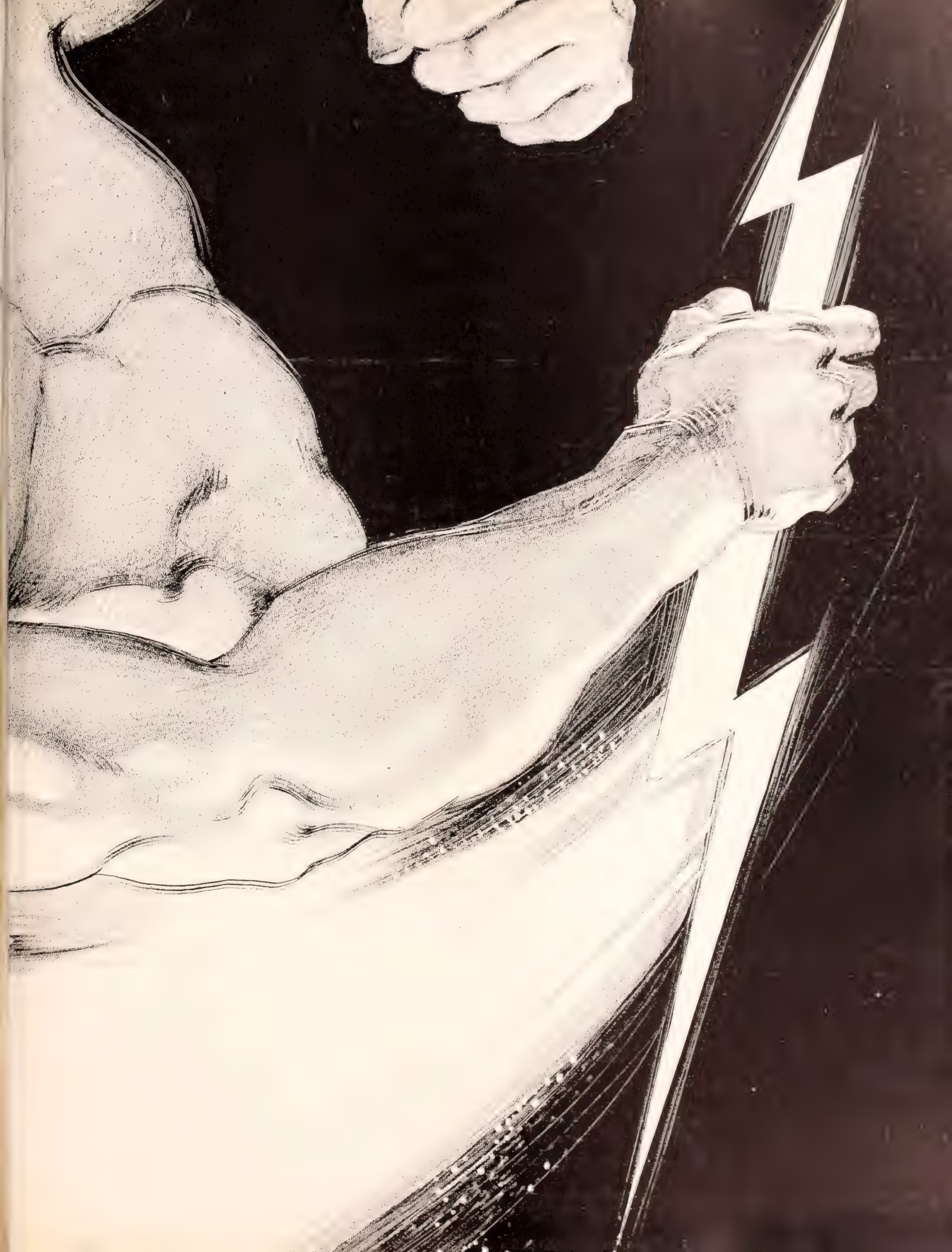
RADIO'S BOOK OF MIRACLES



BIGGEST THING IN SHOW BUSINESS



COLOSSUS OF SHOWMANSHIP BESTRIDING THE INDUSTRY . . RADIO HURLS A CHALLENGE TO THE SHOW WORLD . . . .



DESTINY LIFTS THE TITAN SYMBOL TO THE SKIES



from

ABBOTT, GEORGE

to

ZUKOR, ADOLPH

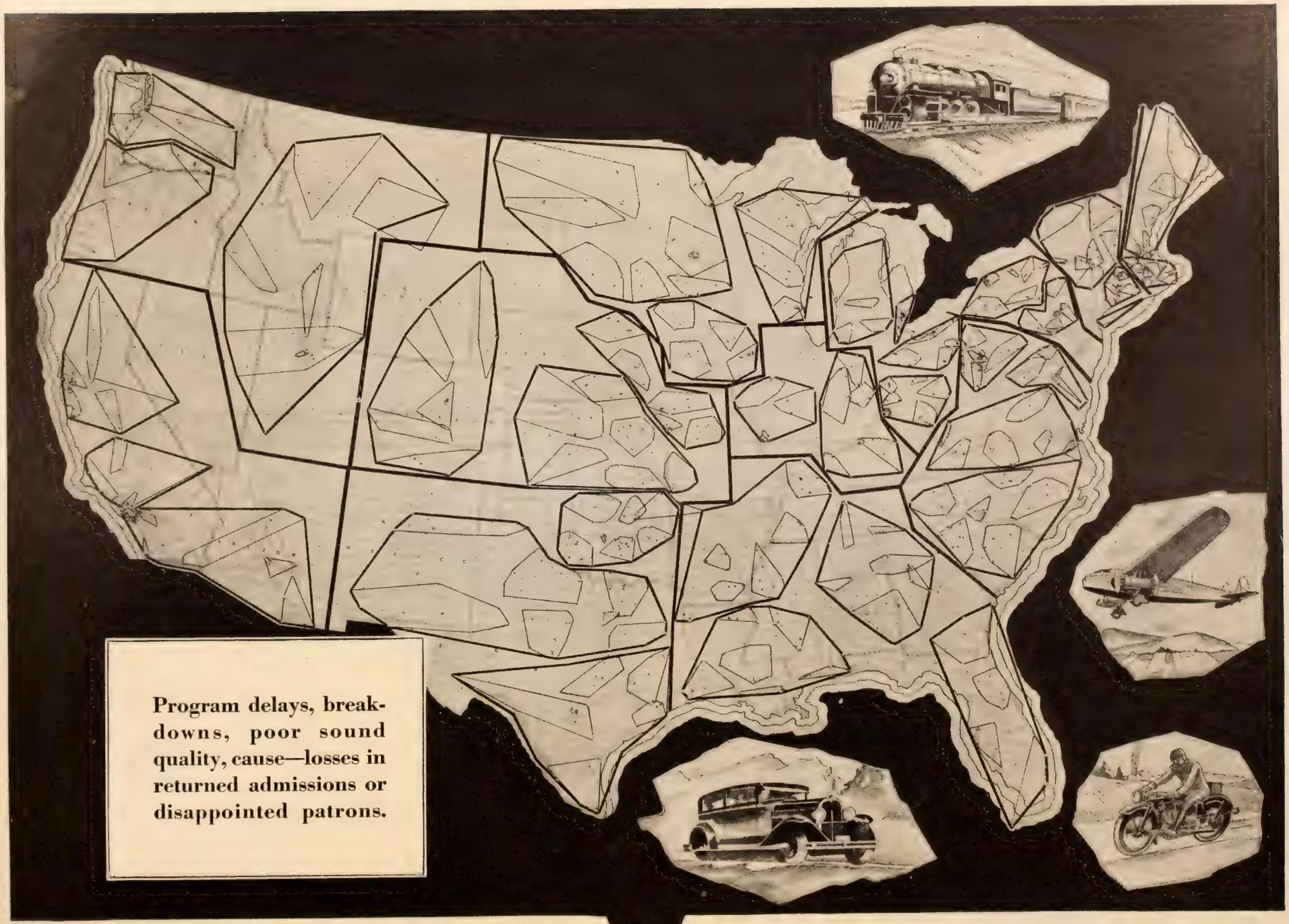
The facts and important personal data about the outstanding figures in the industry are complete and now available in the 1930 Edition of Motion Picture News Blue Book.

Copies are now in the mail for every executive of production, distribution and exhibition, for every photoplay editor of daily newspapers and magazines and directors of all radio broadcasting stations.

The only publication in the industry devoted exclusively to biographical data, achieving the thoroughness possible only to specialization, is

MOTION PICTURE NEWS

BLUE BOOK



Heaviest lines indicate operating divisions. Medium lines indicate branch office territories. Lightest lines indicate resident engineer territories.

ERPI SERVICE

THE REMEDY

SPEED

If trouble comes, speed is essential.

Most of the 4,000 theatres now equipped can be reached by expert assistance with a supply of parts within an hour.

Over 200 service points — engineers available day and night — $500,000 stock of parts at 38 branch headquarters.

PREVENTION

Routine inspections for sources of trouble by ERPI Service organization of 600 skilled engineers in every Western Electric equipped theatre.

Application of every known scientific method of preventing program interruption.

How Western Electric equipped theatres profit—

1928—One emergency call per theatre per month.

1930 — *Less than one emergency call per theatre every six months.*

PERMANENCE

Only with this standard of service and quality of Western Electric equipment has talking picture success been made possible.

ERPI will continue these exclusive features during the continuance of its contracts — with an ever increasing effort to improve the standard of talking picture performance.

PROFITS

80% of the theatre profits gained by talking pictures is credited to the 4,000 theatres now equipped with Western Electric and receiving ERPI service — proof positive that the best sound equipment costs less.

Any way you figure it.

Western Electric
SOUND SYSTEM

THE VOICE OF ACTION

Northern Electric in Canada

Electrical Research Products Inc.

250 West 57th Street, New York, N. Y.

Coming to You June 28th

Theatre Building & Equipment

BUYERS GUIDE

Featuring

CONSOLIDATED CATALOGUE

OF

SOUND AND WIDE SCREEN PRESENTATIONS

Complete descriptions of equipment now available—new models and latest improvements in engineering and design; as well as technical features dealing with projection methods and equipment requirements for presentation of pictures on enlarged screens. Actual photographs of newest developments.

And

Architectural Works of
C. W. & Geo. L. Rapp, Architects

Color reproductions of new styles in theatre design and Decoration. Illustrated discussion of the new type of theatre required for sound and wide-screen presentations, prepared and written by qualified authorities and dealing with details of design and construction.

Published by

MOTION PICTURE NEWS

The Field's Foremost Trade Paper

VOLUME XLI
NUMBER 24

Motion Picture News

NEW YORK CITY
JUNE 14, 1930

Harmony Between Zukor and Schenck To Lead To Paramount-Fox Tie-Up?

Just How Do You Mean That, Mister?

Producers are said to have given up the idea of filming "Elizabeth, the Virgin Queen," in Hollywood, due, as one New York newspaper writer puts it, to difficulties in casting the title role.

Operettas Out At 1st National; Cost Too Much

Hollywood—First National is discontinuing production of musical operettas, according to local report. Company figures this type of picture very expensive to produce, and audience reaction has not been sufficient to justify costs.

One more operetta, "Stolen Dreams," from an original by Jerome Kern and Otto Harbach, remains on the schedule. Others may be made to take care of contract obligations.

It is understood that First National will go in for more musical pictures with comedy predominating and similar to "Hold Everything" and "Going Wild," Joe E. Brown featured filmusical comedies.

Gaynor-Farrell In One; Fox to Save B. O. Drag

The Gaynor-Farrell combination will be saved from the way of all celluloid teams, according to production plans made for them next season.

Winnie Sheehan has the team scheduled for one picture, "Oh, for a Man," to which Dave Butler has been assigned, and that's all. Miss Gaynor will make three other pictures with John Garrick, Kenneth MacKenna and Humphrey Bogart as her leading men. Farrell is down for "The Man Who Came Back," "Devil with Women," "The Princess and the Plumber" and "She's My Girl." Number three will have Maureen O'Sullivan as the femme lead and the last of the Farrell group, Joyce Compton. Both will be pictures of the Gaynor-Farrell type.

Hollywood—Fox is grooming Joyce Compton for stardom.

Rift Over M-G-M Sale to Fox Healed, Thus Paving Way to Mutual Co-operation

Strained relations engendered between Adolph Zukor and Nicholas M. Schenck by the Fox-Loew deal are declared to have been dispelled and the long friendship between the two company heads renewed.

Whether this personal development has a significance so far as their respective companies is concerned, is not apparent, although there have been repeated reports that a working deal between Fox and Paramount is in the wind.

This arrangement ostensibly covers bookings, but in some quarters, as pointed out by Motion Picture News, it is stated that a theatre acquisition truce between the two firms is being developed.

The Zukor-Schenck controversy dates back to Fox's purchase of Loew stock, when the former was declared to have been offended by the deal Schenck made, taking the position that his long friendship with the late Marcus Loew and the close working arrangement between the companies entitled him to first bid if the stock was up for sale. This operating arrangement had been so close, that for some time it was felt that a pooling of interests of the two firms was a practical certainty.

Since that time, the Zukor favor has gone to Warners. At one time, merging of the companies was regarded as but a matter of ironing out of details. When the hitch developed, relations became strained, culminating at Atlantic City in what is regarded as an open declaration of war against Paramount by Harry M. Warner.

With Warner and R-K-O now seen drifting toward close friendship, by virtue of the DuPont-Raskob holdings in both firms, a Paramount-Fox liaison is being anticipated. Fox is the dominant factor on the Coast and in Wisconsin, in two of the very few sections where Paramount does not occupy a commanding position or one of parity. With Warners expanding at a rapid pace in these territories, a Fox-Paramount coalition is seen in some quarters as particularly advantageous to Paramount, which, in turn, could extend concessions to Fox in other territories.

This may be the purpose of reported dropping of plans for a Fox circuit in Canada, which Paramount dominates, and Paramount's reported decision to stay out of Milwaukee, a Fox stronghold. It also may be the cause of reported delay in getting the Paramount theatre drive under way on the Coast. Paramount was at grips with Fox when William Fox was in the saddle. Any coalition then was declared impossible, because of Fox's desire to play a lone hand. The new president, Harley L. Clarke, is said to have the opposite view about operation, and may be ready to subscribe to a coalition.

News to Laemmle

Hollywood—"There is not a word of truth to these reports and there are no negotiations as far as I know," is Carl Laemmle's statement to *Motion Picture News* in answer to reports that Universal is about to be sold.

10 Year Contract Protects Junior If "U" Sells Out

Back of the new ten year contract signed by Universal with Carl Laemmle, Jr., as general manager of the studio is reported the desire of Laemmle pere to protect the future of his one and only son regardless of which way the company jumps.

It is now an open secret that Laemmle is willing to dispose of his company and that A. C. Blumenthal, who whipped many deals into shape for William Fox, including the Loew and Gaumont British buys, is acting for the Universal chief.

Several weeks ago, it is understood the Warners looked like possible purchasers of "U," but this deal has now cooled off.

Andy Doffs the Whiskers, And Becomes an Unknown

Educational's billing of Andy Clyde in a new short, "Fat Wives for Thin," developed into somewhat of a mystery, with several exhibs and many fans demanding an apology for what was described as highway robbery in mentioning Andy's name when there wasn't a trace of him in the entire two thousand feet.

Hurry-calls were made to the home office and they screened a print to see what it was all about. They found that the kickers were right. Yep, Andy was among the missing, and so a big squawk was sent to Coast studio powers for their carelessness in forgetting to turn the camera at the proper angle so as to catch Andy and his sloppy makeup.

The return note from Hollywood, however, solved the mystery. Andy is in the picture short, but sans baggy trousers, and without the soup-strainer whiskers. They found him to be a smartly polished "Colman," with white ducks and all that which goes to make a "sheik" out of a "heel."

Motion Picture News

Vol. XLI NEW YORK CITY, JUNE 14, 1930 No. 24

FOREIGN TROUBLES MEAN DOMESTIC TROUBLES, TOO

THE final chapter of the story that talkers are writing overseas carries all of the suspense of a Van Dine thriller. Nobody quite knows, yet everybody is guessing.

Perhaps the industry went haywire when its business structure took form by depending for thirty to forty per cent of the world gross from foreign markets, but reflection along that line won't help in the face of a revenue that persists in dwindling steadily as the weeks slide by.

What is of the moment is that New York executives are worried to a point far beyond comfort by the unexpected twist imparted to their export trade by the growing popularity of talkers in Europe and South America. The circumstance is boomerang-like in its effect because the language barriers thus thrown up are breaking down the international saleability of motion pictures.

Well-established star values are crumbling overseas, despite the vogue developed for them through years of intensive and widespread distribution, for the appallingly simple reason that few Hollywood celebrities are linguistic enough to talk in any other tongue but their native Americanese.

Those stellar commodities are, consequently, outside the pale for foreign distribution. That, in itself, is threatening enough, but when it is realized further that American producers have nobody with which to replace them, the complexity of the problem becomes easier to grasp.

Quotas, Taxes and Patents

Add to that situation irksome quotas and, where quotas do not exist, high and excessive taxation. Also the involved patent situation centering in Germany and reaching into border states which is further narrowing down the outlet for American talkers. And the entire picture is before you.

Producers eventually may be successful in turning out pictures for overseas consumption. Certainly, they will make the effort. How the costly venture will pan out is something for future events to accurately foretell. The one experience to turn to for a harbinger of what may come is the experience of the past. Not a single major company ever has made a go of foreign production and that applies clear down the line.

It seems to this commentator that it might be far wiser for executive heads now furrowing their brows in New York to make up their minds that the gold-rush days are gone insofar as income from abroad is concerned. The realization will be difficult to reach after so many years of dependence upon foreign business for profits.

That this observation bears the earmarks of the final outcome is conceded to be true by export managers who discuss their worries in private. If they were willing to unlock their lips, these men would tell you that there appears to be no other way out.

What they won't admit is that the antipathy which exists all through Europe, in particular, against American pictures finds its origin and its growth in American methods. Had a semblance of reciprocity been instilled into dealings on the other side, rather than a dominant desire to milk those markets until they ran dry, today there might exist an appreciation of the problem facing this industry and perhaps a desire to help.

Where the Load Belongs

The domestic exhibitor figures in this international complication more deeply than he realizes. This is why: If producers continue to find their foreign markets slipping away from them, the inclination will be to make up differences in rentals by foisting the additional tariff on the backs of the American showman. Exactly what the unorganized exhibitor can do about it but squawk is one tough question to answer.

What the producer must bear in mind, however, is somewhat easier to fathom. He should not make the mistake of switching cargo in the middle of the stream. He should understand that rentals are heavy enough for his native customer to carry without inflicting more freight on a sadly bent back. If he insists, the consequences might easily prove disastrous.

Too many exhibitors are now facing a dubious future. Too many are being forced out of the running by the drift of the small town population to the larger centers.

If the day arrives when this extra burden must be carried, let the producer tax his own theatres. That's where the load properly belongs.

KANN

Du Ponts Soon in Control of Warners Through Stock Buys; Raskob on Board?

Does This Explain Caesar's Quick Exit to Hollywood?

"Among the gentlemen we miss along Broadway these days is Arthur Caesar, whom the movies lured to Hollywood some weeks ago," pens Mark Hellinger. "Arthur," states Mark, "is a chap who speaks a great deal about nothing. But he says nothing in such an engaging way that you must grow to like him.

"Arthur owed a great deal of money around New York before he left and never made any bones about it. As a matter of fact, his various loans were always a matter of jest with him. He laughed at his creditors—and most of them laughed with him."

There were some, however, who couldn't see the thing in Caesar's light!

Raw Stock Interests Becoming Dominant in Film Firm; Seeking Others

More aggressive participation in the industry by the DuPont interests is being forecast in financial circles as the result of their steady acquisition of stock in Warners.

This stock acquisition is said to be reaching a point where the DuPonts shortly will have operating control with the Warner Bros. continuing management of the firm, which they have brought in a few years from the verge of bankruptcy to a commanding position in the field.

Recurring reports that John J. Raskob is to be made chairman of the board of directors of Warners are pointed to as supporting the contention that the DuPonts are becoming dominant factors in Warner affairs. Raskob has admitted the heavy purchases in Warners, stating they were made because he and his associates felt the stock was a good investment.

Raw Stock Big Factor

The DuPonts own a 51 per cent interest in Pathe-DuPont, which distributes the DuPont raw stock. A union of the Warner-DuPont interests would provide the necessary link to make the Warner organization entirely self-contained. Recent Warner moves in the music, radio, phonograph and sound film equipment fields were made with this object in view and the raw stock source would round out the cycle.

Plans of the DuPonts involve probable taking over of other companies, it is learned.

A Yes-Man's Holiday!

Leo Heatley, local scribbler, tells the week's best yarn, which has its setting on the Atlantic City boardwalk. Crowded with delegates attending the convention of the radio manufacturers' association, suddenly, from Atlantic avenue, there burst a man wearing white flannels, and all the doo-dads which go with them. His face was flushed and he was taking long strides. And in a loud voice he was shouting:

"NO!! NO!!! NO!!!! NO!!!!!"

At the foot of Tennessee avenue a movie man from Hollywood was strolling with A. Atwater Kent when the boisterous one came along, still yelling "NO! NO! NO!"

"Good Lord!" exclaimed Kent. "What's that, a crazy man?"

"Oh, him?" said the movie man. "That's one of Cecil B. DeMille's assistants—on vacation!"

Fox Wins Out In Milwaukee Theatre Fight

Milwaukee—Just when Milwaukee was sitting back to enjoy a rip-roaring, four-cornered fight in the first-run situation here, through invasion of Paramount-Publix, Fox stepped in and closed a deal for the theatre. And Milwaukee is trying to figure what it is all about.

The "deal" between Paramount and Fox, which will give the latter operation of the $3,000,000 house directly opposite R-K-O's Palace-Orpheum, and diagonally across from Fox's Wisconsin, may mean a number of things, particularly in view of Fox's plan to build a house two blocks west of the site where the Paramount was to go up. It is probable this latter project will be abandoned.

Warners, which now has the former Universal houses, and R-K-O are the other corners of the local triangle. Both are sponsoring new first-run projects.

Summer Trek to Continent Under Way with Bang

They're off for London, Paris, Deauville, Le Touquet and points East.

En route to Europe are Will H. Hays, Joseph I. Schnitzer, Jules Brulatour, Hope Hampton and Ambrose Dowling as the advance guard of picture people who will vacation and conduct business on the other side this summer.

Harry M. Warner cancelled passage on the Bremen due to a sudden heart attack suffered by his father, but it is expected the Warner family will go abroad later.

Joe Schenck will make the trek later, unless plans undergo a last-minute change.

Catchings to Retire as Head of Warner Finances

Retirement of Waddill Catchings as head of the Warner finance committee is being forecast, following his resignation as president of the Goldman-Sachs Trading Corp.

Hands Off Policy By President on Injunction Bill

Washington—Placing the Administration in a somewhat embarrasing position, the Shipstead anti-injunction bill has been referred back to the Senate judiciary committee, with the attorney general's office declining to pass upon its constitutionality as requested.

The bill has the backing of organized labor and is opposed by the National Ass'n. of Manufacturers. It seeks to prohibit the use of the injunction as a weapon in labor fights, and directly affects controversies in the film industry. The measure was the subject of recent cabinet discussion.

Now Clubwomen Would Make the Pace Dizzier

Toledo—Plan to put clubwomen of the nation into the picture business as producers and exhibitors, conceived by Prof. Walter B. Pitkin, head of the school of journalism at Columbia University, New York, was presented to the Toledo M. P. Council by Mrs. C. E. Farnum of Dallas.

The plan calls for the organization of a producing company with studios in New York, financial backing to be supplied by New York capital and women's clubs throughout the country. If groups in 50 towns will subscribe to the stock it is believed by sponsors that New York financiers can be interested in the idea sufficiently to put it into operation.

Civic organizations lining up with the proposition would rent at their expense a local film house for one performance a week, playing films supplied at a low rental price by the production group. If no theatre could be rented, the local club would furnish a selected exhibitor with the film for a weekly program and guarantee receipts up to a certain figure. The organization would handle the ticket sale, keeping any receipts above the guarantee.

As planned by Pitkin, all stock in the venture would be of one class and it is understood that salaries of the producing staff would be considerably under those prevailing in the industry today.

The Toledo organization has taken no definite action on the proposition, pending correspondence with Pitkin and consultation with local exhibitors.

The Insiders' Outlook

HEAP big mystery over future activities of Bill Fox, the former head of the companies bearing his name, is now back in New York following a seven weeks' sojourn in Atlantic City, where he combined a rest with what is described by one close to him as "considerable business."

This spokesman further narrates that Fox has a number of deals on the fire, some of them in the picture business, some of them out of it. "If one move goes through as anticipated, the film business is due for a surprise," he added, cautiously.

In the interim, the advisory board at the Fox offices which Fox was himself to head for five years, continues a phantom. That committee is destined never to meet and was brought into existence on paper merely to give Fox a graceful out when Harley L. Clarke purchased control.

Whether Fox, under the deal, can resume activity in the industry for the next five years has been the subject of considerable speculation, since the new regime stepped in. The preponderance of opinion, as closely as it can be cross-sectioned, is that Fox cannot under provisos of his selling arrangement.

There are those who fail to see how Clarke could have made the buy without assuring himself that competition in the form of another company bearing the same name as the one he had purchased would be eliminated.

That may be that. There are others knowing Fox, who likewise fail to see how the aggressiveness in the man can be battered down sufficiently to keep him out, either as an operator on his own or through agents.

Figures and Headaches

Locale. The Hollywood theatre on Broadway.

Time: Matinee on Tuesday.

Track: Wet.

The Sad Story: At 2:45, a count of the audience ended at 41 occupied seats. As the lights dimmed for the shorts, seven more straggled in. During the shorts, the total jumped three.

One man and two women who purchased balcony seats found themselves escorted into the orchestra, discovered what they thought was a mistake, and so informed the usher.

"Anything wrong, sir?" asked the usher.

"Yes, we bought balcony seats and aren't entitled to sit down here," remarked the honest patron

"Sorry, sir, but you see the balcony is closed today."

To this minute, the dazed individual probably doesn't know what happened.

An extremely attractive theatre, its program blazoned forth in myriads of mazdas, backed up by display advertising in New York dailies and 41 admissions—granting all were paid—to fill it. It was the saddest, and at the same time most significant, spectacle this particular member of *The Insiders* had seen in some time.

Bad, because of reasons that are most obvious. Significant, because it is the unfortunate reflection of a condition prevalent in many theatres throughout the nation.

It's Getting Hotter

The Warner-Zukor fracas grows in intensity. During the week, two choice Chicago houses, the Avalon and the Capitol, were annexed, thereby projecting the brothers into the most jealously guarded situation in the whole Paramount Publix line-up. And just so that there won't be any mistake, it is well to note that the Avalon and Capitol, acquired from Jimmy Coston, are on the South Side of the Windy City and direct—very direct—competition to B. and K. in the same zone.

But that isn't all. The Warners are after other theatres there and are confident they'll get them. Now. It cost Paramount many millions to acquire B. and K. and it follows, therefore, that additional millions will be spent to safegard the original investment. In other words, Adolph Zukor should not be expected to accept the Warner invasion into territory predominantly Paramount without firing a few guns of his own.

Considerable interest was voiced during the week over Empeenews' exclusive on the rift between Warner and Zukor. The yarn was read avidly and pondered over plentifully in many offices. Particularly when time was—not long ago—that Adolph and Harry exchanged plans and confidences with a freedom that indicated one eventuality: a merger of their interests.

As a matter of fact, one discerning individual inclined toward skepticism and regarded the Warner stand as a camouflage to draw a red herring or two across the trail. That is well within the realm of possibilities, but, in the light of what is taking place, plus many markers which indicate the feeling between the two organizations, hardly probable.

Yes, Mr. Zukor?

Up from the menacing canyons of Wall Street come the confidential tips.

That Zukor is ready to sell Paramount.

That the deal will have to be in cash.

That the Paramount chief is about ready to withdraw from business, feeling confident—and properly so, of course—that he can rest on his record.

The counter-weight to these oft-heard reports is Zukor's latest retort, prompted by the yarn David Sarnoff stood ready to buy on behalf of R-K-O, that there was nothing to it.

And yet, that downtown rumble has a persistent echo.

Looking Ahead

Young man named Clarke hasn't been in the industry long, yet, by his business deeds, he already demonstrates his appreciation for the value of manpower. Let's see. It's only a handful of months since the utilities magnate assumed control of the Fox and this is what he has done to bulwark his personnel:

Five year contracts with Winnie Sheehan, Louis Mayer, Irving Thalberg, Jimmy Grainger and Bob Rubin.

That assures him the services of the man who put the Fox plant on the entertainment map and of the man who backed up the studio by cutting fancy sales capers. Sheehan and Grainger.

The same control that has been turning out M-G-M product for years likewise stays on the job. Mayer and Thalberg. Here in New York, as liason officer between sources of material and the production plant, is Rubin, Mayer's partner and business associate of many years' standing.

It should be said for Clarke that it didn't take him long to find out how essential it was to keep key men functioning in the jobs where they belong. Obvious, you say? Granted, but how many other executives in this business do it?

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Ad Men Come Into Their Own as Swing To Percentage Ushers in Big Campaigns

Unison of Writers Surprising

Hollywood—This burg is "puzzled by the manner in which the press of the country has accepted the new Hays self-imposed censorship code for film producers," if we are to believe Tamar Lane, who, writing in "Film Mercury," says: "The concensus of opinion seems to be that it is an utter impossibility for producers to abide by the Hays code and still turn out entertainment. This is not news to Hollywood, which long ago came to the same conclusion, but scenarists and producers are surprised to find editorial writers agreeing with them."

Blackmailers in Hollywood — —? Ask Con Conrad

Omigosh!!!

A sinister gang of heartless blackmailers operating in Hollywood.

Can it be true?

Well, ask Mark Hellinger, who, writing in the *New York Mirror,* states that we all "should really visit Hollywood, that dear old town on the West Coast, if you enjoy your blackmail served hot and heavy."

"I knew we had plenty of shyster lawyers in New York," writes Hellinger, "but the phoney attorneys in the movie town make our boys look like pikers.

"There are several lawyers out there, for instance, who actually pay girls by the week in order to dig up blackmail cases. Five of them are hired, let us say, at the rate of $50 each per week. If they each bring in but one case a week and the thing is settled for $500, the lawyer splits with the girl and turns a very neat profit for himself.

"Blackmail is a pretty familiar cry in Hollywood. Even so gallant a gentleman as Mr. Charles Chaplin arose in his wrath some three years ago and charged Lita Grey Chaplin with blackmailing him. That wasn't very nice of Charlie. But he did say it, you know.

"If you have any doubts about the blackmail racket in the movie town you might ask Mr. Con Conrad, expert songwriter and the ex-husband of Francine Larrimore, about it the next time you see him. They took Mr. Conrad last Summer—and they took him beautifully. Here's how it was worked:

"Con was on the Fox lot one afternoon when two girls passed his bungalow. Two pretty girls, too—although that doesn't make such an awful difference to Con. They gave Mr. Conrad the big eye and Con looked at them in surprise. Two pretty girls on the make for him? He should have known right then and there that it wasn't on the level.

"At any rate he invited them into his bungalow. They came. Very willingly. And not more than thirty seconds had elapsed when one of the little ladies requested a drink.

"Not on the lot," said Con cautiously. "That's bad business. However, if you kids want to take a little spin out to my house in the hills——"

Some thirty minutes later the damsels were

(Continued on page 62, Col. 1)

Paramount Moves In Canada Eyed By Government

Ottawa—Any widespread replacement of Canadians as a result of the Paramount-Famous Canadian Corp. deal will be followed by action on the part of the Dept. of Labor. The alien labor act, which serves the same purpose in a commercial way as the quota law, would be invoked if Canadian managers are replaced by "aliens." The labor department some time ago launched an investigation of sale of the Canadian firm to Paramount to determine if the combines act was being violated.

Ottawa—The sale of Famous Players Canadian Corp. to Paramount Publix is not a closed incident as far as the Government is concerned. There was an echo of the deal in the Canadian House of Commons when, during the closing hours of the session, W. L. Mackenzie King, Prime Minister, made further announcement that the investigation into the corporation was proceeding and that action would be taken if it were found that the company could be classed as a combine. The inquiry is being conducted by the Department of Labor under Peter Heenan.

Brown Goes to Europe

Clarence Brown, M-G-M director, is en route to Europe for a vacation.

The Chiseling Scotch

London—Sandy, who owned a theatre in Dundee, came to London to get some ideas for advertising, and, to hear *Answers* tell it, "while walking through the great city, he saw a notice outside a movie to the effect that all persons over eighty years of age would be admitted free.

"'Just the thing,' he told himself.

"The following day Sandy returned to his native town and the first thing he did was to put a notice outside his own theatre which read:

"'All persons over eighty years of age will be admitted free . . . if accompanied by parents.'"

Advertising Appropriations to Be Increased to Boost Theatre Intake

With a general swing to percentage schedule for next season, the advertising man in the industry will "come into his own," projected into a position of new importance as a result of the percentage development.

Distributors will supplement the swing to percentage by greater stress on the advertising appropriated for pictures, made necessary by the sharing arrangements.

Right now, distributors are "going into huddles" on the percentage development, realizing they must play ball with exhibitors on advertising if they are to get their money out of percentage runs. With the rental depending upon intake, distributors will see to it that pictures are presented under the most favorable auspices, so far as advertising is concerned.

National advertising, through magazines and radio, and co-operative newspaper advertising, will be in order next year so distributors can reap the full benefits on percentage runs.

Lord & Thomas and Logan, advertising agency which has been doing considerable work for the Radio-Keith-Orpheum family, is installing a projection room for sound pictures in its New York offices.

Placed on Blacklist for Sun. Shows; House Dark

Grantsburg, Wis.—Sunday shows proved disastrous for Mrs. Jessie I. Whipple, forcing her to close the Burnett. The house, running silent, was declared doing a good business until Sunday operation was started. After that, it is said, church and school authorities attacked the theatre, the former holding evangelist meetings in front of the house Saturday nights, the latter forbidding students and teachers to attend the playhouse.

Fox Lets Page Out, Then Hires Him at More Kale

Hollywood—Paul Page was under contract for some time, but was let out at an option period three months ago. But Page is now back on the Fox lot, this time freelancing on a higher weekly stipend for one of the featured spots in "Soup to Nuts," which Ben Stoloff is directing from an original by Rube Goldberg.

Paramount Deal for N.W. Opposish Houses Dropped

Grand Forks, N. D.—Inability to agree on terms has led to dropping of the deal of Paramount Publix to take over the Bennie Berger circuit of theatres, which has its headquarters here. The firm is opposition to Paramount here, at Sioux Falls, S. D., and Bemidji, Minn.

Kennedy Forces Ready for Court Fight to Protect Pathe-DuPont Raw Stock Plum

Rowland Committee Attack Is Dud at Stockholders' Meet; Administration Okayed

With the Pathe-DuPont raw stock affiliation generally declared the plum, administration and opposition forces of the company are preparing for the second round in the fight for control of the company, which will be court action charges of mismanagement and dissipation of funds.

Joseph P. Kennedy and his administration forces stood by their guns Monday in the first round of the fight, when the threatened heavy artillery of the opposition proved pretty much of a dud at the annual stockholders' meeting. As a result, stockholders gave the administration a vote of confidence and elected its directors, making a love-fest of what had been promised in advance as "a can of dynamite."

Behind it all loomed the shadow of Consolidated Film Industries, alleged Eastman Kodak ally, which was declared sponsoring the fight to obtain control of Pathe. The latter has a 49 per cent interest in DuPont-Pathe. Inroads being made by DuPont-Pathe in the raw stock field are declared causes of the alleged Consolidated move.

Richard A. Rowland, former general manager of First National, led the fight of the opposition, with C. J. Scollard, treasurer, and Lewis Innerarity, secretary and counsel, directing the administration's fight.

Cries of steamroller and gagging characterized the meeting when Scollard shut off discussion of mismanagement charges, and the two slates of directors named. At one point, there was considerable discrepancy between the number of votes claimed by each side and the number of shares of stock outstanding.

With the administration's directors named by overwhelming vote, Sydney S. Cohen, former president of the M. P. T. O. A. and owner of a large block of Pathe stock, called for a vote of confidence in the management, stressing the obstacles overcome by Kennedy and his associates and emphasizing the position occupied by Pathe in the industry, so far as goodwill is concerned.

Kennedy Slate Elected By Pathe Board

Victorious in the fight to retain control of the company, new Pathe directors elected a "Kennedy slate" on Tuesday. E. B. Derr, who has been serving as executive vice-president, was named president of the company. Treasurer C. J. Scollard was elevated to the post of executive vice-president, and Arthur B. Poole, comptroller, succeeded him as treasurer. Lewis Innerarity, for many years secretary and counsel of the company, was named vice-president and secretary. T. S. Delehanty, vice-president and general manager of Pathe International, was named assistant treasurer and assistant secretary. Joseph P. Kennedy continues as chairman of the board of directors.

Guiding the Destinies of Pathe



E. B. DERR
President



C. J. SCOLLARD
Exec. Vice-Pres.



L. INNERARITY
Vice-Pres.-Secy.



JOSEPH P. KENNEDY
Chairman of Board



ARTHUR B. POOLE
Treasurer



T. S. DELEHANTY
Asst. Treas.-Secy.

Rowland Charges "Steam-Roller"; Fight to Courts

Declaring that "stockholders will not permit their rights and interests to be disregarded by the management," and alleging steamroller tactics at the annual meeting, Richard A. Rowland told Motion Picture News that a court fight on the issue is planned. This line of procedure was exclusively forecast in this publication last week.

Following the meeting, Rowland made

(Continued on page 62-A)

$66,431 Net Loss Listed By Pathe for 16 Weeks

Net loss of $66,431 for the 16 weeks ended April 19, 1930, is reported by Pathe. Gross sales for the period were $5,188,688. cost and expenses, $5,181,867. The figure does not take into the profit and loss account a surplus credit of $73,056, representing income on pictures which previously were the subject of charges to surplus.

This compares with a net profit of $334,232 for the corresponding period of 1929, in which quarter $508,547 was charged against special reserve or surplus.

American Domination in Foreign Field Threatened: Hays Sails to Investigate

"Holiday" Has Real Merit

Headed your way as one of Pathe's early releases for the new season is "Holiday." We recommend it as a talker distinguished alike by brilliant dialogue, fine performances from a cast headed by capable Ann Harding and a definite appeal for women. It's smart, clever and a delight to listen to as well as watch. Many talkers have made their bid for up front honors. "Holiday" nestles close to the finishing mark as first across the winning line. KANN

Warners Will Retain Present Disc System

Chicago—Although the company soon will market sound-on-film pictures, Warner theatres will stick to discs, it was emphasized at the regional meeting held here as an aftermath to the national sales meeting. This is evidence of the company's conviction that disc recording is superior to sound-on-film.

The sound-on-film system to be marketed was developed by Brunswick. Its adoption marks a reversal of the traditional Warner policy, which has favored discs since inception of sound pictures. Managers at the sessions here were told to make an immediate check of reproducing systems in theatres of their respective territories.

200 Theatres in Two Weeks

Since the Atlantic City convention, it was stated here more than 200 theatres have been added to the company's chain for a total in excess of 1,000. By the end of the summer, it was stated unofficially, the number of houses will total 1,500.

In attendance at the meeting, at which policies evolved at the Atlantic City convention were discussed and new product reviewed, were all salesmen and bookers of Mid-West branches and the following branch managers: M. J. Comer, Omaha; M. A. Raymon, Des Moines; L. E. Coldhammer, Minneapolis; R. T. Smith, Milwaukee; N. J. Ayers, Detroit; C. E. Almy, Cleveland; N. H. Moray, Chicago; R. F. Cloud, Cincinnati; D. Williston, Indianapolis; H. F. Neill, Chicago; M. Solomon, St. Louis, and M. C. Sinift, Kansas City.

C. C. Ezell, general sales manager, presided at the meeting. Other executives in attendance included Max Milder, central division sales manager; J. V. Allan, southern and western sales manager, and Albert Howson, scenario editor.

Academy Takes Spurt as Wunder Assumes Charge

Hollywood—The suspicious attitude of members of the Academy of M. P. Arts and Sciences first displayed toward Clinton Wunder has undergone a change in his favor. Impressed by his ability and what they admit to be his sincerity in the conduct of his job as executive manager, activities of the organization have taken a decided spurt forward under Wunder's regime.



Clinton Wunder

Wunder, who was first appointed secretary of public relations by the board of directors, recently was elevated to the post of executive manager of the organization. In his new position, he assumes charge of the business affairs and management of the Academy. This move was made in view of Wunder's past experience in successful direction of business affairs for various associations and firms he was connected with during the past ten years.

Since joining the Academy staff about two months ago, Wunder has delivered a number of addresses on pictures before various civic and welfare organizations in Southern California and there have been many requests for talks by organizations in practically all sections of the country.

Before Wunder assumed the position of executive manager, it was planned to have him make a speaking tour of the East, but this will be delayed indefinitely until various expansion plans of the Academy are launched.

The growth of the Academy during the

(*Continued on page* 61)

Irving Berlin Story Is To Be Doug's Next Film

Hollywood—Douglas Fairbanks will star in "Reaching for the Moon," an Irving Berlin story, for United Artists. Bebe Daniels is to be featured opposite. John Considine, Jr., is to direct, it is understood. William Anthony McGuire will direct dialogue.

Single Tax Looms for U. S. Firms in France

Paris—Abolition of double taxation is provided for in an agreement soon to be signed by France and the United States. This will afford relief to a number of American firms in France, who have been compelled to pay tax here and in the U. S.

Quotas, Language Barriers and Patent Litigation Cause Plenty of Worry

The American industry's lead in foreign markets is in serious jeopardy. The major companies in New York, appreciating the truth of the situation, have imparted their fears to Will H. Hays with the result that the latter is now en route to Europe to dig in in an attempt to find out what can be done about it.

The situation is complex. Widespread antagonism toward American films is rampant all over Europe and ordinarily takes the form of restrictive legislative quotas.

England has one and is privately discussing an increase to 50 per cent. Germany operates under the so-called "kontingent" system, which is another manner of describing a quota. In Austria and in Hungary such laws are in effect, while Italy and Roumania are discussing similar legislation, and France has sidetracked its quota in favor of a high import tax. But quotas or no quotas, foreign governments are aggressive in their efforts to make the course of the American film increasingly difficult, resorting to taxation when other methods fail.

Riddle Faces Americans

The vogue for talkers, spreading rapidly in foreign language countries, is making the going extremely rough for American companies, which today are groping in an effort to solve what is generally conceded to be a difficult riddle. Paramount has broadcast generously its plans for production in French, German, Spanish, Swedish, Hungarian and Italian, activity to be centered in Paris. Warners, First National and M-G-M are making foreign language talkers on the coast. Fox is following the same procedure, but is feeling its way cautiously.

To date, the reception accorded foreign-language talkers has been very spotty. Berlin critics razzed "The Royal Box," German talker made by the Warners in Brooklyn, without mercy. The Spanish version, Hollywood-made, of "Blaze o' Glory" was pulled after a few days in a big South American city.

The pros and cons of production abroad are regarded as many. So far, Paramount is the only major company set on an overseas schedule. It would, therefore, follow that, numerically, at least, the preponderance of producer opinion leaned toward Hollywood.

A third factor is the patent situation caused by contention of Klangfilm-Tobis that it controls basic rights in Germany and surrounding countries, a stand refuted unsuccessfully so far by Western Electric.

"Peace Conference" Set

The recent affiliation of Warners and the Klangfilm group is regarded as having put an even more twisted slant on the situation than existed before. Warners acted inde-

(*Continued on page* 61)

Warners Gunning for Zukor in Chicago Sector; Battle Raging on Many Fronts

Dirt For a Nickel

The inside track on stars, their personal habits, likes and dislikes, are slated to be hawked along Broadway shortly at a nickel or a dime a throw and in the form of a single sheet broadside. The racket will be similar to the theme song plug which was bandied up and down the main stem until the Music Publishers' Protective Ass'n stopped it, via the legal route.

Paramount Steps Out on Theatre Expansion Plan

Paramount Publix is doing some stepping out on its own in its expansion program. The firm this week completed deals for six New York houses of the Ben Bernstein chain and the Goldstein Brothers' houses in western Massachusetts. The E. M. Loew Massachusetts houses now are being sought, it is said. The Goldstein deal, effective Sept. 3, embraces: Springfield, Greenfield, Westfield, Pittsfield, Northampton, Chicopee, Ware, Holyoke and Palmer, in Massachusetts, and Utica, N. Y.

Warners Buy Five More Houses in Connecticut

Hartford, Conn.—Increasing to ten the number of theatres acquired in Connecticut during the last month, Warners have taken over five suburban houses in and around Hartford from the Schuman-Dolkin chain.

Warners or R-K-O Building?

Hornell, N. Y.—Either Warners or Radio-Keith-Orpheum will operate a proposed theatre here, it is understood. The Shattuck, formerly operated by Reis & Smith, is dark for remodeling and reopens in fall as a Warner house.

Three More Added

Lawrence, Mass.—Warners here purchased the Empire, Palace and Broadway.

Six Equity Houses Dark

Philadelphia—Six houses of the Warner-Equity chain are dark for the summer.

Special Dep't at "U" for Shorts; White in Charge?

Hollywood—Universal will create a separate short subject department under direct guidance of an associate producer to be appointed. The idea of Carl Laemmle, Jr., is that the regular production channels of the company should not be saddled with responsibility for short subjects, but should confine activities entirely to specials to be made for the coming year.

Offensive Campaign on in B. & K. Stronghold; Penetrating South

Offensive of Warners against Paramount in the open warfare declared at the Atlantic City meeting by Harry M. Warner was this week carried to the Chicago front, where Paramount-Balaban & Katz long has been the dominant factor.

Decision of Warners to take over the Coston and Federated circuits in the Illinois city, as a first step in a Middle West drive with the firm's newly-acquired Wisconsin holdings as a base, brings the two organizations to grips in that section. Other deals in Chicago are understood pending, carrying the battle to one of Paramount's most formidable strongholds.

As exclusively reported by Motion Picture News, Harry M. Warner has taken up the gauntlet of battle he said had been thrown down by Adolph Zukor's organization and an offensive campaign on a number of fronts has swung into action.

Comerford Deal Started Row

The two firms had come to grips in negotiations for the Comerford circuit. Warners, figuring it was in the company's own backyard, wanted the Comerford chain, but Paramount stepped in and made the deal. This was an open thrust to the Warner position in Pennsylvania, and the two chiefs, who had nearly come to terms for a merger of their companies, drifted further apart.

This was followed by several skirmishes, notably in Virginia, where the Warner invasion is said to have engendered more bad blood. Now the Warner drive has penetrated as far south as Tennessee and the firm is continuing its southern march with proposed acquisition of the Tony Sudekum and M. A. Lightman chains. This would give Warners a strong foothold in Tennessee, Kentucky, Arkansas and Alabama.

Oklahoma City in Cross-Fire of New Theatre Skirmish

Oklahoma City—Warners will be projected with both feet into new Paramount-Publix territory if the deal for the Midwest Theatres circuit of six local houses is completed July 1 as scheduled. John Sinpoulou, president, and Tom Boland, general manager of the chain, recently returned from New York. The Empress, Folly, Liberty, Orpheum and Palace, and the Midwest, nearing completion, are included in the deal.

Meanwhile, Paramount is entrenching here through its ally, Joe Cooper, who operates the Criterion, Capitol, Victoria and Ritz. Cooper is completing negotiations for a site for a $3,000,000 house, which is to bear his name.

Marking Time

Warner's expansion in Greater New York will be resumed when conditions are better in the realty mortgage market, according to information given *Motion Picture News*. A number of deals are in prospect in the metropolitan area, it is stated, but these are being held in abeyance, while the expansion is carried out in other sections.

W-B., Paramount Invasion of Cincy Gets Under Way

Cincinnati—This closed situation bids fair to become pretty much of a free-for-all, according to plans of Paramount-Publix and Warners. These firms are preparing to invade this key city, now dominated by Radio-Keith-Orpheum through acquisition of the Libson holdings.

Paramount has acquired a site at Gilbert Ave. and McMicken St., and Warners are understood to be negotiating for a location at Sixth and Vine, a strategic location in the business section, and separated only by an alley from the Erlanger Grand Opera House, where legitimate bookings during the past season have been none too plentiful, and which has been pinch-hitting with pictures. Gossip along the Cincinnati Rialto is that Warners have their lines laid for acquisition of the Erlanger Grand in case the present deal materializes, and that they will build the most pretentious house in the state. They are reported, however, to be considering two other downtown locations, but the report lacks confirmation.

C. C. Ezell to Preside At Regional Meetings

Claude C. Ezell, general sales manager for Warners, will attend both the San Francisco and New Orleans regional conventions, to be held respectively on June 14 and June 21. He will act in the capacity of chairman. J. V. Allan, southern and western sales manager, also will attend.

Warners at Yakima, Wash.

Yakima, Wash.—Warners' expansion activity in Pacific Coast states may result in a house here. A proposed theatre to cost $250,000 is declared under consideration. Business men are dickering with a Seattle financier for erection of the house.

4 Added at Santa Barbara

Santa Barbara, Cal.—Warners have acquired this city's four theatres, in a deal with Santa Barbara Theatres, Ltd., headed by Louis Kaplan.

Automatic Copyright of All Literary Creations Assured by New Vestal Bill

International Protection for Screen Writers Granted in Copyright Act

Enactment of the Vestal bill providing for an automatic copyright looms as a strong probability. The measure, now before the House of Representatives in Washington, is of considerable importance to the writer and is dissected in the accompanying article for the guidance of the industry.

By SAMUEL S. SPRING

Member, New York Bar, and Former General Counsel, First National Pictures, Inc.

The raw product of the entertainment industry, obviously, consists of the creations of authors and composers upon whose ingenuity and creative genius the entire amusement world depends. Despite the recent gigantic advances in the varieties and methods of entertainment, the basic law which controls and establishes the rights in this raw material has remained unaltered in America for over twenty-one years. In 1909 the present inadequate and antiquated copyright law was enacted. Thus, those who create this raw material for entertainment and the industry which flourishes or declines from season to season according to the amount and quality of usable raw material at hand, have been retarded by the necessity of operating under an old and outdated law.

The new proposed copyright act (H. R. 12549), which has been introduced in the House of Representatives by Mr. Vestal, Chairman of the House Committee on Patents, after exhaustive and repeated public hearings during the last five years, seeks to bring the copyright law of America up to date. The European nations, backward though they are in machine technique, have been far more progressive than America in copyright matters. They have constantly been improving their more modern copyright acts. It is high time, therefore, that America do likewise and it is hoped that the new copyright bill will promptly be enacted by Congress.

Naturally, all interested in the entertainment industry will be interested in the most important new features contributed by this modernization of the copyright law. But, at the outset, it must be suggested that the fundamental aspects of copyright law depend more upon court decisions than upon Congressional enactment. The Constitution of the United States grants Congress exclusive power to secure "for limited times to authors and inventors the exclusive rights in their respective writings and designs."

The most difficult phase of the copyright law, however, is to determine just what it is that the author obtains a monopoly of under a Congressional statute. No author can copyright an idea alone. The number of possible plots for stories, according to experts, is limited to around thirty basic plots. The possible musical combinations constituting the elements of melodies are likewise extremely small in number. Much of the musical and literary material available has been used in the past and is, therefore, in the public domain and free to anyone to use as needed. The courts have held that what can be copyrighted is: "A set of intellectual ideas or modes of thinking" or "the order of words . . . . . not the words themselves . . . . nor the ideas expressed in the words."

Just what is included within such a set or combination and where infringement begins and ends always has been, and probably always will be, a matter for the courts to determine. Congress has never attempted to codify the law as to just what constitutes infringement. What Congress does do, by legislation, is to fix the procedure and the methods by which an author can secure his rights, whatever they are, in copyrightable material, leaving to the courts to determine the broader questions. This determination of procedure and methods, however, is, from a practical operating angle, of as vital importance as the judicial definition of what is copyrightable.

Automatic Copyright

One of the most important proposals of the new law is to grant an automatic copyright to the author. Under the existing law an author has what is called a valid common law property in his manuscript so long as he does not publish it. When he does, however, make it public, by way of printing and release to the public or by other forms of publication, unless he complies with certain formalities, he loses all rights in his material. He must scrupulously observe certain formalities. The formalities require, among other things, first, a registration of the material at the Copyright Office in Washington; and second, the attachment of a notice to the copyright material to the effect that it is copyrighted.

This procedure forces most authors to register their work so soon as they create it. Under the new law, an author does not have to comply with any formalities, before or after publication, to retain his copyright and thus the authors are adequately and fully protected. The mere creation of the work automatically gives the author a valid copyright.

International Copyright

The chief reason for making this change in our law, aside from convenience, is that in order to obtain an international copyright it is necessary for American copyright procedure to be brought up to date by providing for automatic copyright. The European nations for many years have all given the author an automatic copyright. International copyright of late has become of tremendous importance, with the rise of international broadcasting and the increased circulation of motion pictures, phonograph records and literary material. One of the main objects in passing a new act is to make it possible for the American author not only to get an automatic American copyright, but an automatic international copyright.

The law of international copyright has been governed by certain physical limitations. No nation can enact a law which is effective beyond its own territorial limitations. Literary material does not stay within territorial limitations of any nation. Like migratory birds, literary material spreads over the entire world. An author of one country is, therefore, dependent upon the laws of other countries for protection beyond the territorial limitations of his own land.

Such a situation, obviously, can be covered legally ony by an international agreement and treaty between the various countries. Since the making of separate treaties between the various nations is cumbersome, all the civilized countries of the world, excepting the United States, got together at Berne, Switzerland in 1887 and entered into the international Convention of Berne.

Under this procedure they agreed to give mutual and reciprocal protection to copyrighted material of every nation signing the treaty. The Treaty of Berne has been subsequently changed by later meetings, the last of which was held at Rome last year. The United States has never been able to get into the Treaty of Berne because of the fact that the present copyright laws do not grant automatic copyright; and also because of certain printing clauses which require foreign books to be printed in this country if they are to receive

Passage of Measure Now Before House Expected Soon; U. S. in Berne Pact

copyright protection. Under the new proposed copyright law, the United States, for the first time, will be able to enter into the Treaty of Berne, and thus American material will be protected by an international copyright.

In the past, American authors have gotten into the Treaty of Berne "through the back door," that is, by registering their work in one of the nations that adheres to the Treaty of Berne, usually England. This cumbersome and expensive procedure would now be avoided.

Innocent Infringement

To protect the users of copyrighted material the new law provides that although an author can get an automatic copyright without registering his work in the Copyright Office at Washington, nevertheless if he does not do so, an innocent infringer, not knowing that he is using copyrighted material, can be held subject only to limited damages. To get full damages for any infringement, the authors will have to record their work in Washington, so that users of material will know just what is copyrighted and what is not.

Divisible Copyright

Simply because of legal technicalities under the existing law, copyright is legally an undividable right.

As a practical matter literary material has various uses, such as publication in a magazine, publication in novel form, use on the dramatic stage, use in motion pictures, etc. Since the rights in copyrightable material are used in so many forms by different people, the fact that the copyright itself cannot be split into parts has made the legal rights of motion picture producers insecure. Under the new act each copyright can be split into various parts corresponding to the various uses, and thus each user can buy a separate copyright covering the particular use he desires. The old system of cumbersome licenses will, therefore, be abandoned.

Many minor improvements in the law are made. Registration in the Copyright Office at Washington is improved. The conflict between musical publishers and phonograph record makers as to compulsory licensing for phonograph uses is ended. The present difficult provisions as to renewal of copyright is ended by extending the period copyright from twenty-eight to fifty years after the author's death.

With the necessary amendments which will probably have to be added before the law is in final form, the new copyright bill when enacted should give America a thoroughly up to date copyright law as clear and as flexible as that possessed by any European country.

With these improvements the legal aspects of American entertainment industry will be brought up to date and the world's greatest creator of popular entertainment will have a law adequate to its needs.

Governor Leaves Film Reviewing to Censors

Richmond—Virginia censors are empowered to pass upon films submitted for showing in the state, Gov. John Garland Pollard declared in declining to review "All Quiet on the Western Front," as requested by California parties. The objector pointed to parts of the dialogue as calling for a careful scrutiny of the film.

One Mile Protection Radius for Towns Of 3,000 and Up, New Illinois System

Agreement Covers Downstate Situations—Now Working Out Chicago Zone

Chicago — Scrapping of the protection system in this territory, sometimes called the most excessive in the United States, and substitution of a system which, it is promised, will eliminate all major complaints of independents, is provided for in an agreement now being worked out. Final action on the new zoning schedule is expected on Monday. Circuits and independents are meeting with C. C. Pettijohn in drafting the schedules.

Concessions by Jules Rubens, general manager of Publix-Great States, and E. E. Alger of LaSalle paved the way for an agreement on the downstate situation. This agreement, already adopted, provides for—

Elimination of the exclusive sale of pictures in any given county of the state.

Designation of towns of 3,000 and over as key cities, entitled to protection of one mile radius for each 1,000 of population.

Establishment of a scale of playing time which forces an exhibitor to use his specified playdate or forfeit his protection.

Availability of films to ten cent houses, 133 days after first run release. The old agreement kept ten cent houses waiting a year.

The downstate situation, conceded in advance of the meeting to offer the greatest obstacles to solution, was, oddly enough, the first to announce that its representatives were prepared to make the essential concessions necessary to the formation of a new protective system.

Downstaters Get Breaks

Under the new key city plan, a 3,000 town would be entitled to protection within a three-mile radius, a 10,000 town within a ten-mile radius, and so on. The significance of this system to the downstate exhibitor is apparent when it is recalled that, under the old order, it was possible for circuits and large houses to buy "exclusive" rights not only in certain towns but in entire counties as well, which meant that the small exhibitor in those territories waited nine months or more for some pictures, and occasionally found that other pictures were never available to him at all. A 50-mile protection radius was a commonly purchased privilege for downstate circuits.

Serving on the downstate committee, in addition to Rubens and Alger, are Eddie Grossman, United Artists Chicago branch manager; Alex Manta, Whiting, Ind., and John Anderson, Morris, Ill.

The protection situation in Chicago and the metropolitan area, which includes the balance of Cook County and adjacent northern Indiana counties, supposedly offered fewer difficulties than the down-state situation. Fewer complaints from metropolitan exhibitors are on record here, and it was generally felt that few changes would be necessary. For this reason an early revision of the metropolitan protection plan was looked for.

Outlying Situation Complicated

However, complications were afforded by the problems of individual outlying theatres, and as a result it was doubted whether the metropolitan committee would agree on a plan before the end of the week. An example of these complications is afforded in the case of the Capitol and Stratford, south side Federal playhouses, whose representative, James Coston, asked for day and date privileges with B. & K.'s Tivoli. Another example is that of the Biltmore, which heretofore followed the Royal, both northwest side playhouses. B. & K. will purchase the Biltmore in the near future, and representatives of that circuit announced their intention to purchase protection over the Royal for it when it becomes a part of their circuit.

It is doubted whether any significant changes in the metropolitan protection system will be made, though it is regarded as possible that all theatres in the territory may be moved up one week on releases if the distributors agree to a plan that was submitted by representatives of the circuits. This committee, also, is expected to submit its report to the combined meeting on Monday.

Members of the metropolitan committee include Jack Miller, Chicago Exhibitors Ass'n; Aaron Saperstein, Illinois Independent Exhibitors; James Coston, Coston Booking Circuit; Arthur Schoenstadt, Schoenstadt Theatres; Floyd Brockell, Publix-B. & K.; Max Balaban, Publix-B. & K.; Emil Stern, Essaness Theatres; Eddie Grossman, Roy Alexander, Sidney Meyer, Harry Lorch, and others.

Hughes Invests In Color

Hollywood—By the end of the week, announcement is expected of the deal under which Howard Hughes, head of Caddo Prod., will acquire a "substantial holding" in Multicolor. The deal was tipped off two weeks ago by MOTION PICTURE NEWS.

Hughes' advent will be the signal for activity, it is stated, for the multi-millionaire producer and oil man is declared ready to invest plenty of sugar in the color firm.

Sono-Art-British Releasing Tie-up Being Abandoned

Dissolution of the releasing arrangement between Sono-Art-World Wide and British International is understood completed, with the former prepared to handle only American-made talkers next year. Eighteen pictures are called for in the schedule, details of which are to be mapped out on the Coast by George W. Weeks, Samuel Zierler and James Cruze.

Weeks left for the Coast this week to confer on the new program. The company has two pictures completed for the new year, "The First Fight" and "Once a Gentleman." It has been producing at the Metropolitan and Educational studios, but production work has been held up pending the outcome of the Weeks conferences.

Rogers Back From Trip

Budd Rogers, director of sales for Sono Art-World Wide, has returned to New York from a three weeks' trip to exchanges. "Once a Gentleman," the company's second picture, is to have its premiere Friday at the new Pantages, Hollywood.

L. A. Trade Drops; Stage Shows New Policy

Los Angeles—With local theatre trade way off in most of the first runs, it is expected that many of the houses will swing back to policy of stage shows to bolster up the screen attractions. Paramount resumes a stage show policy with its features within the next three weeks, and it is likely that both Warner houses and the Orpheum will follow.

Indications locally point to the fact audiences are tiring of the all-sound programs

Same Old Boloney

"One of the greatest disillusions of talking pictures," believes *Life*, "is to discover that those mysterious things screen lovers whisper to their sweethearts is the same sort of mush the rest of us dish out."

Eight Jersey, 21 New York Fox Houses Dark

Closing of the Cameo and State, Jersey City, and the Leonia and Bogota houses, brings to eight the number of Jersey Fox Metropolitan houses now dark. Twenty-one others in the Metropolitan area are closed.

A Break for Ed

St. Louis — Mayor Victor J. Miller proclaimed this week "Ed Lowry Happiness Week," which means a big break for Ed, who was honored because of his 4,000th performance on the stage as m. c. at Skouras Bros.' Ambassador.

Bicycling, Print Holdovers, Faking of Returns, Hays Bureau Campaign Targets

Fraternizing

Fraternalism was the keynote of Thursday's meeting of the AMPA which was, to use the words of Secretary Martin J. Starr, "bereft of celebrities," the idea being a get-together to cement relations between members.

Academy Spurts as Wunder Steps In

(*Continued from page 57*)

past year made it necessary to select a business manager of the association to direct its financial affairs. At the present time, the paid executive staff of the organization includes Wunder as executive manager; Frank Woods as secretary; Lester Cowan as assistant secretary; William Conklin, actor-producer relations; Don Gledhill and Daniel Berman as technical assistants; besides a clerical staff.

Plans National Conference

Lined up in Wunder's program of expansion of the Academy and its activities is a proposed national conference in 1931 on the arts and sciences of motion pictures. If plans for this are finally approved, the conference will be held in Hollywood. The board of directors also has authorized appointment of a special building committee which will consider construction of a proposed building to house the Academy offices, projection rooms, technical research department and meeting rooms. Wunder also will assist this committee in devising a plan of financing the proposed building when and if it is finally decided upon.

Wunder also is meeting regularly with both the board of directors and the executive committee of the Academy, counseling on all matters of policy, business management and future growth.

The growth of the Academy, not only in importance in the industry at large, but among those engaged in production, is shown by the present membership total of over 600. Besides this fact, substantial additions to membership in each of the five branches are being reported at each meeting of the committee in charge.

During the past two weeks, Wunder was contact man with Harry Rapf and Fred Beetson on the program and dinner staged Tuesday night for the visiting foreign publishers. This dinner was given the publishers jointly by the producers association and the Academy.

Made Wampas Life Member

Hollywood—Mary Pickford has been made a life member of the Wampas. She is the second woman to be accorded the honor. Nellie Revell was the first.

Lollier in Politics

Los Angeles—W. H. (Bud) Lollier, executive of Fox West Coast Theatres, is a candidate for the state legislative assembly.

Exhibitors' "Shady Dealings" Bared; Michigan Site of "Startling Conditions"

Print holdovers, bicycling, filing of false returns on percentage engagements and "side" agreements are on the death list of the Copyright Protection Bureau, Hays-sponsored organization, which is waging a national campaign against exhibitors who go in for these violations of the business code.

Distributors maintain that thousands of dollars in additional revenue are dissipated annually through shady dealings on the part of exhibitors. To stop the practices by invoking laws on the statute books, the Copyright Protection Bureau was originally organized.

Find "Startling Conditions"

A campaign against offenders just completed in Michigan has unearthed conditions which those familiar with the bureau's work in that territory describe as startling. Prints booked for one day have, in some instances, been held two and three. Reports on percentage bookings have been falsified, it is charged, and instances of bicycling have been unearthed.

The Bureau, organized August 10, 1929, blankets the country and employs a nationally-known detective agency to check on contractual activities of every exhibitor in the United States. The system further entails the services of attorneys in every key city.

For the year ending August, 1929, which represents the first twelve-month operating period, the bureau collected over $110,000. In its annual report issued in November, the bureau declared it "has adhered to its policy of promoting a feeling of friendliness and goodwill toward the hundreds of exhibitors it has come into contact with."

Exhibitor organizations, on various occasions, have formally voiced their opposition to the bureau and its tactics.

R-K-O Manager Hails Vaude as Film Mainstay

There is no lack of opportunity for vaudeville, declares Charles J. Freeman, general booking manager for Radio-Keith-Orpheum, who says combination policies have made the burden of the variety portion of the bill more important.

Vaudeville is the companion and contributes the contrasting element to pictures, he declares. Everyone in show business knows, he declares, that a theatre cannot play a drawing picture every week which, he says is why 'a good show' should be the weekly headliner, as support to a drawing picture and a mainstay with a picture that does not draw. The good show, he says, thus becomes the balancer. Vaudeville stands a much better chance of being a good show week in and week out than to rely solely upon the untested picture, Freeman believes.

Narrow Escape

Hollywood—Police here are sifting an alleged plot on the life of William de Mille, M-G-M director. He escaped injury when a 400-pound tractor wheel, set in motion upon a hill above his home, veered to wreck a porch wing of the house, after tearing down trees in its path.

Hays to Investigate Foreign Situation

(*Continued from page 57*)

pendently of the Hays office and made its deal at a time when other distributors were staying out of Germany with sound films, due to the litigation over Western Electric equipment. Adolph Zukor recently was in Germany, where he paved the way for a patent peace.

As a result of these varied moves, a "peace conference" has been widely publicized for St. Moritz, Switzerland, which leaders of the American industry are slated to attend, including Hays. The Swiss conference is dependent largely on the deliberations conducted in Berlin by John E. Otterson, president of Electrical Research Products, Inc., with the Germans. The fact that C. J. Ross, executive vice-president of RCA Photophone, is also on the other side lends further significance to the impending confabs.

Continued Strife Feared

Berlin—Settlement of the patent controversy between Klangfilm-Tobis and American distributors will not mean the end of the matter, it is pointed out here, for there still remains the fight of German independents against the alleged monopoly of Klangfilm-Tobis. A number of patent suits now are pending.

Marjorie Rambeau Back To Screen as Pathe Star

Hollywood—Returning to motion pictures after a lapse of over ten years, Marjorie Rambeau has been signed by Pathe for a featured role in "Her Man." Pathe carries an option with the player providing for a term contract for featured and starring billing at salary reported starting at $2,500 and ranging up to $5,000 weekly for the final year.

Miss Rambeau, a stage star of many years' standing, was originally starred in pictures by the old Robertson-Cole company about twelve years ago, but upon completion of the starring contract with that organization, returned to the stage.

Holt Signs Exclusive Pact

Hollywood—Jack Holt has signed a long-term exclusive contract with Columbia. His previous arrangement was for a Columbia series, but the agreement allowed him to accept outside engagements.

N.W. Showmen Threaten Copyright Law Action in Minneapolis Protection Jam

Oh! Oh!

Kansas City—Here's one for the book. Recently "The Freiburg Passion Play" played at Convention Hall here and the advance publicity man placed some advertising on the side of the Gayety theatre, now dark for the summer. Most of the advertising paper has been torn down but the following fragment brings a laugh: "Mutual Burlesque" is stenciled on top of the board and under it is "Original Passion Play."

Warner Demand For Protection Extension Fought

Philadelphia—Threatening to invoke Federal aid if Warners carry out reported intention to demand extended protection for their theatres in the state "above and beyond the time accepted as fair business practice," the M. P. T. O. of eastern Pennsylvania, southern New Jersey and Delaware met here Thursday. Counsel has been retained to protect independents' interest, it was stated.

Elimination of score charges and guarantee on percentage contracts, a call for longer features and adjustments in oversold situations were other chief topics of discussion.

Schnitzer Goes Abroad to Launch U. K. Exchanges

Establishment of a system of RKO exchanges in England is the chief purpose of a visit abroad of Joseph I. Schnitzer, president of RKO, who sailed Wednesday for Europe. Ideal Films, which previously handled the product in England, could not agree to RKO's new and "stiffer" terms when Simon Rowson was in New York several weeks ago. Sol Newman, RKO representative in England, returned there recently after conferences with Schnitzer. While abroad, Schnitzer may attend the proposed conference in Germany over sound patents.

Theatre Earphones to Be Used at Legit House

New use for the Western Electric audiphones, which are being employed in about 50 theatres throughout the country to make talking pictures audible for the hard of hearing, will be demonstrated Monday at the Avon, New York. Coincidently with a convention of the hard of hearing in New York at that time, the New York League for the Hard of Hearing is arranging to equip twenty seats at the Avon where a stage play, "Strictly Dishonorable," is being shown, with these audiphones.

15 and 20 Cent Scale at Publix Theatre Brings Suit Against Chain and M-G-M

Minneapolis—Invoking of the copyright law in the protection fight under way here is threatened by the Northwest exhibitor association, which is studying the law to determine upon a line of action. The fight centers around the showing of pictures at 15 and 20 cents admission at the Publix-Palace prior to their showing in other houses of the zone and before expiration of the protection period allegedly granted these houses, which have contracted for the product.

Suit to restrain the showings already has been instituted by Gateway exhibitors, through the Northwest association. It is against the circuit and M-G-M. The exhibitor unit contends the Publix-Palace runs are in violation of the copyright law. W. A. Steffes, general manager of the association, is directing the protection fight.

When the Publix-Palace recently switched to a picture policy, Gateway and suburban exhibitors notified exchanges they would not follow the Palace on pictures, as most of these outlying houses are charging 25 cents admission. The Palace previously was a stock and musical tab house.

Fight Called Unique

The situation is somewhat unique, in that usually independent exhibitors are the ones who squawk on protection, but in this instance, they are protesting against a lower-priced showing on the part of an affiliated chain. The suburbans contend that the Publix-Palace should have its protection and run based upon its zone and classification, rather than upon the fact that it is part of the local Publix chain.

Wisconsin Unit Asks Cutting of Score Charges

Milwaukee—Reduction of film rentals through elimination of score charges is declared essential to rural exhibitors by State Senator Henry A. Staab, secretary of the Wisconsin exhibitor unit. Small theatres are paying more for films than they can gross, he charges. He blames business conditions and a lack of human interest films on the situation. Most current films are suited only for the cities or else feature some star that either has a foreign accent or does not speak the language of the country, he asserts.

Spanish Players Here

Franco Mar, baritone, and Espanolita, musical comedy soubrette, have arrived in New York to enter pictures. A. L. Godoy is managing.

To Seek Damages

Minneapolis — Service of pictures under contract by Gateway houses to the Publix-Palace, ahead of their showing at the former, violates the copyright law, in the opinion of W. A. Steffes, general manager of the Northwest exhibitor association, who is preparing Federal action against M-G-M and other distributors.

Damages under the law will be sought by the association attorneys, Steffes declares, pointing out that minimum damages are $250 for each violation.

Gateway Exhibs Base Fight on Contrast Clause

Minneapolis—Action brought by Gateway exhibitors against Paramount Publix and M-G-M to restrain showings of pictures at 15 and 20 cents top, ahead of Gateway houses, is based on paragraph six of the standard form of exhibition contract. This reads:

"Sixth: During the life of this contract the Distributor agrees not to exhibit or license the exhibition of any such photoplays in conflict with the "run" or "protection period," if any, in the Schedule specified. Unless otherwise provided herein, such "protection period" shall be computed from the last date of exhibition of each photoplay as fixed herein. If 'protection' is granted hereunder against a specified theatre or theatres which 'protection' shall indicate that it was the intention of the Distributor to grant such "protection" against all of the theatres in the immediate neighborhood or vicinity of the Exhibitor's theatre, then, unless otherwise provided in the Schedule, such 'protection' shall be deemed to apply to and include any theatre that may hereafter be opened in such neighborhood or vicinity."

Sono Art Hooks Up to New York Fight Craze

Timing "The Big Fight," James Cruze's latest production, so that it arrived in New York at the time when the public was being made "fight conscious" by the Sharkey-Schmeling encounter, Sono Art-World Wide Pictures gave a fistic atmosphere to its presentation of the picture at the New York Athletic Club Wednesday.

Swenson on "Last Word"

Joel Swenson, formerly attached to Fox Movietone News, has been transferred to the theatre department and will edit "The Last Word," house organ of the eastern division under Gabe Yorke's general supervision.

Rowland Charges "Steamroller"; To Fight in Court

(Continued from page 56)

public the statement made at the session by Sen. Elwood M. Rabenold, representing the protective committee, and pointed out that the statement was not permitted to be made until after the election of directors. The senator said in part:

"In 1921 Pathe Exchange, Inc., was one of the largest and oldest concerns in the United States engaged in the motion picture industry. In four years, from 1923 to 1926 inclusive, the net profits of the company exceeded $4,500,000. In 1927, the present interests took over the Pathe company The management was at once changed. Before the end of the year 1927 dividends which had been previously paid on preferred and common stock were discontinued. In the first year of its management the present control of the company lost $2,151,882.29. The results were announced as 'very disappointing,' but the company was stated to have 'turned the corner' and anticipated a satisfactory year. The loss in the second year, 1928, increased to $2,354,692.43. In two years all the profits made by the company from 1923 to 1926, amounting to $4,500,000, were lost. In 1929, the banner year of the moving picture industry, the company suffered a loss of $487,476.68.

Cites Surplus Reduction

"In April, 1927, the consolidated balance sheet showed a surplus of $4,175,105.82. In one year, 1927, under the present control of the company, this surplus was reduced from over $4,000,000 to $902,873.90. In 1928, it suffered a further reduction to $805,446.94. in 1929 the surplus was increased by about $1,000,000 in that year.

"In 1925 the gross sales of the company were $18,151,827.12. The cost of sales were $16,614,945.85, showing a profit of more than $1,400,000. In 1929, under Mr. Kennedy's management, the gross sales were practically identical, namely, $18,166,877.07. The difference is about $15,000; but the cost of sales in 1929 was $1,976,242.44 in excess of the cost of doing the same volume of business in the year 1925.

"In the year 1928 the gross sales amounted to $17,265,321.46. It cost the company $19,548,710.04 to transact this business. In the year 1927, just prior to Mr. Kennedy's connection with the company, the gross sales were $17,553,528.18, or about $300,000 more than 1928. The cost, however, in 1927 was over $1,400,000 less than the cost for transacting the same business in 1928. In other words, comparing the same volume of business under the present control of the company, we find an increase of cost in one year of over $1,400,000.

"The years under discussion, 1927, 1928 and 1929, were unusual ones in the motion picture industry. Paramount, Warner Bros., Fox Film and Loew's shows an increase of profits in 1929 over 1927 of from 40 to 80 per cent. In that same period the management of Pathe Exchange, Inc., had succeeded in wiping out practically the entire surplus accumulated by the corporation."

Invite M.P.T.O.A.

Myrtle Beach, S. C.—Invitation to the M.P.T.O.A. to hold its next annual convention at Pinehurst, N. C., was extended at the convention here of North Carolina and South Carolina exhibitors. The resolution cited the fact that only one convention has been held on southern soil. Charles W. Piquet of Pinehurst has received assurance that the Carolina Hotel, Pinehurst, will open a week in advance of the regular season, for exclusive use of delegates during the convention.

Copyright Union, Music Tax Pact Action Speeded

Washington—Final action upon the Vestal copyright bill is seen as assured at the next session of Congress, as a result of consent of the rules committee of the House to issuance of a rule to bring up the measure before adjournment.

This will enable bringing up of the measure in the Senate at the next session, when final disposition can be made. Were it not for the House rule, the bill would have little chance for action at the three months' session starting in December, for there would not be time for consideration of it by both houses.

Representative Vestal, author of the measure, and other members of the patent committee had requested early action, pointing out that the time for adherence of the United States to the International Copyright Union will expire August 1, 1931, so that only by having the matter disposed of by the House at this session would it be possible to secure enactment in time to permit the United States to join.

The bill contains the divisibility of copyright and compulsory music license clauses, which have been the subject of great controversy.

Clarke Off for London; Utilities, Not Films, Aim

Harley L. Clarke, president and controlling factor of the Fox enterprises, sailed for London Thursday on business pertaining to his public utilities interests.

Reported purchase by Fox of the remaining interest in Gaumont British is declared by a Clarke spokesman to have nothing to do with the trip. "As a matter of fact," said this informant, "Clarke's trip to England has no bearing on motion pictures."

See page 59, this issue, for a comprehensive analysis of the copyright situation, written by Samuel Spring.

Coincidence?

It may have been just coincidence, but the statement of Richard A. Rowland, made following the Pathe stockholders' meeting, was issued by the Menken advertising agency, which also handles the Consolidated Film Industries account.

Blackmailers in Hollywood — — ? Ask Con Conrad

(Continued from page 56)

[illegible] drank nothing. The other poured three straight [illegible]. And [illegible]

[illegible] was [illegible], she began to [illegible] and knock over a chair or two. Conrad began to worry.

"Look, honey," he cried. "Take it easy. Take it easy. Calm down a bit."

"The girl glared at him.

"Who are you calling dirty names?" she screamed as she knocked over a lamp for good measure. "I want you to know I'm a lady!"

"This was bad business. Conrad promptly apologized for nothing and asked the girls to leave. Another five minutes and they were on their way. And Conrad heaved a great big sigh of relief.

"In the morning came a letter from an attorney. It notified the songwriter that he had committed every crime on the calendar upon the person of the gal who had been in his home the previous afternoon. Furthermore, the letter said, the client was under eighteen. (That's an old story. Every woman in Hollywood is under eighteen, even if they're grandmothers.)

"Did Conrad want to settle? If he did, it could be arranged. Otherwise, there would be a suit for $100,000.

"Could Conrad fight this rat attorney and his client? Not much. One such story in the papers and Conrad would be off the Fox lot before he knew what had happened.

"So he paid the blackmail toll and charged it up to experience. Now, if a young lady passes his bungalow on the lot and gives him the eye, Conrad jumps into his piano and yanks down the lid."

General Register Corp. Opens Service Stations

The General Register Corp., headed by J. C. Enslen, formerly president of the World Ticket & Supply Co. for many years, is establishing service stations throughout the United States in connection with the distribution of Automatic Gold Seal Registers and Simplex Ticket Registers.

Sales offices have been opened in the Paramount Building with J. C. Enslen in the capacity of general sales manager. The offices will be open to the trade beginning Monday, June 16, and the General Register Corp. extends an invitation to all exhibitors to visit the new headquarters. The corporation will specialize in mechanical devices and all types of ticket registers.

Warners Get Lancaster Site

Lancaster, Pa.—Announcement is made of the sale to Warners of the old railroad station here, which was abandoned when the new $1,000,000 depot opened. A large theatre will be erected on the site. Under an old contract, formal transfer of the property was made by the railroad company to the city, represented by D. Bernard Heffernan, who in turn will transfer the property to Warners.

Ordered to Rest

Hollywood—Bradley King is to take a four months' vacation from writing activities, upon order of her physician.

Mary Signs New Talent for Fresh Start on Film

Hollywood—Calling in Edgar Selwyn to rewrite the script and dialogue for necessary changes, Mary Pickford is slated to re-start production on "Forever Yours" within the next two weeks. When the picture gets under way, Sam Taylor will be found in the director's chair.

The production was originally launched with Benjamin Glazer as supervisor and Marshall Neilan directing. After three sequences were finished, Miss Pickford decided to abandon production entirely in order to have the story revised. At that time, the entire staff and cast were dismissed, with the exception of Kenneth McKenna, leading man, who was borrowed from Fox for the role. McKenna stays in the new cast, with majority of other players being replaced.

Buckley Gets Real Slant On Thing Called Overhead

Albany, N. Y.—Chris Buckley of the Harmanus-Bleecker Hall has a different slant now. He has just returned from Hollywood where he attended the Fox convention and visited the company's studio as guest of James R. Grainger.

"Every exhibitor ought to go to California and see the time, trouble and money spent in the production of pictures," Buckley opines. "It's a revelation."

Eight pictures were just about getting under way when Buckley arrived. He had had an idea that running theatres ran up the nut, but now that his jaunt west is over, Buckley reflects in his cooler moments that the exhibitor's life isn't so bad.

Kalmar and Ruby to Write "Amos 'n' Andy" Music

Bert Kalmar and Harry Ruby, authors of more than 100 musical songs, including the scores for such hits as "The Ramblers," "Animal Crackers," "Five O'Clock Girl" and "The Cuckoos," have been signed to write the book, lyrics and music for the forthcoming Amos 'n' Andy musical production.

Kalmar and Ruby are now in New York conferring on material and specialties with Amos and Andy, Schnitzer, William Le Baron, Lee Marcus and Director Mel Brown.

Jumps to Featured Spot

Hollywood—With only two pictures to her credit, Maureen O'Sullivan, Irish ingenue imported by Fox, will play one of the leads in "Just Imagine." The part is considered a plum on the Fox lot.

A "K.O." Sock

Ted Cook, commenting in the *N. Y. American* on Edwin Carewe's new contract to collect garbage in Dallas, finds "it certainly must be irritating to scenario writers to see a director go over their heads for source material."

More Rogues

"The Big House," prison yarn produced by M-G-M, will follow "The Rogue Song" at the Astor, New York.

Panning Better Than Praise, Is De Mille Idea

Hollywood—Take it from Cecil B. De Mille, head of the Ass'n. of M. P. Producers and producer-director for M-G-M, criticism, rather than praise, is what this industry doesn't need nothing else but. Furthermore, when a patron praises a picture, it starts a "vicious cycle" which results in the game of "follow the leader," which producers are wont to play.



Cecil B. DeMille

'Tis better, far better, he wants you to know, for a patron to severely pan a picture, so that out of the bulk of such criticisms on a single picture or star can come "very valuable central comments as to what the public doesn't want."

Accordingly, when your patrons come out of your show shop and roundly applaud, asking for more pictures of the kind they've just seen, have a care and cup your hands over your ears; otherwise you'll be a contributing factor to that dangerous element of repetition, which often has caused producers to be referred to as sheep, and other kindred uncomplimentary remarks. But let De Mille give you his slant:

New Fields Profitable

"To strike out into new fields is a hard and dangerous thing to do, but in the end it is more profitable. A star or a director with a reputation for doing 'new' things may not always make a success; but when he does, his satisfaction and that of the public is greater than if he had followed the safer route of riding along under the banner of some one else's initial thought."

That "Vicious Cycle"

Consider a moment the danger of praise, as De Mille sees it. First, he says, the patron raves about a picture.

"The theatre manager, flushed with a big night's business, passes on to the exchange this message, 'Why can't you fellows give me more pictures like so-and-so?' And the exchange in its turn wires to the home office for relay to the studio: 'So-and-so smashed all box office records in this territory. Can we have more like it on the new program?' And a competitor, seeing this activity, wires in turn to his studio. 'Blatz Company's 'So and So' tremendous money maker stop suggest we make 'This and That,' which is a similar story.'

"And in just two or three moves you have started what always turns out to be one of those much talked about 'vicious circles.'

"No one person in such a circle is to blame for the situation, except that it is succumbing to the universal human tendency to 'take the easiest way.'

"It seems to be simplest to cash in on a proven success, by presenting more of the same, but is it?

"Certainly one can't blame a pleased patron for saying to his local theatre manager, 'Give us more like that one!' but in the end he is the first to resent too many repetitions of the idea that so pleased him when it originally came along."

De Mille cites the wisdom of striking out along new lines, pointing to his various pictures as proof the public will respond to new themes and treatment. He also calls attention to other directors' pictures to emphasize the wisdom of avoiding the pitfalls presented by the "follow the leader" game.

Johnston Lists 16 Syndicate Films For New Season

Sixteen talkers will be produced for 1930-31 by Syndicate Pictures, one of the units of W. Ray Johnston attractions.

Three producing units will combine to produce the group, George Durlam being supervising director on eight and Charles A. Post supervising director on the other eight. Duke Worne, J. P. McGowan and J. J. McCarthy are the three directors who have joined the directorial staff and will each direct a group of the new Syndicate talkers.

Charles Delaney has been borrowed to star in the first picture. Virginia Brown Faire, Louise Lorraine, Tom Tyler, Buzz Barton, Bob Custer and Al St. John are other stars signed for various pictures.

A musical tie-up has been made between Mr. Johnson, Shapiro, Bernstein & Co. and the Brunswick Phonograph Co.

The series will be sold on a special franchise through independent exchanges. The first release goes into production June 15 for Aug. 1 delivery and subsequent releases will follow one every three weeks.

Pictures which will comprise the line-up are: "Under Texas Skies," "The Lonesome Trail," "West of Cheyenne," "Beyond the Law," "Riders of the North," "Song of the Plains," "Westward Bound," "Rose of the Rio Grande," "Frontier Days," "Phantom of the Desert," "Last of the Pawnees," "Red Coats of Canada," "A Boy of the Plains," "The Texas Ranger," "God's Country and the Man" and "The Code of Honor."

Eight from Continental; Gaumont in Deal for Series

Continental Pictures, headed by W. Ray Johnston, will produce and distribute eight talkers in 1930-31 on the State Rights market. "The Fourth Alarm" starts the group, to be followed by "Air Eagles," "Defenders of the Law," "Streets of Shadows," "Rose of Chinatown," "The Hellion's Last Cruise," "Sea Devils" and "The Mystery Train." Phil Rosen will direct the initial release at the Darmour studios on the Coast.

Johnston has sold United Kingdom rights on the new Continental eight to Gaumont, London.

Gets Syndicate Franchise

Melvin Hirsh and Bert Kulick of Bell Pictures, Inc., this week concluded negotiations with W. Ray Johnston for the release of the sixteen Syndicate melodramas in Greater New York and northern New Jersey. Charles Delaney will be starred in the first release.

Tee! Hee!

Washington—George Richardson, advertising manager of the Paramount exchange, was laid up for several days at his home recently due to a sprained ankle he suffered while practicing golf in his yard at home.

"Girl of Golden West"

Hollywood — Old-fashioned cattle opera with sound. Players, headed by Ann Harding, are all excellent but miscast. The plot is cut, dried and old, and the appeal of this First National release depends on whether or not your audiences like westerns.

ASHBAUGH.

Warners Install Booking Office For All Units

A talent bureau to handle bookings for all Vitaphone pictures, vaudeville, stage presentations, radio broadcasts, electrical transcriptions and musical comedies produced by Warners has just been instituted by J. L. Warner, vice-president in charge of production.

The new booking office, under the supervision of Walter Myers, will act for all the affiliated companies of Warner Bros. and will facilitate the placing of talent for every form of stage and picture production in which Warners engage. A comprehensive system of booking, devised by J. L. Warner, will be in operation, so that at short notice stars may be recruited for either stage, screen or broadcasting engagements.

Fox Cut Prices to Go Unchallenged in St. Louis

St. Louis—Ambassador, Missouri and Grand Central, important Warner first runs in this town, will not reduce their prices to conform to the new cut sale inaugurated by Fox at the Washington Blvd. theatre.

Seek Sunday Shows

Forest City, Ia.—Petition has been circulated asking for a special election on Sunday shows. The last vote was taken March, 1927, and resulted in a victory for opponents of Sunday shows. Since then, however, there has been a considerable change of sentiment and proponents believe that they will be able to carry the day easily.

"Journey's End" Put on Cold and Lasts Only Week

Minneapolis—Paramount Publix put "Journey's End" on cold at the Century here, it is claimed, with result that the picture did but one week. Only three days' of advance advertising was used.

Business conditions here are ascribed as a contributing factor, although business at the firm's houses in the Northwest is said to be but nine per cent below normal. The circuit's business is declared off 30 per cent nationally.

"Toplitzky of Notre Dame" Out of Game

Hollywood—"Toplitzky of Notre Dame" is not going to vie with "Brown of Harvard" for a niche in the cinema hall of fame.

"Toplitzky" has been yanked out of the game by Paramount, having been ruled ineligible by the scholastic authorities of the institution of learning noted for its football heroes. George Marion, Jr., had written the story and Paramount had spent a considerable sum in filming the Army-Notre Dame and other football epics in preparation, but production officials bumped up against a stone wall when they asked permission to shoot scenes on the Notre Dame campus. They were informed that Notre Dame does not desire itself celebrated for football prowess; that it prefers recognition for its—ahem! erudition, instead. So Paramount has cancelled the picture.

It may be merely a coincidence, but Knute Rockne, coach at Notre Dame, is tied up with Pathe for a series of football shorts.

There is also a suspicion that the Notre Dame players, who glory in the appellation of "The Fighting Irish," even if they include Germans, Swedes, Poles and a number of other nationalities, didn't think so much of the title selected for the picture.

Warners Sign Up Ben Lyon for Feature Roles

Hollywood—After appearing in "The Queen of Main Street" for First National, Ben Lyon has been placed under a term contract by Warners for featured spots in both Warner and First National productions. Lyon's first assignment under the new agreement will be a featured role in "The Hot Heiress," which Clarence Badger will direct.

Lyon was under term contract to First National up to two years ago, when his contract option expired. He had been with the company about five years previously, during which time he rose from a contract player to feature billing.

Charles Kurtzman Aide To Harry C. Arthur

Personal representative to Harry C. Arthur, general manager of Fox Theatres, is title of Charles E. Kurtzman, brought to New York from the Coast, where he was associated with Publix. Another appointment is that of Harry Woodin, formerly on the Coast, to division manager of Fox houses in the Bronx.

Frisco Showman Ill

San Francisco—Max Weiss, veteran San Francisco exhibitor, is ill at a local sanitarium.

Seeks Slogan

Paramount Publix this week was rounding out a drive for a slogan for its theatres, among members of the staff. Short, snappy slogans, employing the full name, "Paramount Publix," were sought.

But Let's Keep the Alky

The United States has sued the Radio Corp., General Electric, Westinghouse, A. T. & T., General Motors and General Motor Radio Corp., and if it wins, the *New York Sun* expects us "to go back to the magic lantern, the horse and buggy and the vaudeville ventriloquist for diversion."

Western Electric Plant in Cicero To Fire 10,000

Chicago—It is reliably reported here that Western Electric will lay off between 10,000 and 14,000 employees at its large Hawthorne plant in Cicero, where the company's new type, small-sized sound equipment is in production. Normally, the plant employs about 32,000 persons.

Another measure, already officially announced by the company, will be the early designation of two mid-summer weeks for a complete shut-down of the mammoth Hawthorne plant. At that time, probably either in late July or early August, all employees will take vacations simultaneously. Those qualified to receive the regular vacation period will be paid for the two weeks, but employees not eligible for vacation will receive no pay during the lay-off.

Tiffany Lease on Gaiety Ends June 29; Off B'way

"Journey's End" closes its run at the Gaiety on June 29 and with it Tiffany's lease on its Broadway show window likewise terminates. The company will be off the main stem until pictures for the new season that rate a $2 run, in the opinion of the company, come along.

12 Pacent Equipments Operating in Europe

There are now 12 Pacent reproducers operating in European theatres, the company states. Tore Lundahl, chief engineer for the company, has been abroad since March of last year, overseeing installations.

Showmen Debate Summer Closing In Twin Cities

Minneapolis—Except for some curb discussions, no steps have been taken on the proposal to close Twin City independent theatres for the summer unless concessions are forthcoming in the way of reduced film rentals and operators' wages.

Opinion is divided on the proposed plan, some declaring it would make residents "picture hungry," others declaring it presents great danger in alienating patronage, which might not be won back in the fall.

Not Clean, But New

There's the silly yarn about the well-known movie ham who had just been married, and, to hear Walter Winchell tell it, craved a honeymoon. "He had just returned from a vacation, however, and his studio boss couldn't see things that way. They were all set to start shooting a new flicker, so the argument was plenty loud.

"'All right,' he was sarcastically told, 'go on your damned old honeymoon. We'll use your double until you see fit to return!'

"At which the hambo reflected: 'Ah, well. Art is Art. . . .'

"So he sent his double on the honeymoon."

Germany Plans To Send Expert To W. C. Studios

Hollywood—Deciding that the manner and customs of Germany should be correctly depicted in motion pictures, the German government is considering the appointment of a special representative to be stationed in Hollywood for the express purpose of advising producers on technical matters for pictures that might present sequences with a German background.

Through its Hollywood representative, the German government will offer film producers the fullest cooperation in the matter of correct details of manners and customs; and the government itself will assist the producers by obtaining special photographs of any location in Germany for duplication in the local studios.

Services of the German representative will be offered to producers gratis, with salary being provided by Germany. The special representative of the Berlin government will not interfere in the slightest with either plot or story construction as provided for by the script. His duties will be solely those of an expert technical advisor for proper settings depicting German habits, customs and locations.

It is hoped that this method will eliminate all difficulty in production of pictures with either German background or sequences where customs or locations are misrepresented through lack of sufficient information by the producers.

Stage Shows Brought Back to Houston Publix

Houston, Tex.—Stage shows are being resumed at the Metropolitan de luxe Publix house, Friday, after a lull of three months. Reasons for returning to the stage and picture policy, after trying out an all-sound schedule for three months, were given by City Manager E. E. Collins as "in response to public demand, and to provide light entertainment for the summer months."

Two More Paramounts

Paramount Thursday was slated to open the Paramount, Middletown, N. Y. The Paramount at Peekskill is to open June 26.

Rehearse Talkers To Avoid Kicks, Says Sydney Abel

Rehearsals of sound picture programs are insurance against inferior reproduction, poor changeovers, interruptions caused by defective film, improper volume levels and losses of synchronization particularly as regards disc prints, in the opinion of Sydney E. Abel, general sales manager of RCA Photophone. He strongly urges rehearsals as a "wise investment" for any exhibitor.



Sydney E. Abel

"The advisability of rehearsing each show can not be over-emphasized," he declares. More now than ever before the projectionist is a very busy man. He must, in addition to running the show, check his entire equipment frequently. Arc lamps, projectors, sound head attachments, turntables, amplifier and auxiliary devices such as batteries, charging equipment, etc., must receive attention.

Film must be rewound and inspected after each run. Being in the booth during the presentation of a picture the projectionist is not in a position to judge the volume of reproduction in the auditorium. Rehearsals permit the theatre manager to determine the proper volume levels for each subject and even for each scene, as is sometimes necessary.

Scientific tests have shown that definite fatigue is suffered by listening to sound that is either too soft or too loud. To obtain the desired effect it is necessary to maintain volume at a normal level.

Cites Volume Changes

"In this case normal denotes that particular level which sounds most natural for each subject. A close-up should be somewhat louder than a long-shot, etc. Too frequently in movie theatres the shouts of a mob or the roar of a cannon are barely audible, while the voice of a little girl booms forth with terrific intensity. Conditions like these cause much unfavorable comment and the impressions given are that the management is slip-shod and very much at fault.

"At rehearsals the projectionists are able to cue their change-overs properly. In many cases, change-overs must be made at the proper instant to avoid cutting part of the dialogue. Inspection by screening and listening at a preview is far better business than trusting to fate that the print and sound track or records will be in good condition."

Dividend Is Passed by American Seating Co.

Regular 50 cents a share dividend on the common has been passed by directors of American Seating. The firm reported loss of $108,460 after charges for the March quarter, compared with net of $41,645 in the same period last year.

It's June

Hollywood—Cupid is working overtime these days on the Tiffany lot, four couples having announced wedding plans within a week. They are Edna May and Arthur Hagerman, studio publicity man; Rex Lease and Betty Pierce; Harry Mancke, assistant director, and Hazel Lee of the music department; Buddy Myers, sound engineer, and Theresa Allen, dance instructress.

Exhibitors of Carolinas Join At Convention

Myrtle Beach, N. C.—Combination of North and South Carolina exhibitors into a single organization was completed at the midsummer meeting of the two state groups here. Theatre Owners of North and South Carolina, capitalized at $20,000, is the name of the new unit. Twenty thousand shares, priced at $1 each, not more than one of which is to be issued each theatre member, will be issued. President Charles W. Picquet presided at the sessions.

Willard L. Dowell of Raleigh, executive secretary of the North Carolina Merchants' Ass'n., high-lighted the meetings with an outline of existing and proposed taxes in his state and explained the general sales tax being advocated, which is expected to be an issue at the next legislative meeting. "Community Co-operation and Goodwill" was the subject of an address by Anna Aiken Patterson, former publisher of "The Weekly Film Review," who stressed the importance of well-planned, consistent effort to raise the exhibitor's standing in his community. Col. Willard C. Patterson was toastmaster at the banquet.

List of Delegates

Among the South Carolina exhibitors participating in the convention were: Albert Sottile and J. C. Sherrill, both of the Pastime Amusement Co., Charleston; J. N. O'Dowd, O'Dowd, Florence; M. F. Schnibben, Colonial, Florence; H. R. Berry, Hartsville; T. S. Rogers, Marion; H. W. Anderson, Dillon; and George Parr, of Lancaster,

The exhibitor group from North Carolina included: Charles W. Picquet, Pinehurst; Warren Irvin, Charlotte; U. K. Rice, Winston-Salem; E. W. Street, Greensboro; H. E. Buchanan, Sylva; H. F. Kincey, Greensboro; Mr. and Mrs. A. B. Thompson, Graham; E. L. Hearne, Albemarle; Montgomery Hill, Greensboro; Frank Stough, Davidson; George Hughes, Albemarle; C. A. Matthews, Charlotte; Don Nichols, High Point; J. U. McCormick, Charlotte, and W. G. Enloe, of Raleigh.

Other exhibitors in attendance included Robert B. Wilby of Atlanta, who is interested both as a chain affiliation and an independent theatre owner; J. A. Koerpel, New York, divisional director for Publix in the Carolinas; and Willard C. Patterson, district manager for Publix in Atlanta and Birmingham.

Wisconsin Republican Party Demands Curtailment and Regulation of Chains

Dubinsky Romance Revealed

Kansas City—Kansas City's film row was surprised when it read in "Liberty" that the late Jeanne Eagles had been married to the late Maurice Dubinsky. The five Dubinsky brothers have long been identified with the show business in Kansas City and Middle West, but very few seemed to have been aware that Maurice had married the famous star when she was a member of the Dubinsky tent show many years ago.

Music Business At "Lowest Ebb," Paine Declares

The music business is "at the lowest ebb in music history," declared John G. Paine, chairman of the board of Music Publishers' Protective Ass'n., at an open meeting this week at the Astor and attended by more than 100, representing both members and non-members of the M. P. P. A., music jobbers and retail dealers.

Several factors concerning the present slump in music business were discussed, including questions of over-production, high cost of sheet music and lack of musical interest in the home, although no definite conclusion was arrived at.

Louis Bernstein of Shapiro-Bernstein & Co., Inc., and president of the M. P. P. A., in his speech favored a general reduction in the price of sheet music to 25 cents per copy as a direct aid to sales promotion, but was opposed by others, who maintained that the smaller dealer could not possibly find it profitable to sell at that price.

Paine admitted that, since the meeting was originally called merely to openly discuss various ways and means of increasing music sales and not to adopt any measures, it was a success in that various problems confronting music men were brought to the fore which would be taken into closer consideration in the near future.

Hit by Curtain, Sues

Fort Wayne, Ind.—Because, it was claimed, a curtain at the rear of a theatre conducted by the defendant firm, in some manner happened to descend on him while he was sitting beneath it last April 26, and struck him on the head, John W. Lewis has filed suit against the Riley Amusement Corp. here for $2,000 damages. The curtain, which it was said had been rolled up and was hanging a few feet above Lewis, had an iron bar approximately one-half inch thick extending along the bottom, according to the complaint.

Original Title Retained

Montreal—After French residents complained the picture is not in accordance with historical fact, Universal resumed title of "The Captain of the Guard." The picture was shown here as "La Marseillaise."

Louisiana Taxes May Kill Off Small Houses

New Orleans—Many small theatres in Louisiana are threatened with extinction if the proposed 15 per cent amusement tax becomes law. The measure was introduced last week in the legislature and is one of three bills affecting the industry. The other two call for a tax of 3 cents per square foot on billboards and a tax of from $1 to $5 on each billboard.

Addison Goes to Pittsburgh

Rochester—H. M. Addison, former manager of Loew's Rochester, biggest film house in Rochester, left for Pittsburgh last week with a new diamond Shrine pin sparkling from his lapel, the gift of the Rochester Shrine Club at a fete in his honor. Addison, who will become managing director of Loew's Penn in Pittsburgh, has been here two years. David Nolan of Akron, O., is his successor.

Bancroft's Next Set

Hollywood—"Rolling Down to Rio" will be George Bancroft's next picture for Paramount.

Ha-Ha-Ha!!

Speaking of Hollywood and ridiculous sums of money, a motion picture fan publication in India tells us that "it's no secret that Harold Lloyd is pretty well fed up on his grand Benedict Canyon estate, with its lagoons, lakes, water-falls and golf-course." And here's why, according to the publication:

"When Harold got the place completed—as much as such a vast demesne can ever be finished—he discovered that it would require, day in and day out, a staff of 16 gardeners and 19 house servants, exclusive of his four chauffeurs and his personal and studio staff. The upkeep is about Dollars 3,000 weekly. Which only leaves Harold a measly Dollars 37,000 a week for cigarettes and pocket money."

Yes, and Harold would be satisfied with 50 per cent of that press agent's fairy story figure of 40 grand.

Plank Curbing Activities of Circuits in Platform Adopted in Oshkosh

Oshkosh, Wis.—Chain theatre operation may be drawn into the campaign role of state "administration" Republicans, whose platform contains a stinging attack on chain theatre operation, it was indicated at the party's convention here. Strengthening of laws licensing out of state or state corporations to permit revocation for untair trade practices is demanded in the platform.

The Republicans want chain operators "amenable to state regulation" and existing handicaps to independents removed. They also ask imposition of license fees "to pay for maintenance of regulation, and prompt investigation of practicability of tax amendments to equalize present tax burdens."

The rival La Follette progressive Republican group has put forth chain stores as a chief issue in the campaign.

Chain operation was the subject of a heated controversy in Racine last year, when independent operators threatened to close their houses, alleging they were prevented from obtaining quality product due to chain competition.

At the time, the mayor of Racine made a trip to Washington to confer with Wisconsin senators, the Federal Trade Commission and Abram F. Myers, president of Allied States Ass'n. With a heavy tax on chain-operated theatres in Racine threatened, concessions were made by distributors, so threatened closing of the independent houses was averted, as well as any proposed probe of chain activities in the state.

Levee Robbed of Jewels

Hollywood—M. C. Levee, executive manager of Paramount Studios, was the victim of a jewel robbery last week when thieves entered his home and walked off with gems valued at $25,000. Insurance covered about half of the loss. This is Levee's second loss via thieves. Several years ago the producer and his party were held up when returning from a hotel banquet, and lost about $10,000 worth of valuables at that time.

Jack Grant Resigns

Hollywood—With Fawcett Publications taking over control of "Hollywood Magazine," Jack Grant, editor of the latter fan magazine, tendered his resignation. Ruth Biery will represent "Hollywood Magazine" with the other Fawcett fan publications on the Coast.

"U" Buys "Big Four"

Hollywood—Carl Laemmle, Jr., has purchased film rights to "The Big Four," novel by Fainder Dalleng, which is a current best seller in England. The story is a railroad melodrama.

M-G-M Rushing New Pictures; 12 Under Way

Hollywood—M-G-M is further ahead on its advance production activities for the coming year than in similar periods in other years. Twelve pictures are under way at the Culver City studio, most of them in final stages of production. All of these are new season films, and it is expected that at least ten other new season productions will be completed during the summer.

Between June 14 and August 9 the following nine remaining productions on the 1929-30 schedule will be released: "The Big House," "One Embarrassing Night," "The Richest Man in the World," "The Sea Bat," "The Unholy Three," "Way Out West," "Romance," "Our Blushing Brides" and "Let Us Be Gay."

Pictures now being completed by M-G-M are:

"Madame Satan," Cecil B. De Mille's second M-G-M production with cast headed by Kay Johnson, Roland Young, Reginald Denny and Lillian Roth.

"Good News" is being co-directed by Edgar MacGregor and Nick Grinde with a cast headed by Bessie Love, Mary Lawlor, Stanley Smith, Cliff Edwards and Gus Shy. This is an adaptation of the Broadway musical.

King Vidor is on the last lap of his new production, "Billy the Kid," with John Mack Brown, Lucille Powers, Wallace Beery and Karl Dane.

Buster Keaton's new film is tentatively called "Forward March." Sally Eilers plays opposite and Edward Sedgwick is directing.

Reisner Working on Two

Charles Reisner is putting final touches on "The March of Time," revue starring Weber & Fields, De Wolf Hopper and othe roldtimers, along with a host of present-day celebrities. Reisner also has commenced work on a new comedy with music titled, "Like Kelly Can." This is an adaptation of the stage show, "Spring Fever," and its cast includes Robert Montgomery, Dorothy Jordan, Benny Rubin and Catherine Moylan.

Hal Roach is completing "Monsieur Le Fox," which was produced simultaneously in five languages: English, French, Spanish, German and Italian.

Malcolm St. Clair is directing William Haines in "Remote Control." This is an adaptation of the Broadway stage show. Mary Doran has the chief feminine role.

"Trader Horn," which has been in preparation and production for the better part of two years, is near completion. W. S. VanDyke is the director and Harry Carey, Duncan Renaldo and Edwin Booth head the cast.

John Gilbert is working in "Way for a Sailor," which Sam Wood is directing from Albert Wetjen's book. Jim Tully has a featured part.

Grace Moore is starting work in her first M-G-M talking film. This has not yet been titled, but the story was suggested by the career of Jenny Lind.

Joan Crawford is beginning work in "Great Day." Harry Pollard is the director and the story has a musical score by Vincent Youmans.

50 in New Line-Up

M-G-M's new season schedule calls for the release of feature productions, which are listed below:

Marion Davies in "Rosalie," "The Five O'Clock Girl" and one other picture; Greta Garbo in "Red Dust" and two other pictures; John Gilbert in "Way for a Sailor" and one other; Ramon Novarro in "The Singer of Seville," "Song of India" and one other; Lon Chaney in "The Bugle Sounds"; William Haines in "Remote Control" and three others; Norma Shearer in two pictures, as yet untitled; Joan Crawford in "Great Day," "Her Fortune" and two others; Lawrence Tibbett in "New Moon" and one other; Grace Moore in "Jenny Lind" and three others.

"Madame Satan," directed by Cecil B. De Mille; "Razzle-Dazzle," co-starring Marie Dressler and Polly Moran; "Billy the Kid," directed by King Vidor; "Trader Horn," "The World's Illusion," Jacob Wasserman's novel; "Dixie," "War Nurse."

"Ballyhoo," Beth Brown's novel; "Dance, Fools, Dance," an adaptation of Martin Flavin's stage play, "Cross Roads"; "The Great Meadow," Elizabeth Madox Roberts' story of the days of Daniel Boone; "Doing That Thing," with lyrics and music by Jimmy McHugh and Dorothy Fields; "Tampico," Joseph Hergesheimer's story; "The March of Time."

"The Crisis," Winston Churchill's novel of Civil War days; "The Passion Flower," by Kathleen Norris; "Monsieur Le Fox"; "The Dark Star," by Lorna Moon, with Marie Dressler in the central role; and "Those Three French Girls."

New Color Work Halted

Technicolor has served notice on producer-distributors pointing out the inability of the company's Hollywood and Eastern plants to handle new contracts on color work, because of expanded plans of companies now under contract to Technicolor.

Companies planning a number of elaborate all-Technicolor films have postponed production until later in the season, the company claims. The congestion is in the relief print department, where, it is said, 1,100 are now working day and night to keep pace with a 700 per cent increase in plant capacity in one year.

Warners Using Blimps In Eastern Studios

The camera blimps which have replaced the booths at the Brooklyn Vitaphone Studios are expected to speed up production, give more leeway for difficult camera angles and make the shooting of exterior shots comparatively simple. This apparatus, designed by Vitaphone experimenters, consists of a fireproof composition hood which fits over the camera mounted on a tripod and is said to be better than the booths in eliminatnig grind noises.

It is rumored that Warner Bros. will manufacture and market this type of blimp.

Leos Vacationing, Joe to Report Back to Fox Aug. 1

Jack G. Leo, former vice president of Fox, and Joe Leo, head of Fox Metropolitan Playhouses, are setting their vacations. Jack is aboard the *Bremen* bound for Europe, and will return in October. Joe's going to Wisconsin for his rest, but reports back to the home office Aug. 1.

Pantages Wins Release On Bail of $100,000

Los Angeles—His contention that jail confinement was endangering his life has won release on bail for Alexander Pantages, who has been in custody since last October for an alleged attack on Eunice Pringle, youthful dancer. Pantages is appealing his conviction. Bail was set at $100,000.

176 Shorts for M-G-M in New Season; Up 30%

Hollywood—Addition of 12 "Flip the Frog" cartoon subjects to M-G-M's short feature line-up for next season brings to 176 the total of shorts for 1930-31, an expansion of about 30 per cent. in this company's short product activities over last year.

The new season group of 176 releases includes 22 Laurel-Hardy, "Our Gang" and Charley Chase comedies; 12 Burton Holmes travelogues; 12 colortone revues and other two reel novelty subjects; eight Hal Roach "Boy Friends" comedies; six dog comedies; and 104 issues of Hearst Metrotone News.

Among the group additions to the short feature program for next season are 12 Burton Holmes travel subjects and eight Hal Roach "Boy Friends" comedies. The 12 Holmes subjects will be titled "Around the World with Burton Holmes."

Roach's New Series

The Hal Roach "Boy Friends" series presents an idea in short feature comedies which Roach has had in mind several years. The average age of the "Boy Friends" players is from 15 to 19. Members of the troupe are Dorothy Granger, Mary Kornman, Gertie Messinger, Grady Sutton, David Sharpe and Mickey Daniels.

Total of the Laurel-Hardy, Charley Chase and "Our Gang" comedies planned for the coming year is the same as the number of last season's releases. These comedies are all-dialogue films, and are to be produced in several foreign languages as well as in English.

Three of M-G-M's talking dog comedies have been completed. They are: "Hot Dog," "College Hounds," and "Who Killed Rover?"—all directed by Jules White and ion Myers. These three and three others will be released during 1930-31.

Eight colortone revues are planned for the new year. No titles have been announced.

In the novelty group of new season shorts are two features with music: "The Song Writers' Revue" and "Gems of M-G-M," together with two sketches, "The Rounder," a comedy with George K. Arthur and Dorothy Sebastian, and "Copy," a short newspaper drama.

Colorcraft Develops New Chemical and Dye Method

New quantitative chemical and dye method for developing color pictures has been developed by Colorcraft Corp., which claims the process converts the silver image to the dye image without any loss of definition, and without bleeding or fuzziness. Black and white definitions may be reproduced in red, orange, yellow, green, blue and violet, using artificially or naturally lighted scenes. Focal depth is said to be the same as in black and white, and the company claims direct lab expense will not exceed one cent per foot over the cost of positive raw stock.

Bryan Foy Signs Long Term F. N. Contract

Hollywood—Bryan Foy has signed a long term contract with First National and will direct feature length pictures. He will direct "The Gorilla" as a talker.

The Naked Truth

"Times Square," according to *Judge*, "is the most overrated and overpublicized district in the world. Fifty per cent of all movies and newspaper columns deal with it constantly, simply because WRITERS, DIRECTORS AND COLUMNISTS AREN'T FAMILIAR WITH ANY OTHER PART OF THE COUNTRY."

Europeans Would Combine Against U. S. "Invasion"

Brussels—Formation of an international bureau at Geneva to defend European films against the American "invasion" is proposed in a resolution adopted here by an international congress of exhibitors. Elimination of amusement taxes in all countries was called for in another resolution adopted. Ways and means for the carrying out of the anti-U.S. resolution were not divulged.

No Suspended Payments From W. E. This Summer

A contract is just that at "Erpi." Which means that all requests from exhibitors to suspend payments on reproducers during the summer will be turned down by the company.

W. E. declares, via Fred B. Warren, eastern district sales manager, that only three such requests have been received, any way, and adds that reports published by Motion Picture News that exhibitors were clamoring for the suspensions à la wholesale are completely and thoroughly wet.

That covers the East. The company says the western division has not reported.

Four-Serial Program Is Confirmed by Universal

Universal this week confirmed the exclusive Motion Picture News announcement of May 10 that the company is to have four talker serials for release in 1930-31. Only the title of the first, "The Indians Are Coming," which Henry McRae is directing, was announced. Tim McCoy and Allene Ray are co-featured. It will be in 12 episodes. The others slated are "Big Circus," ten episodes; "Fingerprints," by Arthur B. Reeve, ten episodes; "Mutiny," a sea serial, 12 episodes. Pathe is to produce five talker serials and Mascot Pictures about the same number.

Wiring of Shubert House Puts St. L. in Tough Spot

St. Louis—Downtown first run stands, already troubled with unhealthy economic conditions and the normal summer depression, now have a new competitor in the nature of Shubert's Rialto, which has been wired for sound. Initial screen show in the legit stand is set for Sunday, when the house starts a local run of "All Quiet on the Western Front." Stage attractions will not be wholly discontinued, however.

Ind'p'ts Panned For Exhibitors' Lack of Faith

Exhibitors, exchanges and the trade in general look upon independent producers as being a brother-under-the-skin to the old "con" men of the shell and pea game era, in the opinion of Charles A. Stimson, of Big 4 Corp., an independent production-distribution unit releasing a series of Wseterns, and others, who charges that "lack of confidence in the independent producers may be traced directly to these producers themselves."

"Time has shown that almost without exception, the independent has blown a loud horn about his new product, only to fall down badly in delivering." "The result of each procedure," states Stimson, "is keen disappointment to the exhib" who counted on the product, and large losses to exchanges which had contracted for the releases.

"As a consequence of this procedure the theatres hesitated to do business with the independent producers and the exchanges which represented them. Yet it has been admitted even by some of the largest producers that the independent man is essential to the industry.

"This matter of keeping faith with the exchanges and exhibitors is of the utmost importance to the independent man who wishes to build up the good will of his organization. I know for a fact that there is a definite place in the motion picture industry for the independent and I feel that it is up to him to make that position secure by never pledging his word unless he can see his way clear to keep it," advises Stimson.

"Merry Go Round" to Be Made as Big "U" Talker

Universal has obtained dialogue rights to "Merry Go Round," which Eric von Stroheim wrote and directed for the company as a silent with Norman Kerry and Mary Philbin featured. The talker version will feature John Boles and Jeanette Loff. No director has been selected. Handman, Goodman & Kent are working on musical settings.

Salesmanship

Credit Emanuel Cohen and his Paramount Publix short subject department with putting over a real piece of selling copy. It is the trailer made by Floyd Gibbons, noted war correspondent and "headline hunter," to announce "With Byrd at the South Pole." Gibbons, who has a large radio following throughout the nation, makes his picture debut in the trailer, and certainly puts over a vivid yarn about his friend, Rear Admiral Byrd, and the South Pole conquest. The running description has been so successful that Cohen has announced that Gibbons will describe the flight in the picture.

HYNES

A Body Blow

Los Angeles—This city has lost its bid for position as America's fourth city, incomplete census tabulations show. Sufficient of the returns have been tabulated to insure Detroit's retention of fourth position, with 1,330,000 persons already counted and an estimated 200,000 additional still to be tabulated.

Mayer, 15 Others Freed in Julian Stock Usury Case

Los Angeles—Louis B. Mayer and 15 co-defendants were exonerated in Superior Court of conspiracy to commit usury in the Julian Petroleum case. The defense rested its case without introducing a word of testimony, after the special prosecutor admitted the impossibility of proving a case of conspiracy. "Not guilty for lack of evidence" was the formal verdict.

Group Advertising for Boston Publix Houses

Boston—Publix downtown theatres this week tried out grouping all of their theatres in one double column spread advertisement instead of bidding for attractive positions for each of the theatres. Each theatre was given its customary design and heading within that space. In the group adv. were included the Metropolitan, Scollay Square, Olympia and Uptown which play day and date, Fenway and Modern which also are now playing day and date, and the Beacon and Globe on another day and date schedule. This is a new arrangement on the day and date booking, for heretofore Modern and Beacon have played day and date for years while the Fenway has been grouped with either the Uptown, Olympia or both.

No Successor for Stein Planned by "U" in Paris

Resignation of Alex Stein as managing director for Universal in France and Belgium on August 1 will leave that post vacant unless the company changes present plans.

Stein was in charge for "U" in Belgium for two years before elevation to his present job, which he has occupied four years. Universal figures French and Belgium business can be handled by supervision from New York with Al Szekler, general European representative, keeping an eye on activities in both countries from Berlin.

Paramount Would Buy 20 Montreal Chain Houses

Montreal—Paramount Publix is seeking to take over United Amusements, Ltd., which operates 20 local theatres. The firm owns a block of common stock of United, officials of which have intimated that control would not be sold. The deal is being sought by J. J. Fitzgibbons of Paramount, and Arthur Cohen, managing director of Famous Players Canadian Corp.

Will Laemmle Buck Consolidated with New Developer? Is Question on Coast

Deal Between Firms Seen Likely Due to Finance Aid to "U"

Hollywood—Initial demonstration of Universal's new developing machine for negative and positive film presents a situation which may develop into a battle between Consolidated Film Industries, captained by H. J. Yates on the one side, and Carl Laemmle and his "U" contingent on the other.

Marketing plans of Laemmle probably will be the deciding factor. If the Universal chief disposes of rights, wholly or in part, to Consolidated, threat of a battle will have been eliminated. However, if Laemmle decides to market independently to companies whose laboratory work Yates has been fighting for over a long period of years, a stiff tilt is likely to follow, say the wiseacres. It is believed, however, that in view of Consolidated's friendly financial gestures to Universal in recent months, Laemmle will give serious consideration before assuming the lone-eagle role.

Universal's machine is said to be fully patented and, it is claimed, does not infringe on any patents owned or controlled by Consolidated or anyone else.

Inspection of the machine by a MOTION PICTURE NEWS reporter disclosed the fact that the apparatus first unwinds the positive from reels, the film then going through a developing bath trough at a slow rate, passing over a couple of rollers to another trough below which contains the hypo. The bottom trough has the water solution for cleansing chemicals off the film. From the bottom trough the film passes up to the top of the machine, where it goes through a drying cabinet.

Can Carry 12 Film Strands

The Spoor-Thompson (Consolidated's device) can only accommodate one roll of film at a time and the film passes through various chemicals vertically. In comparison, the Universal outfit can carry 12 strands of film at one time, passing through the chemicals in a horizontal manner. If the film should break in the Spoor-Thompson machine there is said to be much delay in fixing it and re-threading, while Universal's device permits the film to be tied together without stopping its movement for a second. The slower developing of prints allowed by the new machine is said to result in a better quality of sound track because the chemicals and silver are more thoroughly washed off the positive.

The "U" machine is adjustable to wide film within a few moments through the interchange of rollers. Instead of handling 12 rolls of standard size film at one time, the wide film change-over, of course, would cut to four or six rolls of 65 or 70 mm. In addition, the machine can be split so wide film and 35 mm. may be accommodated at the same time in one machine.

Universal claims clarity of sound is one of the machine's most important factors. It is the invention of C. Roy Hunter, director of sound and head of the photographic division of Universal City, and Robert Pierce, superintendent of the "U" lab. Each machine has a capacity of 1,000,000 feet per week.

Laemmle Silent on Marketing Plans

Carl Laemmle told MOTION PICTURE NEWS that "the new developing machine is still in the demonstration stage, and until we can determine from present demonstrations and from those we are still to make, how far the new machine will supersede present processes, it is impossible to announce any selling or leasing plans. Everything will be determined by these demonstrations," he said.

Curtis Asks Patriotic Week

Co-operation of the industry in the campaign to prolong the observance of the Fourth of July to a full Patriotic Week has been asked by Vice-President Curtis in a letter to Hiram S. Brown, Radio-Keith-Orpheum president.

Brown has pledged his company's support for the plan, and is forwarding the Curtis letter to other circuit heads, explaining that only the limited time available prevents the entire amusement industry from organizing a national committee to put over the campaign.

Yates Priming For War on Lab 'Patent Stealers'

H. J. Yates, head of Consolidated Film Industries, is understood by insiders to be training guns of his Cinema Patents Co. for a stiff tilt against important lab and production-distribution interests over alleged patent violations.

Columbia and its William Horsley Lab, Hollywood, are the first two organizations to be "put on the spot" with injunction actions to prevent the use of alleged infringed developing machines. The initial legal steps were taken by Yates in Federal court on the Coast.

Yates, so the insiders say, has been concentrating on the acquisition of numerous patents over a period of many months, for the purpose of "sewing up" the lab field by controlling the rights to developing machines. He was successful in purchasing five U. S. patents covering Erbograph, and two applications for Erbograph patents; two others on the Leon Gaumont apparatus, and 12 U. S. and foreign patents on Spoor-Thompson, besides six patent applications for the latter.

Having amassed this group of rights, Yates, it is said, organized Cinema Patents Co., Inc., headquartering in New York, to operate independently of other Yates interests in the handling of legal actions against various alleged violators, many of which are doing their own lab work.

Sound Improved By Universal's New Developer?

By WALTER R. GREENE
West Coast Representative, MOTION PICTURE NEWS

Hollywood—Sound seems destined for improvement by development of the sound track via Universal's new developing machine. Smaller lines can be developed than heretofore, due to slower processing and the fact that the retarded movement of the film through various baths eliminates the slipping of the emulsion of the film, which moves at the rate of ten feet per minute thus permitting the development of frequencies as high as 12,000 per second. Thirty minutes from the time a frame of action goes into the machine it is out completely developed and dried and on a reel ready for projection.

The machine itself is 50 feet long, three feet wide and eight feet high, exclusive of the air drying system on top. This space is divided into four compartments. There are three trays, 50 feet long by three feet wide. The top tray contains developing fluid, the center tray contains hypo or hardener and the bottom tray contains distilled water for rinsing.

The film is run through this as a continuous ribbon, being taken off reels at one end, passing over metal rollers and into the baths in the order named. After the washing, it is led over rollers to the fourth compartment which is on top and which is dust proof. Here the film is drawn back and forth through filtered air kept in motion by a vacuum ventilating system, the air passing over the film being alternately warm and cold.

Handles Film Up to 100 Mm.

The film is led from this compartment and automatically wound on 2000 ft. reels. When a reel is nearly full, the operator cuts the film at the end of a scene and starts a new reel.

The motive power for the movement of the film is furnished through a single sprocketed roller just ahead of the final reels. The machine is so finely calibrated that very little pressure is needed for the movement. Twelve strands are run through the baths at one time giving each machine a capacity of 7,200 ft. of film per hour. Universal is now building two more of these machines which will be housed in a new laboratory building.

The Hunter-Pierce machine is built largely of white pine with very few parts and a minimum of metallic parts. The machine handles all widths of film from 16 mm to 100 mm; it developes either negative or positive; is claimed to be less expensive than present apparatus; can be run with one-third the man power.

High Taxes and Shortage of Silents To Sound Deathknell of French Exhibs

All Small Houses Must Wire Now or Close Down, U. S. Gov't Report States

Washington—Morale of the French industry is so low because of burdensome taxation that it is difficult to raise money enough to keep pace with sound film developments. As a result, France is falling by the wayide in the free-for-all-fight for supremacy of the European field. This revelation is contained in the official Government report of conditions in Europe, compiled by the Dept. of Commerce, Motion Picture Division.

The majority of French theatres seat less than 500 each, and, because of the tax problem, it is questionable whether hundreds of them will ever be in a position to wire. If they don't wire there is a more serious problem to face, that of a radical shortage of silent product in 1930-31, a situation with which American exhibitors must contend this year.

Great Britain, on the other hand, is reported to be far ahead of all other European countries in film activities, although news of the rapid development of wide film and color has been sufficient to disrupt plans for the future. It is argued that difficulties to financing installations for sound is considerable and that the possibility of additional outlays for wide screen so disquieting that the consensus of opinion has it concerted action is necessary to bring about a postponement until the industry has recovered from disruption brought about by talkers.

In this second installment of the government report to. appear in MOTION PICTURE NEWS, conditions in both Great Britain and France are discussed in detail.

Great Britain

By Martin H. Kennedy, American Trade Commissioner, London

The British film industry during 1929 suffered from several industrial reverses, and it is confronted at the threshold of 1930 by many momentous problems.

Prior to 1927, owing to the inroads of foreign films, the film industry of Great Britain reached a crisis which was met by Parliamentary intervention in the form of the quota act. Under the stimulus of this act the beginning of 1929 found confidence in the future of the film industry restored, and it was claimed that a market for British films was assured.

As a result of this protective measure, numerous British film companies were organized and public subscriptions to their flotations reached huge totals (figures placed by some at £35,000,000 and £40,000,000). Many new studios were erected, and numerous silent films were produced. So great were the activities in the industry, however, that it was generally predicted that large quantities of silent films beyond the requirements of the quota act would result. At that tme several thouact would result. At that time several thouwere doing good business.

In the meantime the British industry did not realize the rapidity of the progress being made by the sound film and was not fully prepared for its invasion of the British market. As anticipated, 1929 closed with a large surplus stock of silent films and a demand for sound pictures which the British industry was not prepared to supply.

A large number of companies whose activities were devoted to the production of silent films were not financially able to change over to sound production and were forced into liquidation. Several thousand cinemas in Great Britain which find their receipts diminishing because of the demand for sound pictures are confronted with the necessity of installing sound equipment.

In face of this, the news of the rapid development of wide screen and color has been sufficient to disrupt plans for the future, and the consensus of the cinema press and industry is that concerted action is necessary to bring about a postponement of the introduction of the wide screen until such time as the industry has recovered from its disruption resulting from the invasion of sound, and that a powerful governing body to control, advise, and direct the industry under the direction of a competent leader should be organized in the meantime.

171 Houses Built in 1929

It is estimated that 171 theatres were constructed in England during 1929. An average of about 1,200 new seats was installed in the new theatres erected during the year, making a total added seating capacity of approximately 200,000. This compares with approximately 70 new theatres in 1928 with an added seating capacity of about 90,000.

It has been roughly estimated that about 250 theatres were reconstructed during the year in Great Britain. In considering this question, however, it has been found difficult to determine the meaning or limit of the term "reconstruction." Reconstruction is so general and varied and between such wide limits that no accurate idea can be given of the actual number of theatres in which the changes can be dignified as reconstruction. There are, furthermore, no records now available by which it can be determined how many new seats were added by reconstruction.

During the past year about 980 cinemas were supplied with sound equipment. Of this number 693 have American equipment, 177 British Talking Pictures, 21 Edibell, 20 Electrocord, 18 Melotone, 14 Filmophone, 13 Syntok, 4 each New Era and Celebritone, 3 each Klangfilm (German) and Classitone, 2 each Naturetone and Syncro, and 1 each Brooks, Clarion, Coronel, Majestone, Marshalls, and Own Make.

Production Takes Slump

Approximately 40 feature films were actually started during the year. Silent versions were made of all of these and, in addition, about 35 of them were eventually synchronized in one manner or another. This compares with a 1928 production of 95 films.

The best opinion seems to indicate that the cost of the average silent film ranges between £5,000 and £12,000 (roughly $25,000 and $60,000). This is somewhat below the cost of the sound films, as it is figured that the average setting for the silent film, cost of artists, etc., are less than the cost connected with the sound film.

In view of the fact that sound films are produced on a more elaborate scale than the silent films, the average cost of a sound film is considered to be from £12,000 to £20,000 ($60,000 to $100,000). It has been estimated that such sound pictures as "Blackmail," "High Treason" and "Atlantic" cost £24,000, £30,000 and £40,000 ($120,000, $150,000 and $200,000), respectively.

Statistics collected from English studios and published in an English film trade magazine show that when a picture costs £15,000 the amounts paid are approximately as follows:

To actors, supers, and staff	£3,000 ($15,000)
To director	1,500 ($7,500)
To his assistants	1,750 ($8,750)
To the scenarist	1,000 ($5,000)
To the photographers and operators	1,500 ($7,500)

The 40 films referred to were produced by the following companies:

British International Pictures (Ltd.)	21
Gaumont Co.	5
Gainsborough Pictures	6
New Era Pictures	1
British Instructional Pictures	1
British and Dominion Films Corp.	4
Welsh Pearson-Elder Films	2

There is little evidence of great progress being made in short sound subjects. The British International Pictures is said to be making one a week, while Gaumont is accredited with two per week. The former, however has plans to make about 12 pictures, while the latter has plans to make about eight. Gainsborough and British Sound Films are contributing to the number of short sound films at irregular intervals, but no definite report as to their production is at present available.

The cinema press is authority for the statement that at the present time there is little real competition in the sound short field being encountered from the Continent, but that the foreign market has been increased by American short comedies some 300 per cent, and that the volume is increasing rapidly. It is believed that the possibility of further business is brighter than it has been, particularly as shorts seem to lend themselves much more readily than lengthy productions to the multilingual plans and to the employment of foreign talent.

Ten studios thus far have been equipped for sound-film production. Five of the studios are equipped with American recording apparatus.

American Films Gain

According to the Kinematograph Year Book, there were actually released in the United Kingdom during 1929, 663 feature films, of which 495 were American, 87 English, 60 German, and 16 French. Of the American films released, 53 were sound films, of which 36 also had silent versions. The following table contains an analysis of this situation:

Films Released in the United Kingdom in 1929

Month	American		English		German		French		Total
	Silent	Sound	Silent	Sound	Silent	Sound	Silent	Sound	
January	41	5	6	1	3		1		57
February	41	2	6						53
March	41	3	5						49
April	42	3	5						54
May	36	3	4			1			49
June	41	4	5						57
July	41	3	5						53
August	41	3	5				1		49
September	42	3	5						50
October	41	3	5						49

(Continued on Page 68)

18 Nations Covered

Survey of the European markets for 1929 just completed by the Motion Picture Division of the Department of Commerce covers 18 nations. Great Britain and France are discussed in this installment, second of a series. Next week, Germany and Italy.

England As Well Confronted By Many Problems as '30 Reaches Half Way Mark

American Films Strengthen Hold In English Field

(Continued from page 67)

November	[3]50	10	7	1	..	74
December	[4]50	10	10	1	..	71
Total	[5]495	87	60	16	5	663

[3] 3 of these were silent versions of sound films.
[4] A film entitled "The Romance of Runnibede," produced in Australia by an Australian company.
[5] 7 were silent versions of sound films.
[6] 6 were silent versions of sound films.
[7] A film entitled "Shiraz" produced in India by an Indian company.
[8] 11 were silent versions of sound films.
[9] 9 were silent versions of sound films.
[10] Including 53 sound films.

According to these figures, the American share of the market for 1929 was 74.66 per cent as against 71.72 per cent in 1928, when 558 out of a total of 778 films distributed in the United Kingdom were American. The British share of the market also rose, from 12.21 per cent in 1928 to 13.13 per cent in 1929, while the other foreign participation declined from 16.07 per cent to 12.21 per cent.

The opinion of the local press and writers on cinema subjects, as expressed by one of their number, is in substance as follows:

Owing to the advent of the sound films, there was more or less of an upheaval in the British film industry, and, as was the case in America when talking pictures arrived, chaos ensued; but after the first few months, when it became evident that the public was taking to this new form of entertainment, there gradually came about a more organized state of affairs.

British film companies suffered by reason of the fact that they were almost unprepared and had a number of silent films, upon which a great deal of money had been spent, relegated practically to their shelves. Those exhibitors who were fortunate enough to get their houses wired immediately showed an increase in revenues.

The British public's reaction to sound films was exactly the same as that observed in America. They probably were not exactly tired of the silent film, but interest was undoubtedly waning.

The new type of entertainment has acted as a tonic, and there is not the slightest shadow of doubt that it is "going strong," not so much on the novelty value but on general entertainment value.

That American prestige held up remarkably well is evidenced by the fact that, with the exception of some half dozen British sound pictures, the majority of the pictures shown were American, and it is generally conceded that the type of American pictures shown has added greatly to the prestige of the American film producer.

Exhibitors are definitely impressed with the necessity of making sound installation and believe that sooner or later they must provide for sound films. This situation confronts about 3,000 exhibitors whose theatres are not yet wired, but it is thought that within a year or so almost all cinemas will have some sort of sound apparatus.

Plans for production in 1930 are still somewhat indefinite, but companies like the British International Pictures, Gainsborough, Gaumont, British and Dominion Film Corporation, Welsh Pearson Elder Films, New Era, Associated Sound Films, and one or two small concerns all have a number of pictures scheduled for production, and although no accurate estimate can be made, production plans for 1930 provide for about 75 pictures.

The only legislation inimical to the interests of American films in prospect is that which has been suggested in several quarters which has to do with a possible amendment to the film quota act, to provide for a 25 per cent quota of British films distributed. It is claimed by those who are sponsoring the amendment that the quota act, which was designed to foster and stimulate British production, in reality has the opposite effect. It is argued that the minimum cost of a picture should be £15,000, and that this would have the effect of compelling the superior product, on the theory that distributing concerns would find it a profitless task to attempt to carry 25 per cent of inferior films and would insist upon the higher grade of production. There is a growing feeling, however, that the quota act is an artificial protection to the industry and therefore uneconomic, and that any amendment to the act will not aid the industry but accentuate the difficulties it is now experiencing, and that the chances of any amendments to the act are remote.

Extra!

From the United Artists' publicity department comes the following announcement:

"The title of the Arthur Hammerstein picture has been changed from 'Lottery Bride' to 'The Lottery Bride'."

Will some statistical hound please figure out how much the change will cost in electric current for marquee signs?

France

By George R. Canty, American Trade Commissioner, Paris

During 1929, depression in the French film industry reached the lowest level in a decade. Chief factors underlying this state of affairs were the abrupt change from silent to sound-films and the protracted film-quota controversy which kept American films out of France for six months. Domestic production of feature films slumped 44.6 per cent under 1928 figures, total motion-picture consumption fell 25 per cent, the American supply of feature films dropped 32.6 per cent, while German films continued their steady increase since 1924 with a 6.5 per cent jump.

The supply of feature films censored for the French market since 1924, by countries of origin, is shown in the following table.

Feature Motion Picture Films Censored in France

Country of origin	1924	1925	1926	1927	1928	1929
France	68	73	55	74	94	52
Semi-French*	..	..	..	7	2	..
United States	589	577	444	368	313	211
Germany	30	29	33	91	122	130
Italy	9	13	14	10	7	3
England	..	7	2	8	23	24
Austria	6	2	4	2	1	..
Russia	1	..	1	10	2	9
Denmark	..	..	6	5	1	3
Sweden	..	2	5	2	4	1
Spain	..	1	..	2	4	..
Belgium	..	..	1	..	3	..
Poland	..	..	..	..	2	1
Czechoslovakia	..	..	..	..	1	1
Ukraine	..	..	..	..	2	..
China	..	..	..	..	2	..
India	..	..	..	1	..	..
Armenia	..	..	..	1	..	1
Miscellaneous	..	..	..	1	..	2
Total	693	704	565	581	583	438

*Pictures taken on French territory and under French direction, but with not less than 50 per cent or more than 75 per cent of the leading roles filled by French artists.

The table shows a market consumption decline of 145 features, or 25 per cent, from 1928, a condition which was due chiefly to fewer exhibition dates being available on account of longer runs of sound films. The total market supply for the year, however, is the lowest since 1919.

The decline was absorbed fully by French and American producers, since other gains or losses were relatively insignificant. French production declined 44.6 per cent, and the American supply decreased 32.6 per cent. German producers continued their progress since 1924, with an increase of 6.5 per cent. The British supply held its 1928 prestige, despite the lowered consumption of feature films.

The share of the French feature-film market supplied by the leading contributers in 1929 as compared with 1928 is shown in the following table.

Share of French Feature-Film Market Acquired by Leading Suppliers
[In per cent]

Country	1928	1929 Share	1929 Change from 1928
United States	53.7	48.3	—5.4
Germany	20.9	29.7	+8.8
France	16.1	11.9	—4.2
England	4	5.3	+1.3
Other Countries	5.3	4.8	—0.5

The French loss is ascribed to difficulties encountered in readjusting production to sound-film output and to caution in silent-film output in view of uncertain demand. The American loss is due entirely to nonparticipation in the French market from March 30 to September 25, when the quota controversy was being discussed. The German and British gains were due to unexpected demands for feature films while American features were off the market and not to any material improvement in quality or popularity.

Production Way Off

Domestic production by companies in 1929 as compared with 1928 is brought out in the following table.

Production of Feature Motion Pictures in France

Producer	1928	1929
Franco-Film	8	8
Cineromans	9	7
Aubert	9	[1]4
Albatros-Armor	4	4
De Venloo	4	[2]3
Pathé-Natan	..	[3]2
Erka	2	2
Isis Film	1	2
Films Celebres	2	2
Loca Films	..	2
Nicea Films	1	2
Braunberger	2	[4]2
Ste. Films Historiques	..	1
Mercanton	..	1
Louis Nalpas	..	1
G. C. P. C.	..	1
Distributeurs Reunis	..	1
De Merly	4	1
Sofar	1	1
Ste. Générale des Films	..	1
Petit	3	1
Mappemonde	..	1
Etoile Film	1	1
Vandal et Delac	..	1
Total	51	52

[1] Aubert produced 1 sound film, La Collier de la Reine.
[2] Tobis process. De Venloo produced 1 sound film, La Nuit est a Nous, in England under an American process.
[3] Pathe Natan produced a sound film, Les Trois Masques, in Germany under Tobis process.
[4] Braunberger produced a sound film, La Route est Belle, in England under an American process.

No production costs are available, but it is generally estimated that the average was $40,000 a picture. Many productions, to be sure, cost considerably less than this amount, but a few so-called "supers," on the other hand, attained very high amounts. This would indicate a total production cost of slightly more than $2,000,000, as compared with $3,750,000 during 1928.

Quota Agitation Hurt

Distribution of feature films during 1929, segregated by companies and countries of origin of the films involved, is detailed in the following table:

Distribution of Motion-Picture Films in France in 1929

Distributors	Amer.	Ger.	Fr	Eng	Russ	Other
American companies	133	..	2	..	..	1
Aubert-Franco-Film	11	11	13	3	2	..
Alliance-Cine European	..	10	..	..	..	..
Armos-Albatross	..	1	4	..	..	..
De Venloo	..	2	3	1	..	..
Distributeurs Reunis	..	5	1	..	..	..
Erka	17	..	2	..	..	..
Film Elite	1	4	..	..	..	3
Grands Spect. Cinema	6	6	..	..	1	..

(Continued on page 69)

U. K. Production Still Flounders, U. S. Agent Says

American Sales Nosedive 42.4% Because of Quota

(Continued from page 685)

Lauzin							
Loca Film							1
Luna Film		4					
Mappemonde			1				
Meric							
Metropole		7			1		
Omega							1
Cine Romans	8			1			
Pax-Film					1	4	
Sevta							
Solar Film		13	1				1
Super Film		14					
Victoria Film					1		
Wilton Brockliss	10	1					
Other	6	26	16	5			4
Total	211	150	52	24	9	1	

Although 211 American features were distributed during 1929 as compared with 313 during the previous year, only 133 were handled by American companies maintaining their own, subsidiary organizations in France. This latter figure compares with 231 for 1928, a loss of 42.4 per cent, which resulted from American inactivity during the quota negotiations. The remaining 78 American films distributed in France during 1929, as compared with 82 during 1928, were handled by independent agencies. Incidentally, American exchanges in France distributed but three foreign films during 1929 as against 17 during 1928.

Much is being published concerning new recording processes in France, but very few of the equipments have actually been manufactured.

The Gaumont company has equipped two of its three Paris studios with Gaumont-Peterson-Paulsen sound recorders. The Tobis studio, at Epernay, has three Klangfilm installations. The former Cineromans studios at Joinville, now controlled by Pathé Natan, have installed seven American apparatus and one Klangfilm. The Haik studio at Courbevoie has three Cinevox Haik installations. The Natan studio, rue Francoeur, Paris, has two American truck recorders.

Sound Still Speculative

It is evident that it will take many months before France will be able to produce even satisfactory dialogue films beyond the Gaumont, Tobis, and Pathé-Natan studios (Joinville and Paris). Therefore, the majority of the sound versions of French feature films will undoubtedly have to be produced in Germany and England in order to meet exhibitor demand during 1930. It should be borne in mind that but four "talkies" were turned out by French companies during 1929, and three of these were produced outside of France.

Many different types of reproduction apparatus are said to be available in France; 17 distinct types are announced as on the market exclusive of American makes. It is quite probable that this number includes several on which prompt delivery of orders can not be made.

The installation of reproducing equipment in French cinemas during 1929 was rather slow, partly because of the scarcity of sound films, already mentioned, and partly because of a general tightness of money and the great predominance of small houses that have been unable to shoulder the expenses of available reproducing equipment. It is this predominance September 19 sanctioned, with the approval of the Undersecretary of State for Fine Arts, an agreement between the president of the Chambre Syndicale and the representative of the American organized industry to maintain a status quo of seven to one until October 1, 1930, or, if necessary, until October 1, 1931, if an accord had not been reached between the two parties involved by May 1, 1930. During this extended period the Chambre Syndicale plans to evolve, with the cooperation of the Government, some new system of protection to the native industry which does not savor of the present contingent system.

The morale of the French film industry is low on account of the continuation of burdensome entertainment taxes. Naturally, with this handicap, it is difficult to obtain funds to initiate a concerted movement to keep pace with world sound film developments. The vast majority of the French motion picture theatres have a capacity of less than 500 seats each, and it is a serious question whether most of them will ever be in position to reproduce sound films. On the other hand, just where they will find, after next year, sufficient silent films to fill their play dates profitably is also a serious question.

The leading motion picture theatres, however, are rapidly being wired with substantial reproducing equipment. Actually, the progress made in 1929 in this direction was not good, as explained previously, but already there are indications that the country's film leaders are generally "sold" on sound films.

Taxation a Heavy Burden

During the latter part of 1929 the French industry came closest to an alleviation of the entertainment taxes. This is an indication that the forces favorable to this movement are getting stronger, and that the Government gradually is seeing the situation from the viewpoint of the exhibitor. Trade magazines are continuing their energetic efforts for a general reduction of taxes.

During 1929 there was a general tendency toward much-needed consolidation of leading companies. The potent Cineromans production company of Jean Sapene, heretofore the recognized leader of the French industry, was absorbed by the new Pathé-Natan concern, which will confine its production activities to the Cineromans studios at Joinville and the Natan studio on the rue Francoeur, Paris. In addition, this company has developed the strongest chain in France by securing control over the cinemas of the O. P. C. L. circuit, the Omnia theatres, and the Marivaux first-run houses on the Paris boulevards. The Pathe Natan company now controls some 60 houses. The second largest chain in France is the Aubert-Franco film group. This concern is composed of about 40 houses that include the Aubert chain, the Franco Film chain, and the Gaumont houses. A smaller chain is a group of nine motion picture theatres throughout France controlled by an American company. There are several small chains in France, but these do not include more than eight or nine cinemas at the most. In the aggregate, however, they will play a prominent part in distribution if and when their houses become wired for sound. Obviously, the purpose of these cinema chains is exhibitor-buying power.

As time passes, it is expected that there will develop many joint production companies for the turning out of dialogue films in different languages. Already signs plant to the formation of Franco-German companies to supply the French and German markets with different versions of the same film, and it is generally accepted that this type of production will soon involve Spanish versions to supply the very wide market for Spanish dialogue films. Italian versions also offer some possibilities to the French producers, it is claimed.

With such an unsettled state of affairs, it is difficult to forecast accurately 1930 results. As previously stated, substantial progress should be made in the wiring of theatres, and those houses wired with adequate equipment should enjoy unprecedented success. Available silent films will command considerably higher rentals than heretofore, owing to the probable small supply of this type of film and the great number of unwired houses requiring it. On the other hand, unwired-cinema owners face a situation that should induce them to wire their theatres or to withdraw from the trade, that causes the general feeling among reliable sources that the French film situation will continue unsettled during 1930, but it is felt generally that the larger wired theatres will enjoy a successful year.

As of Dec. 31, 1929, 166 theatres were wired for the reproduction of sound films. American equipment is used in 92 of them, Ideal Sonore, Gaumont, in 10, Tobis-Klangfilm in 1, Melovox in 18, and Sonovision (Gerardot) in 45. In addition, it is understood that 11 American reproducers are installed in studios, exchanges, etc.

These figures do not take into account the small theatres which have been equipped with so-called "bootleg" installations, since they are really noncompetitive with American equipment and will very probably be scrapped if and when the houses involved can afford adequate equipment.

Theatre Construction Slumps

During 1929 new construction in France lagged considerably as compared with former years. It is estimated that 20 new houses made their appearance, adding nearly 20,000 seats to the country's capacity. The following list shows their names, location, and seating capacity:

	Seating Capacity
Cinema du Grand Hotel, Ste. Marie Aux Mines, Strasbourg	[illegible]
Cinema du Palace, Bettenbourg, Strasbourg	40
Moulin Rouge, Paris Plage (Pas de Calais), Lille	400
Le Normandy, Paris Plage (Pas de Calais), Lille	500
Le Familia, Rousier (Pas de Calais), Lille	400
Le Casino, Arras (Pas de Calais), Lille	1,000
De Grenay, Grenay (Pas de Calais), Lille	[illegible]
Le Cameo, Estaires (Nord), Lille	800
Le Casina, St. Quentin (Aisne), Lille	1,000
Le Palace, Charleville (Ardennes), Lille	[illegible]
Eden, Rheims (Marne), Lille	[illegible]
Gallia Palace, Agen, Bordeaux	[illegible]
Gallia Palace, La Rochelle, Bordeaux	900
Theatre Eldorado, Lyon (Rhone), Lyon	1,500
Le Capitole, Algiers	[illegible]
Le Rialto, Philippeville, Algiers	[illegible]
L'Empire, Algiers	[illegible]
Cinema Magnan, Nice, Marseille	600
Ocine, Ste. Marguerite, Marseille	600
Cinema Marceau, Courbevoie (Seine), Paris	1,059

The Eldorada, at Lyon, is a conversion to motion pictures; and the Capitole, at Algiers, had not been opened at the end of 1929.

During the early part of 1929 it became quite apparent that the French quota restrictions were inefficacious, and that the domestic market was overflooded with censor licenses. In other words, licenses had little or no market value because of the excess of supply over demand. The Chambre Syndicale de la Cinematographie Française, the organized French film trade, therefore recommended to the governmental Film Control Commission that the quota for the following film release year, commencing October 1, 1929, be tightened from the award of seven of these licenses for each domestic feature film produced to three to one. This obviously would have the effect of cutting down the number of available licenses to be used against the importation of foreign features and should increase their worth to French owners.

These recommendations were made just at the time when American exchange managers were preparing their plans for the coming re-

(Continued on page 692)

Radio vs. Films?

Washington—Forty-three percent of all families in the U.S. have radio sets, with half of the entire population representing the present listening audience, according to Federal Radio Commissioner Harold Lafount.

Future of Sound In French Trade Hangs in Balance



THERE'S a certain young actor in the film colony who, if it weren't for his powerful family influences, would not be tolerated in that community. He was once a good actor, but his excesses and riotous living took up so much of his time he didn't give his career much attention and he hasn't been on the screen for a long period. Latest report on his condition is that what he actually needs now is an alienist. His health is gone, his nerves are shot to pieces and recently there have been intervals when his mind was not functioning properly. The loyalty of one of his relatives is all that keeps him out of some kind of an institution.

He and one sister have been sorry problems to the family, but he has made life miserable for so many girls there is little sympathy to be wasted on him. He has more than one ruined career on his conscience, but he has such a fascinating manner that even the so-called wise stars of Hollywood have fallen for his line. He drinks himself into a stupor and when under the influence of drugs has done terrible things.

But there's one member of his family who has stuck by him and the movie colony is waiting to see just how long her influence is going to last or how much good it will do.—*N. Y. Graphic.*

* * *

New York popular song-writer faces life imprisonment under the Baumes law. The name of his fourth song was not given.—*Arkansas Gazette.*

* * *

Doug Fairbanks is closing his H'wood affairs and will shelve us for Britain until the talkie fad dies out. . . . Tallulah Bankhead's sister, Jean Hoyt, has her Renovation papers and is Norman Kerry's current heart-thumper. . . . Lila Lee, whose husband, James Kirkwood, is telling a judge about it, is being adored again by her old sweeten-hearten, Roland Drew. . . . Lois Moran and Victor Fleming, the director are That Waying it. . . . Sally O'Neil isn't R. Vallee's girl at all. She's free lancing.—*Winchell in N. Y. Mirror.*

* * *

That television production of a complete vaudeville show was so realistic that the images took two more bows than the actual actors.—N. Y. Sun

* * *

Producers should consult their exhibitor customers on what their public wants in the way of picture entertainment.—*M. P. Times.*

* * *

Al Feinman, the exploiter, turns producer in the fall, the damphul.—*N. Y. Graphic.*

* * *

In the near future, we are told, we will not only see the motion pictures, and hear them, but will smell odors appropriate to each situation. I await with interest the filming of "Hamlet," particularly the scene where a character says, "There's something rotten in the state of Denmark."—*Detroit News*

* * *

Another great advantage of modern business methods is that a panic is now called a period of readjustment.—Judge

* * *

One Tampa preacher wants to use guns to enforce prohibition; another takes a wild shot at the morals of high school girls, and the Ministerial Association of that city wants to stop Sunday movies. The hot weather of the past few days must have gone to their brains, if any.—*Inverness (Fla.) Chronicle.*

Lousy!

If you're to believe Benny Holtzman, who relates the yarn via Louis Sobol, one of our better thespians was upset no end when he was notified that he had flopped in his cinemachirpie test. His speech wasn't clear, he was advised, his postures were artificial, and, photographically, he had laid an egg, too. Chagrined, but with true courage, he immediately dispatched a wire: "Please send more details. How did my tuxedo fit?"

He's Funny That Way

A young Russian film director was addressing a recent sales convention of a large movie corporation at Atlantic City, states the *Baltimore Sun*, which described the director's speech as being full of such terms as "cultural pictures," "intellectual cinemas" and "the art of the motion picture." "All these were alarming words to men who have to sell the Hollywood product," stated the publication.

"As he went along he sensed the coolness of his audience.

"And with his most ingratiating smile, then he closed on a reassuring note.

"'Don't let my long hair mislead you,' he said. 'I can still direct a picture for Clara Bow.'

"The Russian is Serge M. Eisenstein."

HOLLYWOOD studios have been ordered to lay out their productions with a view to increasing general company prestige rather than building stellar reputations for the concerns' contract players. * * * The big idea behind this new dictum, it is learned, is the determination of the film chiefs to establish their company trade marks in the minds of theatre goers as the important factor in deciding upon the possible entertainment quality of a production.—*Film Mercury, Hollywood*

* * *

Eugene V. Brewster, one-time millionaire mag. publisher, who spent most of it on Corliss Palmer, is now submitting manuscripts here and there.—*N. Y. Mirror.*

* * *

Mary Nolan is back again with a nice long contract and some nice exciting stories to play. Having had her say and taken her punishment—exile and silence—she has been received back into the fold, and chances are her tactics will come up to Studio Emily Post in future.

Studio Emily Post means take orders and keep silence. Such gay notions as informing your producer exactly what you think of him are out of studio conventions entirely.

Charles Bickford does a little light producer-baiting, but methinks it is part of the Bickford picture, and since it is well done and man-to-man business, he gets away with it.—*N. Y. Evening World.*

* * *

Famous Last Words:

I'm afraid the Hays office won't stand for that, Mr. DeMille.—N. Y. American.

* * *

In chalking down the brain list of the industry's best bets, don't forget . . . Leo Cahane because he has ever shown himself, in his position as studio manager of Metropolitan, to be one of those all too-scarce individuals who sets about to do every job in a thorough manner and always finishes in the same spirit—modestly.—*Sound Waves, Hollywood.*

* * *

The change in fan taste—a demand that an actor have something more than good looks—is noticeable.—Syracuse Herald

HOLLYWOOD saw, heard, felt, craved, abhored, loved, hated, needed, rejected, embraced change. . . . Terrified performers mingled their wails with the happy shouts of victorious invaders. There was suave war in Hollywood. Outlanders were storming the golden turrets.

It was as dramatic as any battle field, where the cries of the vanquished blended with the bellowing of the conquerors.

A vogue passed . . . the movies were dead . . . the talkies had come to stay.

The revolution was bitter. Fine people vanished. But the effect was healthy. Great silent actors went into limbo, but actors as great, with the added richness of voices to contribute to pantomime, shot the quality of drama skyward.—*Screen Mirror, Los Angeles.*

* * *

This is no time when the producers and distributors can say, "Exhibitors must take care of their own problems. We have plenty ourselves." Nor can the independent exhibitors, if they are to survive, say: "We resent any suggestions which you can make to us. Please mind your own business." Today it is a case where the distributor and exhibitor must work in close co-operation, must "Pump like Hell or we'll all go down!"—*M. P. Journal, Dallas.*

* * *

Hollywood has learned that pictures can be made profitably without the lure of long-established stars. The studio figures indicate that of the 50 most profitable films produced within the last year or so, four-fifths of the casts were unknown to Hollywood early in 1928.—*Muir in Liberty.*

* * *

Clara Bow—that reckless, ravishing, red-headed bundle of "IT."—*Sunday Transcript, Philadelphia.*

* * *

They are selling theme songs in the Paramount (N.Y.) lobby these days. Records will come next, and after that we can expect novels, magazines, cosmetics and two-pants suits. Fifteen thousand customers a day should be worth more than the price of admission, as Ringling discovered years ago.—*Judge.*

* * *

A writer complains that nowadays popular tunes get on the wireless, on the gramophone, and on the talkies. (And, he might have added, on the nerves).—Humorist, London.

Wanted: A Husband

Ottawa—Add strange requests to the list of appeals received by local showmen. Joe Franklin of Keith's has been asked by a woman in London, England, to help locate her husband, who is somewhere in Canada. As slides no longer are used on the theatre's screen, Franklin has turned the request over to the newspapers.

that — Quips Lifted and Sifted



CREDIT rating of every theatre-owner in the entire country will soon be determined when a very thorough and exhaustive survey is completed. The reports are being compiled by the Will Hays organization . . . and the findings are said to be based upon performances of each exhibitor during the past several years. Thus the sins of the fathers are to be visited upon the sons.—*Film Curb, N. Y.*

* * *

Max Gendel thinks Jimmy Durante would be the world's greatest reporter if he had a nose for news!!!—*Heatley in N. Y. Journal.*

* * *

D. W. Griffith, the "old master" of the movies, remains to this day a genuine Southern Gentleman. In order to remain one in the fullest sense of the word, it costs him a cool million dollars a year. He lives in a suite at the Ambassador Hotel, paying many times as much rent as the finest Beverly Hills home could fetch. He throws ten and twenty-dollar bills around to waiters and doormen as if it annoyed him to have the things in his pocket. Everything is done on a big scale—very much to the beau geste. He has probably made more money and spent more money than any other director in the movies; and he is as scornful of money as a woman is of hairpins.—**M. P. Classic.**

* * *

Even the best of movie directors usually are at the mercy of their studios. Hard-earned reputations frequently suffer setbacks because misguided higher-ups decided that they can make good pictures of poor stories.—*Baltimore Sun.*

* * *

Just as Wallace Smith was getting ready to wonder what he would do with a million dollars, he received a cablegram from London solicitors telling him that he had the wrong grandfather, and that he need not worry any longer. The excitement started a couple of months ago, when Wallace R. Smith, whose grandfather, an Englishman, had gone to India, became a cotton planter and had died there. Wally did have a grandfather who went to India and who thereafter wandered to an unknown destination, and he told the English attorneys so with much enthusiasm.—*N. Y. Daily News.*

* * *

Most talkie stars seem to be suffering from inflammation of the vocals.—N. Y. American.

* * *

South American countries are protesting against Hollywood Spanish. They don't savor that dish. Can't blame them. If such trash were imported to us and we were expected to spend our money on it we would object, too. One South American country . . . even proposes to bidbid their showing entirely.—*Screen Guide (Hollywood)*

Majority of One

Nelson, Neb.—One vote was the narrow margin by which Sunday shows won at a special election here. Two hundred and one votes in favor of a liberal Sabbath were cast to 200 against. This is the fourth time the matter has been voted upon, the antis winning heretofore. The town has a population of 902.

BULL-etins

By TED COOK

***(Press Agent Proclamation):* "Girls have played but little part in Gary Cooper's life. Cowpunchers, Indian trappers and frontiersmen are his associates."**

* * *

(Interview):* "Short skirts really originated in pictures, and until actresses begin to wear longer ones for their characterizations there will be no decided change."—*Lilyan Tashman.

* * *

(Interview):* "Most of my girls live quiet family lives at home with their parents. After work they go home and sit down to supper with mother and dad and little brother and sister."—*Pear Eaton, director of dancing and singing productions.

THERE is plenty of propaganda—and what propaganda!—in many an American movie, hopelessly puerile in theme, but staged with such cunning and sorcery and such lordly self-confidence, that the simple of all countries flock to it to learn lessons in the ways of the world. —*Internat'l Review of Cinematography, Rome*

* * *

Mr. Vallee's stein song may be all right, but in the old days you never saw a man crooning into his beer.—*N. Y. Post.*

* * *

There are so few Chevaliers, something ought to be done about getting hold of a decent story for him. But if the Paramount company isn't interested, I'm not.—*Quinn Martin in N. Y. World*

* * *

Among other things, Dough Fairbanks, doubtless, was moved to take a trip to Europe in order to be spared the embarrasement of bumping into his former wife, now in Hollywood with her youthful husband, Jack Whiting.—N. Y. Telegraph

* * *

For many years scoffers have pointed to movie advertising as proof enough of the low character of the movie producer. Lately the pants pressers have been sold down the river to the utilities. By some strange error the advertising is still full of sex and headlines.—*Judge.*

* * *

The movies are said to do the impossible; but they have attempted the limit in trying to make a singer out of a prizefighter.—*Tampa Tribune.*

* * *

All the quarreling between George Bancroft and Paramount has been very nicely patched up, with no hard feeling anywhere. It looks though, as if Bancroft won't take up his "Caveman" role where the film was stopped, some several weeks ago (when the star's voice went back on him).—N. Y. Telegraph

THE AMERICANS have proved themselves singularly inept and clumsy in handling the vocal film. The reason is not far to seek. A young and ardent people, they were at once at their ease in front of the camera, and able to exteriorize by gesture their simple and ingenuous mentality. But they are ill at ease when compelled to give up gesticulating and to use articulate language to express their thoughts and feelings. America is not a country of dramatic authors and lecturers. Their fine athletic young men and pretty girls, with their pure lines and graceful figures, lose all their assurance when called upon to make a speech. Then, again, these charming girls are often endowed with characteristically nasal and raucous voices. We have seen and heard some amusing specimens on the music-hall boards. Thus the New World, that was expert in handling the view-recording apparatus, is seriously handicapped in the presence of the sound recording one.

Europe, on the contrary, has long been accustomed to self-analysis and to expressing itself in dialogue. Its theatrical and literary culture permits it to evolve freely in a domain that intimidates the Hollywood scene-makers. The Latin nations in particular ought to find in the new film immediate and brilliant scope for their natural gift of eloquence.—*International Review of Cinematography, Rome.*

* * *

E. Barrymore will play a 16-year-old colored gel in the first act of "Scarlet Sister Mary." . . . It's a good trick even if she doesn't do it.—*Winchell in N. Y. Mirror.*

* * *

The big musical productions in vogue at present are almost perfect in their mechanical arrangements. The sets are as shiny and neat as a row of dynamos. However, there is no feeling of life or color. The technicians are so in love with their machinery they forget about the customer in the excitement of handling their toys.—*Judge.*

* * *

Sidney Kent is speaking for the continuance of the 5-5-5 conference, but at the rate at which the small chains are being absorbed by the larger ones, it looks as though presently it would not be possible to locate ten exhibitors to supply two of the sides of the triangular conference.—Exhibitor, Philadelphia.

* * *

(Omigosh! Sign on a movie theatre says):

"She Couldn't Say No"
Thursday and Friday
Come Early and Avoid the Crowd.
—*Ted Cook in N. Y. American.*

* * *

Selecting the high spots from each of a dozen, or so, best sellers and incorporating them into one plot is the latest gag in the story stealing racket. Studio high mucky-mucks now are beginning to practice wholesale plagiarism, some observers claim, by assigning their old seasoned writers to the job of reading the season's best selling novels, discovering what makes them a best seller, and "lifting" that particular factor from the book to be incorporated into a screen script with other ideas similarly "lifted."—*Los Angeles Illustrated*

And Enclose Return Fare!

Sol Violinsky has been in Hollywood for three months without getting a break. He left his wife in New York, according to Sid Skolsky, telling her that the minute he clicked he would send for her.

The other day, tired of waiting, she wired him: "Miss you. Send for me and I'll come."

He wired back: "I miss you, also. Send for me and I'll come to you."

Camera for Both 35 and 70mm Is Declared Ready

Syracuse—Development of a new self-contained camera, which is in two styles, both for 35 mm. and 75 mm. film has been completed by J. M. Wall, head of the J. M. Wall Machine Co., which has in production 40 Grandeur cameras, using the 70 mm. width film. This new camera has as yet not been turned over to producers.

The motor of the new camera is built in the case, and there are said to be refinements in focusing, in automatic film tension, automatic fadeout, which may be set at any required distance, in the vignetting device and in the intermittent unit. Vibration is declared eliminated in the camera said to be practically noiseless in operation.

Wall began making cameras about four years ago when Fox-Case was seeking a means of overcoming the noisy camera. He solved the problem and in succeeding years developed some 15 different models of cameras. Today 55 of one model are said to be in use, 32 of a second, eight of a third and four of a fourth.

Chatterton and Brook In "The Better Wife"

Hollywood—Ruth Chatterton and Clive Brook, who appeared in "The Laughing Lady," have started their next co-starring vehicle, "The Better Wife," at Paramount. The director is Dorothy Arzner. "The Better Wife" is from a story by Gouverneu Morris, adapted by Zoe Akins.

Publix Managerial Changes

Des Moines—Willard Moore, Publix musical director for this district, has been appointed manager of the Paramount, Bob Gary being transferred to the Des Moines. George Bickford, formerly manager of the Des Moines, will manage the Rock Island, Ill., house.

Pathe Western Finished

Hollywood—"Pardon My Gun," western production, has been completed at the Pathe. Robert de Lacy directed and in the cast are George Duryea, Sally Starr, Mona Ray, Lee Moran, Robert Edeson, Hank MacFarlane, Tom MacFarlane, Harry Woods, Stompie, Lew Meehan, Ethan Laidlaw and Abe Lyman and his band.

"The Spoilers" in Work

Hollywood—Edwin Carewe, has started shooting on "The Spoilers," Paramount special on next year's program. Cast includes Gary Cooper, Betty Compson, Kay Johnson, William Boyd, "Slim" Summerville and James Kirkwood.

Hoblitzelle Still in Charge

Dallas—Karl Hoblitzelle remains in operating control of the seven theatres of the Interstate group, under terms of the sale to Radio-Keith-Orpheum. The deal for seven houses in Texas and Alabama is reputed to involve $7,500,000.

The Payoff

Hollywood—The payoff has materialized for Dolores Salazar, Spanish dancer, who says she has collected on the $17,000 breach of promise judgment awarded her against Ferdinand Pinney (Affinity) Earle.

Minister Flays Films For "Immoral Character"

Columbia, Mo.—Rev. Carl Agee, retiring pastor of the First Christian Church, who recently was elected associate dean of the Missouri Bible College, assailed modern motion pictures in a bitter address before the seventy-ninth commencement of Christian College here.

Last year Dr. Agee was the leader in the fight to stop Sunday shows in Columbia. In his speech Dr. Agee said "The immoral character of motion pictures today is an international disgrace" and added "pictures are producing the combined effect of alcohol and narcotics in annihilating moral conscience."

100,000,000 Ft. Yearly For Non-Theat. Field

Picture companies and industrial concerns producing and distributing industrial films now turn out 100,000,000 feet annually, Will H. Hays told a gathering assembled on the Coast for the National Foreign Trade convention.

"The primary purpose of the theatrical motion picture is to entertain," Hays told the assemblage, and, continuing, stated: "When a producer has accomplished this purpose wholesomely, he has performed his major responsibility. I would not want any producer, either here or in any other country, to make entertainment pictures with the remotest idea of any commercial promotion or propaganda.

"No advertising, per se, can find a place in our entertainment films. No propaganda will be permitted wilfully to be instilled into pictures. Entertainment films are as unpurchasable as the front pages of the world's greatest newspapers," he said.

Academy in New Quarters Until Own Home Is Ready

Hollywood—Moving its executive offices to the entire second floor of the Hollywood professional Building, the Academy of Motion Picture Arts and Sciences will get along until provision is finally made for construction of its own building some time in the future.

The lounge, projection room, and meeting hall will be retained at the Roosevelt Hotel for meetings and screenings.

"U" Organizes Road Show Dept. for "Quiet."

Universal has organized a special road-show department to handle engagements on "All Quiet on the Western Front" outside of the Shubert theatres where it is now playing key city runs to standout business.

The new department is under the direction of Henry Siegel, former managing director of the Colony. It will specialize in runs at summer resorts and in other situations which will not conflict with the Shubert engagements.

New Providence House

Providence—The Publix Strand will open June 18, according to the latest plans of the management. The tallest movie sign in New England now is being placed in position.

Hays Censorship Used to Exploit Legitimate Show

Cleveland—Robert McLaughlan, manager of the Ohio, legitimate last week exploited Will Hays in behalf of the stage production "The Little Accident," by placing in the outer lobby, for all passersby to see, the following announcement in large letters: "Poor Mr. Hays, the movie czar, evidently is having his own troubles taking all the naughty situations out of 'The Little Accident' to make it safe for pictures. See it now in its original unexpurgated form before it is slashed by the censor's knife."

65 Newspapers Now in "U" Newsreel Combine

Sixty-five newspapers now are co-operating in production and presentation of the Universal Talking Newsreel, following signing up of "The Portland Journal" and "The Denver Evening Post."

Start "Bar L Ranch"

Hollywood—Biltmore Prod. have started shooting on "Bar L Ranch," an all-talker Western directed by Harry Webb and with Buffalo Bill, Jr., Wally Wales, Yakima Canutt and Betty Baker in the cast. It will be released in July by Big Four.

"Vet" Indiana House Wires

Indianapolis—Long expected opening of the American, Terre Haute, with sound occurred this week. The theatre is one of the pioneer picture houses in that city and one of the last to install sound.

Storms Joins Bureau

Frank H. Storms, formerly in the business department of the Hearst newspapers, has joined the staff of Authors' Motion Picture & Radio Bureau, Inc. Storms is a graduate of Harvard and has had theatrical interests for a number of years.

German "Olympia" Ready

Hollywood—Heinrick Fraenkel has finished the German dialogue on "Olympia," for M-G-M, which Jacques Feyder is directing. Feyder also directed the French talker version which was released and made here under the name of "His Glorious Night" with John Gilbert starred.

Profanity

Hollywood—"Like Kelly Can," based on the musical comedy, "Spring Fever," has gone into production at the M-G-M studios under the direction of Charles F. Reisner. The cast is headed by Robert Montgomery and Dorothy Jardon.

Fire Damages Theatre

Cedar Falls, Ia.—Fire caused damage estimated at between $30,000 and $40,000 to the Regent. The balcony, stairway and projection room were destroyed. Jay and Allen Beck of Mason City, Ia., are the owners. Origin of the blaze was undetermined.

THE

Projectionists' Round Table

By John F. Rider

THERE are batteries of types other than the primary and the secondary discussed in the previous lesson. Such batteries are, however, supplementary and need not be considered at this time. Our interest may be devoted to items of greater import.

If we consider the battery as a unit, we have a definite item whereby we can produce an electric force. In other words, we have a source of emf or voltage, a source which may be utilized to cause the flow of electric current and to do work in various forms. As such, it is necessary to rate such sources of emf. This is done with voltage specifications supplemented by another term, "ampere-hour" which will be dealt with a little later in this lesson.

If a complete battery, as stated, consists of a number of cells and a complete battery bears a certain voltage rating, it stands to reason that each of the cells in the battery, likewise bear a voltage rating. This happens to be the case. If a complete battery consists of three cells connected in a certain manner, which detail will be considered in a subsequent paragraph, each one of the cells is in itself a source of voltage, and its exact value depends upon the design of the cell.

Use Standard Voltage

It is customary, however, to construct cells with a standard voltage. It might be well, however, to state at this time, that whatever data is applicable to a complete battery as a structure of a number of cells is applicable to a single cell employed as a battery. While the latter arrangement does not find universal application in sound work, the types of batteries to be mentioned find utility at various times. We are referring to the primary type of battery known as the No. 6 dry cell. This unit is a single cell of the "dry" or "non-rechargeable" type, and, in physical structure, is about three inches in diameter and about six inches tall. The voltage rating of this cell is about 1.5 volts. Hence a single cell is a battery, in this instance, of 1.5 volts rating.

Such single cells as batteries are to be found in the storage or "wet" type of battery, utilized in innumerable sound systems. As we stated in the preceding lesson, such cells are employed in tandem with others and, when interconnected in one container, are classified as batteries. A number of batteries utilized as a unit would be classified as a "bank." Thus, we have cells, batteries and banks of batteries.

At this time one is apt to wonder about the application of a number of cells to form a battery. Is there but one method of connecting such cells or are various systems available? The answer to the question is to the affirmative, relative to the latter half. Cells may be connected in sundry fashion, the exact system depending upon the proposed utility of the complete battery. Despite this leeway, one system of connection is standard. This is known as the series. We shall repeat this statement because it is apt to confuse the reader when a subsequent statement is made.

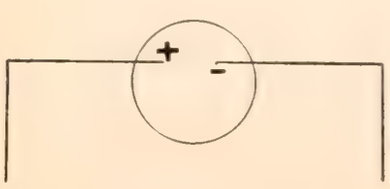


Figure 12

The cells in a battery are usually connected in series fashion. This brings up the question of series connection. Just what is meant by a series connection? Before we answer the quoted question we take this opportunity to remind the reader that we are speaking about *cells* employed to constitute a single battery. This does not mean a single cell, but instead

Lesson Six

In this lesson, Mr. Rider discusses the functions of batteries, how to hook them up and defines what is meant by the coulomb, the ampere, connections in series.

a number of cells which are arranged to form a single battery. This differs from a number of *batteries* arranged to form a "bank."

Each cell by virtue of its structure and the conversion of chemical action within the cell into a source of electric potential is a unit wherein is existent a difference of potential between its terminals. Let us say that this "wet" cell is rated at two volts. This means that the negative terminal is two volts negative with respect to the positive terminal and, conversely, the positive terminal is two volts positive with respect to the negative terminal. At this time we wish to remind the reader of what was said in lesson 5 and to refer to Figure 8 and the associated explanation of relative polarity. A certain magnitude of electric pressure is present between the two

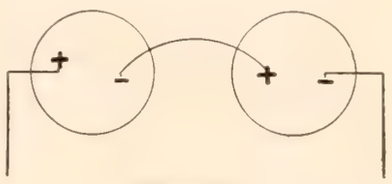


Figure 12A

terminals of the single cell shown in Figure 12. This is the cell referred to earlier in this paragraph. This pressure is two volts. If we now arrange another cell capable of producing a like value of electric pressure in such fashion that the electric pressure available from one cell aids that in the other cell, the electric pressure available from the two cells will be equal to twice that available from one cell. Expressed in another manner, we connect the cells in such fashion that the two cells function as one and that the chemical action taking place within the two cells aid each other and the two cells function as one. This is accomplished by connecting the positive terminal of one cell to the negative terminal of the other or by connecting the negative terminal of one cell to the positive terminal of the other. Either of these connections, as shown in Figures 12A and 12B will result in two open terminals. The positive of one and the negative of the other, or vice-versa.

How Series Work

If we now refer to Figure 12A, the positive terminal 2 of cell X bears a certain relation to the negative terminal of that same cell. It is obviously positive. At the same time, because of its connection with the negative terminal 3 of cell X1, this last mentioned terminal (3) although it is negative with respect to the positive terminal 4 of cell X1, is positive with respect to the negative terminal 1 of cell X. Thus the flow of charges in these two cells is such as if they were one and the difference of potential present between the terminals 5 and 6 is the sum of the difference of potential across 1 and 2 and across 3 and 4. This is a *series* connection of batteries. If we recognize for the present that two open terminals must be had in all battery circuits and the remaining terminals are connected as shown, that is terminals of opposite polarity are interconnected, the system is series connected.

It is evident from the foregoing, that a series connection always increases the voltage or electric pressure available from a number of cells and the total voltage in a series system is equal to the sum of the voltages available from the individual sources of potential.

Under the circumstances it is possible to form several conclusions. First, that like magnitudes of voltage sources are not necessary in order to arrange a series system. While the structure of a battery is such that a number of like emf producing cells are connected in series, say three cells of two volts each to produce a battery of six volts, it is possible to connect a cell of two volts in series with a cell of four volts in order to produce the required six volts. This, of course, is not carried out in commercial battery construction, but the data is nevertheless of interest because it is applicable in another form. The second conclusion we may develop, is that the failure of any one cell or source of voltage in a battery will naturally reduce the total voltage available from that cell. These two conclusions should be remembered for future use.

It is possible to summarize a series connection of such cells or battery sources of voltage with a mathematical expression as follows:

E = E1 + E2 + E3 + E4. . . . where

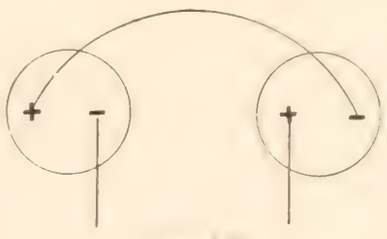
E is the total voltage

E1 is the voltage of one cell in the series system

E2 is the voltage of another cell in the series system, etc.

Now if the above is true in the case of cells, and a number of cells constitute a battery, it must be true in the case of batteries. The total voltage of a bank of batteries connected in series is the sum of the voltage output of the batteries in that bank. If each battery in the bank consists of three cells of two volts each connected in series, the voltage output of each battery is six volts and, if five such batteries are connected in series, the total voltage output of the bank is 30 volts.

As a point of information, all storage batteries are not designed in such fashion that three cells constitute the complete battery. In many instances ten or twelve cells may be connected in series to constitute a battery rated at 24 volts. Such are the units classi-



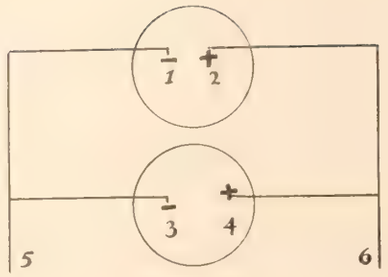


Figure 13

fied as the storage "B" or "plate" batteries in a system. In addition to storage batteries, dry cells smaller than the No. 6 cells mentioned earlier in the text are arranged in series to form "dry" plate or "B" batteries of 45 volts. Such batteries are frequently employed to supply the voltage required for the photoelectric cells.

The time is perhaps right for the discussion of another important item associated with the connection of cells and batteries, but we shall forego this discussion until we have completed the statements about the various connecting systems used to provide various voltage ratings.

Parallel Connection

The increase in voltage output of a number of cells connected in series is due to the effect of the connection upon the motion of the electric charges during the chemical action within the cell. It is possible to so arrange cells that the flow of charges in each cell is independent of the flow of charges in another cell.

This is accomplished by arranging the polarity of the cells in such fashion that the flow of charges is not continuous through all the cells. In other words, the difference of potential between two points in one cell is not additive to the difference of potential between two points in another cell. This is arranged by placing several points at the same difference of potential, so as to preclude a flow of charges between these points. Such an arrangement is improvised by connecting the positive terminal of one cell to the positive terminal of the other and the negative terminal of one cell to the negative terminal of the other.

This is shown in Figure 13 and is known as *Parallel* connection of cells. It is evident that terminal 4 of cell X1 bears the same relation to terminal 1 of cell X as terminal 2 of cell X bears to terminal 1 of cell X. Therefore, the voltage or potential difference between leads 5 and 6 is the same as the potential difference between 1 and 2 and between 3 and 4. Thus, in a *Parallel* connected system, the sum voltage or total voltage is the same as the voltage of any one of the cells in the system.

As in the case of the series system, if the voltage relations stated in connection with cells is true, the same relation holds if the cells are complete batteries. Thus, ten 30-volt batteries connected in parallel, that is the positive terminals of all the batteries connected together and the negative terminals of all the cells connected together, will constitute a voltage source of only 30 volts. If these same ten batteries were connected in series the total voltage would be 300 volts instead of the 30 volts available in parallel fashion.

At this stage one cannot help but wonder about the reasons for such connections, particularly the parallel arrangement. One can readily appreciate the series system when a voltage higher than that available from one cell or battery is required. But why the parallel system?

A difference of potential between any two points represents, as has been stated, a flow of electric charges. That is, the tendency of these charges to flow from one point to another. If either the parallel or the series sequence of batteries is connected to an electric circuit, there would be a flow of charges around that circuit. This is illustrated in Figures 14A and B. If the structure of the electric circuit were the same in both cases, the tendency of electric charges to move would be greater in Figure 14A, assuming that the voltage of the individual batteries illustrated is the same. The greater rate of electronic flow in Figure 14A would be due to the greater difference of potential established between points 1 and 2.

Coulombs and Amperes

Now we stated that electric current is an electron in motion. Furthermore, the flow of charges is the flow of electric current. Thus, each electron represents a certain quantity of electricity or a certain electric charge. If 6.4 x 10^{18} electrons move past a certain point in a circuit, a *Coulomb* of electricity has been conveyed past that point. The unit of the quantity of electric current is the *Coulomb*. This should not be confused with the rate of electronic flow. There is, of course, a definite association between the quantity of electricity and the rate of flow. If the rate of flow is increased the quantity of electricity is increased.

If the rate of flow is decreased the quantity of electricity is decreased. Normal practice dictates the use of terms descriptive of the

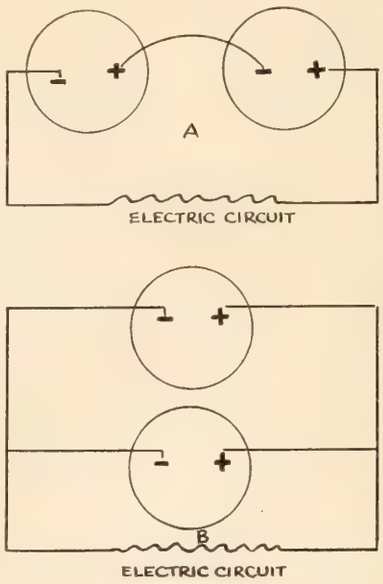


Figure 14

rate of flow rather than the quantity of electricity. This rate of flow is, therefore, the quantity of electricity which moves past a certain point in a given period of time. If we state a definite rate of flow, it may be interpreted in quantity of electricity, since there is a definite relation between the two. A term is applied to denote rate of flow and it is the *Ampere*. Thus, if one coulomb of electricity is conveyed past a certain point in one second, the rate of electronic flow past that point is one ampere.

The term *ampere* is generally applied in connection with electric current rather than electronic flow, although both are one and the same. All future reference to the ampere will, therefore, be in connection with electric current. Now before we progress further, this discussion of the coulomb and the ampere is not intended as a detailed discussion of current, but is made in order to explain a certain point allied with the rating and utility of batteries. Unfortunately such an explanation is necessary in order to expedite comprehension of the details which shall follow.

Referring once again to the coulomb, it is possible to express electric current as coulombs per second. The letter representative of the term coulomb is a capital Q. Thus

$$I = \frac{Q}{t} \text{ - where}$$

I is the current in amperes
Q is the coulomb
t is the time in seconds.

and the expression for the number of coulombs would then be

$$Q = I \times t$$

Ampere-Hours

Now let us go back to the batteries for a continued discussion. Referring to Figure 14A, one continuous path is provided for the flow of charges or current in that circuit. The same flow must traverse both batteries and since the tendency of the charge to flow is a matter allied with the total potential difference between the points 1 and 2, the chemical decomposition is the same within both cells. Considering the two cells as one, it is obvious that the total amount of electronic activity takes place in both cells.

Now the amount of chemical action which may take place in a cell is naturally limited. In the "non-rechargeable" cell, the unit must be discarded after it is discharged. In the "storage" cell, the unit may be restored after discharged. In either case, however, a period of total discharge is reached. This period of discharge is a flow of charges within the cell in the form of chemical decomposition. There must, therefore, be some relation between the action flow of charges and the time. Expressed in another manner, there must be some specification relative to just how long the battery will provide the correct voltage difference. This term is quoted as *Ampere-hours*, signifying the rate of discharge or the quantity of electricity which may be secured during the discharge period. This ability on the part of the cell is known as the "capacity" of the cell and is quoted as *Ampere-hours*.

The "capacity" of a cell in *Ampere-hours* is a matter of design, and represents for what period of time the cell will discharge in amperes, or how many amperes of current may be available in a specified period of time. A cell rated 120 *Ampere-hours* means that it will discharge at a rate of one ampere for 120 hours or supposedly at 120 amperes for one hour. The latter relation is not absolutely true, but may be quoted for explanation purposes. If we now convert the rate of flow into quantity of electricity, we can state that a battery rated at 120 ampere-hours and discharging at a rate of 10 amperes, supplies 36,000 coulombs of electricity, and will supposedly continue to do so for a period of 12 hours. The value of 36,000 coulombs is secured as follows:

1 ampere per second = 1 coulomb
1 ampere for a minute = 60 coulombs
1 ampere for an hour = 3,600 coulombs
10 amperes for an hour = 36,000 coulombs

Now if each of the cells in Figure 14A is rated at a certain number of ampere-hours and the use of the series connection causes the flow of one ampere, the same rate of flow takes place in both cells. If, however, the parallel connection shown in Figure 14B is used, the current divides between the two cells and, if the total current is one ampere, each cell provides only .5 ampere or half of the total. If three such cells were used in parallel, each cell would discharge at only one-third of the total rate; viz.: with a total current flow of 3,600 coulombs, each cell would provide only 1,200 coulombs per hour.

Thus, parallel connections are used to increase the ampere-hour capacity of a battery or of a bank. Since the discharge rate represents in the case of the non-rechargeable batteries, normal operating life, parallel connection is used to provide longer operating life. In the case of rechargeable batteries, it means longer operation prior to total discharge.

(Continued on page 79)

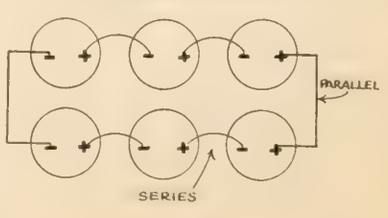


Figure 15

Pantages Opens And Grosses in L. A. Tumble

Los Angeles—A big local run on the bromo bottles gave only little relief to exhibs here when they piped the books and saw figures in a heavy, deep red. 'Twas a hectic week, mates, with what the new Pantages taking 30 grand of what usually goes into the old stands, and ideal weather for the beaches drawing like a heavy magnet from theatres.

Grauman's Chinese was one of the few exceptions, clicking another high figure with its take of $33,200, rating 208%.

"All Quiet" could not get higher than par. Clara Bow was away off at the Paramount, in comparison with expectations. Her opus drew $27,000, which rates only 108%.

They passed right by John Gilbert and his "Redemption," which flopped with an 86% rating on $23,200. Even "Divorcee," big money-maker heretofore, was far from natural. This grossed $12,200, meaning 122%.

"Cuckoos" took the week's low, turning in $9,800 for its fourth week. Very weak at 61%.

"HELL'S ANGELS" (Caddo)
HOLLYWOOD—Grauman's Chinese—(2,023), 75c-$1.50, 2nd week, 7 days, twice daily. **Other attractions:** Sid Grauman prologue. **Gross:** $33,200. **Rating:** 208%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
LOS ANGELES—Fox Carthay Circle—(1,650), 75c-$1.50, 7th week, 7 days, twice daily. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $12,500. **Rating:** 100%.

"TRUE TO THE NAVY" (Paramount)
LOS ANGELES—Paramount—(3,596), 35c-65c, 7 days. **Other attractions:** "French Kisses," Talkartoon, Paramount news, Milton Charles organ concert. **Opposition:** "Divorcee," "Redemption," "Big Pond," "Cuckoos," "Mamba," "Golden Dawn," "Around the Corner." **Gross:** $27,000. **Rating:** 108%.

"REDEMPTION" (M-G-M)
LOS ANGELES—Loew's State—(2,418), 35c-65c, 7 days. **Other attractions:** Ben Bernie and band, Panchon Marco's "Seeing Double Idea," Metrotone and Movietone news. **Opposition:** "True to the Navy," "Divorcee," "Big Pond," "Cuckoos," "Mamba," "Golden Dawn," "Around the Corner." **Gross:** $23,200 **Rating:** 86%.

"DIVORCEE" (M-G-M)
LOS ANGELES—Fox Criterion—(1,652), 35c-65c, 4th week, 7 days. **Other attractions:** Cartoon, Movietone news. **Opposition:** "True to the Navy," "Big Pond," "Redemption," "Cuckoos," "Mamba," "Golden Dawn," "Around the Corner." **Gross:** $12,200. **Rating:** 122%.

"LADIES LOVE BRUTES" (Paramount)
HOLLYWOOD—Grauman's Egyptian—(1,800), 35c-65c, 7 days. **Other attractions:** Ted Healy and revue, Movietone news. **Gross:** $8,500. **Rating:** 85%.

"BRIDE OF THE REGIMENT" (First National)
HOLLYWOOD—Warners' Hollywood—(3,000), 35c-65c, 2nd week. **Other attractions:** Vitaphone shorts, news. **Opposition:** "Floradora Girl." **Gross:** $13,000. **Rating:** 93%.

"BIG POND" (Paramount)
LOS ANGELES—United Artists—(2,100), 35c-75c, 2nd week, 7 days. **Other attractions:** Jack White comedy ("Oh, Darling"), Paramount news, organ concert. **Opposition:** "Divorcee," "Golden Dawn," "Redemption," "Around the Corner," "Mamba," "Cuckoos," "True to the Navy." **Gross:** $18,000. **Rating:** 133%.

"GOLDEN DAWN" (Warners)
LOS ANGELES—Warners' Downtown—(2,300), 35c-65c, 1st week, 7 days. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Divorcee," "True to the Navy," "Redemption," "Mamba," "Big Pond," "Around the Corner," "Cuckoos." **Gross:** $15,000. **Rating:** 100%.

"AROUND THE CORNER" (Columbia)
LOS ANGELES—RKO—(2,500), 35c-65c, 7 days. **Other attractions:** RKO vaude., Pathe news. **Opposition:** "Divorcee," "True to Navy," "Golden Dawn," "Redemption," "Big Pond," "Cuckoos," "Mamba." **Gross:** $13,500. **Rating:** 84%.

"CUCKOOS" (Radio)
LOS ANGELES—Orpheum—(2,750), 35c-65c, 4th week. **Other attractions:** Pathe news, sound shorts. **Opposition:** "Divorcee," "Golden Dawn," "True to Navy," "Redemption," "Around the Corner," "Mamba," "Big Pond." **Gross:** $9,800. **Rating:** 61%.

"MAMBA" (Tiffany)
LOS ANGELES—California—(2,000), 25c-50c, 1st week. **Other attractions:** Comedy news. **Opposition:** "Divorcee," "Golden Dawn," "True to Navy," "Big Pond," "Around the Corner," "Cuckoos," "Redemption." **Gross:** $8,000.

"FLORADORA GIRL" (M-G-M)
HOLLYWOOD—Pantages' Hollywood—(3,000), 20c-90c, 7 days. **Other attractions:** Fanchon and Marco, "Rose Garden" Idea, Disney sound cartoon, Metrotone news. **Opposition:** "Bride of the Regiment." **Gross:** $20,000.

Unique

A unique offering in lobby entertainment at the New York Paramount may be found in the music room on the mezzanine. There Ralph Wolfe, newspaper cartoonist, will draw any visitor's caricature or any favorite comic strip character.

$8,000 and 120% To 'Cuckoos' and 'Devil's Holiday'

Des Moines—Bad weather affected business here—rain and more rain.

"Cuckoos" at the Orpheum and "Devil's Holiday" at the Paramount held the best records, each rating of 120%. "True to the Navy" did 100% for a nine-day run when "Mammy" was taken off after a week, having itself been set in ahead because of a weak sister in the week before. Business at the Strand was fair with the split pictures rating 90%.

"TRUE TO THE NAVY" (Paramount)
DES MOINES—(1,600), 25c-50c, 7 days. **Other attractions:** Paramount comedy ("Let Me Explain"), Paramount news. **Gross:** $6,500. **Rating** 100%.

"ONE ROMANTIC NIGHT" (U. A.)
PARAMOUNT—(1,700), 4 days, 25c-35c-60c. **Other attractions:** Paramount news, vaude., Bob Hamilton, organist. **Gross:** $6,400. **Rating:** 94%.

"DEVIL'S HOLIDAY" (Paramount)
PARAMOUNT—(1,700), 25c-35c-60c, 3 days. **Other attractions:** M-G-M comedy ("Haywire"), Bob Hamilton (organist), Charlie Agnew and band in original stage show ("The Court of Chop Suey"), featuring "Jazz Version of Mikado." **Gross:** $8,000. **Rating:** 120%.

"CUCKOOS" (RKO)
ORPHEUM—(2,000), 25c-50c, 7 days. **Other attractions:** Pathe news, RKO vaude. **Gross:** $8,000. **Rating:** 120%.

"BE YOURSELF" (U. A.)
STRAND—(1,100), 20c-30c, 4 days. **Other attractions:** "U" cartoon ("Prison Panic"), Paramount all-colored ("Brown Gravy"), Paramount news. **Gross:** $3,500. **Rating:** 90%.

"BEHIND THE MAKEUP" (Paramount)
STRAND—(1,100), 20c-30c, 3 days. **Other attractions:** Pathe news, Columbia colortone ("Alpine Love Call"), Columbia cartoon ("Carnival Kid"). **Gross:** $3,800. **Rating:** 90%.

Drinking Scenes in Films Are Hit by Ministers

Des Moines—Drinking scenes in films showing the use of intoxicants as "attractive, adventurous and fashionable" were protested by ministers attending the seventy-second general assembly of the United Presbyterian Church of North America. The protests were incorporated in a report of a committee on reform, headed by F. Scott McBride, general superintendent of the Anti-Saloon League of America.

"Jack" Enslen Is Sales Chief of Gen'l Regiser

J. C. Enslen has been named general sales manager of the General Register Corp., New York, manufacturer of ticket registers. He is a veteran of the equipment field.

'All Quiet' Still Leads New York's Long Run Films

A rainmaker [illegible] "All Quiet" and fairly healthy grosses by the Capitol, with "Florodora Girl," the Paramount playing "Safety in Numbers," and Roxy's Will Rogers film, "So This Is London," were the highlights of theatre activities along New York's main stem.

The Universal war story brought 24 grand, maintaining its house record figures of seven weeks. At the Paramount and Capitol there was a difference of only four hundred bucks, with the latter taking $70,628. Other houses experienced about an average week.

"ROGUE SONG" (M-G-M)
ASTOR—(1,12[illegible]), [illegible] week. **Other attractions:** Newsreel, overture. **Gross:** $7,000, which is terrible; M-G-M pulling this run on the 22nd, opening "The Big House" [illegible]

"FLORODORA GIRL" (M-G-M)
CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions**—Overture, Hearst Metrotone news, M-G-M comedy ("Hay Wire"), Capital news presentation ("Russian Echoes"), Mrs. Crawford at the organ. **Gross:** $70,628; started the week with a bang, then dropping heavily.

"ALL QUIET ON THE WESTERN FRONT" (U.)
CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 7th week. **Other attractions:** None. **Gross:** About $24,000; great for the 7th week, and a healthy figure for any.

"SILENT ENEMY" (Paramount)
CRITERION—(850), 75c-$1-$1.50-$2.50, 7 days, 3rd week. **Other attractions:** Short ("Harvest Reverie"), cartoon ("Wise Fly"). **Gross:** $7,100; not so hot; five grand under previous week.

EMBASSY—NEWSREELS
EMBASSY—(598), 25c, 7 days. Straight newsreel show, running continuously. **Gross:** $7,875; fair, but [illegible]

"JOURNEY'S END" (Tiffany)
GAIETY—(808), $1-$1.50-$2-$2.50, 7 days, 10th week. **Other attractions:** Short ("Voice from Hollywood"). **Gross:** $8,500; run closes on the 29th.

"BRIDE OF THE REGIMENT" (Warners)
HOLLYWOOD—(1,600), 50c-75c-$1-$1.50, 7 days, 2nd week. **Other attractions:** Shorts: "The Trade Mark," "Japanese Bow," "Matinee Idol," "The Naggers." Newsreel. **Gross:** $11,788; pretty good for the house, but a decline of about $3,000 under last week.

"SAFETY IN NUMBERS" (Paramount)
PARAMOUNT—(3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy ("Fit to Be Tied"), newsreel, vaudeville ("Horace Heidt and His Californians"). **Gross:** $70,200; okay; betters last week by more than two thousand.

"BIG POND" (Paramount)
RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days, 3rd week. **Other attractions:** Golf Short ("Match Play"), Floyd Gibbons, "Come Take a Trip in My Airship." **Gross:** $35,100; wow! what a figure as compared with the [illegible] grand take on the first week.

"ONE ROMANTIC NIGHT" (U. A.)
RIVOLI—(2,103), 35c-50c,65c-$1, 7 days. **Other attractions:** Comedy ("Revolution"), song cartoon ("In the Good Old Summer Time"), over ("The Wizard's Apprentice"), newsreel. **Gross:** $39,500; house needed this after the $23,000 gross last week by "Ladies Love Brutes."

SO THIS IS LONDON (Fox)
ROXY—(6,200), 50c-75c-$1-$1.50, 7 days, 2nd week. **Other attractions:** Newsreel, vaudeville (Condensed version of "Carmen" in seven scenes). **Gross:** $92,750; okay here, but a drop of $7,500 under previous week.

"BACK PAY" (F. N.)
STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days. **Other attractions:** Shorts, "Anchors Away," "Wedding of Jack and Jill," "Reno or Bust," "Noah Knew His Ark," Horace Heidt and his "Californians." **Gross:** $28,100; only so-so; off three grand from last week.

"SONG OF THE FLAME" (Warners)
WARNERS—(1,500), 50c-75c-$1-$1.50-$2.50, 7 days, 3rd week. **Other attractions:** Comedy ("Looney Tunes"), Eddie Buzzell in "The Royal Fourflusher," "The Standup," comedy ("Ill Winds or No Mother to Guide Her"). **Gross:** $10,598; just fair; dropped four thousand from previous week's intake.

"COURAGE" (Warners)
WINTER GARDEN—(1,493), 35c-50c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** Monologue by J. McWilliams; "Grand Uproar," "Contrary Mary," technicolor musical comedy; Ona Munson in "Nile Green"; Helen Broderick in "Collegiate Model" and "The Sultan's Jester," technicolor comedy. **Gross:** $20,886; fine figure here, better first week's run by two grand.

Remodeling at Winnipeg

Winnipeg—Alterations at the RKO Capitol are to cost an estimated $200,000.

Boston Has Nice Flopless Week; 3 in Tie for Top

Boston—Apparently folks flocked into refrigerated theatres to escape extreme heat, for the past week, despite hot weather, saw grosses boosted at almost every theatre, plugging receipts at all stands over par.

Universal's "All Quiet on the Western Front" opened at the Majestic as the city's only road show and it went to $6,500, or 115%.

"Caught Short" at Loew's State was the brightest light of the week for a $24,000 gross, or 125%, while "Born Reckless" at Keith-Albee also netted 125% for $27,400. "New Adventures of Dr. Fu Manchu" at the Scollay Square, to which house it was moved from the Metropolitan, came pretty near equalling the percentage it showed at the latter, with $15,000 gross. Metropolitan's "True to the Navy" with an unusually good surrounding show, kept the gross at $26,000 for 125%.

Weather: Warm, fair.
Opposition: "True to the Navy," stage show, Metropolitan; "Such Men Are Dangerous," Keith-Albee; "Born Reckless," Keith Memorial; "Caught Short," Loew's State; "Hell Harbor," Loew's Orpheum; "Fu Manchu," Scollay Square; "What a Man," Park; "All Quiet on the Western Front," Majestic.

"TRUE TO THE NAVY" (Par)
METROPOLITAN (4,350), 25-60c, 7 days. **Other attractions:** Stage revue ("Coney Island"); Lillian Roth in person (part of week); organ specialties, cartoon, Paramount news. **Gross:** $26,000. **Rating** 125%.

"SUCH MEN ARE DANGEROUS" (Fox)
KEITH-ALBEE (2,500), 25-60c, 7 days. **Other attractions:** Peter Higgins, Chamberlin & Himes and other vaudeville; RKOlians, Pathe news, "Sportlight." **Gross:** $20,500. **Rating:** 110%.

"BORN RECKLESS" (Fox)
KEITH MEMORIAL—(2,800), 30-65c, 7 days. **Other attractions:** Cartoon, Pathe news, comedy. **Gross:** $27,400. **Rating:** 125%.

"CAUGHT SHORT" (M-G-M)
LOEW'S STATE (3,700), 30-50c, 7 days. **Other attractions:** Stan Laurel comedy, Hearst Metrotone News. **Gross:** $24,000. **Rating:** 125%.

"HELL HARBOR" (UA)
LOEW'S ORPHEUM—(3,100), 25-50c, 7 days. **Other attractions:** Laurel & Hardy in "Brats," vaudeville, ("Eaton Days" and other acts); Hearst Metrotone news, amateur dance contest. **Gross:** $23,500. **Rating:** 118%.

"NEW ADVENTURES OF FU MANCHU" (Par)
SCOLLAY SQUARE (1,800), 25-50c, 7 days. **Other attractions:** Vaudeville, Paramount news. **Gross:** $15,000. **Rating:** 115%.

"WHAT A MAN" (SA-WW)
PARK (800), 25-50c, 7 days. **Other attractions:** Double feature bill with "Up the Congo"; Universal News. **Gross:** $4,750. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (Univ)
MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $6,500 **Rating:** 115%.

"Judge" Vause in Tough Spot Over Theatre Suit

W. Bernard Vause, who resigned county judgeship in New York under fire for alleged questionable business practices, is plunged into further difficulties by a foreclosure suit against his Brooklyn theatre venture, which was organized to operate the Fort Hamilton Parkway theatre. The house was later leased to Fox.

Vause and his associates borrowed $580,000 to build the house, and, it is claimed, financial entanglements which followed while under operation have resulted in a mortgage foreclosure suit. The company may come under scrutiny of civic authorities who are involved in the ex-judge's prosecution.

Novel Gag

Hollywood—Xavier Cugat, portrait artist, has been retained by Fox West Coast Theatres to paint 80 facial portraits in full colors which shall become part of a curtain which Harold B. Franklin has ordered for the Chinese. The portraits will be of screen players and will supply the audience with the diversion of identifying the stars while awaiting the performance.

F. N. Sales Policies Up At Regional Chicago Meet

Chicago—New sales policies and a review of the forthcoming First National product occupied the business sessions of First National's regional sales meeting here. Ned E. Depinet, sales manager, and G. L. Sears, western sales manager, presided at the meeting. In attendance were salesmen and bookers from the company's Middle West offices and the following branch managers: Floyd Brown, Indianapolis; F. E. North, Detroit; E. J. Tilton, Des Moines; C. K. Olson, Milwaukee; W. C. Brimmer, Minneapolis; George W. Taif, Omaha; D. P. Rathbone, St. Louis; William Warner, Kansas City; Carl Leserman, Chicago, and Tom Gilliam, Chicago.

"U" After Milestone for a Series; One Is Scheduled

Hollywood—Lewis Milestone will direct at least one more production for Universal this year. Verbal agreement was made between the director and Carl Laemmle, Jr., for the single picture upon completion of "All Quiet on the Western Front." It is understood Universal is negotiating to tie Milestone up for a series of at least three, with the deal now under consideration.

N. Y. Attorney General's Aide Joining Sheehan

Albany—To take over an executive position with Winfield R. Sheehan, vice-president and general manager of Fox, Vincent G. Hart of Buffalo, confidential assistant to Attorney General Ward, was scheduled to leave Monday for Hollywood.

Nixon Suite Up This Month

Philadelphia—Fred G. Nixon-Nirdlinger's suit against the Stanley Co., in connection with the operation of the Nixon under an old contract, is expected to come up for trial in Common Pleas Court soon. It is one of a score of suits which Nirdlinger has instituted against the old Stanley organization, alleging breach of contract. One of the suits already has been settled out of court and, it is said, involved payment of more than $150,000.

Mastbaum Estate Appraised

Philadelphia—The personal estate of Jay J. Mastbaum, pioneer in the industry in Philadelphia, who died May 3, has been appraised at $190,714. Mastbaum was associated with the Stanley Co. until his retirement about a year ago.

Vote Sunday Shows

Humeston, Ia.—Voters here approved Sunday shows in overwhelming fashion when they cast 248 votes in favor of Sunday shows and only 101 against them. G. L. Wellemyer operates the local theatre.

$19,000 Take of "Caught Short" in K. C. Rates High

Kansas City—M-G-M's "Caught Short" went over in a big way at the Midland, with the assistance of Little Jack Little on the stage, grossing approximately $19,000. The Mainstreet, with First National's "Wedding Rings," had a good week, taking in $18,000 or 120%. The Newman dropped to 80% with Warners' "Mammy," which grossed only $8,000. Paramount's "Young Man of Manhattan," at the Royal, had a $5,000 take. The second week of "Ingagi" at the Pantages dropped down to $13,300 from last week's high mark. At the Uptown, where M-G-M's "They Learned About Women" played, the rating was 100% and the gross $6,000.

Weather: Good.
Opposition: "Caught Short," five acts vaude, Midland; "Wedding Rings," five acts vaude, Mainstreet; "Mammy," Newman; "Young Man of Manhattan," Royal; "Ingagi," Pantages; "They Learned About Women," Uptown.

"CAUGHT SHORT" (M-G-M)
MIDLAND—(4,000), 25-60c, 7 days. **Other attractions:** M-G-M's "Manhattan Serenade," Hearst Metrotone news, five acts vaude, headlining Little Jack Little. **Gross:** $19,000. **Rating:** 125%.

"WEDDING RINGS" (F.N.)
MAINSTREET—(3,067), 35-60c, 7 days. **Other attractions:** Grantland Rice Sportlight, five acts vaude. **Gross:** $18,000. **Rating:** 120%.

"MAMMY" (Warner Bros.)
NEWMAN—(2,000, 25-60c, 7 days. **Other attractions:** Educational Sennett comedy, ("Campus Crushes"); Vitaphone act, ("Office Steps"); Vitaphone short, ("Gym Jams"). **Gross:** $8,000. **Rating:** 80%.

"YOUNG MAN OF MANHATTAN" (Par)
ROYAL—(900), 25-50c, 7 days. **Other attractions:** Educational comedy, ("French Kisses"); Vitaphone short, ("Office Steps"); Paramount short, ("Getting a Break"). **Gross:** $5,000. **Rating:** 110%.

"INGAGI" (Congo)
PANTAGES—(2,166), 25-50c, 7 days. **Other attractions:** "Station S*T*A*R, the Voice of Hollywood." **Gross:** $13,300. **Rating:** 125%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)
UPTOWN—(2,200), 25-50c, 7 days. **Other attractions:** Vitaphone comedy, (Chester Conklin in "The Master Sweeper"); Educational news. **Gross:** $6,000. **Rating:** 100%.

Samuel Pinanski Is Feted By Associates at Boston

Boston—Samuel Pinanski, vice president in charge of the New England division of Paramount-Publix, founder and part owner of Publix-Netoco theatres in New England, was feted by producers and exhibitors at a dinner.

A moment of silence was observed as tribute to the late Judge David A. Lourie of Boston, and the late Oscar A. Grosberg.

Cecilia Loftus Signs Fox Term Contract

Hollywood—Cecilia Loftus, known on the stage as "Cissie" Loftus, has been signed to a long-term Fox contract. She is now appearing in "Lost Sheep" on Broadway and will go to Hollywood at the termination of the run.

New Fox Plan for M. C. Switching in Work

Fox Theatres' plan to rotate masters of ceremonies has been launched. Fox will switch each m.c. after four weeks in a key house.

Top Place in "Chi" to "Quiet" With 35 Grand

Chicago—A week that opened meely in all Loop houses was ruined by three days of scorching heat, closely followed by a cold rain finale.

"All Quiet on the Western Front" appeared to be least affected by the weather, despite a $6,000 drop from the preceding week's gross. The picture was still strong at $35,600 (170%), and given a good weather break it may build. "The Divorcee" (M-G-M) had a satisfactory week at the Oriental, taking $38,200 (90%) after seven days of knockout business at the Chicago the preceding week. This was the second consecutive M-G-M picture to get a second Loop week after leaving the Chicago, a rare procedure in the routine of B. & K. houses here. "Caught Short" was given a second week at the Roosevelt after its seven days at the Chicago. Pictures usually go from the Chicago to the neighborhoods.

"The Cuckoos" (Radio) closed a three weeks' run with $4,900 (100%) for the last three days. "White Hell of Pitz Palu" (Univ.) replaced it at the Woods in mid-week, received the best of notices and triumphed over the heat with $10,000 for its first four days (150%). The State-Lake took the skids with the Palace starting on a vaude-film policy. The house took only $18,500 (70%), its lowest figure in months, largely as a result of the new vaude-film competition, though the heat undoubtedly helped the decline. "Born Reckless" (Fox) was the feature.

"The Bad One" (U.A.) dropped off badly in the last five days of a twelve-day run at the United Artists, taking only $11,200 (40%). "Paramount on Parade" replaced in mid-week with advance radio broadcasting of a portion of the sound score from B. & K.'s projection room. "Parade" got fine notices and $10,600 (105%) in its first three days. Favorable weather may help this one to build during the week. "Mammy" (W.B.) was okay in its first week at the Roosevelt, taking $23,600 (115%) and was held over. "True to the Navy" (Para.) only so-so at the Chicago with $45,500 (85%). The Palace was satisfactory in its first week on vaude-film policy, considering the weather and competition. "On the Level" (Fox) was the feature.

"White Cargo" (state rights) dropped $5,000 in its seventh week at the Castle and left. Replaced by Martin Johnson picture, "Across the World." "Unguarded Girls" (Indie) was sour at the Majestic on a "women only" policy. $5,900 (35%) for the week, but held over, regardless. "Ingagi" (state rights) dropped a little at the Garrick in its eighth week of an interrupted run, but still good at $6,400 (90%).

[illegible] "All Quiet on the Western Front" (3rd week), McVicker's; "Light of Western Stars," Monroe; [illegible] "Under a Texas Moon" (2nd time in Loop), Orpheum; "Mammy," Roosevelt; "On the Level," vaudeville, Palace; "Born Reckless," vaudeville, State-Lake; "Paramount on Parade," United Artists; "White Hell of Pitz Palu," Woods.

"WHITE CARGO" (State Rights)
CASTLE (600), 60c, 7th and final week. **Other attractions:** Univ. newsreel. Dropped $5,000 and out. Replaced by Martin Johnson picture, "Across the World." Picture was sensational, the average gross for the seven weeks being 280%. Final week. **Gross:** $4,600. **Rating:** 150%.

"TRUE TO THE NAVY" (Para.)
CHICAGO (3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, newsreel, comedy, novelty short. **Gross:** $45,500. **Rating:** 85%.

"INGAGI" (State Rights)
GARRICK (1,250), 50c-75c, 8th week. Down a little, but still good for this house. **Gross:** $6,400. **Rating:** 90%.

"ALL QUIET ON THE WESTERN FRONT" (Univ.)
McVICKER'S—(2,284), 35c-85c, 3rd week. **Other attractions:** Comedy, newsreel, novelty short. Down $6,000 in the heat, but still strong and good weather may build it again. Beginning to get a play from the women. **Gross:** $35,600. **Rating:** 170%. (Percentage rating is based on 45 shows per week, as compared with this house's usual 50.)

"UNGUARDED GIRLS" (Indie)
MAJESTIC—(1,900), 50c first week. "Women Only" rushes. Lecture with bathing girl models accompanies picture. **Gross:** $5,900. **Rating:** 35%.

"LIGHT OF WESTERN STARS" (Fox)
MONROE—(962), 50c-75c, 7 days. **Other attractions:** 30 minutes of newsreel. Up a little over recent weeks. **Gross:** $4,500. **Rating:** 90%.

"DIVORCEE" (M-G-M)
ORIENTAL—(3,900), 35c-85c, 2nd Loop week. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. Picture moved here after a big business week at the Chicago. **Gross:** $38,200. **Rating:** 90%.

"UNDER A TEXAS MOON" (W.B.)
(2nd time in Loop)
ORPHEUM—(2,562), 50c-75c, 7 days. **Other attractions:** 3 Vitaphone acts, Univ. newsreel. **Gross:** $5,300. **Rating:** 85%.

"MAMMY" (W.B.)
ROOSEVELT—(1,591), 35c-85c, first week. **Other attractions:** Comedy, newsreel, novelty short. **Gross:** Only fair at $23,600. **Rating:** 115%.

"ON THE LEVEL" (Fox)
PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, musical short. First week for this house on a vaude-film policy. **Gross:** $31,800. **Rating:** 125%.

"BORN RECKLESS" (Fox)
STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** 5 acts RKO vaude, cartoon, novelty short. Palace competition felt a little. **Gross:** $18,500. **Rating:** 70%.

"PARAMOUNT ON PARADE" (Para.)
UNITED ARTISTS—(1,700), 35c-85c, first 3 days. Good notices. Decent weather may improve this one. **Gross:** $10,600. **Rating:** 105%. Picture in mid-week. "The Bad One" (U.A.), last 5 days of 12-day run. **Gross:** $11,200. **Rating:** 40%.

"WHITE HELL OF PITZ PALU" (Univ.)
WOODS—(1,166), 35c-75c, first 4 days. **Other attractions:** Comedy, newsreel, cartoon. Splendid notices. May build with good weather. **Gross:** $9,900. **Rating:** 150%. Replaced "The Cuckoos" (Radio) in mid-week. Last 4 days of three-week run for "Cuckoos." **Gross:** $6,500. **Rating:** 100%.

What About Vallee, Boys?

The doom of the hey-hey girl is sounded when the collegians hand her the raspberry, reports the *N. Y. Telegraph*. Over in Princeton, Greta Garbo and Ruth Chatterton led the seniors' annual pool this year, with such prime examples of flaming youth as Clara Bow and Alice White not even in the running!

Looks like curtains for the red hot mamas.

Dog Fight Developing in Indiana Over Dog Races

Jeffersonville, Ind.—While state and county officials, exhibitors and ministers in this section are busy with the dog racing problem here, racing continues, backed by the American Legion. Following up the offer of the county prosecutor to prosecute any charge filed by opponents of the track, the ministers countered with a letter to a local newspaper urging the sheriff to raid the race track, arrest the operators and confiscate the equipment. The prosecutor has returned from Indianapolis where he conferred with the attorney general of the state. A delegation of more than 200 Legionnaires and citizens, headed by William (Navy Bill) Ingram, navy football coach, went to Indianapolis to protest against the closing of the track.

'Florodora' Jumps Portland Biz to $12,200 at Bway

Portland, Ore.—Marion Davies in "The Florodora Girl," Fanchon & Marco's "Milky Way Idea" and return of the popular Georgie Stoll, master of ceremonies, for one week, brought $12,220 and a percentage of 152%, to Fox's Broadway.

The week marked the return of the full stage show at Portland Paramount, and Manager McKeown also provided a miniature golf course on the mezzanine to offset the Tom Thumb golf courses. These attractions, plus "The New Adventure of Dr. Fu Manchu," brought the gross to $11,765, rating 131%.

Weather: Fair and warmer, slightly lowered grosses. Opposition: "New Adventure of Dr. Fu Manchu," "High Treason," "Midnight Mystery," "All Quiet on the Western Front," "Ingagi."

"FLORODORA GIRL" (M-G-M)
FOX'S BROADWAY (1,920), 25c-50c, 7 days. **Other attractions:** Georgie Stoll, with Broadway Stage Band; Fanchon & Marco's "Milky Way Idea," including Vernon Stiles, tenor; Fox news, Herman LeBerr at Wurlitzer. **Gross:** $12,200. **Rating:** 152%.

"NEW ADVENTURE OF DR. FU MANCHU" (Para.)
PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** Return of stage show, Kay's "Moving," including Al Norman, stepper, Clyde Hager, comedian, Marie Sweeney, aerial gymnast, Peggy Curtis and 12 Locke steppers; Con Maffie at Wurlitzer; Happy Phil Lampkin and Paramounteers; Arthur Clausen, orchestra. **Gross:** $11,765. **Rating:** 131%.

"MIDNIGHT MYSTERY"
RKO ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** "Sunkist" Revue, Nelson, Zemm Sisters, Anne Pochard and Her Boys, St. Claire Sisters and O'Day. **Gross:** $11,045. **Rating:** 110%.

"ALL QUIET ON THE WESTERN FRONT" (Univ.)
HAMRICK'S MUSIC BOX—(1,481), 50c, 7 days. **Other attraction:** Pete Ashe at Wurlitzer. Second week. **Gross:** $10,000. **Rating:** 105%.

"HIGH TREASON" (Gaumont-Tiffany)
RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount sound shorts, Paramount news. **Gross:** $9,855. **Rating:** 98%.

"INGAGI" (Congo) (Return Engagement)
BLUE MOUSE—(845), 25c-35c, 7 days. **Other attractions:** Vitaphone shorts, Fox Movietone news. **Gross:** $8,765. **Rating:** 97%.

Note.—Fox Alder Theatre, 1,000 seats, showing subsequent runs, closed May 31st for the summer months and reopens in September.

Wire Hanna for 'All Quiet' Now First Run Opposition

Cleveland—First-run theatres in this city are slated to encounter stiffer competition hereafter owing to the wiring of the Hanna, local Shubert house, for the showing of "All Quiet on the Western Front," in accordance with the Shubert deal with Universal. The war picture opens on June 15 for an indefinite run at roadshow prices, and while it will be the only film to be exhibited at the Hanna this season, the house, being wired, will show other pictures in the future, furnishing more opposish to the present first runs. Ansley Whittendale is manager of the Hanna.

"Ingagi," reputedly barred from producer-owned theatres by Hays edict, opened June 1 at the Cinema, the front of the house being transformed into a jungle to exploit the gorilla picture.

Blystone Heads Unit

Hollywood—John Blystone headed the "Men On Call" Fox unit to first location at Monterey. The cast making the trip includes Edmund Lowe, Mae Clarke, William Harrigan, Warren Hymer, George Corcoran, Marie Saxon and Althea Henley.

Plop! Go Balto Grosses When Circus Clicks

Baltimore—Two beautiful sunshiny days for the Ringling-Barnum-Bailey circus and clear but hot weather throughout the week gave an awful wallop to picture business here.

Not one of the large theatres registered 100% and the highest gross and rating was obtained at Loew's Stanley where they had "Paramount on Parade," gross being figured at $16,500, giving it a rating of 94%.

The low for the week was done at the Auditorium with the last four days of "All Quiet on the Western Front" in its fourth week. This house now starts its program Fridays. The gross was estimated at $2,135, while the rating was 40%.

Even though Richey Craig, Jr., was master of ceremonies in "Varieties," with "A Notorious Affair," at Loew's Century, the rating only came to 77% and the gross was figured at $16,100. Craig is a favorite in Baltimore.

The Hippodrome dropped considerably following the release of the Bert Smith Players and with other obstacles to business. The gross was estimated as $5,000, meaning a 50% rating. This house is running comedies after the New and Keith's, which may have some effect on the fall-off.

"The Man from Blankley's," with John Barrymore, proved a distinct flop at both the Rivoli and the Metropolitan where it was shown simultaneously. Besides it being hard to understand the dialogue, the comedy was greatly overdone, according to the consensus of opinion.

Weather: Clear and hot throughout the week except Saturday which was cloudy and cooler.

Opposition: "All Quiet on the Western Front," four days of its fourth week, Auditorium; "Notorious Affair," with Varieties starring Richey Craig, Jr., Loew's Century; "Hide Out," with vaudeville in tab show, Hippodrome; "He Knew Women," Keith's; "Men Without Women," Little after being shown at numerous residential houses; "Man from Blankley's," Metropolitan and Rivoli simultaneously; "On the Level," New; "Paramount on Parade," Loew's Stanley; "Spring Is Here," Loew's Valencia; "Return of Dr. Fu Manchu," at the Parkway after one week at at Loew's Century. Stage: Jerri McCauley in burlesque at Gayety and Jewish play one evening at the Palace.

"NOTORIOUS AFFAIR" (First National)
LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news; "Varieties," Loew-Capitol stage unit with Richey Craig, Jr.; orchestra, organ; "Old Time Movie Show" (comedy); "Sportlight, scenic, "Navy Reel." **Gross:** $16,100. **Rating:** 77%.

"PARAMOUNT ON PARADE" (Paramount)
LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news; "Alaskan Nights" (cartoon); organ. **Gross:** $16,500. **Rating:** 94%.

"SPRING IS HERE" (First National)
LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news; "Hungarian Rhapsody (short with music, no talk); "Night" (cartoon); "Hot Dog" (M-G-M dog novelty comedy). **Gross:** $1,950. **Rating:** 56%.

"RETURN OF DR. FU MANCHU" (Paramount) (After having been shown one week at Loew's Century)
LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news; "Hot Dog" (M-G-M dog novelty comedy); cartoon, review. **Gross:** $3,500. **Rating:** 80%.

"MAN FROM BLANKLEY'S" (Warner Brothers) (Shown simultaneously with the Metropolitan uptown)
RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** Pathe news; Lupino Lane in "Evolution of the Dance" (comedy); "The Fight" and "His Bridal Night" (Vitaphone Varieties); Herman Timberg in "I Came First" (Paramount act); organ. **Gross:** $3,500. **Rating:** 45%.

"MAN FROM BLANKLEY'S" (Warner Brothers) (Shown simultaneously with the Rivoli downtown)
METROPOLITAN—(1,500), 15c-50c, 6 days, beginning Saturday. **Other attractions:** Kinograms; Lupino Lane in "Evolution of the Dance" (comedy); Vitaphone Varieties; organ. **Gross:** $2,700. **Rating:** 45%.

"HIDE OUT" (Universal)
HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe news; "Bitter Friends" (Educational comedy); Pathe silent review; "Tip Top Revue," with master of ceremonies, and acts, orchestra, organ. **Gross:** $5,000. **Rating:** 50%.

"HE KNEW WOMEN" (Radio)
KEITH'S—(3,016), 25c-50c, 6 days, beginning Friday, plus a midnight Sunday show. **Other attractions:** "Getting a Ticket" (Eddie Cantor Paramount act); "Campus Crushes" (Paramount Sennett comedy); "Oom Pah Pah" (Pathe cartoon); Pathe news; "Glacier's Secret" (Vagabond Adventure Series). **Gross:** $4,000. **Rating:** 50%.

"ON THE LEVEL" (Fox)
NEW—(1,500), 25c-50c, 6 days. **Other attractions:** "Mickey's Whirlwind" (comedy); "Snapshots of Hollywood"; "Kentucky Jubilee Singers" (Fox); Fox Movietone news. **Gross:** $7,000. **Rating:** 70%.

"MEN WITHOUT WOMEN" (Fox)
LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Robert Benchley in "The Spellbinder" (Fox act); Laurel and Hardy in "Below Zero" (M-G-M comedy); "Oberammergau." **Gross:** $700. **Rating:** 70%.

"ALL QUIET ON THE WESTERN FRONT" (Univ.) (Four days of the fourth week of its engagement)
AUDITORIUM—(1,600), 50c-$1.50 with two reserved seat performances daily. No other attractions. **Gross:** $2,135. **Rating:** 40%.

Simile

Lonesome as a new tune in a Theme Song Department.—*N. Y. American.*

Providence Slow; Clara Takes High Grossing $12,800

Providence—Having the opposition of a heat wave that left them gasping on the pavement and shattered temperature records, Providence houses had a fair week, nevertheless. Beaches drew a big percentage of matinee crowds the last three days.

Film men here, however, say that with cooling systems working perfectly, biz will soon be on the up-grade.

Loew's State hit around $18,500, 90%, with "In Gay Madrid." "The Benson Murder Case" at the RKO Victory was fair, and Clara Bow in "True to the Navy," Majestic, proved strong.

Weather: Clear, boiling.

Opposition: Carlton stock, cycle races, beach openings. Films: "In Old Madrid," Loew's State; "Benson Murder Case," RKO Victory; "True to the Navy," Majestic; "Alias French Gertie," RKO Albee.

"IN OLD MADRID" (M-G-M)
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Laurel and Hardy in "Brats," Krazy Kat Kartoon, Joe Stoves organlogue. **Gross:** $18,500. **Rating:** 90%.

"TRUE TO THE NAVY" (Paramount)
MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Honeymoon Zeppelin," "She Who Gets Slapped," Paramount news. **Gross:** $12,800. **Rating:** 105%.

"BENSON MURDER CASE" (Paramount)
RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** Pathe news, cartoon. **Gross:** $9,000. **Rating:** 90%.

"ALIAS FRENCH GERTIE" (RKO)
RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude, headed by De Marcos. **Gross:** $9,500. **Rating:** 85%.

Rebuilding at Fort Wayne

Fort Wayne, Ind.—General contract for rebuilding the Grand Theatre building at Bluffton, Ind., near here, has been awarded to the B. & B. Construction Co. of Berne, Ind., by Everitt I. Brown, local architect, who drew plans. The old building was burned several weeks ago. The new house will have a capacity of 800, larger than the old building, and will be modernistic in design.

Bow Takes Mpls. High Spot with $33,580 Intake

Minneapolis—Clara Bow was not only "True to the Navy," but she was "ok" with the box office at the Minnesota. The film brought in a gross of $33,580 to give the house a rating of 80%. "Under a Texas Moon," the State picture, ran second, high, bringing in $21,200, but rating 90%.

The Orpheum, featuring "Double Cross Roads," grossed $17,890 to register 80%. Pantages rated 90% and a gross of $9,000 on "What a Man."

"King of Jazz," Century picture, did not go so good. It grossed $7,200 to a rating of 70%. The Seventh Street took it on the nose plenty by showing "Ten Days That Shook the World." There was not much change shaking into the box office. The picture grossed $5,500 to rate 60%. The Lyric, presenting "This Mad World," grossed $3,542 to ring the bell on a 100% rating. The Aster tied the rating and grossed $3,000 on "Why Leave Home?"

Weather: Fair two days; chilly rest of week.

Opposition: "True to the Navy," "Ace High" (Publix stage show), stage, Minnesota; "Under a Texas Moon," State; "Double Cross Roads, "Honorable Mr. Wu with "Chinese Showboat," heading variety bill, Orpheum; "What a Man," 5 acts vaude., Pantages; "King of Jazz," Century; "This Mad World," Lyric; "Ten Days That Shook the World," Seventh Street; "Why Leave Home," Aster.

"DOUBLE CROSS ROADS" (Fox)
RKO ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude., headlined by "Honorable Mr. Wu" and his "Chinese Showboat." **Gross:** $17,890. **Rating:** 80%.

"TRUE TO THE NAVY" (Paramount)
MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Ace High" (Publix stage show), orchestra, stage band, "Haunted House," comedy; Paramount news. **Gross:** $33,580. **Rating:** 80%.

"KING OF JAZZ" (Universal)
CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $7,200. **Rating:** 70%.

"TEN DAYS THAT SHOOK THE WORLD" (Sovinko Pictures)
RKO SEVENTH STREET—(1,400), 25c-50c-75c, 7 days, 6 shows daily. **Other attractions:** None. **Gross:** $5,500. **Rating:** 60%.

"WHAT A MAN" (Sono-Art)
PANTAGES—(1,675), 25c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude. **Gross:** $9,000. **Rating:** 90%.

"UNDER A TEXAS MOON" (Warner Bros.)
STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** "Prince Gabby," comedy, "Memories," short, newsreel. **Gross:** $21,200. **Rating:** 90%.

"THIS MAD WORLD" (M-G-M)
LYRIC—(1,238), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** "A Hollywood Star," comedy; Paramount news. **Gross:** $3,542. **Rating** 100%.

"WHY LEAVE HOME" (Fox)
ASTER—(812), 20c-30c, 7 days, 6 shows daily. **Other attractions:** News. **Gross:** $3,000. **Rating:** 100%.

U. S. Films Rapped by New Zealand Leader

London—American films were attacked in a speech by Sir James Parr, high commissioner for New Zealand, at a meeting of the British Empire Film Institute in the House of Commons.

"It is horrible," he said, "to think of the British Empire receiving its education from the place called Hollywood. A child once asked me if England had been in the war, such is the preponderance of American war pictures."

"U" Starts Another

Hollywood—Universal started this week on "Outside the Law," with Mary Nolan, starred and Edward G. Robinson, featured. Tod Browning is directing.

THE

Projectionists' Round Table

By John F. Rider

(Continued from page 74)

One must now face the situation of greater operating life with parallel connected batteries and higher voltage with series connected batteries for the same number of unit. In the case of the former, the operating life is longer but the available potential is lower. In the case of the series connected batteries the voltage is greater but the operating life is shorter. What is to be done when both are necessary, that is, long operating life and high voltage are necessary? This requisite calls for a different form of connection, *Series-parallel*, wherein the fact that the batteries are connected in series provides the high voltage and the parallel connection provides the increased ampere-hour rating.

This means that additional batteries must be used. To be exact, twice the normal amount if the high voltage is to be obtained and the ampere-hour capacity is to be doubled. Assuming the correct number of batteries to provide the correct voltage, the rate of multiplication of the capacity of the cell determines the increase in the number of batteries. That is, in the number of unit series connected. Thus, in Figure 15, we show a number of batteries connected in *Series-parallel*. The series bank provides the required voltage and the fact that two such banks are connected in parallel increases the ampere-hour capacity of the entire structure.

In connection with this increase in capacity, one must remember that this increase is relative to time. Only a change in design would increase the actual rating of each cell or battery. The increase in capacity is secured because two such series combinations contribute to the total flow and each discharges at half the rate, thus doubling the life of the complete unit. The series parallel arrangement is nothing but a combination of the series and the *Parallel* systems.

Voltage Uniformly Important

It is now possible to make certain statements relative to parallel connection of cells or batteries. Whereas a defective cell in a series combination will reduce the total voltage, a similar defective cell in a parallel combination will have very little if any effect upon the voltage, but will reduce the ampere-hour capacity of the parallel combination because that cell will not supply the required amount of current. Expressed in another manner, the other cells will be subjected to heavier loads.

Furthermore, uniformity of voltage rating is important when cells or batteries are connected in parallel. This is in contrast to the requirement for series connection. The flow of charges between the batteries themselves in a parallel connected system is due to the like potential difference and polarity of the batteries. If, however, one battery has a greater voltage output than another, a difference of potential will be present between the batteries and current will flow between the batteries. Thus, current is wasted and is of no utility and defective batteries are harmful in either series or parallel structures.

More data relative to batteries will follow. A certain portion of the course must be completed to comprehend the significance of charts and curves associated with the rate of discharge and the actual action of the batteries in work.

QUESTIONS LESSON 6

1. What is the effect of a series connection of batteries?

2. How must batteries be connected in order to be classified as in series?

3. What is the total voltage of three 4-volt batteries connected in series with a 3 volt and an 18-volt unit?

4. Is the series connection of batteries limited to batteries of like potential?

5. Is the parallel connection of batteries limited to batteries of like potential?

6. How is it possible to increase the capacity of a bank of batteries of any one value of potential?

7. What is the effect of a defective battery in a series cobination? In a parellel combination?

After "Skippy"

Hollywood—Paramount is scouting the country in an effort to find an eight-year old lad to play the title role in "Skippy" a talker to be based on the Percy Crosby cartoons.

"All Quiet" Only Draw at 'Frisco; Clips 38 Grand

San Francisco — San Francisco theatres, with but two exceptions, did poor business. Loew's Warfield, with its third week of "All Quiet on the Western Front," did another big week's business, the largest ever reported for a third week here, taking $38,000 with a rating of 150%. The Fox reported good business with "In Gay Madrid," where it grossed $24,000 and rated 105%.

California Theatre, which played "Bride of the Regiment," clicked at a fairly good rating of 80% and $12,000.

Weather: Good, but windy.

Opposition: "Bride of the Regiment," California; "True to the Navy," Paramount; "Across the World," state street; St. Francis "He Knew Women," Golden Gate; "In Gay Madrid," stage show, Fox; "All Quiet on the Western Front," Warfield; "Man from Blankley's," Embassy; "Those Who Dance," Davies; "Lord Byron of Broadway, Casino; "Swing High," Orpheum.

"BRIDE OF THE REGIMENT" (First National)

CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** California orchestra ("Songs of Days Gone By"); California news; "The Trumpeter" (cartoon fables); "Oom! Rah! Rah!" (comedy); "Good Morning, Sheriff." **Gross:** $12,000. **Rating:** 80%.

"TRUE TO THE NAVY" (Paramount)

PARAMOUNT—(2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Overture, Paramount news, organ recital, cartoon ("Krazy Kat"); "Keep Moving" (Gourtain production). **Gross:** $13,000. **Rating:** 80%.

"ACROSS THE WORLD" (Feature)

ST. FRANCIS—(1,400), 35c-50c-65c-90c-$1, 7 days. **Other attractions:** "St. Francis Spring Ensemble," Paramount news, comedy ("Honest Crooks"), song cartoon ("In the Good Old Summer Time"). **Gross:** $11,000. **Rating:** 75%. Cage of a bear and an owl in front of theatre drew crowds.

"HE KNEW WOMEN" (Radio)

GOLDEN GATE—(2,500), 25c-35c-50c, 7 days. **Other attractions:** RKO vaude and "Tiny Town Revue," orchestra. **Gross:** $10,500. **Rating:** 70%.

"IN GAY MADRID" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Concert orchestra presenting "Schubert Review," Fanchon & Marco's "Box of Candy Sweeties." **Gross:** $24,000. **Rating:** 105%.

"ALL QUIET ON THE WESTERN FRONT" (Univ.)

WARFIELD—(2,700), 50c-65c-90c, 3rd week. **Other attractions:** Organ recital. **Gross:** $38,000. **Rating:** 50%.

"MAN FROM BLANKLEY'S (Warners)

EMBASSY—(1,400), 50c-65c-90c, 7 days. **Other attractions:** Vitaphone Vaudeville Varieties; Milton Work, bridge expert, in special feature; Universal news. **Gross:** $10,000. **Rating:** 95%.

"THOSE WHO DANCE" (Warners)

DAVIES—(1,150), 35c-50c-65c-90c, 7 days. **Other attractions:** Vaudeville Varieties. Universal news. **Gross:** $9,000. **Rating:** 100%. Exhibition in front of theatre drew crowds.

"LORD BYRON OF BROADWAY" (M-G-M)

CASINO—(2,400), 40c-60c, 7 days. **Other attractions:** "Roly-Poly Revue"; news. **Gross:** $9,200. **Rating:** 90%

"SWING HIGH" (Pathe)

ORPHEUM—(2,300), 25c-35c-50c, 2nd week. **Other attraction:** Organ. **Gross:** $10,000. **Rating:** 80%.

"Capt. Guard's" $5,800 is High Of Ottawa Runs

Ottawa—A hot spell [illegible] to box offices here during the week, although a couple of houses gave receipts a momentary boost. Not one film attraction attained business par for the week. Exhibitors themselves admitted that business was slow but more or less expected it on account of the humidity.

Weather: Hot, sultry.

Opposition: "Captain of the Guard," Regent; "Happy Days," Fox; "Song of the Flame," Centre; "Rogue Song" (3 days), Avalon. "Young Man of Manhattan," Imperial; "Crazy That Way" (3 days), Keith's; "Bishop Murder Case" (3 days), Avalon.

"CAPTAIN OF THE GUARD" (Universal)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** "Sweet Plum Pans" [illegible]. **Gross:** $5,800. **Rating:** 90%.

"HAPPY DAYS" (Fox)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Pathe news, "Whispering Whoopee Kazoo Kuttens." **Gross:** $4,[illegible] **Rating:** [illegible]

"SONG OF THE FLAME" (First National)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Lloyd Hamilton in "Follow the Swallow," "Lesson in Golf," "[illegible]." **Gross:** $3,350. **Rating:** 85%.

"ROGUE SONG" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Haunted House," Fox Movietone news. **Gross:** $950. **Rating:** 70%.

"YOUNG MAN OF MANHATTAN" (Paramount)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** "When the Wife Runs," Hearst Metrotone news, "Tony Sarg's Marionettes." **Gross:** $3,100. **Rating:** 80%.

"CRAZY THAT WAY" (Fox)

KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Hail the Princess," Grantland Rice Sportlight "Princess Lady Rice," [illegible]. **Gross:** $3,100. **Rating:** 70%.

"BISHOP MURDER CASE" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** Rudy Vallee and his Connecticut Yankees, Fox Movietone news. **Gross:** $1,030. **Rating:** 80%.

Good Vaude Bill Puts Orpheum at Omaha on High

Omaha—Orpheum took the money last week, but Olsen and Johnson, vaude headliners, were accountable and not the picture, "Runaway Bride." The house topped the week's receipts with $21,000, hitting 140%. The World took second money with "Party Girl," averaging a normal week to gross $10,000. (100%.)

Clara Bow played to many empty seats with "True to the Navy," bringing in only $7,750, averaging 90%, at the Paramount.

Weather: fair.

Opposition: "True to the Navy," Paramount; "Young Man of Manhattan," "Dumbells in Ermine," (split week), State; "Runaway Bride," Olsen and Johnson topping three vaude acts ,Orpheum; "Party Girl," [illegible], World.

"TRUE TO THE NAVY" (Paramount)

PARAMOUNT—(2,900), 7 days, 25c to 50c. **Other attractions:** "Man Higher Up," Para. news, organ. **Gross:** $7,750. **Rating:** 90%.

"PARTY GIRL" (Tiffany)

WORLD—(2,500), 7 days, 25c to 50c. **Other attractions:** Johnny Perkins [illegible], stage band, [illegible] vaude, Del Moss and [illegible], Pathe news, shorts. **Gross:** $10,000. **Rating:** 100%.

"RUNAWAY BRIDE" (F. N.)

ORPHEUM—(2,500), 7 days, 25c-60c. **Other attractions:** Olsen and Johnson, topping three act vaude. Pathe news. **Gross:** $21,000. **Rating:** [illegible]

"YOUNG MAN OF MANHATTAN" (Paramount)

STATE—(1,200), 3 days, 25c-50c. **Other attractions:** Universal news, comedy, novelty. **Gross:** $2,510. **Rating:** 90%.

"DUMBELLS IN ERMINE" (Warners)

STATE—(4 days). **Other attractions:** Comedy, novelty, Pathe news. **Gross:** $[illegible] **Rating:** [illegible]

• Stop Us If We're Wrong •

PLENTY of deals still popping for the Warners. Among exhibitors who recently have visited the company home offices for chats with Dan Michalove were F. Smoot of Parkersburg, W. Va.; Mike Naify of San Francisco; Roy Hunt of Riverside, Calif. Leo Keiler of Paducah, Ky.; E. Silverman, Jimmy Coston, the Schoenstadt brothers of Chicago; J. M. Schine of Gloversville, N. Y.; Tom Smith of Milwaukee; William M. Shirley of Schenectady, and William Rafferty of Syracuse.

* * *

It's mostly water and mud for Buster Keaton these days. In his army comedy, "Forward March," at the M-G-M studios, he has to march in mud, fall in it, wallow in it, and almost eat it. "The funny part," comments Sally Eilers, his leading lady, "is that the fellow seems to actually like it!"

* * *

"Life is one Swedish role after another," opines George Marion. Following his Swedish role in "Anna Christie," he is now playing the Swedish innkeeper in the new M-G-M vehicle of Grace Moore, Metropolitan opera star.

* * *

Richard Wallace, Paramount director, ending his four months' trip around the world, has returned to Hollywood.

* * *

Owen Moore has been added by Director Tod Browning to the cast of "Outside the Law," Universal feature in which Mary Nolan will have the leading role.

* * *

Al Lyons has been installed as master of ceremonies in the Fox, Brooklyn.

* * *

Paramount is transferring two of its writers, Herman Mankiewicz and Paul Gangelin, from Hollywood to the New York studio.

* * *

"Doc" Howe is in New York to install the Fanchon and Marco system in the metropolitan headquarters. He will spend six or eight weeks on the task and in the future will divide his time between New York and Los Angeles.

* * *

A bit belated, perhaps, but here's congratulations to Floyd Maxwell, director of publicity for Fox West Coast houses at Portland, on the birth of a daughter.

Just a Critical Cuss

Wallace Kimball, writing in the "Voice of the People" column of the *New York World*, gives his interpretation of motion pictures in this manner:

If we were to undertake a serious criticism of movies it would be directed against their unnaturalness, their infidelity to the fundamental impulses and unchangeable sequences of real life, and the false education of audiences resulting therefrom. Too often rascality and crime, lust and lack of integrity are rewarded with happiness after a superficial and obviously impossible repentance in the last act. The convict turns into a hero, the libertine becomes a moral model, the vampire acquires amazing virtue, the wicked husband or wife has a saintly finish.

Such things do not often happen in life; they occur so frequently in the movies that young men and girls are in danger of receiving and accepting wholly false ideas of human relations with irrevocable and inescapable moral laws. Too many utterly bad things are condoned on the screen. The result, so far as immature minds and even adult minds are concerned, can be only a distorted and untrue conception of the values of life and conduct.

Allee Samee Melican Movie

Bombay—Get a load of this from a local fan magazine.

They have titles on pictures in Japan just as in America. And when a made-in-Japan film was recently exported to New York, it arrived with the Nipponese titles politely translated into the Jap idea of English, like this:

"At Kyoto is many studyo which are like Hollywood of Japan."

"Many star is to make feature here and vice-versa."

"Scene like this cost million yen—like is accustom in Hollywood."

"All latest trick photographer defects is found in Kyoto."

"Great star called by name which are Rudy Valenshima."

"Lady star are much fond of by publics and director."

"Kyoto studyo hope very sudden to make honorable screechie picture."

WILLIAM BANKER, famous half-back of Tulane University and a member of the All-American, has been signed to a term contract by Warners. Banker, together with the other ten members of the All-American team, appears in "Maybe It's Love." He is the only one of the group, however, to win a contract.

* * *

Tom Patricola has been added to the cast of "The Better Wife," co-starring Ruth Chatterton and Clive Brook, now in production at the Paramount West Coast studio.

* * *

Educational kept up its consistent performance when 100 per cent endorsement was received on all comedies reviewed in May by the public relations groups affiliated with the Hays organization.

* * *

Mack Sennett always is quick to capitalize current events. His new comedy deals with the return of long skirts and is titled "Goodbye, Legs."

* * *

A little thing like Friday the 13th as an opening day holds no terrors for Universal's "All Quiet on the Western Front," which gets under way Friday at the Hanna, Cleveland. With the draw the picture so far has shown, there's little wonder that "U" is not afraid of the proverbial jinx.

* * *

John Miller, general manager of the Brunswick-Balke-Collender Co., and Col. Titchenor, general superintendent of the Brunswick plant at Muskegon, Mich., were visitors of Warner Brothers' offices in New York last week.

* * *

Eddie Lambert, piano comedian, who has been making Vitaphone shorts, returns to the New York stage Friday in a Boris Petroff Publix revue at the Paramount.

* * *

Pathe has signed Dorothy Burgess for a featured role in "Beyond Victory." John Robertson is directing with a cast including William Boyd, Robert Armstrong, and Helen Twelvetrees.

* * *

Albert Lewis, New York representative of Fox Film, is in Hollywood, where he will remain for about ten days to confer with Winfield Sheehan.

* * *

Frank Norton has been succeeded as manager of the Ghent-Paramount community theatre, Norfolk, Va., by O. L. Bonney.

* * *

Dorothy Mackaill has been assigned the leading feminine role opposite Charles Bickford in "River's End," Warner production, an adaptation of James Oliver Curwood's novel, with scenario by Marshall Neilan.

JUNE will witness a big switch-about in Fanchon and Marco leaders and masters of ceremonies. Frank Jenks opens in the Fox, St. Louis; Eddie Peabody goes to the Fox, Detroit; Mel Ruick to the Fox, Atlanta; Don Wilkins jumps all the way across the continent to the Fox Broadway, Portland, Ore.; Sam Jack to the Fox, Washington, D. C., and Georgie Stoll opens a special two weeks' engagement in Portland, Ore.

* * *

Providence theatre men are getting many free feeds. Next Monday evening the Town Criers will give a dinner for Edward M. Fay and on June 17 Harry Storin, youthful manager of the RKO Albee, newly appointed, will be feted by a number of his buddies at the Biltmore.

* * *

George Werner, formerly assistant booker at the Fox exchange in Baltimore, has succeeded Mrs. Sarah Young as booker. H. M. Clark, formerly with the Lust Theatres, has taken over Mr. Werner's duties.

* * *

George O'Brien's next for Fox will be "Fair Warning," the star's third consecutive picture laid in the great open spaces. Al Werker will direct, with Mitchell Harris and Ruth Warren assigned to the cast.

* * *

Besides engaging Jack Laughlin to produce forthcoming Fowler Varieties, Herman Fowler is securing some of the outstanding vaudeville talent on the coast for his short musicals. Cliff Nazarro, the Four Kovans, Harry Cody, and Paul Howard are featured in "Minstrels a la Carte," produced last week.

* * *

Joseph Cawthorn will have the title role in RKO's "The Old Accordion Man," from original story by Samson Raphaelson. Picture scheduled for production next month.

* * *

In Hollywood they're passing the word along that a real surprise is in store for the industry when D. W. Griffith's "Abraham Lincoln" is released. D. W., 'tis said, has tacked an entirely new slant on the life of the Great Emancipator.

The Working-Boys' Pal

Blame Sid Skolsky for this yarn:

Some one, who has observed the Universal bookkeeping department at work, has dubbed the "King of Jazz"—"The Rhapsody in Red." That wasn't what we started out to write. When Universal first started to make this picture they searched high and low (and medium) to find a story suitable for Paul Whiteman. Everybody who ever wrote a line submitted a story. In the end, you know, they decided to do a revue.

One day, however, a dope fiend entered the studio and said he had a great idea for a story for Whiteman. A conference was called immediately and the dope fiend was ushered into Junior Laemmle's office.

"Now my idea is this," he said with great enthusiasm. "The farmer's daughter is fighting for her honor with the hired man when there is a knock on the door. The farmer's daughter asks: 'Who is it?'

"'It's me, Paul Whiteman.'

"Well," continued the dope fiend, "after this nothing much happens. The girl fights for her honor and Whiteman knocks on the door for eight reels and they don't let him in."

They didn't use the story, but they thought the dope fiend had talent. They decided to let him learn the motion picture business from the bottom—so they made him a supervisor.

American Talkers Stirring Europe, Declares Hyman

Hollywood—American made foreign language pictures are bringing about a swift upheaval in Europe's entertainment field, according to Bernard Hyman, M-G-M producer, on his return from a three-month visit abroad.

Hyman, who studied the talking picture situation in England, France, Germany and Italy, said that dialogue features have greatly increased film theatre attendance in all nations and that silent pictures have almost entirely vanished from the screen.

"The wiring of houses for sound throughout Europe has been slow in comparison with the expansion witnessed almost overnight in the United States," he said. "Theatre owners have discovered, however, that sound equipment means immediate box-office increases and are acting accordingly. No silent pictures are being shown profitably in large cities, with the possible exception of Italy, where no English-speaking films are permitted.

"Theatres of legitimate policies are greatly harrassed by the general trend toward the talking pictures. As in this country, the foreign talkies are rapidly taking starring material from the stage. Many foreign stars are now in Hollywood or soon will be on the way. While in Germany I signed Theodore Shall, Berlin stage favorite, who speaks both German and French. Shall returned to Hollywood with me."

University for Picture Training Is Forecast

Hollywood—A university, teaching the art and science of pictures, is a development of the not far distant future, predicts Roy Del Ruth, Warner director. Del Ruth finds the speed with which the industry is conducted too rapid to allow for training people properly for the profession; and he sees such a demand for trained workers that a specialized college, devoting itself to all the branches of the work, is inevitable.

"The technical field is so large and so complex, and is becoming so peculiarly a part of film production that some means must be provided for supplying experts in the future," said Del Ruth. "The studios themselves are doing this to an extent, but the pace is becoming so fast that the student will be shoved aside.

"There is also the artistic side—acting, writing and directing—which requires diligent and painstaking study. Therefore just as civil engineers, physicians, geologists and business men are trained in universities, so should the man or woman ambitious to succeed in the motion picture industry be specially equipped in a school devoted solely to its various branches," concluded Del Ruth, who has devoted years of study to film production and is now regarded as one of the most successful megaphonists in the industry.

Green in "Spoilers"

Hollywood—Harry Green has been assigned to a featured role in "The Spoilers," and will be assisted in the comedy line by Slim Summerville, lanky comedian of "All Quiet on the Western Front."

HITTING THE HOLLYWOOD HIGH SPOTS

JOSEF VON STERNBERG was divorced in record time from Riza Royce yon Sternberg. Property settlement was arranged before action went into court.

* * *

Frank Borzage bought some more real estate last week. Latest property cost $120,000 and is located in business zoned section of Hollywood Boulevard.

* * *

Arthur Lyons, head of the Lyons & Lyons Agency, made a quick trip east this week. Expected back in ten days.

* * *

Ralph Spence was named defendant in suit filed in Superior Court by Jesse Weil, producer. Weil claimed Spence did not deliver story, "Mr. Mulligan and Mr. Garrity," as contracted for. Weil only wants $50,000 for loss of possible profits and $2,500 allegedly paid to Spence on the contract.

* * *

After being delayed by illness, Harold Lloyd and his staff got away on their trip to Honolulu. Scenes for Lloyd's current comedy, "Feet First," will be made on the boat trip between San Francisco and Hawaii.

* * *

Alexander Korda, Fox contract director, is en route to Europe to gather material for his next production, "This Modern World," which will feature Warner Baxter.

* * *

Slim Summerville has had varied luck in pictures for many years. His part in "All Quiet on the Western Front" revived interest in the lanky comedian, and he now finds it impossible to fill all engagements offered him by the studios. Just another Hollywood break.

* * *

Phyllis Haver, who retired from the screen to assume a marriage role, is visiting Hollywood for a few weeks. Miss Haver has no desire to re-enter pictures.

* * *

Jack Warner has been elected an honorary member of the Alumni Ass'n. of the University of Southern California. Warner gets the honor for his development of sound pictures and his recent establishing of an educational department for production of sound pictures for schools and educational institutions.

Warners Enter Row Over Building at Mansfield

Mansfield, O.—When local taxpayers recently instituted a friendly suit to restrain Memorial Building trustees from rebuilding the fire-razed Madison, Common Pleas Judge P. E. Wilkin ruled in favor of defendants, who have since planned to proceed with construction work. The suit was to test the validity of contract under which builders had authority to finance the project with funds secured through pre-rental arrangement with Sacred Amusement Co., lessees.

However, another plaintiff has come into the pictures, acting on behalf of Warner Brothers Theatre Co., requesting authority from Judge Wilkin to carry the case to the Court of Appeals. Judge Wilkin overruled the motion, but attorneys for Warners Co. assert that the case will be appealed regardless, and that the Court of Appeals will be asked to reverse decision of the lower court. Meanwhile all proposed work on the building has been indefinitely postponed.

Foreign Talker Tax Boosted in Buenos Ayres

Buenos Ayres—Although it has no domestic industry worth the name, the city council here proposes to create a monopoly for Argentine film producers by taxing foreign pictures out of existence. The move is directed principally at American films, with both talkers and silents hit by the proposed measure.

The measure would increase by 200 per cent the tax on theatres showing foreign pictures exclusively. Theatres showing sound films, synchronization for which is produced in Argentina, would be subjected to an increased tax of but 50 per cent.

Theatres which show Argentine-made films exclusively would be exempt from tax. Houses which show two Argentine-made films a month would be subjected to an increase of but five per cent. These must be of not less than 45 minutes' duration and must have been taken on Argentine soil with Argentine effects and be made entirely in domestic studios. At least 50 per cent of the cast, including one star and 75 per cent of the extras, must be native-born.

Argentine Cinematograph Ass'n., unknown among leading distributors here, is backing the measure. The association advances a long series of arguments to support its contention, including the untrue statement that American films have been barred in Great Britain.

Writ Against Title Causes Booking Jam

Los Angeles—When Superior Judge Walter Hanby granted an injunction last week restraining Fox from using the title, "The Arizona Kid," on a picture, his decision upset the booking plans of Fox West Coast Theatres. The picture had just completed a week's run at Loew's State and was slated to move over to the Boulevard for another week. But the court's decision made it necessary for the circuit to rush in "Rough Romance" to replace "The Arizona Kid" at the second run house.

Application for injunction was brought by Attorney William Bronsten on behalf of J. Charles Davis II, who produced a silent Western starring Art Acord about a year ago. For this reason, he claimed he was entitled to the exclusive use of the title for a motion picture.

It is understood that Fox will appeal the decision, as it was pointed out that the stories of the two pictures are entirely different, and hold no relation or similarity to each other.

Series of Shorts with McIntyre & Heath Set

Frank McCoy, former stage manager for E. Ray Comstock and Morris Gest and now stage director of the Greenwich theatre, New York, plans to produce independently a series of shorts starring McIntyre & Heath. The first will be "Waiting at the Church," followed by "The Man from Montana," "Flying to Jail" and "The Outlaw."



View Show All Day, Ask Refund, New Chi Racket

RKO theatres here have solved the toughest angle of the effect of unemployment on the b. o. Managers were aware that many of the job hunters parked in the theatres all day, but the situation, they felt, presented no serious problem—that is, until demands for admission refunds began to grow alarmingly, with most of the demands coming toward the end of the afternoon. Seeking a solution, patrons were requested to retain their ticket stubs, on which the serial number of the ticket appeared. Their suspicions were justified. Most of the stubs presented for refunds in the late afternoon had been sold that morning. Now the racket has been practically eliminated and once more cashiers' lives go on in their quiet, well-ordered way.

RKO Salesmen and Bookers Get the Dope

RKO's Midwest salesmen and bookers received their first official line-up of the company's new product when home office executives, returning from the national convention at Los Angeles, stopped off here for the RKO regional sales meeting at the Congress Hotel. Lee Marcus, vice-president, and Charles Rosenzweig, general sales manager, presided at the meeting, outlining to the branch office men sales policies and distribution plans affecting the new product as they were presented at the company's national convention. Cleve Adams, Midwest sales manager, and Jerome Safron, eastern sales manager, also addressed the branch office men at the Chicago regional.

Seek Film Impostor

A man representing himself as a salesman for National Screen Service has been cashing worthless checks with various film and business men of Milwaukee whose confidence he has gained through promises of various favors. Hal Young, manager of National Screen's Chicago office, has issued a warning against the imposter, who, he says, has no connection with his company.

The man claims numerous friendships among exhibitors and wins the confidence of business men by purchasing theatre tickets which he presents to them as passes. The worthless checks are presented them later.

Wabash Ave.—South

THE nifty summer garb being sported by RKO ushers. . . . Ann Pennington getting a play at the Oriental during her week there in person from the collitch fellas home on vacation. . . . Alma Rubens getting the salesmen's trade during her appearances at the State-Lake. . . . Frankie Masters, in town from the Tivoli, m. c.-ing at the Oriental, where B. & K. may spot him if he's liked. . . . Charlie Grulke, Dick Beck's assistant at the Castle, wearing a peach of a shiner. Helping to install the swell new wall lights at the Castle, someone yelled, "Look out below!" Grulke looked up and a workman's hammer landed in his eye.

* * *

The projection room in the Lindy destroyed by fire. . . . Chi censors refused a permit for the Willis Kent production, "The Primrose Path." Si Greiver, who has the Cook County distribution rights, hoping, now, for a "pink." . . . RKO Milwaukee theatres getting the passion trade on a three-way tie-up with Midwest Airways and the Milwaukee Leader during the run of "Alias French Gertie" (Radio). One of those lucky ticket gags with a new prize idea—winners will be chosen in couples and given (get this) a "Moonlight Sweethearts' Airplane Ride" over the city.

* * *

Hal Young back from a business trip to Gotham. . . . Jack Warner here en route from the Coast to New York, but in too much of a hurry to wait over for the company's regional sales meeting at the Drake. . . . There's plenty of space in that new Warner exchange building for office quarters for Chicago theatres management. . . . Wonder what Louie and Meyer Marks will be doing a year from now. . . . And Jim Coston. . . . Carl Laemmle, in town on his way back to the Coast, was dined at the Chicago Club by D. F. Kelly of The Fair. Laemmle had planned to return via Canada and the Pacific Coast to dodge the inland heat, but a wire from his daughter, Rosabelle Bergerman of Los Angeles, sent him home the direct route via the Santa Fe Chief. Mrs. Bergerman, Coast news despatches reported recently, is expecting a new arrival in her family.

* * *

Henry Herbel in a kindly mood inspired by Universal's two current "four-star" pictures in the Loop—"All Quiet" at McVickers and "White Hell" at the Woods; both in the money. . . . The local Fox gang, headed by Clyde Eckhardt, trying to get settled down again after a Coast convention and a peppy regional meeting at the Stevens. . . . To say nothing of Moray and Neill and Silverman at Warner's, Leserman and Gilliam at F. N., who just returned from their conventions on the other Coast in time to check in at the regionals at the Drake.

* * *

B. & K. doing a lot of display advertising in the theatrical sections of the dailies on their cooling systems exclusively. . . . Reduced prices at the Granada with the elimination of the stage show—30c gets a seat now. . . . Jesse Lasky and Walter Wanger, general manager of production for Par, escorting Diana Ellis, California's promising gift to the movies, from train to eastbound train, during the week.

* * *

Joe Cook making a transfer the same day, "rain or shine." . . . J. R. Grainger leading the Fox contingent through the regional and on home. . . . Radio Pictures making some final location shots for "The Iron Trail," railroad pitcher, in the Union Depot. Louis Wolheim, Robert Armstrong and Jean Arthur, part of the cast, responsible for a lot of open mouths and wide eyes. George B. Seitz megaphoning it.

* * *

Publix-B. & K. taking advertising men's tips on selling a show by giving a story teaser, now broadcasting parts of the music and dialog from productions about to open as they are screened in the B. & K. projection room on the sixth floor of the Chicago Theatre building. "Paramount on Parade" was the first "teaser" broadcast, with what results we have yet to learn.

* * *

Fire in the neighboring American Express Bldg. caused minor damage to Warner's Orpheum from water but did not prevent the house from opening at the usual time the following morning.

KANE

Coston Circuit Sale to Warners Set for Friday

Next step in the threatened internal dissension in the Coston Booking Circuit was being awaited as the deal for sale of the Coston holdings to Warners neared consummation. Dan Michalove, Warner executive, who handles most of the theatre deals, was to close the Coston deal on Friday. He was expected back at his office in New York on Saturday.

Last week it was reported that between 15 and 20 theatres had cancelled their booking arrangement with Coston, figuring if James Coston sells out to Warners, they will be left out on a limb. There also is said to be instances of dissatisfaction among members of the buying combine. About 68 theatres were banded together for co-operative buying of films through James Coston.

Films and Burlesque

The Haymarket, well known Chicago burlesque house, shut down for two months, will reopen in the Fall with a picture program in the a. m. and straight burlesque p. m.'s, according to report.

Chi Film Board Sales Code Gets National Tryout

Extended test of the Code of Ethics for film salesmen, drafted here by the Film Board, will be made to determine its value from a national standpoint. If the code proves successful here, it probably will be made the basis of a code to be drafted for national use.

Adoption of the code at the board meeting Monday will do much to remove "racket" practices in the territory, in the opinion of exchangemen. Salesmen whose skirts are clean in their dealings with exhibitors have nothing to fear from the code's workings, it is pointed out. The code embodied ten rules of conduct designed to eliminate trade evils and better relations between exhibitors and distributors.

Hits Canceling Gag

One of the conditions which managers hope to remedy by the code is the not infrequent practice of salesmen in inducing exhibitors to cancel or disregard playdates on competing product in favor of their own.

"Instances of this kind have been common in the past," said an exchangeman. "They have helped to place the local film business in the racket classification, from which we hope, by these general rules of conduct, to rescue it. This and other examples of unfair and unethical practices have frequently made it necessary for an exchange to sell an exhibitor twice on the same picture, thereby doubling sales costs. We believe that all irregular tactics can be eliminated by such a code with benefit to the reputation of the industry here and to the business of the exhibitor and the exchange."

He added that not only salesmen but bookers and managers as well would be subject to the new code.

The conduct committee was comprised of Henry Herbel, manager of the Universal exchange, Eddie Grossman, United Artists manager, and Max Stahl, Educational manager.

Tiffany's Convention

Tiffany's national convention will be held at the Congress Hotel here June 23, 24 and 25. Executives of the company are scheduled to arrive here a day in advance of the convention, at which the new Tiffany lineup and sales policies will be announced.

Too Much Beef

The Gem Theatre, a South State street spot in the well populated two blocks, was doing well for years with its burlesque-film policy. Then along came the talkies and business started to drop off. The house was wired and the business came back, but—the sound horns took up so much room on the stage they cramped the girls' style and obstructed the side-seat view of the strip stuff so that patrons complained. House has closed down for interior remodeling, the crux of which will be construction of a stage large enough for both horns and girls.

Tenants Run Theatre

The owner of the Vernon here is also owner of the store building in which it is located. Hot weather came along and the Vernon folded, supposedly for the summer. A few weeks later the theatre was found to be operating on a week-end schedule, reopening Fridays and closing down again on Sunday nights. Inquiry revealed that the tenants of the building, business men, found that the shutting down of the theatre put such a dent in their trade that they, too, would be forced out of business if the show remained closed. Rather than lose his tenants, the owner compromised by reopening the theatre on the week-end schedule, determined to make the best of a tough situation.

Ten More Theatres Closed In Chicago Territory

The Film Board of Trade's monthly report gives the following closings not previously announced by Motion Picture News: the Garden, 1221 W. Taylor St.; Bishop, 1814 Ogden Ave.; the Ogden, 2936 Ogden Ave., and the Grant, Cicero. All closed indefinitely.

The following out-of-town closings are reported: the Majestic, Bluffs, Ill.; Opera House, Camp Point, Ill.; Central, Danville; Delavan, Delavan, Ill.; Peart, Livingston, Ill., and the Opera House, Orion, Ill. The Film Board of Trade reports the Lion at Hammond, Ind., reopened.

The following changes in ownership not previously noted by Motion Picture News are reported: Jack Rubin's Harmony to the Paul-Stone Amusement Co.; W. W. Blue's Langley to the Langley Corp.; Clay Metzger's Rialto, Plymouth, Ind., to George Sottos; W. O. Noble's Ritz, Gary, Ind., to J. Woytinek & Wm. Murphy; Peterson's Cedar, Cedar Lake, Ind., to R. G. Nelson & George F. Klimowicz.

Completion of construction and opening of the Hub Theatre, Rochelle, Ill., is announced by the Community Amusement Co. of Rochelle.

Carson Handling "Inferno"

Joseph F. Carson, Chicago exploitation man, has in preparation here a synchronized version of "Dante's Inferno." A dramatic and explanatory lecture by Charles E. Ellis, Chicago author and lecturer, and musical accompaniment will feature the sound release of the old Italian film. Brunswick disc recording will be employed. Prints will be ready for release by the end of summer, and a press book is now in preparation by Filmack.

Martin Joins Educational

Fred Martin, formerly in charge of De Forest sales in Chicago, has been named city salesman for Educational by Max Stahl, manager, completing the reorganization of Educational's local sales staff. Morrie Salkin, a Chicago exhibitor, replaces Martin at De Forest. The appointment of Milt Krueger and Ed Safier as country salesmen for Educational was previously announced by Motion Picture News.

Way Paved for B. & K. De Luxe 4,000-Seat-House

Difficulties in the way of acquisition of the Englewood site for B. & K.'s 4,000-seat de luxe house appear to be clearing up. C. W. & George L. Rapp have plans in preparation and only minor details of the property transaction have yet to be agreed upon, according to P. T. Barrett, representing the Chicago & Western Indiana railroad, owners of the property.

The site includes a 500-foot block in Sixty-third Street, between Wallace Street and Union Avenue, with a 601-foot frontage on Englewood Avenue. Parking space for 1,500 cars will be provided on this frontage if the re-zoning of Englewood Avenue, a residential thoroughfare, can be secured. Three other smaller lots in the same vicinity are included in the option held by B. & K., it was stated. The site is within one block of the Stratford, a 2,400-seat house recently acquired by Warners from the Federal Theatres Co.

Six weeks ago a B. & K. official denied that new construction was contemplated here by the company.

RKO Sales Changes

The following changes in the sales force of the RKO branch office here were announced by William Benjamin, manager: Eddie Rosecan, transferred from country territory to Chicago sales; Lester Rosenfeld, former RKO St. Louis salesman, on country sales for Chicago office, and Herman Okun, formerly Columbia salesman at St. Louis, on country sales for Chicago office.

Fore-Gone

No official golf tournament for Chicago's film men will be held this summer, the managerial committee, composed of Clyde Eckhardt, Henry Herbel and Carl Lesserman, have announced. Too many summer conventions and sales meetings are on schedule this year to make the event practicable, they explained.

Heads Filmack Sales

Herman Stern, a brother of Emil Stern, general manager of Essaness Theatres, has been named sales manager of Filmack, Chicago trailer house, Irving Mack, president, announces.

The Idea Was Great

The Chicago, an ancient South State street house, was feeling the pressure of hot weather and neighborhood competition (there are nine show houses in two blocks on South State street) and decided a little publicity might help matters. The owner entered suit for damages against Publix-Balaban & Katz, claiming infringement in naming their de luxe house, at the polite end of State street, the "Chicago." Filing of the suit didn't make the papers, but the hot weather continued. The Chicago—the South State street one—folded last week.

Briefly Told News

Sloane to Direct Dix

Hollywood—Paul Sloane will direct Richard Dix in Radio's special production of "Big Brother." Sloane wrote the screen adaptation of the Jack London story when it was produced six years ago in silent form. Before starting "Big Brother," Sloane is directing Bert Wheeler and Robert Woolsey in "Half Shot at Sunrise," a successor to "Cuckoos," the comedy team's first laugh feature.

Stardom for Withers

Hollywood—Grant Withers will be elevated to star rating by Warners and his first picture on that basis will be "Barber John's Boy," from the story by Ben Ames Williams. Archie Mayo has been assigned to direct, with adaptation and dialogue being prepared by Joseph Jackson. Withers started under contract with Warners about two years ago without previous stage experience.

Plans Pittsburgh Office

Third in the national chain of offices planned by the company, a Pittsburgh branch soon is to be opened by Continental Theatre Accessories. The other two offices are at New York and Los Angeles. President Harold Rodner now is completing arrangements for the new office.

Lease Replaces Hunter

Hollywood—Rex Lease has replaced Glen Hunter in "Why Marry?" which Frank Strayer is directing for Tiffany. Illness forced Hunter's withdrawal from the cast, which includes Vera Reynolds, Paul Hurst, Nita Martan, Sam Hardy and Dorothea Wolbert.

Affiliates with Famous

Toronto—Harry Alexander, veteran independent, has affiliated his Park with the Bloom & Fine chain, Famous Players Canadian Corp., subsidiary. Alexander was vice-president of the old M. P. Exhibitors' Protective Ass'n., and later vice-president of the Canadian M. P. T. O., which later became the Exhibitors' Co-operative Society.

Pauline Garon in Tiffany Cast

Tiffany has signed Pauline Garon for "His Last Race," being directed by Richard Thorpe with Wesley Barry and Nancy Dover as leads. Jack Natteford wrote the story.

One for the Census

Hollywood—The stork is getting popular in Hollywood circles these days. Reported to be ready to light at the home of King Vidor and Eleanor Boardman. King hopes it will be a boy!

A $6 Insult

Hollywood—Judge Guy Bush received a rude jolt in traffic court when Vincent Barnett appeared in answer to three traffic violation offenses. Barnett told the court, "You can't tell me what to do, judge—you're not my wife." Before hissoner could sentence Barnett for life, a court attache explained that Barnett was a professional insulter at Hollywood parties. The judge assessed Barnett a total of $6.

Rockdale Goes Liberal

Rockdale, Tex.—This city has joined the larger cities of Texas having Sunday shows. After several years of Sunday closing, city officials issued a decree allowing theatres to open on the Sabbath. The decree was issued by the city fathers on petition of a majority of citizens. Under Texas' "blue laws," nearly a century old, most of the cities and towns are closed Sunday. San Antonio, Dallas, Fort Worth and Houston always have ignored the law without opposition.

Rogers Starting "Lightnin'"

Hollywood—Will Rogers starts work soon on the talker version of John Golden's stage play, "Lightnin'," according to decision of Winfield R. Sheehan, vice-president and general manager. Samuel N. Behrman will adapt the dialogue to the screen. Sonya Levien will write the continuity. Henry King will direct.

26 Magnascopes in Ontario

Ottawa—Ambrose Nolan, who controls Magnoscope, has installed the device in 26 Ontario theatres and is preparing a trip through western Canada. The device consists of a lens attachment for the projectors and an installation on the stage which permits full stage effect.

Arnold at Terre Haute

Washington, Ind.—H. J. Arnold, manager of the Indiana here since he came from Crawfordsville a few months ago, has left for Terre Haute, where he will manage the Indiana and Liberty, two of a string of five Terre Haute theatres owned by the Fourth Avenue Amusement Co, Louisville.

Steel Adds Another

Amherst, O.—The Empire, operated by S. B. Chuna, has been taken over by John Steel, who owns the Rex and Apollo at Oberlin, O.

Radio Signs Rita Chevret

Hollywood—Lita Chevret, former stock bit player with RKO, has been given a term contract. RKO intends to develop Miss Chevret as a featured player.

Coppock Goes to N. Y.

Kansas City—Word has just been received that E. S. C. Coppock, for several years manager of the Royal here, has been promoted to the Paramount-Publix home office in New York. Coppock will be a member of the newly organized program construction department, a line of work in which he has been interested for some time. Jerry Zigmond, from Grand Junction, Col., is to be the new manager of the Royal.

Completing Tiffany Film

Hollywood—Roy McNeill is completing direction of Tiffany's "Just Like Heaven," which will be released as "Mimi." In the cast are Anita Louise, David Newall, Gaston Glass and Yola D'Avril. Adele Buffington wrote the story and script. Miss Louise has been cast as lead in "The Third Alarm," which Emory Johnson will direct for Tiffany.

Ruggles Goes to Coast

Charles Ruggles, who recently completed a featured role in "Queen High," left for Hollywood Wednesday. He is scheduled to play in "Honeymoon Hate" with Jeanette MacDonald. Upon completion of this talkie, Ruggles will return to the Paramount New York studio to resume work under a contract recently renewed.

Williams In New York

J. D. Williams is in New York from London in connection with the World Center studios near London. The plant is being developed as a production clearing house for foreign language talkers.

Starts Outside the Law

Hollywood—Production has started at Universal City on "Outside the Law," starring Mary Nolan and featuring Edward G. Robinson. This is the story by Tod Browning which he made as a silent several years ago.

RKO to Film "The Quest"

Hollywood—"The Quest" by Lee Owen Snook will be filmed by RKO. It will be made under the title of "The Pursuit." Paul Schofield is writing the adaptation.

Pathe Signs Cody

Hollywood—Lew Cody has been signed by Pathe to play a featured part in "Beyond Victory," Pathe's all-star special talker.

Revamped

"The Command to Love," purchased some time ago by Universal and since the buy on the Hays objectionable list as undesirable material, will be produced as "Boudoir Diplomat." The story is understood to have been cleaned up.

Opinions On Pictures

Dancing Sweeties

(Warner—All Talker)

Refreshing Program Fare

(Reviewed by Don Ashbaugh)

SOMETHING true and human hits "Dancing Sweeties" above the ordinary run of program pictures. Woven about unimportant people, in cheap surroundings, the story can never be more than a program picture but there is a reality to the humorous, pathetic, and sturdy tale that quite won the preview audience at which this was caught.

Sue Carol and Grant Withers are cast in the leading roles of two average young people who love dancing. They meet just before a contest in a dance hall, desert the partners with whom they came, dance together and are awarded the cup. When the couple who are to be principals in the free wedding which features the evening's program run out on the proposition, they take their places.

Miss Carol as Molly, older for her years than her young husband, learns the values to be regarded as important for matrimony as well as happiness, but young Bill, played by Withers long considered as the best dancer of them all, has a more difficult period of adjustments. The partners whom the pair deserted add complications to honeymoon, chiefly through Bill's pride in winning cups for his dancing.

There is a refreshing sincerity and humanness about the impersonations of the principals that is very winning. The supporting cast gives satisfactory performances. The other roles are played by Tully Marshall, Edna Murphy, Eddie Phillips, Margaret Seddon, and Sid Silver. The latter deserves credit for especially good work in the minor part of Jerry, the orchestra leader.

This is a good family picture, well done enough to hold the interest of a fairly critical audience. Sue Carol and Grant Withers are thoroughly likeable in their roles in "Dancing Sweeties."

A program with this as the feature should include musical shorts.

Produced and distributed by Warners. Story by Harry Fried. Directed by Ray Enright. Scenario and dialogue by Gordon Rigby and Joseph Jackson. Photographed by Robert Kurrle. Length, not set. Running time about 75 minutes. Release date, not set.

THE CAST

Bill Cleaver	Grant Withers
Molly O'Neill	Sue Carol
Needles Thompson	Eddie Phillips
Jazzbo Gans	Edna Murphy
Jerry Browne	Sid Silvers
Pa Cleaver	Tully Marshall
Mrs. Cleaver	Margaret Seddon
Mrs. O'Neill	Kate Price
Ted Hoffman	Vincent Barnett
Emma O'Neill	Adamae Vaughn
Nellie O'Neill	Dora Dean
Onions	Eddie Clayton
Pat	Joe Young
Bud	Billy Bletcher
Barnett and Clark	Dancers

On the Level

(Fox—All Talker)

O. K.; Occasionally Rough

(Reviewed by Sherwin Kane)

THERE is a lot of lightweight entertainment in this, which makes it acceptable to almost any type of audience. The story is a familiar one, but properly done in the ruling spirit of comedy. Victor McLaglen, with a supporting cast that would be hard to beat, garners most of the laughs and carries the bulk of audience attention, not alone because of his role but because of his hearty, honest good-nature.

In this, he is Biff Williams, a rowdy mob riveter, the pride of his trade and with a weakness for dames. A double-barreled love interest is introduced when he, with his pal, Danny Madden (William Harrigan), find themselves living in Mom Whalen's (Leila McIntyre) rooming house. Danny loves Mom's daughter (Mary McAlister), but believes she is in love with Biff.

Biff, however, has fallen for a glamorous blonde (Lilyan Tashman). She happens to be a decoy for a racketeer gang who have an option on property they intend to sell before the option expires. She tells Biff of her father's plan to sell lots to working men at cost, and makes him an unwitting agent for the gang in order to dispose of the property to the iron workers. Which he does.

The show-up comes in time for Biff to overtake the racketeers before their train pulls out for Montreal. He returns with the money to his fellow workers, and with his heart to Mimi (Fifi D'Orsay), whom he had been giving the go-by for the blonde. Danny and Mary likewise come to an understanding of the same sort before the fade-out.

Fifi D'Orsay appears to have been injected into this as something of an afterthought; probably to provide a finale clinch for the otherwise uncomforted riveter who was so unkindly treated by the blonde. There was noticeably little background provided for her in the picture and when, finally, she comes forth to help the picture to a close, one wonders why.

Lots of the standard vulgarisms are given an opportunity in this to prove that they are still good for a laugh. Even the holding of the supposedly wet baby is with us. A little of the dialogue borders on bad taste. The limit of suggestion is reached when McLaglen, on the make for the blonde, asks if she is keeping company with anyone. "You know," he says. "Any one special"—stroking her thigh—"with good intentions."

The cast is uniformly good; everyone working together like a bunch of lodge brothers. Photography and sound, too, are okay.

Novelty and musical shorts will go well with this.

Produced and distributed by Fox. Directed by Irving Cummings. Associate producer, James K. McGuinness. Story by William K. Wells. Adapted by Dudley Nichols. Dialogue by Andrew Bennison and William K. Wells. Photographed by L. W. O'Connell and Dave Ragin. Length, 5600 feet. Running time, 62 minutes. Release date, Mar. 23, 1930.

THE CAST

Biff Williams	Victor McLaglen
Danny Madden	William Harrigan
Lynn Crawford	Lilyan Tashman
Mimi	Fifi D'Orsay
Don Bradley	Arthur Stone
Mom Whalen	Leila McIntyre
Mary Whalen	Mary McAlister
Buck	Ben Hewlett
Dawson	Harry Tenbrook
Professor	R. O. Pennell

Holiday

(Pathe-All Talker)

Distinguished; Made for Women

(Reviewed by Red Kann)

THE fine hand of the skilled craftsman sticks out all over "Holiday." Philip Barry, one of the outstanding playwrights of the American stage, unquestionably deserves major credit as the author of the stage play from which the picture was adapted. So closely, in fact, that only one stretch of dialogue was altered for production purposes.

The cast assembled by Pathe for the screen version is practically gilt-edged. Headed by Ann Harding, always capable and always to be depended upon for a good performance, the principals include Robert Ames, Mary Astor, William Holden, Edward Everett Horton and Monroe Owsley. Collectively and individually, they deliver their histrionic goods.

"Holiday" should carry a big appeal for women. It's got the sort of stuff that gets under the female epidermis and stays there. The picture moves through surroundings of luxury and sophistication, yet this reviewer believes it hits close enough to the ground to have the mob appreciate it.

You see two sisters and a brother reared in an atmosphere of great wealth. Holden, the father, is a financial giant whose word in his home, as in his business, is ironclad. While the mother of the family is never shown, the unfoldment of the yarn conveys the idea that when she died humanness and warmth left the household with her. One girl, the younger (Mary Astor), meets Robert Ames at Lake Placid, falls in love with him as he does with her, and brings him home to break the news to her self-satisfied father. The other sister (Ann Harding) capitulates to his charm and determines to aid the engaged girl win over the lord of the house.

But the head of the family finds himself more interested in the boy's people, his social background and the status of his bank account than in Ames' make-up. He digs in, finds matters to his satisfaction and sanctions the engagement. Everything proceeds like clockwork. The boy is offered a partnership in a progressive law firm. He is to visit the girl's relatives in London where he can combine honeymooning with a slant on British business operations. Ditto, in Paris.

The boy can't see it. He wants a mental and physical holiday, a surcease from the cares of business while he is young and in accordance with the dream he had built up for himself all through the bitter years of his early struggle. The family, with the exception of Linda (Ann Harding) and the brother (Monroe Owsley) look upon him as an idler and fail completely to appreciate or understand his point of view.

Gradually, revolt wells up in his mind coupled with the realization that the girl he chose to be his wife is lacking in complete understanding of his slant on their future and that it is Linda, the other sister (Miss Harding), who appreciates what he is after.

Hurdling the barrier proves impossible. You see the complete break, the ultimate realization on the part of both Miss Harding and Ames that they love each other and yet can do nothing about it until there is forced from the engaged girl's lips the admission that she doesn't love the boy. Thus, the path is cleared and off Linda and Ames go for their holiday in Europe.

The dialogue sparkles. It is easy to understand how it was that Barry's play made such a hit when it ran in New York. Miss Harding easily tops the cast, with Edward Everett Horton, in a secondary lead, well night stealing the picture in a gorgeously handled part.

Sound cartoons associated with this.

Produced and distributed by Pathe. From play of same name by Philip Barry. Directed by E. H. Griffith. Adaptation by Horace Jackson. Dialogue by Philip Barry. Edited by Dan Mandell. Photographed by Norbert Brodine. Length, 8,870 feet. Running time, 97 mins. Release [illegible]

THE CAST

Linda	Ann Harding
Julia	Mary Astor
Nick Potter	Edward Everett Horton
Johnny Case	Robert Ames
Susan Potter	Hedda Hopper
Ned	Monroe Owsley
Edward Seton	Wm. Holden
Laura	Elizabeth Forrester
Mary Jessup	Mabel Forrest
Pete Hedges	Creighton Hale
Seton Crane	Hobart Cavanaugh
Mrs. Pritchard Ames	Mary Elizabeth Forbes

Opinions On Pictures

Hungarian Nights

(Amer. Gen'l Syn.)

Only a Fair Programmer

(Reviewed by J. P. Cunningham)

ITS lifeless tempo shackles "Hungarian Nights" to a millstone which proves much too heavy to permit its ascendancy to the realm of good program material. And it's too bad, because the elements contained therein—while pure unadulterated hokum—could have been made to click convincingly if the director had but given more effort to the acceleration of the plot.

The picture was produced in Germany by Aafa Films, Berlin. Lil Dagover is the only familiar member of a cast which fails to register even near par. They are all grossly misplaced, or perhaps it is their lack of ability which is responsible for the unconvincing performance of everyone but Miss Dagover. The male lead needs a good shaking to loosen him of a stiffness which closely borders on unnaturalness.

Synchronization of music and sound effects, particularly the latter, is excellent. The effects sound true and are placed in most advantageous spots.

The story — a heavy triangle — involves the love of an Austrian officer for his commander's wife, and the emotional incidents which later pave the way for the re-uniting of the two young lovers. Old stuff, but good for the b. o.

Strong support will put this over. The shorts should all be comedies.

Produced by Aafa. Distributed by American General Film Co. Story by Guido Kreutzer. Scenario by Franz Rauch. Directed by Victor Janson. Photographed by Guido Seever and Edouardo Lamberti. Length, 8 reels. Release date, Aug. 5, 1929.

THE CAST

Kalmann Bartok	Wilhelm Giegelmann
Irona	Daisy D'Ora
Capt. Arpad Bartok	Hans Stuewe
1st Lieut. Bezeredi	Harry Hardt
Col. Elemir Rekoczi	Alexander Murski
Coraly	Lil Dagover
Zortan Batman	Dieg Harlan
Major	Karl Elver
Mariska	Margot Girow
Waiter	Paul Heneckels

Not Damaged

(Fox—All Talker)

Diverting

(Reviewed by Robert Hage)

ONE of filmdom's most impregnable traditions has been shattered in this picture. The rich, cocktail-imbibing, man-of-the-world suitor of our heroine turns out in the end to be the clean-minded, pure-hearted chap, while the penniless fiance is shown up in his true light as worse than a cad. The producers evinced great courage in thus double-crossing their public, who believe that only the lower classes can be sterling in character, but they have turned out a picture that is swell entertainment.

They shattered another precedent by casting Lois Moran in an ultra-sophisticated role. She tried hard to make a go of it, but it was difficult to accept her in the characterization and she herself appeared to be bewildered at times. However, her appeal and her excellent voice serve to gloss over any deficiency. Of the other players, Walter Byron, Robert Ames, Inez Courtney and George Corcoran were particularly well cast and turned in fine performances.

Chandler Sprague, the director, and Richard Connell, author of the revolutionary theme, are entitled to the major credit for a picture that moves swiftly, is punctuated with many laughs and that is not insulting to the intelligence of the audience. It is hardly suitable for juvenile trade, but its sophistication is not over the heads of the average adult.

Gwen Stewart and Maude Graham, roommates, are clerks in a department store, Gwen (Lois Moran) in the shirt department and Maude (Inez Courtney) at the music counter. Kirk Randolph (Walter Byron) sees Gwen, falls in love with her and manages to see her regularly by purchasing several dozen shirts a day. He arouses the ire of her sweetheart, another store employee.

In an adventure-seeking spirit, Gwen visits Kirk's luxurious apartment, but she is quickly convinced that his intentions are not honorable, and flees. From there she goes to the apartment that her fiance is preparing for their home, and the author reverses the usual order of things by having him make advances to her. So she returns to Kirk and theatrically announces that she wants to have a wild time. He obliges by taking her to a Greenwich Village studio. Here the director burlesques the denizens and posers of that section in delightful manner.

Gwen becomes beautifully cock-eyed on red ink and when she awakens the next morning she is horrified to find herself in Kirk's bed. There is a suspicious dent in the other pillow, but Kirk comes in later and explains that he has slept in another room that night, thus appeasing the censors, but not adding to the plausibility of the plot. And so they get married.

Good box-office for sophisticated audiences, although local censors may swing the axe on portions of it.

Musical shorts and newsreel are sufficient to fill out your bill.

Produced and distributed by Fox. Story by Richard Connell. Directed by Chandler Sprague. Adaptation and continuity by Frank Gay. Dialogue by Harold Atteridge. Edited by Alexander Troffey. Photographed by Chet Lyons. Length, 6,500 feet. Running time, 72 mins. Release date, May 25, 1930.

THE CAST

Gwen Stewart	Lois Moran
Kirk Randolph	Walter Byron
Charlie Jones	Robert Ames
Maud Graham	Inez Courtney
Elmer	George Corcoran
Jennie	Rhoda Cross
Peebles	Ernest Wood

Turksib

(Vostok-kino—Synchronized)

Impressive

(Reviewed by Robert Hage)

HERE'S a picture without a story, a scenario or a cast, but it grips the attention from start to finish and, although it is not classified by its Russian producers as an "epic," it justifies that appellation more than many others ballyhooed thusly.

While the film is a record of the Soviet's mammoth undertaking to connect Turkestan and Siberia by railroad, all semblance of propaganda has been avoided scrupulously, and the result is a human document of man's indomitable courage in battling with adversity and his will to conquer the forces of Nature.

The work of Director Viktor Turin is outstanding and worthy of the highest praise. He has taken a cameraman and gone in search of the primitive to record a simple drama of life in the raw that becomes powerful through its simplicity. The characters that flit across the screen very obviously were not paid players; in fact, one suspects that the camera was hidden. For example, in one instance a tribe of Mongolians ride up on horses, steers and camels to behold the miracle of the "iron horse" penetrating the mysteries of the Turkestan desert. A shot of steam sends the animals bolting in terror. No faking there.

One terminus of the railroad is in the desert, the other in icy Siberia. Yet it is only 897 miles in length. Laying roadbeds in shifting sands and across snow-covered mountain passes, building bridges over turbulent rivers, hammers being used to drive home the rivets—these were some of the obstacles faced by the engineers in constructing the Turkestan-Siberian Railroad.

The director first takes us to Turkestan, where the struggles of Asiatic tribes to eke a living out of the country are often frustrated by the lack of water for the cotton fields; then complicated by the tremendous difficulties in transporting their wares to market. One striking shot shows a caravan numbering hundreds of humans and thousands of head of stock wending their way through mountain passes.

Later, in an exceptionally gripping sequence, the caravan is engulfed by a sand storm. Everything in the path of the storm is carried along at a terrific speed and man and beast huddle together in an effort to save themselves from being swept to destruction. Here, however, Turin strikes a false note by shooting a mound after the gale had subsided and intimating in a subtitle that the entire caravan had been buried in the sand.

With the railroad come tractors and labor-saving devices and the peasants are freed from their heart-breaking manual toil and factories spring up to convert the raw materials into manufactured products. Progress and prosperity.

The cameraman should share the honors with Turin for practically flawless and distinct photography. Some sound effects are dubbed in, but are not authentic. As one in the series of cinematographic glimpses into life in far-off lands which are in vogue, "Turksib" is good enough for any type of theatre.

Balance with peppy comedies and musical shorts.

Produced by Vostok-Kino. Distributed by Amkino. Directed by Viktor Turin. Length, 4,900 feet. Running time, 60 mins. Release date, May 24, 1930.

Wonderful Lies of Nina Petrowna

(Ufa-Film—Silent-Syn.)

Splendid Programmer

(Reviewed by J. P. Cunningham)

ERICH POMMER'S masterly touch gives an ideal box office slant to a tense drama convincingly told by writer, director and players. All of these production elements are to be commended for working in such close unison, delivering an impressive program attraction which is well suited to the tastes of those picturegoers who insist upon a natural and intelligent handling of the problems of everyday life.

There is but one flaw in the production and that lies in slow handling of a few unimportant sequences.

The story beautifully relates the tale of a strong love between a young Russian lieutenant, a part ably portrayed by Franz Lederer, and Nina Petrowna, splendidly played by Bridgette Helm, who sacrifices luxury and a high position in St. Petersburg military circles as the fiancee of Lederer's commanding officer, for the love, and inevitable poverty-stricken existence, offered by the young army man.

Hans Schwarz directed under Pommer's supervision. Both turned in a splendid piece of production work, paying keen attention to the most minute details. There is no dialogue, a welcome relief from the constant humdrum of spoken parts. Mechanical delivery of lines will never be missed becouse of the tense interest and sympathetic understanding which Lederer and Miss Helm are bound to cultivate.

Synchronization was well done and the photography is nearly flawless.

Slapstick and a newsreel will go well with this one.

Produced by Erich Pommer Prod. for Ufa. Distributed by Allied Film Exchange. Story by Hans Szekely. Directed by Hans Schwarz. Photographed by Carl Hoffmann. Length, 8 reels. Running time, about 1 hr., 20 mins. Release date, May 30, 1930.

THE CAST

Nina Petrowna	Bridgette Helm
The General	Warwick Ward
The Lieutenant	Franz Lederer

Other Players: Harry Hardt, Michael Von Lewlinski, Lya Jan

Opinions on Pictures

Women Everywhere

(Fox—All Talker)

Mediocre

(Reviewed by Red Kann)

MAYBE the producers' code of ethics had nothing to do with the case, yet it's anything but difficult to see how frequently the whitewash was applied to "Women Everywhere."

The opening shots of Fifi Dorsay show the French gal going through some of her wiggles to the tune of a near-naughty song called "Good Time Fifi." The locale is a low cabaret joint in Casablanca where French Legionnaires are on the hunt for women and liquor.

It doesn't take long after J. Harold Murray, gun-runner and devil-may-care sort of guy, breezes in for Fifi to become chaste and full of ideas about marriage. Ditto with Murray, despite the fact that he tells you he has been everywhere and has done everything.

As a matter of fact, the story can be shot full of holes. It's that inconsistent. Orchestras from nowhere swing into accompaniment as Murray sings in the desert fort of the Legion. And in her dressing room Fifi later turns pensive enough to burst into song. And again the obliging orchestra is on hand. Dramatic license—or rather musical license—is permissible, but even a good thing can be overdone.

Murray, running guns to sell to the Arabs, is overtaken by a French destroyer through a tip-off planted with the authorities by Michel, generally played by Ralph Kellard. The crew is arrested and breaks away while being escorted through the town, Murray making his way into Dorsay's dressing room. She doesn't turn him over to the police, naturally. There might have been no story if she had. Instead, she decides to save him, outfits him in a Pagliacci costume, makes him sing to the assembled rabble while the police conduct their search and later arranges for him to escape. However, he is caught in a Legionnaire's uniform and sent into the desert to bump off a few surplus Arabs. In the interim, the counterplot has Fifi about to marry Michel. But Murray returns some months later when everything goes according to Hoyle. Very convenient, very tame.

Miss Dorsay's work is as usual; considerable pouting, chest heavings and heap big French accent. One of the redeeming features of the picture is the robust singing of Murray whose voice is recorded very well indeed. Clyde Cook is in and out for some laughs and gets them, although it is regrettable he wasn't given more to do.

This has plenty of singing. Stick to comedy shorts and be certain to pick good ones.

Produced and distributed by Fox. From story by George Grossmith and Zolton Korda. Adaptation and dialogue by Harlan Thompson and Lajos Biro. Music by William Kernell. Photographed by Ernest Palmer. Length, 7,500 feet. Running time, 83 mins. Release date, June 1.

THE CAST

Charlie Jackson	J. Harold Murray
Lili La Fleur	Fifi Dorsay
Aristide Brown	George Grossmith
Sam Jones	Clyde Cook
Michel Kopulos	Ralph Kellard
Zephyrine	Rose Dione

Good Intentions

(Fox—All Talker)

Clever Crook Melodrama

(Reviewed by Red Kann)

A CROOK melodrama, but not merely another.

"Good Intentions," despite its nondescript title, is extremely satisfactory box-office because treatment and tempo are novel.

Here are crooks, coppers, a bank robbery and an automobile stick-up and yet the only time the guns bark or are actually seen for that matter—is in the closing sequence when Eddie Lowe and Earle Foxe shoot each other to death. William K. Howard wrote the story to begin with and had the added advantage of watching his own brainchild take form. There you have one explanation of why the results click. But far and above that in importance is the freshness of the directorial plant, and its ingenuity.

In point of actual story value, the picture hits it off along more or less conventional lines. Lowe, once again the head of a gang of crooks, falls for Marguerite Churchill, whose family wealth these gentlemen gunmen originally set out to capture. This complication, added to which is the jealousy of Earle Foxe toward Lowe eventually leads to the latter's undoing and a gun duel in which the two crooks kill each other.

Regis Toomey as the young society idler, provides Lowe's competition for the hand of the girl and, of course, in strict accordance with the celluloid doctrine that the righteous individual conquers the wrongdoer, finally wins the girl.

Nothing to create excitement there, as you can see. But by virtue of the dressings which go with the plot and the cleverness by which the situations are developed, the picture at once becomes engrossing and entertaining. Contrary to the run-of-the-mill crook mellers, here there are no villains leering over fair heroines, no gun-play to clutter up the theatre with a lot of sound. Howard's deft, smooth touch is apparent all the way.

He makes all of the characters likeable. Even Foxe, the heavy, under careful handling, never appears particularly vindictive. The solitary character who approaches the usual conception of the crook is played by Eddie Gribbon. The others are all apparently gentlemen and no strangers to swallow-tails and high hats. This naturally fits Gribbon in like a misfit and makes for plenty of laughs. Shrewd story building.

Lowe gives a nice performance and builds up plenty of sympathy for himself. One of the best drawn roles in the picture is that of the butler, played effectively by Henry Kolker. Foxe, as the menace, does capable work and Miss Churchill, filling a spot that never called for anything further than a good-looking girl, was satisfactory.

Since "The Valiant," she hasn't had anything that even approximates the opportunity that was then her's. Too bad. She's a trouper.

Gribbon's part proves a rather fat one; he played it for plenty. The demands upon Toomey weren't much, but whatever he had to do, was nicely handled.

Sound cartoons and comedies acceptable here.

Produced and distributed by Fox. From original story by William K. Howard. Directed by William K. Howard. Adaptation by George Manker Watters. Dialogue by Watters and Howard. Edited by Jack Murray. Photographed by George Schneiderman. Length, 6,340 feet. Running time, 70 mins. Release date, June 29.

THE CAST

David Cresson	Edmund Lowe
Helen Rankin	Marguerite Churchill
Richard Holt	Regis Toomey
"Flash" Norton	Earle Foxe
Liberty Red	Eddie Gribbon
Cyrus Holt	Robert McWade
Miss Huntington	Georgia Caine
Bud Finney	Owen Davis, Jr.
Babe Gray	Pat Somerset
Charlie Harrick	J. Carrol Naish
Butler	Henry Kolker
Franklin Graham	Hale Hamilton

Cain and Artem

(Sovkino—All Talker)

Junk

(Reviewed by Robert Herr)

THE best, if somewhat ungrammatical, criticism of this offering was voiced by an unidentified man who arose at the end of the showing at a New York theatre and announced loudly: "This is the worst picture I ever seen in my whole life." The audience applauded.

"Cain and Artem" resembles the hallucinations of a diseased mind. There is no excuse for it.

It is nauseating and revolting. While Soviet propaganda has been injected into it, especially in several scenes ridiculing the church, the picture is likely to prove a boomerang and instill a dislike of all things Russian in the minds of persons who see it. Maxim Gorki may have written the story, but he's no best seller today.

The story is negligible, the action consisting of episodes in a dirty Russian village. The central figures are Cain, a Jew who is subjected to many persecutions from the Russians; Artem, a bully; Elena, a fish-peddler in love with Artem, and her husband, Georgy. Artem has no use for Elena, getting his fun out of life by mauling the populace. However, Georgy hires four friends to kill him. They think he's dead when they dump him into the river, but he survives and hides in Cain's home until he is recovered. Then he goes to the village cabaret and starts tossing his enemies out of the window. After which, looking at the setting sun, he remarks to Cain: "It will be a nice day tomorrow."

The audience is treated to shots of fish stalls covered with crawling vermin; a butcher smelling the meat he's selling and grabbing for his nose; to a succession of incredibly repulsive human faces. It's not a picture for persons with weak stomachs.

This reviewer had to sit throughout the production in the line of duty, but others were more fortunate. Scores were seen to take seats, look at the screen for ten to twenty minutes, and then hurry out. Others, obviously devotees of "arty" and foreign films, sat enraptured and also delivered a volley of applause during the showing of the Russian newsreel, which was packed with Soviet backpatting.

Don't show it if you want to stay in business.

Produced by Sovkino. Distributed by Amkino. Based on story by Maxim Gorki. Scenario and directed by P. P. Petrov-Bytov. American titles by Shelley Hamilton. Photographed by Nikolai Ushakov. Length, 7,000 feet. Running time, 78 mins. Release date, June 6, 1930.

THE CAST

Cain	Emil Gall
Artem	Nikolai Shutov
Woman in the Market	Elena Lavrova
Her Husband	Georgy Zaitsev

The Critic Pays

Hollywood—Leave criticism of histrionic ability to the critics might well be the moral of Joseph Schildkraut's excursion into the divorce court, which resulted in a decree against him and in favor of Elsie Bartlett. She testified that, among other things, he called her a "rotten actress," that it was too bad one so talented as he "was bound to one of such meagre ability." Schildkraut, who did not contest the suit, will pay $250 alimony.

Lubitsch's "Silent Policy" Irks Wife

Hollywood—Ernst Lubitsch still favors silence so far as his home life is concerned, his wife alleges in her divorce complaint, declaring that for a month at a time he would refuse to converse with her except in scolding manner. This and his alleged insults of family guests and friends, "opprobrious" language and habit of staying out nights constitute mental cruelty, she insists. A property settlement has been reached out of court.

Opinions On Pictures

Off to Peoria

(RKO-Talker—2 Reels)

Rough

ANOTHER in the "Nick and Tony" series, the two Italians in this instance putting over some wild slapstick on a sleeper. Nick loses everything down to his B. V. D.'s to a couple of gamblers on board and swipes a woman's dress for protection. A brooch is stolen by the sharps and the conductor orders that all be searched. Nick is crowded into the women's dressing room with a dozen females in deshabille and there's a riot when they find out his sex. They're easily satisfied if they laugh at this one. Running time, 15 minutes.

Slip it into a program that's strong otherwise.

The Devil's Parade

(Vitaphone Varieties No. 992—1 Reel)

Unusual

SOME inside stuff on hell, in the manner of a revue, showing how various pests on earth get their just desserts from old man Satan, dressed in a Tuxedo. Two choruses, white and colored, furnish some snappy stepping, and there are a couple of songs that don't mean a thing. On the whole, its originality makes it entertaining. Directed by George Hale. Running time, 10 minutes.

Okay any place.

For Sale

(Vitaphone Varieties No. 3355—1 Reel)

Punk

A BRASH "super salesman" butts into an executive's office and tries to sell him everything from life insurance to a revolver with which to commit suicide. The executive does nothing but register extreme nausea at the salesman's efforts, but he's got nothing on the audience. Running time, 6 minutes.

If you must play it, do so when the surrounding bill is strong.

Matinee Idle

(Vitaphone Varieties No. 1,021—1 Reel)

Nice Little Short

THE final fade-out twist sends this one over. Henry Hull, well known stage actor, appears as a matinee idol, visiting his playwright friend to listen to the big scene of playwright's new opus. Husband returning home finds best friend in arms of wife and threatens to shoot, is the supposed kick. Hull laughs, calls it old-fashioned until the author makes the situation applicable to Hull's own wife. Whereupon, Hull pulls the very line for which he ridiculed playwright. That, of course, sends the play over and Hull departs believing he is the victim of a writer's trick. Then wifie actually emerges from her hiding place behind the screen and goes for the playwright in a clinch. Directed by Arthur Hurley. Running time, 8 minutes.

Since this is slightly different from general run of shorts, try musicals as a balance.

The Japanese Bowl

(Vitaphone Varieties No. 3,899—1 Reel)

Will Please

IT'S the sad story of the ill-fated love affair between the Japanese girl and her lover, with papa frowning on the match, etc., etc. All Technicolor and pleasing in a mild way. Won't elicit cheers or groans. An indifferent short for indifferent audiences. Running time, 8 minutes.

Sound cartoons or straight comedies necessary for surrounding shorts.

Short Subjects

Let's Elope

(With Jerry and Betty Browne)
(Vitaphone Varieties No. 970—1 Reel)

Fair Comedy Stuff

SAPPY dialogue, with but a few light chuckles, is redeemed in the last few hundred feet by a nicely rendered popular tune sung by Jerry and Betty Browne, and the saving grace of this reel, which concerns an elopement of two young collegiates. Running time, about 9 minutes.

Use a good cartoon reel and dramatic feature material.

Musical Moments

(RKO-Talker—1 Reel)

Ordinary

FELIX FERDINANDO and his orchestra, dressed in Spanish costumes, render several stale selections in an uninspired manner, and make several puerile attempts at comedy. A pair of Spanish dancers are better than average. Running time, 11 minutes.

Spot in with a bill that needs musical divertissement.

The Nagger

(Vitaphone Varieties No. 1,014—1 Reel)

So-So Stuff

HENPECKED husbands—there must be some left—may get a kick out of this bedroom line of chatter between Jack Norworth and wife. It's the old wheeze of the jealous wife suspecting husband has been playing around with another woman and her efforts—successful—at keeping him awake. Not very funny. Running time, 10 minutes.

Strong shorts essential to bulwark this dud.

23 Skiddoo

(Vitaphone Varieties No. 1017—1 Reel)

Lew Fields Amuses

BACK to the days of lager and Lillian Russell, "23 Skidoo" takes place in one of these beer gardens that used to be. The bustles of the women and the sideburns of the men supply the background and Lew Fields, of the famous Weber and Fields combination, the comedy. Generally amusing, often draggy, this short will get by to average satisfaction. Running time, 10 mins.

Cartoon comedies will go well with this.

What a Life

(Vitaphone Varieties No. 995-6—2 Reels)

Clever

A SATIRE on prison life and prison reformers that's novel and funny all the way through. On the threat of a bunch of reformers that they would complain to the governor if he did not treat the prisoners "humanely," the warden goes all the way, allowing the inmates to play golf, have stock tickers in their cells and dress in swell togs, with the keepers "yes-siring" them. It clicks a bunch of laughs. Running time, 14 minutes.

Will help a weak feature.

Taxi Talks

(Vitaphone Varieties No. 995-6—2 Reels)

Has Merit; Too Long

HAS merit and too much footage. Fifteen minutes of running time stretches the values pretty thin. Opening scene shows a taxi driver under a third degree. He tells his story and by flashbacks the action is told. First episode shows a college boy and a flapper with the boy on the make, secondly is the gold digger and the southern colonel, and lastly, a dramatic episode between a gunman and his moll. Shoot-'em-up wants to rid himself of sweetie who knows he has fallen for another gal. Finally, she stabs him and orders the driver to take her to the police station. Treatment and idea are a bit different; therein is this short's value. Running time, 15 mins.

Good short for light feature.

Holland

(Vitaphone Varieties No. 3,897—1 Reel)

Repetitious

DON'T shoot! This Vitaphoner is built up around a theme song that warbles about lips that meet in tulip time. An all-color release and nicely photographed at that. The number is pleasing enough, but becomes tiresome due to the persistence of Jack Haskell, the director, in repeating the song. Will get by. That's all. Running time, 8 minutes.

Comedies and cartoons here. Don't forget the newsreel.

Screen Snapshots

(Columbia-Talker—1 Reel)

Mild

JOHNNIE ARTHUR is "master of ceremonies" in this issue, and intimate off-the-lot shots are shown of Douglas Fairbanks, Mary Pickford, Hobart Bosworth, Alexander Grey, Bernice Claire and Raymond Hatton. The Doug-Mary sequence evidently was taken from a newsreel. The rest of it is rather amateurish. Running time, 9 minutes.

Okay for any type of bill. Ardent fans will like it.

Ryan and Lee

(Vitaphone Varieties No. 1029—1 Reel)

Flat

AND still they come. Another vaudeville sketch transferred to celluloid. Ryan and Lee are the principals in this dull affair which has something or other to do with failure to pay the rent and complications that follow. The only laugh in the picture is the sequence where a stray dog, for which the couple thinks a reward has been offered, undergoes a washing, loses his black ears and the reward with it. Running time, 9 mins.

Bolster it heavily. Requires loads of support.

Done in Oil

(Vitaphone Varieties No. 3881—2 Reels)

Wholesome and Amusing

NICE, wholesome amusement in the Potter series. "Done in Oil," latest of the group, will register with the rank and file because it will hit close to home. Lucien Littlefield, fine as usual as Pa Potter, this time gets himself messed up with a couple of oil promoters, finds he can't invest his own modest funds because his wife won't let him, takes the plunge on behalf of the church athletic association and sells out later to find out the sharks have really struck oil. Running time, 17 mins.

Worth a plug. Talk about it in your advertising.

(Continued on next page)

Short Subjects

The Royal Fourflusher

(Vitaphone Varieties No. 975-6—2 Reels)

A Pippin

THIS short has more laughs in it than many a feature comedy and they're almost continuous. Eddie Buzzell is a riot, the idea behind the opus is refreshingly original and the gags, with one or two exceptions, new stuff. The setting is the throne room of a castle, with the king and queen being entertained by Eddie as a radio announcer. He cops a beautiful blonde with whom the king has a date, then has a rendezvous with the queen in her boudoir, getting her garters as souvenirs of a pleasant evening. It is all sheer nonsense, but delightfully entertaining. Running time, 17 mins.

Here's a lifesaver for a weak feature.

Stop That Noise

(Universal-Talker—2 Reels)

Slow

NOT much comedy in this one, it's only redeeming feature being Sunny Jim, one of the screen's best actors. His parents are unable to find an apartment because of the ban on children and Sunny Jim has to pose as a ventriloquist's dummy. It's laborious and forced and will produce yawns instead of laughs. Director, Sam Newfeld. Running time, 21 mins.

Will get by if the other units on the bill have strength.

The Stand Up

(Vitaphone Varieties No. 3,762—1 Reel)

Fair

BOBBY WATSON heads the cost of this little drama, which is well done, if filled with implausibilities. A rich broker, staging a little dinner party for a dame on New Year's eve, gets mad when she fails to show up on time and tells his butler to go out and bring in any person to be his guest. He brings back a bum who, believe it or not, turns out to be one of the dame's suckers. He bows out with a $20 bill, telling her, when she appears, that for once she won't get his roll. Running time, 7 mins.

Okay for a feature comedy.

Radio Kisses

(Educational-Talker—2 Reels)

Extremely Pleasing

Combining all those elements which go to make up a well balanced two reel subject with a high entertainment value and plenty of class. It has color—Mack Sennett's own process—of the best; love and comedy interest, intelligent dialogue and a well placed cast. Songs and music are tuneful. Need you ask for more? Sennett produced with Marjorie Beebe and George Duryea featured; both render splendid performances. Running time, about 19 minutes.

Ideal music and comedy number to use with a dramatic feature.

An Ill Wind, or No Mother to Guide Her

(Vitaphone Varieties No. 4097-8—1 Reel)

Good

A BURLESQUE of the old-time meller, done in the style recently made famous in Hoboken, with the audience hissing the villain, wildly applauding the hero and heroine and giving the razz to the dirty work. It's got the "papers," the poor but honest lad, the girl with the pure heart, the rascally villain who holds the mortgage, the sawmill from which the girl is snatched at the last moment and all the other standbys of the 10-20-30 days. Packed with laughs and sure fire for any audience. Running time, 11 minutes.

Ideal for a novelty drama.

The Artist's Reverie

(Paramount—1 Reel)

Pretty but Dull

A WELL done fantasy, showing an artist's painting come to life. Frank Cambria produced, and it's somewhat on the order of a stage presentation. Bradford Hunt is the artist and Gamberelli plays opposite. A costume subject that will get by as a pretty affair, but without any kick. Running time, 10 minutes.

Good balance for comedy bill.

Good Morning Sheriff

(Educational-Talker—2 Reels)

Fine

Lloyd Hamilton gives a performance which will get a laugh from the most frozen-faced spectator. 'Nuff said. The yarn is a Western burlesque number in which Lloyd, as sheriff, is pitted against the town's bad man. Suitable for any playhouse. Running time, about 18 minutes.

Use anything but a Western with this; comedy drama will go nicely.

Wise Flies

(Paramount-Talkartoon—½ Reel)

Fine Cartoon

THERE are quite a few laughs in this Max Fleischer cartoon. It has some novel gags, and for those who enjoy these exaggerated affairs, it has lots of laughs. The kids will pronounce it a wow. The spider and the fly fable here is given the funny treatment that only these cartoons can provide. Running time, 7 minutes.

For any kind of program.

Come Take a Trip in My Airship

(Paramount-Screen Song—½ Reel)

THE bouncing ball again in a community song number that has some novel effects and laughs. Krazy Kat gets a piano and starts the ball rolling, or rather bounding. It features the title song, a hit of several years ago, and there are some funny drawings to illustrate progress of the trip. Running time, 7 minutes.

Spot in anywhere.

Roger's Film Follows "All Quiet" at Carthay

Hollywood—Will Rogers' second starring talker, "So This Is London," has been set into Fox Carthay Circle for a Los Angeles run starting June 19.

Universal's "All Quiet on the Western Front" is currently in the house and will round out a total of ten weeks before it moves out.

Del Rio-Lowe Run Switched

"The Bad One" was premiered Thursday at the Rivoli, New York. Original plans called for first presentation at the Rialto. Dolores Del Rio and Edmund Lowe are teamed.

Explorer Returning

Commander G. M. Dyott, who made "Hunting Tigers in India" for Talking Picture Epics, returns Sunday from his latest expedition to India.

Press Agent Puffs

[illegible] Irving Thalberg, [illegible] exploit at the M-G-M studios, is responsible for this one: 'The other day Lon Chaney made himself up as Irving G. Thalberg, went into the accounting office, and raised his own salary.'"

* * *

"Anita Page is letting no grass grow beneath her feet while climbing the ladder to movie fame. The popular M-G-M player is developing a natural talent for sketching and painting and plans to study abroad at the conclusion of her film career."

* * *

"Lon Chaney, making his first talkie, 'The Unholy Three,' treats the stage crew at the M-G-M studios to soda-pop every afternoon. Between scenes he can be seen fastening bottles to strings let down by the electricians in the grid above the stage. They haul 'em up and drink his health."

Six Dane-Arthurs Set As Darmour Prod. Starts

Hollywood—Swinging into his production schedule of two reel comedies for RKO's program next year, Larry Darmour has outlined the series of six comedies co-starring Karl Dane and George K. Arthur. The first has been completed under title of "Men Without Skirts," with others of the series including "Broken Wedding Bells," "Dumbbells in Derbies," "London Dry," "Dizzy Dates" and "Knights Before Xmas."

Louise Fazenda's initial Darmour comedy, "Pure and Simple," is slated for production in July, to be followed by "A Fall to Arms," "Too Hot to Handle," "Treat 'Em Handsome," "Second Hand Kisses" and "Blondes Prefer Bonds." Eight Mickey McQuire comedies are on the schedule for direction by Al Herman; with Lewis Foster and Phil Whitman slated to handle the two other starring series.

"B'way Revel" on the Ether

Paramount's broadcast this week will be a musical presentation, "Broadway Revels," going over the Columbia network Saturday at 10 P. M. Paul Ash is scheduled to act as m.c.

Canadian Landmark Passing

Toronto—The Regent, first house of the Famous Players Canadian chain, is to be dismantled. The house was opened 14 years ago by N. L. Nathanson.

Newmeyer Back in Astoria

Preliminary production plans for "Best People" were launched at Paramount's Eastern plant by Fred Newmeyer, who returned earlier in the week from a brief Hollywood vacation.

Golf Tourney Monday

Des Moines—Annual golf tournament of distributors and exhibitors is to be held here Monday and Tuesday. More than 200 entrants are expected.

Pioneer Showman Dies

Fairmount, W. Va.—Robert E. Fisher, pioneer theatre operator of this city, died recently at the State Tuberculosis Sanitarium, Homemount, W. Va., aged 47.

High and Low On Music Row

WITH "Mysterious Mose" and "Dancing with Tears in My Eyes" already in great demand with our dear music buying public, M. Witmark & Sons has augmented its catalogue with several new numbers, "In the Good Old Sun-Sunshine," by Al Lewis and Al Sherman; "Wasn't It Nice" and "Next to Your Mother," by Joe Young and Seymour Simon; "Things That Money Can't Buy," by Irving Caesar and Seymour Simon, "and "Along the Highway of Love," by Tommy Christian and Blaine Stone.

* * *

Miracles happen right under people's noses and are unnoticed. Of the nine songs which now grace the catalogue of Leo Feist, not one has the word "Love" in its title. Here they are: "Around the Corner," by Gus Kahn and Art Kassel; "Down the River of Golden Dreams," by John Klenner and Nat Shilkret; "If My Friends Find You They'll Steal You From Me," by Gus Kahn and Seymour Simons; "It Happened In Monterey," by Billy Rose and Mable Wayne; "Where the Golden Daffodils Grow," by Gus Kahn and Harry Archer; "The Song Without a Name," by Benee Russell; "Alone with My Dreams," by Gus Kahn and Harry Archer; "You're the Sweetest Girl this Side of Heaven," by Gus Kahn, Carmen Lombardo and Harry Archer, and "If I Had a Girl Like You," by Louis W. McDermott. Are we right?

* * *

Rudy Vallee seems to have taken a liking to Max Rich's new song, "My Bluebird was Caught in the Rain," published by Irving Berlin, the famous wielder of the megaphone having crooned aforesaid number several times in the past few days. Moishe the Gonnif says, "Vy not? It's a goot sonk, too."

* * *

Talking about Rudy Vallee reminds us that the crooner's decision to enter politics looks like a scheme on the part of megaphone manufacturers to introduce into Congress the most modern and up-to-date method of speaking, via the megaphone. Rudy Vallee is without a doubt the most logical choice to become standard-bearer for the M. M., having already made a successful debut in the Capital as guest artist of the First Lady of the Land.

* * *

Shapiro-Bernstein will publish two songs from "Night Work," forthcoming Pathe production starring Eddie Quillan. "Deep In My Heart," the theme song, is sung by Eddie Quillan and Sally Starr, while Margery "Babe" Kane warbles a novelty called "I'm Tired of My Tired May." Ted Snyder and Mort Harris wrote the tunes.

* * *

Pat Flaherty, general manager of Red Star Music Co., has fully recovered from his operation and is rarin' to go after receiving word from his New York office that representatives of mechanical companies, at a preview of "Cheer Up and Smile," were het up over the possibilities of the Klages-Greer score, which includes "Where Can You Be?" and "The Scamp of the Campus."

* * *

Over 40 years ago, Chas. K. Harris wrote a song entitled, "When the Sun Has Set," which he placed with Witmark. On receiving his royalty check for the enormous sum of $.84 (eighty-four cents), Harris wrote a letter to Isadore Witmark, saying: "I have framed your check, it being the lowest royalty check I've ever received." Isadore wrote back, "We have framed your song, it being the only song we have ever published that didn't sell."

PINCUS

U. S. Conspiracy Trial on Coast Slated Aug. 18

Los Angeles—Trial of the government's conspiracy action against Fox West Coast Theatres, Harold B. Franklin and a number of distributors is scheduled to start in Federal Court here August 18. The indictments grew out of alleged agreement of defendants to freeze-out independent exhibitors through long protection.

Fox West Coast and distributors have hastened adoption of a new set of zoning rules, in what is regarded here as a move to forestall further government activity with respect to protection. The zoning schedules adopted here may be made the basis of a national zoning plan.

Frisco House Damaged by Bomb Planted on Roof

San Francisco—Police here are seeking the vandals who placed a time bomb on the roof of the Royal. The culprits apparently sought to wreck the projector, but failed in their objective. The bomb ripped a hole in the roof and scattered bits of steel about the booth, but failed to damage the sound reproducer. The bomb was timed to explode after the show.

Reward of $1,000 has been offered by the Theatrical Federation of Unions, which is co-operating in trying to locate the culprits. Racketeers are suspected of the outrage.

Staging of Pictures Before Audience Planned

Hollywood — In planning production of Liberty Pictures, M. H. Hoffman and the Halperin Brothers intend to stage the rehearsals of each individual picture in front of a regular theatre audience. Arrangements have been made with Loring Kelly of the Manhattan Players to present the rehearsals in various small theatres in various southern California towns. Liberty's first picture to be made in this manner will be "Dancing Fathers," to be followed by "In Oklahoma."

Inspecting Cooling Plants

George Skouras, of Warners' theatre department, Herman Maier, chief of construction, and Joe Hornstein, general purchasing agent, are touring New England states to inspect refrigeration plants in Warner theatres. Following their survey, installation of cooling systems, which was announced some time ago, will begin in the New England theatres.

All Is Not Quiet

Lou Handman and Bernie Grossman, staff composers for Universal, have written a song, "All Quiet on the Western Front," which is the theme song of the war epic of the same name, although not synchronized. Handman, Kent & Goodman are the publishers.

Before the "Mike" In N. Y. Studios

WITH Lillian Roth starred, "The Picnic," the first of the new "personality series," has been launched at the Paramount New York studio under Norman Taurog's direction. The entire series will be one-reelers and will star featured contract players of this company, including Ginger Rogers, Frank Morgan and Charles Ruggles, the latter already having been featured in several two-reelers.

* * *

Director Victor Schertzinger, now at work on "Heads Up," starring Buddy Rogers, has again given way to the urge and has composed two new songs for this vehicle, one to be sung by Buddy and the other by Helen (Boop-boop-a doop) Kane. Schertzinger is responsible for the musical hits of Maurice Chevalier's "The Love Parade" and composed "Marquita," which was a tremendous hit several years ago.

* * *

Larry Williams, photographer at the Paramount New York studio, is now at work shooting "The Sap From Syracuse," starring "I Get It Kid" Jack Oakie. Larry has recently added "Leave It to Lester" and "Young Man of Manhattan" to his string of pictures.

* * *

If Heywood Broun, colyumist for the New York Telegram, had seen the lineup outside Fred Graf's hairdressing emporium at Paramount's Astoria lot last week he would have thought that he was again going the rounds at the little church around the corner. But stay your fears. It was merely 68 extras who had to submit to the regulation haircut called for in the military scene of "Heads Up." Next!

* * *

Lulu McConnell and Sydney Aylesworth have recently completed a hilarious comedy short, "Red, Green and Yellow," under Mort Blumenstock's direction. Mort is all set to do "Let's Sing," featuring Tom Howard.

* * *

About 15 years ago two unknown struggling song writers decided to collaborate and wrote a song, "When You Want 'Em You Can't Get 'Em and When You've Got 'Em You Don't Want 'Em," which was published by Harry Von Tilzer. The aforesaid struggling songwriters are George Gershwin, composer of the famous "Rhapsody In Blue," and Murray Roth, director-in-chief at the Warner eastern Vitaphone studio.

* * *

Stanley Rauh, staff writer at Warner's Flatbush plant, is the author of five Vitaphone varieties appearing simultaneously on Broadway last week. They are "Absent-minded," "Nile Green," "The Collegiate Model," "The Devil's Parade" and "Matinee Idle." Since first hanging his hat at the Vitaphone factory across the Brooklyn Bridge last January Rauh has completed 20 varieties.

* * *

Phoebe Foster, leading lady of "Topaze," has joined "the big parade" of Broadwayites who seemingly head for Coney Island but later prove that their destinations have been reached when they alight at Avenue M, where the Eastern Vitaphone studio is located. She is co-featured with Ernest Glendenning of "The Strange Interlude" in "Grounds for Murder," a comedy written by Wallace Sullivan and Burnet Hershey. Harold Beaudine directed.

* * *

Beginning next Sunday, Harold Levy, musical director at the eastern Vitaphone studio, will conduct the Eastern Vitaphone Symphony Orchestra, consisting of 55 pieces, in a series of concerts every Sunday afternoon at the Beacon.

THE STUDIO SLEUTH

Telegraphon Wins Patents Victory In German Court

Berlin—Regarded as far-reaching in importance, so far as manufacture of sound film records in Germany by any other firm is concerned, is the victory of Tobis' ally, Telegraphon A. G. over Artiphon Record.

As a result, Artiphon has been forbidden to use the electro-magneting process in making other than ordinary phonograph records, and is held liable for damages for sound film records declared illegally manufactured. Artiphon in 1928 was licensed to make phonograph discs, but subsequently made sound film records.

W. E. "Propaganda" Is Hit By Writ of German Court

Berlin—Western Electric has been forbidden to spread alleged propaganda in connection with claims of installations declared to be untrue in a decision handed down by District Court No. 1 in an action brought by Tobis. Appeal was denied and W. E. ordered to pay costs.

"3rd Alarm" to Be Remade By Johnson as Tiff. Talker

Hollywood—"The Third Alarm," one of the most widely distributed silent pictures ever made by an independent company, is to be remade as a talker with Emory Johnson again directing it. The picture, produced some years ago for FBO by Johnson, played in 9,124 theatres of the United States, it is claimed.

Poor Business in Paris Starts Selling Movement

Paris—No less than ten theatres changed hands recently in Paris, three in the suburbs and seven in the provinces, because of poor business.

Mexico Would Knife U. S. Talkers by Double Tax

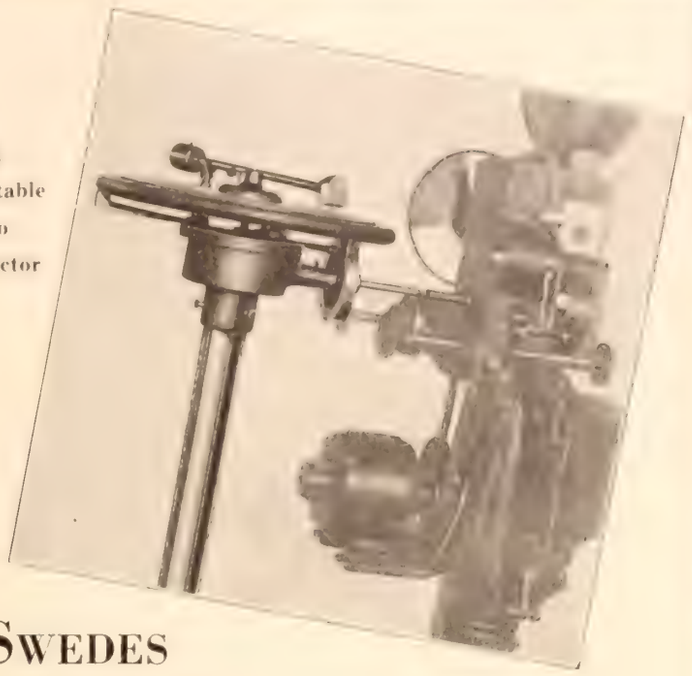
Mexico City—In an attempt to encourage Spanish talkers, and stop importation of talkers in English, the government has decided to double the tax on the latter.

British Exhibitors Again Attempt Co-op

London—Formation of a buying combine to preserve the independent exhibitor in Great Britain now is being studied by a committee of the London and Home Counties C.E.A. A previous booking combine failed two years ago.

Warner and Kolorgraph in Deal for Nakken Patents

Kolorgraph will produce non-theatrical shorts under the Nakken sound patents, a license having been secured from Warners, who control.



Syncrodisk Junior Turntable attached to Simplex Projector

THE SWEDES BANE VERY *DIFFERENT*

Over 90% are dead set against the talkies—comes the word from Sweden.

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"Wedding Rings" Ban Is Lifted by Ohio Censors

Toledo, O.—Fickleness of the Ohio censor board has again been demonstrated in connection with the First National picture, "Wedding Rings." Passed as okay by the Ohio board, the picture, heavily exploited, opened at the Pantheon here just before Christmas. It was taken out on one hour's notice after the board decided that it was not a proper picture for the Ohio public, and has meanwhile been banned. It has now, however, again been released and is being shown at the Pantheon with practically no change from the original script and dialogue.

Future for Sound in French Trade Dubious

(Continued from page 69)

lease season, and when they were getting ready to send their salesmen throughout France and to hold trade shows in Paris of their 1929-30 product.

Fearful of the adoption of the chamber's recommendations and consequently of being unable to estimate the number of licenses which would be available on the market for the 1929-30 season, especially since it was impossible to forecast the quantity of French feature film production with the advent of sound, the American exchanges decided on March 30, 1929, to make no more contracts for the release of their films until such time as the recommendations of the chamber were settled and the situation clarified. This involved the withdrawal of salesmen and the cancellation of trade shows. In addition, the American wiring companies decided it was futile to attempt to sell recording and reproducing equipment with no American sound films on the market, so they, too, decided to remain out of the market until some settlement was reached.

Papa Benny Rubin

Hollywood—Ever since Benny Rubin became a "pop" he has spent half of his time playing with the youngster and the other half talking about it. The climax came last week when Benny wrote an article for *Motion Picture Magazine*, telling "how to care for a baby." Here's the low-down:

Place her milk in the icebox so that it keeps cold; then heat it until it's warm. Cool it off so that it is not too hot, but be sure it is warm enough. Ring a gong three times to warn baby that the food is coming. She will arise to the occasion by giving three yells in answer. Repeat every four hours.

"It is advisable to bathe baby. Take a broiling pan, lay the baby on top of it and turn hose, especially constructed for the use of fathers, upon her. The water will hit her and go through the broiling space to the receiver beneath. You can save money by using this overflow for the next bathing.

"The influence of toys is important. I have already given her one little cash register and an adding machine. Never give a child anything which subtracts. Likewise, never give her one rubber ball. Give THREE, keeping her in a business mood. I am now getting together a group of pictures for her nursery. I have, already, those of Lon Chaney, Louis Wolheim, Ernest Torrence, Wallace Beery and Victor McLaglen. This is to give her an impression, early in life, that her father is good-looking."

Loew's London Theatre Gross Jumps 19 Per Cent

London, Ont.—An increase of 19 per cent in gross revenue during the past year is shown in the financial statement just issued by Loew's London Theatre, Ltd., the total gross being $278,794. Operating costs were higher, due to the adoption of talking pictures, but the net profit was also higher, the comparative figures being $86,257 and $80,962. Common stock earned 46 cents per share after dividends of $23,619 were paid on preferred stock. After writing off $3,621 on the talking equipment, the installation added $20,518 to physical assets.

Baltimore Theatre's Wide Screen via Magnify'g Lens

Baltimore—A big screen has been installed in Loew's Stanley, upon which the newsreel is being projected. The size is 28 by 40 feet and the enlargement is done by means of a magnifying lens which can be used for ordinary film. All pictures presented at the Stanley can be shown on the big screen if the management desires to do so.

Three Iowa Towns Cast Votes for Sunday Shows

Des Moines—Humeston, Ia., which had never before put the question to a vote, favored Sunday shows by a vote of 248 to 101 in one of the heaviest votes ever polled. G. L. Wellemyer, manager of the theatre there, paid the costs of the election.

Lenox reversed a previous decision and gave a favorable vote to Sunday shows. The March 31 election saw the issue lost by a scant 4 votes. At the last election, with a vote of 336 to 281, practically every voter was out at the polls. H. E. Hobbew, manager of the only house at Lenox, paid the election costs.

At Fayette, the new city council approved Sunday films and also started to license pool halls.

Higher Court Reverses Sunday Violation Cases

McKinney, Texas—Declaring the complaints were defective, a higher court here has reversed convictions of Roy Brockman, Eddie Nix and Marshall Padgitt, jr., who were alleged to have operated theatres on Sunday.

Brockman for several years has been city manager of R. & R. theatres. For the past few months he has clashed with local courts on the Sunday problem. In several cases he was given a $50 fine.

Heineman New "U" Asst. Sales Manager in West

William Heineman, San Francisco Universal manager, has been named assistant western sales manager. He will have supervision over the Los Angeles, San Francisco, Portland, Seattle, Butte, Salt Lake City and Denver offices.

Heineman succeeds G. E. Rosenwald, who has been ill and has been granted a leave of absence.

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Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service
Room, Single, $2.00 - Double $3.00 Per Day
Bath, Single, $3.00 - Double $5.00 Per Day

A Step Ahead!


You will marvel at the perfection of tone reproduced by these NEW Points. The only Perfect Point.
SILMAN
SYNCHRONOUS DISC
POINTS
Eliminates Surface Scratch
Clears Voice Articulation
No Blurry, Raspy Tones
Send for FREE Samples
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UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

The Human Side!

NOT so long ago in Cambridge, Mass., a very eminent young physician was told that he had an incurable malady and that death was certain within eighteen months.

He adjusted his mode of living and prepared for the inevitable; and at the same time began a book which he was determined to finish before he died. That book was finished, he passed on, and the contents of the book are known to almost every doctor of medicine and surgery in the country.

Considering what that young physician was going through, you might come to the conclusion that the title of the book would, naturally, be "The Cure Of The Patient."

But your guess would be wrong. The title was "The CARE Of The Patient."

* * *

The importance of this theme was recently emphasized still more when I attended the Commencement Exercises of a well known Medical College the other evening. The speaker of the evening laid great stress on the patient's point of view instead of the doctor's.

And stopping long enough to analyze the above, your mind should easily swing into the entire truth of the matter.

The human imagination is a mighty elastic one. Impressions are formed quickly and from reasons hard for the "other side of the fence" to appreciate or understand. Why shouldn't the doctor in the operating room take into consideration the feelings of the man about to be operated on?

Is it not important from the patient's viewpoint that his mind be made as much at ease as possible? Is it not true that in addition to the worry and strain of the operation that there might be other things worrying him and making his battle for life all the more difficult? Maybe he is worrying about his family. Maybe about financial matters. Who knows?

In every walk of life and in every field of endeavor the human element angle must be paramount, otherwise you have built up a wall that will be hard to scale. When working out any problem or situation never fail to take into consideration the other man's viewpoint. Put yourself, momentarily, into his place and see if the picture looks the same.

* * *

We wonder whether in all of the above you—showmen of the world—can't find a decided parallel as applied to our business? Whether it doesn't strike home as far as contact with patrons, employees and others are concerned. Think it over.

"Chick."

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MANAGERS' ROUND TABLE CLUB

Maxfield Another To Recognize Possibilities Of Organ

Cashing in on his organ solos enabled C. M. Maxfield, manager of the Colonial Theatre in Hartford, Conn., to boost up his kiddie business on Saturday matinee.

It came about like this. Max uses the organ for about ten minutes on the beginning of each show and one Saturday afternoon while the organist was playing a popular number the kids were all humming under their breath. Then came the idea. Being handicapped as to organ slides, he decided to fashion some home-made ones. So during the week he made up some typewritten slides and printed the choruses of a number of popular tunes.

Fifteen minutes before show starting time he got up on the stage and asked the kids whether they would like to sing. The response was a unified chorus of "yesses." The kids went after the plan in great style and as Max says, "It's done more to keep up the attendance of the kids than anything I've done yet." The angle enables him to bring them in early, thus giving the show a clean break and keeping the youngsters out of the mischief they indulge in by running all around the house before starting time.

The new idea met with favor with the kids' parents and the reason they knew that something was going on inside the house was the fact that when 1,200 kids start bellowing "The Stein Song" at the top of their lungs it's bound to be heard for a mile or two away. So when a stunt will meet with the favor this one has why not give it a trial, especially if you have an organ and you're not using it. If you can't secure the regular organ slides, the typewritten ones will do fine and we don't doubt but that the business you do will more than repay for the time spent in putting this idea across.

"Box-Office-Blues" Don't Stand Chance With George Irwin

Your box-office will never get the blues if you're as wide-awake as George P. Irwin, manager of the Paramount Theatre in Brainerd, Minn., when it comes to cashing in on slants that your picture presents to you.

When he played "High Society Blues" Irwin felt that here was one that needed some different plugging in the line of window display so he tied up with a local ready-to-wear store and arranged to feature a display of clothing, entirely in blue. There were blue hats, blue coats, gloves of blue and scarfs of blue, blue dresses and blue blouses. And to top it off, a blue gelatin was used to lend a blue tone to the lighting. The unusual shading of the window drew people from the other side of the street over to look at it and with the picture and playdate being plugged by a sign reading "FASHIONS IN BLUE FOR MILADY SUGGESTED BY 'HIGH SOCIETY BLUES' AT THE (THEATRE)" it's small wonder that they started to line up early at the box office on the opening day.

In addition to his tie-up in the window, Irwin also persuaded the dealer to lend him a complete blue outfit to be worn by the theatre's personality girl, who stood in the lobby greeting the guests and telling them about the picture. When a showman puts over activities like these it is the logical thing for us to conclude, since he is a new Club member, that he is going to be a very active one. Now that George knows our views on the subject we hope he will take heed and when he sends us in his next contribution he'll include a photo and a little note about his career in show business so that we can give him a regular send-off.

GROWING MIGHTY FAST!!

We hit a new "high" a few week's back when the Club section ran to thirty-eight pages. Not bad for a "baby" only two years old.

Maybe those dyed-in-the-wool pessimists will finally admit the Club is really all that our boosters claim it to be.

And who put the Club and the section where it is today?

Me?

Hell, No!

The credit goes to you members who keep us supplied with the material to make these pages so doggoned interesting that when a subscriber misses a copy he lets out a rave like this: (*) "Some one copped my M. P. N. twice in succession and I had to send to N. Y. for back editions." Or one like this: (*) "My regular issue of the News has not arrived . . . business went rotten last week and started off worse this week . . . and I blame it on the failure of the News to arrive so that I could have checked up on the attractions booked for this house . . . and would have known they were 'weak sisters.'"

Keep it up, boys, because as "Mammy" Jolson says: "You ain't seen nothin' yet" and we don't mean maybe. We've dozens of novel gags coming along that will constantly key up more interest than ever in our own Club pages.

"Your Chairman"

(*) Names of these exhibitors on file here.

MANAGERS' ROUND TABLE CLUB



"LOBBY LAFFS"

BY DICK KIRSCHBAUM

A MEETING OF THE EX-MANAGERS ASSOCIATION!

Newt Treece Has A Baseball Slant That Sounds Good

Almost every showman likes to take in a baseball game now and then but we guess that when they look at all the advertising space on the billboards located at various parts of the field, their attention is momentarily devoted as they muse on the possibility of plugging their theatre before the eyes of thousands upon thousands of people. But it usually happens that the rates are so high that it would be impractical to attempt this medium of advertising. But it is not so in small towns Newt Treece, manager of the Sherman Theatre in St. Cloud, Minn., has proven that.

His local ball team plays once a week at home and so Treece arranged to erect a twenty-four sheet board along the right field fence. To stimulate interest he offered a pair of tickets to any slugger hitting the theatre attraction while the game was on. The stunt met with immediate favor and it was to be noticed that the more accomplished place hitters were lining their drives in the direction of the right field wall. And every time the pellet whizzed towards the twenty-four sheet, many eyes were trained upon its flight.

We want to hand a little compliment to Mr. Treece for his alertness and for bringing this angle up before the Club as we know his fellow members will be very glad to make use of this stunt if they happen to have a ball team representing their town or city. Listen, Newt, how about sending us in a photo and a little dope on yourself so that we can give you an introduction to the "boys," because from what Cliff Gill has to say about you fellows around his district, there's plenty of showmanship being displayed?

The Talkie Producer—Excellent! Excellent! I have never heard Miss La Hotte's voice reproduce so well!
The Director—Good Lord! That isn't Miss La Hotte—that's the parrot! —Judge.

Theatre Birthday Was A B. O. Party For Mgr. Greenberg

Anniversary parties as presented by showmen have proven to be knockouts so far as "ace" merchandising is concerned. And the best part of all the Anniversary stunts we received has been that nearly all of them have introduced a couple of new angles that we could pass along.

When Anniversary time rolled around at Harry Greenberg's house in Eau Claire, Wis., he tied-up with the local dealer and promoted a number of valuable gifts that ranged from kitchen utensils to wearing apparel, jewelry and practically every other thing that would appeal to the residents of the town. The gifts were placed on display in the darkened orchestra pit and as the trailer announcing the dealers participating in the celebration and their donations was flashed on the silver sheet A BABY SPOT PICKED OUT THE VARIOUS GIFTS IN THE PIT. What a word-of-mouth builder this one turned out to be! The patrons were telling others to go into the theatre and get a look at this bit of showmanship and when they talked like that, is it any wonder that the affair proved successful?

Of course, the well-known double truck co-operative newspaper ads were not omitted in the campaign and they, too, did a lot towards the success of it. Another angle that created plenty of comment was arranged through a tie-up with a local taxi company. THE COMPANY AGREED THAT ANY PERSON GOING TO THE THEATRE IN ONE OF THEIR CABS WOULD BE TRANSPORTED HOME FREE OF CHARGE! And take it from us—that is showmanship. We could probably go on and set forth a few hundred more details that went into the complete campaign but since we feel that Mr. Greenberg will want to let the rest of the world know what he is doing through these pages we will have to cut this short until the next account of his activity And we hope to find a photo in the mail, too. Right, Harry?

Another thing about night baseball, which they are now playing in the West, is that night is a swell time for what the umpires usually get away with. —N. Y. Evening Post.

Odd Angles Worked Fine For Crowther In W. Palm Beach

We don't know whether you would call this angle that Ted Crowther used to plug "Party Girl" at the Stanley Theatre in West Palm Beach, Fla., "auto-suggestion" or "bottle suggestion" but read it over and decide for yourself.

For three days in advance and continuing through run of picture, the entire front of the theatre from the marquee back to the auditorium was dressed in a gala effect with banners and pennants to conform with the theme of the picture.

In one of the corners of the lobby was a table for two—containing a tablecloth, empty bottles, etc., together with a card announcing the gaiety of the picture and playdates.

A prominent down-town window was dressed in much the same fashion as the lobby, using the table, bottles, streamers, etc., as well as card announcing the picture, theatre and playdates.

Taken all in all, it's atmosphere and atmosphere without showmanship wouldn't be so hot. With Ted holding the title of showman it's no wonder the picture clicked and its success was due in no small measure to these angles.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

BASEBALL!

Have you a local team?

Is the game popular in your town or city?

Then why not sponsor the donation of a cup, to be on display in your lobby, which is to be awarded to the most valuable man on the team. And select or suggest a committee of judges that will make the gag still more interesting-provoking? Making sure, of course, that the local papers are in on it.

You might help them by exploiting the home games and distributing appropriate circulars, with a heavy head reading—

"A REAL DOUBLE HEADER"
The Blankville Giants Play Ophustown Yanks This Afternoon at the Civic Oval
and
Joe Whizzeltiff in "Came the Applesauce" at the Blank Theatre Tonight

Its only a rough suggestion. Some may think it rougher than others, but its worth a thought or two. Maybe it will suggest an idea to you. People will go to ball games, and if the team is popular and the weather right, you cant keep 'em away from the ball field anyway.

And if you do get in right with the team, they may even be promoted for a personal appearance at your theatre.

Lots o' angles if you want to investigate. But it is up to YOU.

Many Good Slants To Cokain's Newspaper Activities

We had been wondering about the whereabouts of Ralph Cokain, manager of the Indiana Theatre in Marion, Ind., when as usual, we arrived at Club headquarters and found out that he has been very busy pulling some stunts that had the town gazing and gaping and for that reason remained sort of out of touch with his fellow members. However, Ralph assures us that in the future he will resume his active contributing and not cause us so much anxiety about him.

When he played "Hold Everything," he arrived at the conclusion that the picture should be sold and sold well. So to that extent he started stepping and promoted a full-page co-operative page from the local merchants in town. And since a page of this kind is no easy matter to secure in his town we decided to let you see what sort of thing he turned out.



In order to stimulate interest and also to find out the drawing power of the special page, he injected novelty into it in the form of a contest. In case you cannot discern it from the reproduction, we'll tell you that it was a "Missing Letter" stunt. A letter or two was missing at some place in all the ads and the readers were invited to find them and correct them. The completed letters, when orderly arranged, spelled "Hold Everything." The success of the ad was seen in the number of replies received at the theatre, with Ralph being almost swamped by mail. And with so many people interested, it stood to reason that the picture would click, and click it did. Incidentally, should you decide to use this stunt on any picture you're playing don't overlook the fact that "Hold Everything" is the one thing that predominates on this page and if your picture's title will fit in a running head it will pay to work it in.

Having the interest of his fellow showmen at heart and knowing a good gag when he sees one, Ralph passes along a stunt that he picked up in Indianapolis and used at his house, during the showing of Chevalier's latest opus "The Big Pond."

He tied-up with the local newspaper and arranged to have the staff photographer snap people on the street. When the group picture was published in the paper, rings were drawn about the heads of certain persons (men). The men, who were thus catalogued were invited to call at the local hat store and receive, free of charge, A NEW STRAW HAT. Here's an idea that at this time of the year is a corker for you. Your newspaper tie-up should be easy and a little persuasion on your part ought to convince your local haberdasher that the publicity resulting from a stunt like the above will eventually mean added business for him. Go after this one, hook, line and sinker and you'll find that it's good business building bait.

With his starting off like this, we believe that Ralph is more than sincere in his determination to once again enter our active fold and pass along accounts of his live-wire work.

Jack Dempsey Gave O.K. To Put Picture Over For McKinnon

We recall that not so long ago a story appeared in our pages which credited a Canadian showman with asking a competitive showman in his town what he thought of a picture the competitor had just been previewing at his house. The showman stated that it was the best picture he had ever seen. The next day the questioner's ads carried statements to the effect that the manager of the other house thought a lot of the film. The stunt clicked and the picture went over to big box-office. Of course, before running the ad permission was asked to use his testimonial. This was freely given as the showman is a very good friend of the other.

Our point in citing this example of live-wire work is to bring out what Gordon McKinnon manager of the local Publix house in Rochester, Minn., did with a testimonial that was given him by no less a personage than Jack Dempsey, the noted pugilist. When he played "Hold Everything," McKinnon got a break by finding that Dempsey had purchased a ticket to watch his pal Georges Carpentier perform in the picture. As Dempsey was leaving the theatre he was asked for his opinion of the picture. He endorsed the film most heartily and the yarn was broadcast by the United Press and carried on the sport pages of hundreds of papers throughout the country.

Publix certainly got a break on this one and McKinnon deserves a big hand for being wide-awake to take advantage of the opportunity. We would like to hear more from this showman. And by the way, he has already cashed in on Vacation Time by tying up a local travel agency and securing a free cruise around the Great Lakes to be given away in connection with a business building contest he was promoting. This timely stunt is eliciting a lot of comment and though it hasn't been awarded yet we know that it is going to prove profitable, and we hope that he will keep us in touch with the final result. What do you say Mac, keep us posted on it, will you, and how about obliging us with your photo and a little dope about yourself?

C. E. WHELAND Says:

"I have been kept busy digesting the many and helpful suggestions and campaigns of my fellow members. I have found your Department very helpful."

Manager, Twin City Theatre Co., Uhrichsville, Ohio.

MANAGERS' ROUND TABLE CLUB

Railroad Tie-Up Went Over Big For Bolivar Hyde, Jr.

We figured it would be only a matter of time before a couple of brand new ones would be forthcoming from Bolivar Hyde's stronghold at the Polk Theatre in Lakeland, Fla., and for that reason we sat back to see what this live-wire was going to pull. Imagine our surprise when we heard that he crashed the railroads for publicity.

Here's how it came about. Through a tie-up he arranged with the Atlantic Coast Line R. R., he was permitted to place banners on the engines stopping at Lakeland and the adjoining towns. The banners plugged "The Vagabond King." Inasmuch as this stunt had never been seen before in Lakeland or the other towns the natives paid special attention to it and as a result eventually hit the theatre and slapped down their dough at the box-office.

Here's something that perhaps you too can use. There may be a trunk line, or some other branch line running along through your town. And if so it will pay you to use a stunt of this kind and the little delay you might have to go through in placing the banners will more than be paid for later on. We want to thank Bolivar for passing this one along to us, and say that if he gets any more new ones we'll have to investigate and find out how he does it.

Archaeologists are in doubt about the use of a strangely shaped jar which was found recently in a tomb at Luxor. It was probably a bridge prize.—Dublin Opinion.

Dashkin Bids Fair To Create A Fine Name For Himself

Ten days straight run on a picture, according to Irving Dashkin, managing director of the Savoy Theatre in Jamaica, New York, is a mark for the rest of the Jamaica houses to shoot at. For that's the record his house hung up on "Disraeli," and it may have been due in considerable extent to his A number one publicity campaign, which, though we haven't it on hand at this time, we will endeavor to pass it along in the future.

However, on his merchandising of "Across the World With Mr. and Mrs. Martin Johnson," he carried over a few of the stunts he used on "Disraeli" and by these you can see what he did to bust records. The first exploitation stunt he used was to place a quantity of bookmarks in all of the public libraries around the theatre. The bookmarks were placed in every book leaving the library and gave the picture some great publicity. To secure this tie-up without any trouble, the bookmarks were so made up as to suggest books on Africa and in this manner the library benefitted, too.



He then tied-up the local Willys-Knight agency, due to the fact that the car was used by the Johnson's on their trip, and they loaned him a new model which he covered with banners and pennants plugging the film. In one of the windows of a large department store he arranged a display of stills and a number of the explorer's books, grouped around a card plugging the picture. A special morning show was arranged for school students. Obtaining the co-operation of the local Boy Scout troops, he was enabled to have the scouts hand out, at the schools, over ten thousand special discount tickets.

All-in-all the campaign clicked from the minute it started and when Dashkin counted up his receipts at the conclusion of the run he knew that he had hit upon the right angles in merchandising the film. We would like to hear more about what this showman is doing to sell his shows in Jamaica, because we are well aware that competition around his neighborhood is very keen, and for that reason he has to keep stepping. How about it, Irving, keep us posted will you? And remember, we're going to hold you to your promise to tell us about the "Baby Contest" stunt you are engineering now.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JUNE

School Graduation Tie-Ups This Month

June 17th	Father's Day.
June 17th	Battle of Bunker Hill—1775.
June 18th	Battle of Waterloo—1815.
June 21st	Longest Day in Year.
June 21st	Children's Day.
June 26th	First American Troops to Land in France—1917.

JULY

July 1st	Battle of San Juan Hill
July 1st	Dominion Day (Canada)
July 4th	Independence Day
July 13th	Gen. B. Forrest Birthday (Tenn.)
July 17th	Munoz River Day (Porto Rico)
July 17th	Sherman's March to Sea—1864
July 18th	America's Successful Counter-attack at Chateau Thierry
July 21st	Battle of Bull Run—1861
July 24th	Pioneer Day—Utah
July 25th	Occupation Day (Porto Rico)
July 27th	Dr. Barbosas' Birthday (Porto Rico)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

"Rudy" A. Kuehn

When ever you start out to list those showmen whose ability has carried them way up to the top in the show-racket, don't overlook "Rudy" Kuehn, General Manager for Lawrence S. Bolognino's Consolidated Circuit.

Kuehn first startled the show business when he was born in Milwaukee,—but of course no one will hold that against him,—but when he finally decided to make this game his life's work he, at least, started from the bottom of the ladder and therefore he does not fit into that class of executive who was pushed to the top without the much-needed experience and background so essential for his present job.



To prove that Milwaukee was a magnet, "Rudy" returned to his home town as managing director for the (then) new Alhambra Theatre. What he accomplished along the lines of perfect theatre-management plus a decidedly progressive style in advertising and exploitation, is now history, but the kind of history that puts him in the proper light when one starts talking about his past experiences.

Feeling that neighborhood theatre management was a highly specialized phase of show-business, Kuehn fulfilled his ambition to take hold of just such houses when he tied up with the Consolidated outfit over two years ago, and the fact that he still retains that position, in a city where hiring and firing and switching and changing predominates, is the finest tribute we can possible pay to his fine ability.

Kuehn numbers among his large group of friends many outstanding figures in theatrical circles and long before we had the opportunity of meeting him personally we felt that we knew him for years. As a matter of fact, the first time we mentioned him on our pages we were surprised to have several dozen showmen from all over the country mention his name in their next letters.

But, here, we don't want to keep this up too long, so we'll just say: "Hello 'Rudy,' glad to know you and it's a pleasure to number you among our friends."

"Chick"

Community Goodwill Is Important Says B. L. Kearney

Good-will building, as we have stressed time and time again, is an invaluable asset in any community and from the way B. L. Kearney, manager of the Palace Theatre in Ashtabula, Ohio, strives to bring it to his house, it is a cinch that his box-office receipts, at the end of the year, are going to show a profit.

Ashtabula harbors a good many local organizations, such as a High School Band, Industrial Art Club, Hi Y Club, Y. W. C. A. and others of the sort that almost any local town possesses. It has been Kearney's method in the past to co-operate to the fullest extent possible with any of these local organizations needing help. He rents out the theatre to them on a plan that would be of mutual benefit to both and it has never failed to bring good results. Consequently, the High School Band, when they needed money, hired the theatre and came clear with a profit. As did the Y. W. C. A. and a few more of the local clubs All of these organizations hold only the friendliest feeling towards the theatre and we imagine that the good-will the house has received since these plans were put into effect has reached proportions that would gladden the heart of any showman It pays always to try and help the other fellow in your town because you're bound to get back that time you expend, in a lot of good-will and subsequent business.

On his show merchandising proper, Kearney has contacted with the two hotels in the city and they permit the printing of the theatre's program on the back of the menus. The manager of a local music store, being wide-awake, allowed Kearney to build a marquee over his music stand and the song hits from current and coming attractions are plugged on it. An interesting item of note is the fact that the dealer's music sales have almost doubled since the tie-up. To plug his shows about the town, a special advertising truck is used by Kearney and care is taken to see that the truck is on the street at all times.

Judging from this showman's activities that we have just set forth, it seems to us that we are going to hear more from him. So what do you say "B. L.," are we right? You know when we come across examples of work of the sort you turn out nothing gives us more pleasure than to pass them along to the rest of the Club.

A new clerk, dictating a letter a few days ago, was in doubt as to the use of a certain phrase, so he said to the stenographer:
"Do you retire a loan?"
And the wistful eyed one replied rather sleepily:
"No, I sleep with mamma."—Elbenews.

Have You Ever Seen An Ad Like This? Credit Geo. Landy

When you stop to consider the amount of advertising brain power that is now on the West Coast of the United States, it immediately becomes a Herculanean task to say just which is the finest, the greatest or which is the most outstanding.

We have shown more than we can recall at this writing, dozens of newspaper layouts, some from Frank Whitbeck, some from Eddie Fitzgerald and many others too numerous to mention, so we can be pardoned this little outburst of enthusiasm if we say that for the moment George Landy cops the honors for doing something decidedly unusual yet mighty effective.

Lest you be confused, permit us to inform you that Mr. Landy is the Chief of Advertising and Publicity for the RKO Circuit and is well qualified to think up new and useful angles in connection with his various activities.

All of this raving now brings us to the point of the story which is the reproduction of a two column by 7½" newspaper ad which appeared in the Los Angeles Examiner on May 31st and upon close inspection (if a close inspection is needed) will reveal something that is certainly different and eye-arresting regardless of how much black ink is employed on the same page for other newspaper ads.



We are certainly delighted at the opportunity of showing this clever gag, and we hope that Landy will keep us posted on future stuff of this kind.

How about it, "G. L."? You can answer this one better than we can, and it would seem to us that the activities of the RKO outfit on the coast ought to be presented to the industry a whole lot more than they are right now. No sense keeping good things a secret, because if we all took that attitude, there would be darn few of us who would get far in the world. And that would put the racket in a rotten spot.

MANAGERS' ROUND TABLE CLUB

Altitude Records Broken; "Swing High" Hit The Sky

This story about "Swing High" opening down in Baltimore marks a radical departure from Club methods in handling such matters; but to tell the truth, Rutgers Neilson got us so pepped up that we threw discretion to the winds and said we would "shoot the works" if he'd send us the dope. Therefore, if you like the way the details of the following campaign are set forth, credit Rutgers and those responsible. If, by any chance, you don't like them, don't blame us, 'cause we DIDN'T write it.—Oak?

Aided by one of the biggest advertising exploitation and publicity campaigns seen in Baltimore, Pathe's SWING HIGH had its premiere at Keith's Theatre in that city Sunday night, May 4th. Laurence Schanberger, manager of the house and Joe Rivkin, Pathe exploiteer, engineered the campaign under the direction of Gar O'Neill, director of advertising and publicity who also went to Baltimore for the opening.

Every radio station in Baltimore was supplied with orchestrations and piano arrangements of the five hit songs. Numerous dance hall orchestras were also given music.

A special SWING HIGH programme was broadcast over StationWCBM. Sunday afternoon with a variety of entertainment, the theme songs being plugged, of course. A novel contest was arranged on this radio hour, whereby all listeners were requested to send in the titles of the pictures in which they remembered seeing each of the sixteen stars who appear in SWING HIGH. A goodly number of answers came in and $25 was given to the prize winners.

At the Pennsylvania Station terminal the largest sign ever seen in Baltimore—10x70 ft.—was on display, as you will note on the group of photos tying up the SWING HIGH showing at the Keith Theatre with the recent T.A.T.-Maddux-P.R.R. Coast-to-Coast air-rail trip made by Helen Twelvetrees with the film.

For street ballyhoo, a character well known in Baltimore was engaged to parade the streets on stilts, garbed as an old time circus clown, carrying sign on his back announcing the showing of SWING HIGH This stunt proved a splendid attraction.



GRADUATION GAGS!

We are trying to present all graduation suggestions as fast as they come in, but there is no reason why you should wait until it is too late to work up some interest in this idea.

Surely there are some gags which will just suit your local situation and requirements. But you can't always expect them to come to you. Get busy and go after them yourself.

Every graduate of your local grammar and high school should receive some sort of a congratulation from *your* theatre. Tie in with the schools in any possible way. Help them put on their exercises. Possibly your theatre will solve the seating capacity problem which most schools have to contend with every year.

If you have followed the advice of leading showmen, you ought to have a corking batch of graduation suggestions in your "tickler" file.

Time Is Short So Don't Fall Asleep!

The decorations in Keith's Theatre were put up some days before the opening and consisted of several large clown cutouts, four cutouts made from the pictorial three-sheet—these were hung on the marquee—oil paintings representing scenes and principal characters; and special frames showing telegrams from screen stars, film directors and executives.

The posting throughout the principal thoroughfares of Baltimore included fifty (50) 24-sheets, one hundred (100) 6-sheets, one hundred (100) 3-sheets, one hundred (100) 1-sheet and one hundred (100) half sheets. With such an amount of posters it would be rare to find someone in Baltimore not knowing about SWING HIGH. Special dispay cards were distributed among leading hotels, cigar stands, etc.

In the newspapers, SWING HIGH received far more publicity than the nearest competitor, including front page stories and large headlines on the movie pages. Advertising on a large scale was done in the newspapers.

Pedestrians must now obey the red-and-green traffic lights, and what Elmer Twitchell wants to know is whether he can be arrested for standing too long near a hydrant?
—N. Y. Sun

Gingell Organized The Ken Maynard Club For Kid. Biz.

Some good work was turned out by R. Gingell, assistant manager of the State Theatre in Bethesda, Md., on kiddie biz building that merits passing along in these columns.

As Westerns are a big favorite with the kids on Saturday shows, he decided to take their most popular star and form a club to be named after him. The actor selected was Ken Maynard and so was formed the "Ken Maynard Club." Enrollment was open to all children under fifteen years of age, and they more than flocked to join.

A special bulletin board of one-sheet size was placed in the lobby and on it was tacked all items of note regarding the club and the coming attractions. Special buttons plugging the organization were given to all of the juvenile members and in this manner the house received a lot of publicity since the buttons also carried the name of the theatre. This is a slant on the kiddie business angle that it would pay you to look into. Of course, we have passed along similar ideas many times, but it may be that a club formed after the name of a certain Western star will be just the medium you are looking for. In the past we have given you accounts of Mickey Mouse Clubs, Tom Mix Clubs, Rin-Tin-Tin Clubs, Joy Clubs and all of the other ideas used by showmen throughout the country to boost business, so you should know just how to go about putting an idea of this sort across.

We want to thank Mr. Gingell for letting us see what he is accomplishing down there in Bethesda in the lines of show merchandising and we are sure that his kindness is more than appreciated.

MANAGERS' ROUND TABLE CLUB

MANAGERS and PROJECTIONISTS Co-operation Will Pay

If there was ever a time when working together was more important than now, to the manager and projectionist, then we can't recall it at this moment. But the fact is, perfect harmony is a vital necessity in this era of sound pictures. Fact is, perfect harmony is a vital necessity in this era of sound pictures.

The slogan of the Projection Advisory Council is, "Progress Through Understanding," and although the slogan and the Council were organized primarily for the projectionists, it behooves the managers to take notice of the same things.

Managers should know many things about the sound equipment in their theatres. They should be acquainted with the major causes for trouble, where to look first if the sound goes dead, what it is all about, etc. And they should, likewise, know something about projection. A good manager is a man who knows enough about everything in his theatre without necessarily being an expert in anything.

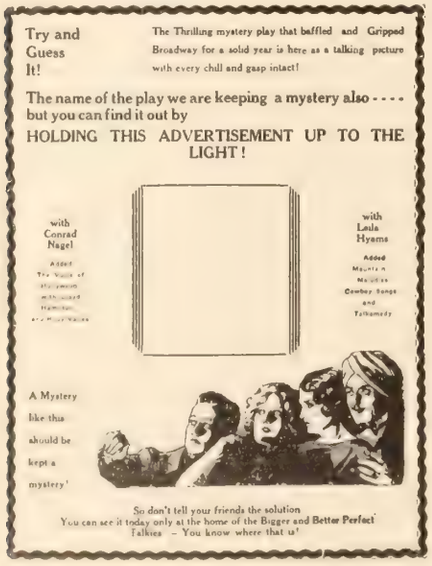
Working together properly with the men in your booth brings about a closer feeling between you. It will prompt the men up there to do their utmost, and then some, to make your theatre and their booth the finest in town.

"Chick."

Raise Your Hats To McGeachie For This Novel Advt.

Again we have to hand it to those Canadian showmen for turning out ads that would make a mummy throw off its swaddling clothes and proceed to the theatre. From the way these showmen are progressing in their newspaper advertising it looks as though it won't be long before they occupy a lot of space held by some of our go-getters in the States.

The ad we are reproducing here was turned out by W. P. McGeachie, manager of the Algoma Theatre in Saulte Ste. Marie, Ont., Canada, and take it from us he knows his onions when it comes to selling them along this line. The white space in the center of the ad, when held up to the light was seen to contain the words "The 13th Chair." He has inserted so much novelty in his ad that he decided even to leave out the name of the theatre. Study this ad carefully and we'll guarantee that when you have a chance to use it in connection with a future picture that you'll be more than surprised by the interest it causes.



Then when a showman can use an endorsement from his competitor in town, that, too, is showmanship. McGeachie did it on "Sunny Side Up." The manager of the local house witnessed a preview of the picture and told him that it was the finest picture he had ever seen. The next day McGeachie broke with an ad in the newspapers which carried a heading stating that "The Princess Theatre Speaks" and underneath carried the testimonial of the rival manager. This, of course, was done with the consent of his rival, with whom he has always carried on the friendliest relations. Another line that he used in an ad "Crowds Tell The Story Of A Good Show" will, we believe, be found useful by some of our members so we hasten to pass it along.

When he turns out work like this we don't doubt but that he wants to pass it along to his fellow showmen all over the world. So what better medium can you use "W. P." than the Managers' Round Table Club and for that reason we look toward receiving a lot more of your novel work. And by the way, slip our regards to Jack Allan will you, and tell him we'd like him to inject a little pep juice into anyone in his district who doesn't seem to be keeping up to tap.

Boss—"What does this mean? Your brother just called up and said you were sick and wouldn't come to work today."

Office Boy—"Why the big boob! He wasn't supposed to call up until tomorrow."—Stimulator.

Here's A Trio Of N'spaper Ads From Bair's Collection

Holding back on E. E. Bair's work is like keeping quiet on a hot tip on a gold-plated stock, but the press of work at Club headquarters in getting the Anniversary Edition off to press necessitated our eliminating a number of good stunts from our live-wire members until such time as we had room for them. So here's what "E. E." has been doing.

Being an expert in making up advertising copy, it is only fitting that when we receive examples of this showman's work



along these lines we pass them on. There is no use in our making a lot of explanations on the ads and picking out the highlights because we know that if you study them closely you can see how well "He" knows his town. Especially is this seen in the "Big Time" ad where he uses the line "Stepin Fetchit Has Charge of the Seals." He also uses a cut of the colored comedian. All this tends to make us aware of the fact that the sepia entertainer has clicked before in the town.

In the other ads, too, "HE" has followed out the same angle. This slant is invaluable for showmen who are located in towns or communities where they come in daily contact with their patrons. We don't doubt but that Bair can tell you who Mrs. Smith's favorite actor is and who Mr. Smith likes along the actress line. And if he knows one or two, he knows them all. And that point is evident in the ads. It would pay you, too, to study your patrons' likes and dislikes. It's no task that will take a lot of special labor or anything. NOTE YOUR AUDIENCE'S REACTIONS TO PLAYERS IN YOUR PICTURES AND NEXT TIME YOU PLAY SOMEONE WHO CLICKED IN A FORMER PICTURE PLAY HIM UP IN THE NEW PICTURE.

We want to state that Bair's ads are certainly to be commended. And we're also of the opinion that his newspaper editor thinks so too, because ads of this sort are a credit to any well run paper. Before closing this little story, since we know we'll hear more from "E. E." concerning his showman-like work in a little while, we'd like to say that the "teaser" one-sheet that he turned out for "Hold Everything" was a corker. The sheet was printed in red and white and carried copy which read, "Hold Everything, Folks, Hold Everything." The angle created a lot of comment and worked up plenty of interest in the picture, so that when Bair was ready to release the rest of his campaign he sold them hook, line and sinker.

MANAGERS' ROUND TABLE CLUB

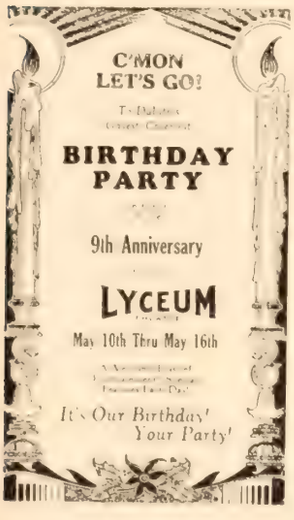
Extra! Photos Of Rosenthal's Anniv. Party Here At Last

With praise of the fine anniversary party he turned out at the Lyceum Theatre in Duluth, Minn., still ringing in his ears, Morris Rosenthal is due for another story on these pages, because of the fact that the photographs we are showing here did not arrive in time for us to use in conjunction with the complete story of the anniversary.

On the left you see the special front he created for the occasion. The box office had a cut-out beaverboard cake built around it and was painted in attractive colors. This attracted a good deal of attention from passersby and was the subject of a lot of valuable comment. The other photo is the lobby that we endeavored to describe in our issue of May 30, in which we recounted Morris's work. By referring back to this article you can obtain a description of it.



The cake in the center of the special display was promoted from a local baker. The first slice was cut by the Mayor of the city, and besides this it was a "golden cake" for the reason that concealed in it were a number of gold pieces. We'd also like you to note the telegrams displayed on the bulletin board, which got in plugs for the anniversary. They were purported to have been sent from Hollywood, with noted movie stars congratulating the theatre on its ninth birthday.



The beauty of Morris's work lies in the fact that he did not have to dig down and throw up a lot of jack for the displays. His well known ingenuity was called into play and that's the result. And take it from us, he has turned out one of the prettiest lobbys of its type seen in many a day. Another thing we want to call your attention to is the corking front cover he sported on his anniversary program. It would pay you to note the copy on it and also the cut, for to our eyes it seems to pack a punch that will sell in any part of the country. The program was simply printed in black on white, but seemed to be much more than just a program, due no doubt to the dignified tone it carried, and the special features it contained on the inner pages.

And the next time he holds us back on photographs, we intend to spell his name wrong. So you'd better be good, Mawruss, and see that the "whole works" arrive intact at Club headquarters.

J. McKoy Received Co-operation From Local Merchants

As usual when James H. McKoy, manager of the Olympia Theatre in Miami, Fla., sets out to put a campaign across he does it in a manner that spells success from the moment he starts. So it was only natural that his campaign in celebration of the fourth anniversary of the theatre should also click.

He dressed up the lobby, the marquee and theatre front with a bunch of flags and pennants that seemed to shout out the fact that it was Anniversary Week. A big birthday cake was placed in the center of the inner lobby all dolled up with candles and fancy icings.

In addition to this cake, one of the local bakeries baked a special four layer one and placed it in their spacious windows together with a sign announcing that slices of it would be given away at the theatre. Another card informed the readers that tickets to the theatre would be given to those estimating, nearest correctly, the weight of the cake. The estimating contest was also announced on slips of paper which were wrapped about every loaf of bread sold. The papers plugged the anniversary pictures and playdates, also.

Through a tie-up with a candy manufacturer McKoy was enabled to have them make up a special Anniversary Week package which they plugged with the announcement that every eighth box would contain a ticket to the theatre. This tie-up netted him special window displays in the stores selling the candy and he certainly made good use of his stills to plug the pictures and the week.

All of the florists in town were represented in the foyer of the theatre in the form of baskets of flowers. The baskets were placed on tables and carried credit lines for the florists as well as congratulations to the theatre. The newspapers came through nicely with stories on the various angles and the complete success of McKoy's work was seen in the crowds of people during the week.

Being one of our real active members it is needless for us to request that this showman keep us posted on his future activities because we know he is more than interested.

"ALL FUZZY EDGED"

We recall the story about the school teacher who, becoming provoked because one of the youngsters in the class gave repeated wrong answers, shook the youngster for several minutes and then told him to go to his seat and "try to see things a little more clearly."

And, so the story goes, as a result of that shaking, everything the kid looked at for the rest of that day had a fuzzy edge. The words on the black-board, the printing in his speller, the problems in his mathematics book, and everyone of the other children in the class.

And, this poor youngster must have thought: "If shaking me for five minutes produces a fuzzy edge to everything I look at, how can I be expected to see things clearer?"

* * *

Which is typical of the way some of our esteemed bosses are inclined to do things when they set out to make their divisions the "best" on the chain.

Kinda funny, thought the kid, and damned peculiar think we.

Instead of showing a person the right way from the wrong, they start out to shake everything, including our enthusiasm and pep, and then expect us to do things better and with fewer mistakes.

* * *

Seems to us that men of that kind are always seeing things with fuzzy edges, else why can't they see the truth and facts clearer themselves?

Or perhaps they are suffering from a constant case of Superiority Complex. They have so sold themselves that they are smarter than the next man, that they begin to believe it, too.

* * *

In their cases the opposite results might be achieved by using the same "shaking" methods. It may clear the fuzzy edge that follows them around all the time, so that they will see clearly their own shortcomings.

Sez We!

MANAGERS' ROUND TABLE CLUB

SAM RINZLER—MASTER SHOWMAN!

—He Gives "His Boys" All the Breaks—

By proving he was not too old to learn himself, Sam Rinzler convinced, without lecture or dunning, every man on his division that they too could learn and they were keen to prove it to him by actions and not alibis.

What I want to know is:—what kind of a spell did Sam Rinzler cast over everyman in his division? You can't tell me otherwise. Or perhaps, he gives 'em something to drink that makes 'em that way. And then again, yes, I think I've hit the nail on the head this time: HE KNOWS AND UNDERSTANDS MEN.

And how——!

What's that you ask? Who is this guy Rinzler?

Well, as far as my memory serves me at this moment, he started way back in the old Nickleodeon days when theatres were more of a gag than a business. That, immediately, makes him an honest-to-goodness pioneer, and we have so many making a claim for that distinction, and so few deserving of it, that it really constitutes a revelation when we uncover someone actually in that class.

And he kept at it, not as a fad or a fancy, but as a business, and if you doubt his success in the small circuit racket, just ask anybody about the chain he and an associate operated in Brooklyn. I can remember several of them and they were all successful money-makers long after, so-called, competition came into the territory and started to murder the community. What could be called their crowning achievement was the erection and operation of the beautiful Congress Theatre, and you would have to travel far to beat it from every angle.

But, we'll risk the charge of being a rotten story teller and jump the clock to the time when he sold out his circuit to Fox and, although entitled to a well-earned rest and vacation, consented to take over the supervision of the entire Brooklyn division. If my guessing apparatus is not too far out of gear, I think there were some forty houses under his charge.

Back about a year ago when the Metropolitan Circuit started actually functioning, many strange things were happening, and to this day I can't for the life of me understand why they pulled some of the funny things they did pull. But then, they were in a position to know and I was not, so that's that. At any rate, things kept humming along with a word or a whisper dropping here and there, and finally some of the boys whom I knew rather well started to stop in and tell me about the outfit they were working for. But what they told me was not nearly as interesting as the constant expressions: "Rinzler is certainly a peach." Or, "Gee, Chick, it's a pleasure to have a man like Rinzler for a boss."

You know, after a while those lines begin

All criticism and no praise, not only makes Jack a dull boy, but takes valuable brains and padlocks them to the loss and detriment of the whole organization. Give a man a break and he'll give you results.



Sam Rinzler

to crawl under your skin and especially so here in New York where many a theatre executive could well afford a little schooling in the art of running theatres and men. Then I heard about a fellow who needed a little encouragement, maybe down in the mouth from some trouble or other, or perhaps he was discouraged about his house not going over so well in spite of his best efforts. Those were the boys whom this guy Rinzler played around with. Gave them a chance to prove their mettle in houses where they were better fitted. Slapped them on the back, so to speak, and made them feel that they had nothing to worry about so long as they gave their best and stuck to their guns.

It has been proven, beyond all shadow of doubt, that if you treat a man like a human being he will give you everything he has in him to further the interests of his theatre and his circuit.

In other words, he gave as much attention to the individual as he gave to his division and the result was inevitable; they were for him to a man. And he managed to instill the same ideas into his immediate assistants. They too were working under him with the same thought in mind; give the manager every break possible. No wonder he built on a solid foundation a structure and organization that would be hard to beat anywhere. It spelt success from every angle.

The more recent reorganization and shake-up (if you want to call it that) ended with Rinzler taking over the Queens and Long Island division, so that at this moment he has over eighty houses under his wing and we don't believe we are divulging any Masonic secrets when we say that those eighty are the biggest profit-makers of the whole Metropolitan Circuit. They deserve to be with every man in the outfit so thoroughly sold on the circuit and their boss that they work like Trojans for him.

But I'll hop the cycle of time again and come up to the more recent incidents which prompted me to tell this story.

Despite all the ohanges taking place in the outfit, and the excitement for a while has everyone guessing, he never, for one

Any outfit operating today with happiness and peace-of-mind among their manpower will almost of a certainty click with profitable results. IT MUST SURELY FOLLOW THAT WHERE A MAN ENJOYS WORKING, HE WORKS BEST.

moment, forgot "his boys" and kept right on planning for the continued success of his division and the happiness of the manager's frame of mind. Now hold on to your seats; he just put the finishing touches to a plan whereby every manager on the circuit will get a week's vacation with full pay. Now that statement may not sound nearly as important as it looks, but take it from me, and we are in a pretty good position to know, it means putting over a tough idea because we doubt whether any thought was further from the minds of the "big shots" than giving the hired help a vacation.

But that was not all, after breaking the good news to the "gang" he told them that for a start-off this year, every assistant would be allowed an abbreviated week, meaning from Monday to Friday, after the house manager returned from his vacation. And again we say that as simple as it all sounds, it really represents a master move on behalf of the men behind the guns. They sure need a week of rest and relaxation even if most of them spend it sitting in a theatre looking at the screen. At least the responsibilities of their work will be off their shoulders for one solid week and they don't have to worry about their jobs either. They can enjoy that week absolutely assured that their jobs and theatres will be there awaiting them on their return.

And, before we bring this little tale to a close we would have you know that Sam Rinzler put into active practice a phrase that has become rather crummy. Namely, the old baloney about "promotion in the ranks." Yes, I know, you've heard it before, and it always ended up with this boss or that boss' friend or relation getting the good houses or jobs. But in this case it is in actual practice and working so well that a recent attempt to pull one of Rinzler's boys away to another outfit at more money brought an emphatic "NO, thank you." The present policy, so far as his division is concerned, is: assistants to managers, manager to supervisors, etc., etc.

Our editorial this week features "The Human Side" of life and we must be frank enough to say that Sam Rinzler rates the classification of being a man among men and a leader of manpower not excelled by any individual in show-business today, and one who knows "the human side." We deem it both a pleasure and a privilege to dedicate this unsolicited little story about him and can only re-echo the words of the boys working under him:

"More Power to That Master Division Supervisor, Samuel Rinzler."

Try showing appreciation instead of constantly complaining and finding fault and you will notice an immediate turn for better operation of the theatre. It's a plan that has rarely failed and the exceptions are mighty few.

MANAGERS' ROUND TABLE CLUB

Beauty Revues, Free Radios, Etc. Form Nellis' Peppy Work

This is the time of year when style and beauty revues are all the rage and many up-to-the-minute managers who feel that ther house is specially suited for the presentation of one of these revues are hastening to take advantage of the stunt.

One of our showmen from Indiana engineered one recently that went over to big box office receipts. The showman under discussion is none other than R. L. Nellis, manager of the Von-Ritz Theatre in Bedford Indiana.

He tied-up with the local newspaper and they agreed to co-operate to the fullest extent with him in putting the revue across, as a local girl was to be selected to represent Miss Bedford at the final state event to be held in Indianapolis during June. Nellis then promoted the assistance of the man handling the revue for the state. The expenses of everything were borne by the Indiana State Beauty Pageant Committee sponsors for all the revues.



The cast of the revue was selected from local entrants and they were outfitted from head to foot by local merchants. In addition to this the merchants ran three pages of co-operative ads announcing that they would furnish the winner with a complete wardrobe. The special ads made a hit with the newspaper and as a consequence they came through with more publicity. As an added attraction Nellis arranged to have Miss America of 1929 presented on the stage of the theatre. All of these angles tended to complete the success of the campaign and it is small wonder that new records for business were created. And the cut will give you an idea of how the local paper came through with publicity on it.



Promoting beauty revues are only a side-line though for Nellis. He even finds time to give away a radio free and engineering a campaign that was a knockout, complete in every detail. As most of our members are aware of how these radio stunts are worked we won't attmept to go into a description of it. However, Nellis used a new slant as a follow-up that we are sure the Club members would like a line on. After the radio had been presented to one of the patrons he made up a special letter and sent it out through the mailing list. The theatre expressed regret because the reader of the letter did not win the radio but stated that a consolation prize in the form of an offer of a forty dollar discount on the same model could be had through the courtesy of the local dealer. We are reprinting a copy of the letter that was sent out so that you may file it for future reference, because this will eliminate that ever present evil whereby giving away the radio to one there's a lot of people disappointed.

Dear Patron:

Last week we presented a Model 92 Majestic Radio to Mr. Earl Bell, 1705 S. Street, Bedford, Indiana.

This naturally meant disappointment to you and our several thousand patrons, who, like you, felt sufficient interest in the beautiful instrument to hand in their names anl addresses.

We have this much good news for you, however: Through a special arrangement with C. & B. Electric Company, Greystone Hotel Bldg., Bedford, Indiana, we are enabled to distribute a limited number of aluable favors somewhat in the nature of consolation prizes.

Fortunately one of these favors has been allotted to you, and we in make it a lot easier for you to own a Model 92 Majestic Radio.

The enclosed coupon accepted by the C. & B. Electric Company of this city will be considered as a credit of $40.00 on the purchase of that particular model Majestic Radio in accordance with its terms. We hope you will avail yourself of this advantage.

Please permit us to add here that we have appreciated your patronage during the Majestic Radio Contest and solicit your further patronage, and at the same time we will use every effort possible to present to you only clean and up-to-date programs that will entertain every patron of our theater. Of special interest to patrons of the Von-Ritz Theater will be the coming of the All-Talking, Singing and Dancing Stupendous, Spectacular Wonder Show of the season, "HIT THE DECK," starring Jack Oakie and Polly Walker. A flaming Pageant of Song and Dance with scenes in Technicolor.

Very truly yours,

This angle is a great good-will bet. And it more than proved its worth to Nellis.

We are very glad to hear from this hustling showman again as we had somehow lost sight of him during the time he was getting set but now he will be represented more than ever.

No story about Mr. Rinzler would be complete without mention of his capable assistant, Freddie Stein, but we'll reserve our comment about Fred for another issue in the not too distant future. Maybe a little tale about assistant division managers could reveal other interesting sidelights.

ANNA-BELL GOES A-VISITING!

Among the most welcome—and when we say welcome, we mean *welcome*—visitors to Club headquarters was none other than one of the Club's most valued members, Miss Anna Bell Ward, Assistant Managing Director of the Phoenix Amusement Theatres of Kentucky.

The greatest tribute we can pay the fraternal spirit of the Round Table Club is the friendly and interesting manner in which the members from out of town stop in to say hello. They always make it a point to visit us regardless of how short the stay or how busy they may be.

We feel that Miss Ward will continue as an active member and booster of the Club, and we look forward with keen pleasure to some of the information she will convey to us via the Club pages.

And how we would like to take advantage of that hospitable invitation to visit her in Kentucky is nobody's business. Maybe we'll get a chance and drop in. What a surprise that's going to be, but we won't say for whom.

It was a decided privilege to meet Miss Ward personally, and if any of you male contenders for the title of "showmen" want some live tips, just watch what this "showoman' has to say about running theatres and advertising them.

MANAGERS' ROUND TABLE CLUB

TRAILER NOTE

In last week's issue we carried an article "Analyzing The Trailer" from Frank Whitbeck's, "Here's How." In view of the fact that the article created so much comment we want each and every member and reader to understand our position regarding, not only this particular article, but any others which may appear.

The pages of the Round Table Club are open for discussions of every subject pertaining to the operation of theatres. One man's opinion is as valuable and important as the next. If Whitbeck tackled the trailer situation from his viewpoint, then anyone disagreeing with that slant is at liberty to have his say whenever they want to sit down and put it on paper for publication.

Instead of trying to sidetrack these differences of opinion, we would much rather encourage them. Such debates, thru our pages, are bound to bring about a better understanding of the manifold problems encountered in show business.

We Say That 'W. L.' Deserves To Have A Band Of His Own

One of the things that keeps the Capitol Theatre of Steubenville, Ohio, in the limelight is that good-will that the house secures through the efforts of William L. Hendricks, the managing director.

An annual event at the Capitol is the extending of invitations to the inmates of a Home for the Aged, requesting their presence at the theatre. This year the film was "Light of Western Stars," so Hendricks decided to give it a plug along with the publicity he was certain of receiving in connection with his annual stunt.

He received the co-operation of the local Rotary Club and was enabled to secure a number of cars to be used for transporting the inmates of the charitable institution to the theatre. He then promoted the services of the local high school band. The band numbered sixty musicians and all were uniformed. Banners were placed on the cars in the procession, and a police escort accompanied the cavalcade. The photo will give you an idea of the flashy parade that was the direct result of Hendrick's promotions. They marched through the entire business section of the town, and stopped at the city hall, where the band rendered a couple of numbers to the enthusiastic approval of the Mayor and then proceeded to the theatre.



The added touch of showmanship, in the form of the parade, was the subject of much comment during the run of the picture and the local newspaper devoted some valuable space to it. Hendricks displayed some corking showmanship in another angle that he used. A circus came into town on the opening day of the picture and it looked like tough sledding for Hendricks, but instead of regarding it as opposition he took the bull by the horns, went over into enemy territory and was able to effect a tie-up whereby he agreed to run a special show on Sunday evening, (Theatre ticket selling prohibted on Sunday) for about five hundred of their personnel. In return for this the circus gladly offered to place banners about the "lot," hand out handbills on his picture, and assist him in any way possible. Hendricks retaliated by flashing a special slide, plugging the circus, on the screen. Incidentally, on his Sunday show, the circus owners insisted that they be permitted to defray the expenses involved by operators, etc.

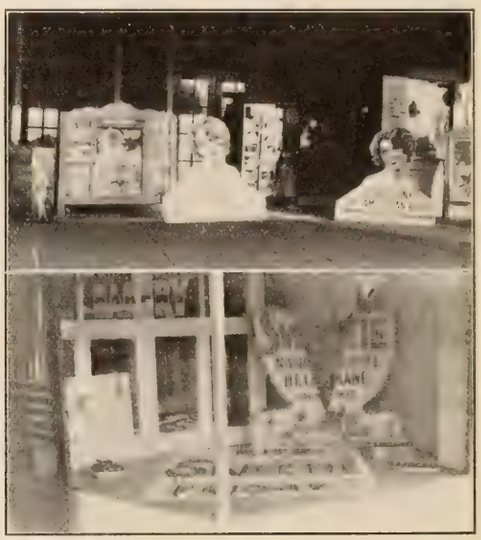
Showmanship of this sort would click in any part of the world and we must certainly congratulate Hendricks on the work he is doing out in Steubenville. And say, "W. L.," we published Howard Waugh's "facial blueprint" not so long ago, and from rumors that have drifted into Club headquarters he has received a number of movie offers, one to act as "spokes"-man in "The Wagon Trail." So when you shoot us in your picture include a resume of your show career to date, just in case Oke?

Small Boy—"What is college bred, pop?"
Pop (with son in college)—"They make college bred, my son, from the flour of youth and the dough of old age."
—Two Bells.

Judging By This Oscar Could Tie-Up Almost Anything

Though we haven't a picture of him on hand we want to introduce Earle F. Oscar to the Club. Oscar is the manager of the Ritz Theatre in Athens, Alabama, and just how much of a showman he is we are going to show you in this article.

When the theatre played "Glorifying the American Girl," he set to work and tied-up the local merchants on a full-page ad in the newspaper, that was a corker. The layout was made very attractive by the insertion of stills which plugged the various stars in the picture. The theatre's name predominated on the entire page, there being a streamer on both top and bottom. The entire make-up was constructed so as to sell and we have no doubt but that it certainly did.



A few more of his activities may be seen in the photographs which accompany this article. The first one shows the cut-outs he used in front of the theatre to plug the picture and the other photo shows a window tie-up on "Sweetie." Oscar's showmanship comes into view when it is learned that due to the absence of a candy store in the town, he secured a lot of lump sugar from the local bakery and arranged his display around that idea, with the ultimate result that everyone looking at it expressed a "sweet" desire to see the picture.

We want to welcome Oscar into the Club and we feel that since he has shown us by his first contribution that he is going to be active it is unnecessary for us to say more about him at present. However, Earle, we would like a photograph and a little "dope" on yourself so that we can give you a real introduction.

A WHIZ IN A WEEK!

That's the record of Ben Sperber of the exploitation staff at the Fox Brooklyn Theatre, and we'll tell you a little about him and his interesting jump into the show game

NEXT WEEK

MANAGERS' ROUND TABLE CLUB

Show Selling Tips? This Story Is Made To Order For You

If medals for atmospheric fronts were being awarded we believe that every showman around Florida would be in line for one. It seems to us that the live-wires down South have been represented enough times to fill a couple of books of their own. No matter what the picture is there's bound to be a good front made for it. We could name a large number of showmen around Miami, Palm Beach, Tampa, Jacksonville, etc., who are "aces" at turning out knockout displays but just at present this article is to be devoted to Earle Holden, manager of the Fairfax Theatre in Miami, Florida, who is one of the showmen in line for a medal.

The corking front we are showing with this article was created by Earle's house artist, (Phil Gunn, we believe) under the showman's expert supervision. Since Earle did not want the war motif predominating, it was kept down as much as possible. The photo on the left will show you the "symbolic figures" of soldiers that were used to attract attention. Selling catchlines were worked around them. The walls of the inner lobby were covered entirely by beaverboard, depicting the desolation of the battle fields. No attempt was made to show action scenes.

The inner lobby was used as an advance plug as well as a current one. Inside the theatre, a machine gun nest was erected on the foyer. The guns, borrowed from the local American Legion, were grouped about a one sheet carrying the critics' comments on the picture. During the run of the picture these machine guns were placed on the sidewalk.

And incidentally, the sand bags placed about the front of the theatre happen to be cement bags filled with sawdust, borrowed from a local cement factory and turned inside out so that they could be returned "clean." A trip to a saw mill supplied the "fillings." The sawdust filled bags gave a realistic effect and were easier and cleaner to handle.



An angle that did a lot toward selling the picture to Miami, was the special preview that Earle arranged for local notables, the press, American Legion heads, consuls of all countries, and war veterans. A card was handed them for their comments, and these were pasted on a large display board which was placed on the main street of the city. ALL NEWSPAPER ADVERTISING WAS DEVOTED TO PRESS COMMENTS AND THE COMMENTS OF LOCAL PEOPLE.

The novelty injected in Earle's campaign went a long way toward putting the picture across at his house and we are sure that our members, after reading this article, will agree with us that he knows showmanship from A to Z.

If the nation's plumbers are wide-awake they'll get together and hire Chic Sale to write a book that will do for their profession what his first two volumes did for the small town lumber business. — Life

Another Canadian Showman Turns Out An Ad That Sells

Every once in a while we have passed along samples of the advertising turned out by our Canadian members and we have come to regard this phase of their work as a very important part of their show merchandising due to the care that is taken in layout. To-day's contribution for high honors in the newspaper advertising field comes from Chris Georgas, manager of the Classic Theatre in Owen Sound, Ont.

For his showing of "Honey," at the Classic, Chris turned out this classic of advertising that merits reproduction here. That he knows his public is evident in the way he has taken considerable care to plug both "Honey" and "Come Out Of the Kitchen." The latter is the well-known popular farce comedy of recent years that met with the public's cordial approval, and from which "Honey" was adapted. A tie-up with local dealers was the means of securing ads for this page. As is usual in stunts of this sort, a contest was run with it. This consisted of a "Broken Letter" gag.



The letter "H" was cut up and inserted in all of the dealers' ads, both as an assurance of having the ads read and to stimulate interest. Free tickets were awarded to the first twenty correct solutions submitted. In the ad you will also note a medium designed to attract the women, in the form of a recipe for "Honey Date Pudding," found in a cook book used by local housewives. This is the first example of this sort that we have seen in some time and we want to hand Chris a compliment on it. And by the way, he received a very nice letter of commendation from the manager of the Paramount Exchange in Toronto commending him for his "Honey" campaign. Though the real news lies in the fact that his showmanship was proven by the capacity business the house did during the run of the picture.

By passing along this account to us, Chris automatically elevates himself to a top position among the active Canadian members and we know that he is going to make his future work so good that he will remain among the leaders.

THINK THIS OVER!

When a man quits a job and starts all over at some new place, he sacrifices his seniority and loses months or even years.

It seems to me that many a young fellow, worried over some incidental slight or some transient problem, quits a job just when it is beginning to offer a real opportunity to him. If he could only see the matter from the company's point of view! If he could only restrain his impetuous temper and wait for things to develop normally!

Rome was not built in a day. Promotion does not come all at once. No company that is worth much acts hastily; always advancement comes deliberately. Why not have faith in this principle?

—The Trumpeter.

ALWAYS WEAR YOUR CLUB PIN

MANAGERS' ROUND TABLE CLUB

NEWSPAPER READERS!

By EARLE M. HOLDEN, Mgr.,
Publix-Fairfax Theatre
Miami, Fla.

Earle Holden has furnished us with many important and interesting articles. In this, his latest contribution, he touches on a subject not generally looked upon as important by many showmen the world over. Follow Holden's logic and see if you don't adopt a different slant on your newspaper readers. *"Chick."*

Take Time and Care

As much time and care should be devoted to the selection of the proper reader for your newspaper publicity, as you spend on laying out your advertising. Because it must be taken into consideration where people will skip your ad they will probably read your news item of the day. I do not think that the term "reader" should be applied to a story in regards to your theatre, if you are situated in a city, whose papers co-operate to the extent that they give you daily space.

Any little item about patent medicines can be a reader, and each and every article that you place in a newspaper in regards to your attractions or to your theatre should be real live news and written as such.

The average newspaper reader tires very quickly of reading amusement news daily that is of a stereotyped nature, and articles that carry the sameness day in and day out with the results that many of them do not bother to look at the items on the amusement page, or theatre items should they be published under a heading in the newspaper.

Write Them Yourself

For this reason the press sheet should be gone over very carefully before you grab up a pair of scissors and snip out any old thing. A good plan to carry out would be to cast aside the press sheet entirely and plan and write your own news story. I have found this plan the best in the long run.

And there are several reasons why this should be done. In many instances the press sheet from the exhibitor is often prepared and printed even before the picture has been released and in many times before the final scenes have been made. This means that many items find their way into the press sheet that would lead a reader into getting a wrong impression on the type of story pertaining to that particular picture. For instance, just this week I had occasion to glance very carefully over a press sheet on a coming attraction and selected one story in particular which was read very carefully. This press sheet story stated that "there were hundreds of scenes in natural colors." Prior to the time that I read the story I had the opportunity of seeing the picture in question and there were just two scenes in natural colors. The average reader would have interpreted the story, had it been published in the papers, to have meant that almost the entire picture was in natural colors, as to their way of thinking "hundreds of scenes" would have covere dquite a lot of ground.

Screening Is Important

Much benefit can be derived in the preparation of your theatre stories for the newspapers if you get the opportunity of screening your picture in advance. By doing this you will have first hand information in regards to your picture and you should then be able to sit down to a typewriter and knock out an accurate message for the public, one that will tell the truth and not mislead them.

Besides, much good can be accomplished for you if in your news story you put some institutional copy and also be sure and make mention of the added attractions on the same program, but all this must be written in a snappy newsy manner, and not as you would write copy for an advertisement. The time of performances is also very important. In other words, place in your news item everything that you would carry in your ad, but take great care in preparing it, so that it will not find it's way into the editor's waste basket, but instead in a prominent position in the paper.

Watch What You Print

If time does not permit you to sit down and think out your own story and you must use a story from the press book, that particular story should be closely analyzed, and all material that might mislead the public should be crossed out. The time when you think you can bluff the public with some hot news about something that is not in the picture, has passed, and the public wants the truth just as much in your theatre news as they would expect to find in any other story of timely interest that paper might publish for the day.

You can still go another step towards the proper preparation of your news story by typing it out on paper, this even applies if you use an item from the press sheet. Type it neatly and double space it. The editor of any paper appreciates copy handed in in this manner, and it will save many an eye strain for the linotype operator when he places your copy into type. Any copy clipped that has already been printed is hard to read, and it is items of this kind that many times end up in the waste basket.

Most any editor of any paper realizes that motion picture news is valuable news, provided of course that it is real news. This is evidenced by the fact that motion picture magazines have the largest circulation on magazine stands, and any timely items in the daily press are always welcomed by motion picture fans, especially women readers. But it is up to the individual exhibitor to keep his news real news and not just a lot of hash that might be clipped from some press sheet which was prepared by a press agent who probably wrote the same story for some other picture, merely changing a few words.

Good-Will Was the Idea Behind This Stunt of Carlson's

Some fine good-will was secured for his house recently by G. W. Carlson, manager of the Peoples' Theatre in Superior, Wisconsin.

Carlson tied-up with the local paper, the Evening Telegram, and the paper agreed to publicize and sponsor a special matinee to be given to all of the Gold Star Mothers in the vicinity, as a plug for "Seven Days Leave."

The angle went over very well in the town with the paper reaping benefits too. The front page of the newspaper carried a big story extending an invitation to the war hero mothers as well as mentioning the title, theme of the picture and the playdates.

This stunt is only one of the many that Carlson has pulled successfully out there in Superior, for he is by no means a stranger to us, and we know that the future will bring more accounts of his work that we can pass along. How about it, "G. W."? You know we're always interested in seeing what the other live-wires all over the country are doing.

Manager—"So you think you are qualified for a job as floorwalker? What experience have you had?"
Applicant—"I have a pair of twins at home that have just finished teething."—The Kablegram

Stewart Tells Us That He Likes To Keep Front Alive

Here's another fine front. This one is the work of C. H. Stewart, manager of the Rialto Theatre in San Antonio, Texas, and when we get through describing it to you (since the picture from which the reproduction is made was small) you'll see why Tucker is one of the leading showmen in the city.

Being well aware of the necessity of stressing action in his work, since he has found that by doing so his patrons and passersby pay lots more attention to what he is merchandising, Stewart arranged to place special "dancing dolls" under the marquee with which to plug the picture. These "dancing dolls" we believe are operated by wires concealed near the doorman or in the cashier's booth. Another form of "dancing doll" is the cut-outs of featured players, usually in musical comedy pictures or farces, that are mounted along the side-walk in the style we showed you not so long ago with a story and picture concerning Miss Anna Bell Ward's use of the stunt. Piano wire is used to effect the animation of these.



On some of his shows, Stewart endeavors to keep his whole display animated and as his house is the only one in San Antonio to use this as a regular feature, persons come for miles around to get a look at it. With a contribution like this coming from his district we feel that "C. E." is going to keep it up and become a very active member and contributor of the Round Table Club and we hope that when he sends along his next activity he'll include a photo of himself.

MANAGERS' ROUND TABLE CLUB

G. Banniza Chalks Up A Couple More Valuable Angles

Every picture that is booked into the Princess Theatre in Decatur, Ala., is sure to be in for a plug of some sort due to the fact that G. P. Banniza handles the exploitation campaigns as well as the house.

From time to time we have shown you many photos of what he is accomplishing down in his neck of the woods and we are sure that you will agree with us that when it comes to showmanship he is right in front with a big bag of tricks that will be found to be productive of both good-will and publicity.

In the photo layout that accompanies this article will be seen some of the most recent stunts engineered by him on attractions at his house. On "The Virginian," an atmospheric street ballyhoo in the form of an old-fashioned stage coach was used to excite public interest in the production. Men, arrayed in cowboy attire of frontier days were drafted into service to drive the coach and Banniza added more atmosphere to the angle by having the stage coach carry passengers, who too, were costumed in the dress of the days when Buffalo Bill was a synonym for frontier heroism.



Most all of the Club members know Banniza by his stunt of running a special banner across the street in front of his house. In one of the photos you will see that he is still using this all-important angle and giving "Rio Rita" a plug that would sell it to anyone coming along the street whether they be motorists or pedestrians. On "Untamed" he made up special art work for the front of the house and endeavored to keep the jungle effect before the public by having his display conform to the jungle locale of the picture. This angle was found to be an excellent slant for attracting more than passing interest.

In another photo you can note what he did to sell Greta Garbo's first talking picture in Decatur. Where he gets his pull to erect signs like this is still a mystery to us but we know that this was the first time that advertising matter of any sort had been placed in the small park. The sign board, itself, was so big that the park was dwarfed by comparison and anyone, no matter from what part of the town they approached the park were sure to be hit with "Garbo Talks!"



If space would permit we could go on and tell you of the many other marvelous ballyhoos he created for various pictures but for the present we will have to content ourselves with this brief account as we know that "G. P." will be represented here again with some more of his up-to-date work.

Reintroducing Our Charter Members!

In response to many requests over a period of months, we finally got around to compiling a list of our Charter Members, together with the city and state in which they were located at the time they were enrolled. Many of them have changd positions or locations, so this list is not correct from the angle of addresses. It will be gratifying to note that almost everyone of these Charter Members are still our most active and interested contributors, which in itself speaks mighty high for our organization. If by any chance we have overlooked anyone who feels their name belongs on this list, start your kicking now and we'll correct the error if your viewpoint and ours jibe. "Chick"

Archie Aldman,
New York City
Harvey "Doc" Arlington
Muncie, Ind.
W. H. Bergman,
Freemont, Nebr.
J. T. Besler,
Yorkton, Sask., Canada
Maurice Bliss,
New York City
James H. Cochrane,
Flint, Mich.
C. T. Chapin,
Jacksonville, Fla.
Ralph Cokain,
Marion, Ind.
George F. Evans,
Kingston, Jamaica, B. W. I.
A. Z. Freedman,
Brooklyn, N. Y.
G. H. Foster,
Marion, Ohio
B. B. Friedman,
Astoria, N. Y.
Lorenzo Gelabert,
San Juan, Porto Rico
Geo. C. Goethals,
Detroit, Mich.
Samuel Goldblatt,
Chicago, Ill.
F. C. Goldquist,
Savanna, Ill.
O. Fred Glass,
McCook, Nebr.
Frank P. Harpster,
Pittsburgh, Pa.
Don W. Hoobler,
Bloomington, Ill.
Samuel G. Harris,
Brooklyn, N. Y.
S. A. Haymah,
Grand Island, Nebr.
Wm. L. Hendricks
Steubenville, Ohio
Thomas Kane,
Redwood City, Calif.
Douglas S. Kimberley,
Portland, Ore.
C. F. Lawrence,
Lima, Ohio
Byron R. Linn,
Bloomsburg, Pa.
J. D. Marpole,
Tokay, Calif.
C. M. Maxfield.
Hartford, Conn.
E. R. Medd,
Clarksdale, Miss.
C. W. Nebel,
Milwaukee, Wis.
R. L. Nellis,
Washington, Ind.
Sydney Oshrin,
Bronx, N. Y.
Albert C. Oliver,
Arlington, Mass.
O. B. Olsen,
Richmond, Ind.
Fred Putnam,
Port Arthur, Tex.
Lew Preston,
Brooklyn, N. Y.
Thomas Roberts, Jr.
Mansfield, Ohio
"Tim" Roberts,
Mansfield, Ohio
George G. Steele,
Birmingham, Ala.
Montague Salmon,
Los Angeles, Cal.
Jack Sanson,
So. Manchester, Conn.
Lloyd M. Townsend,
Oakland, Calif.
W. H. Whyte,
Hartford, Conn.
J. C. Wodetsky,
Detroit, Mich.
Ed. T. Zadra,
Manistee, Mich.
E. J. Myers,
Chillicothe, Ohio
L. A. Wallis,
Fort Worth, Texas
F. C. Smoot,
Parkersburg, W. Va.
Ray C. Hickman,
Marietta, Ohio
Joseph W. Frunk,
Youngstown, Ohio
A. C. Himmeloin,
Sandusky, Ohio
Edward J. Hiehle,
Newark, Ohio
C. C. Bippin,
York, Pa.
M. M. Brodewski,
Nicholsville, Ky.
Frank S. Mickley,
Allentown, Pa.
William E. Ewing,
Washington, D. C.
Irving Berhan,
Brooklyn, N. Y.
Fred E. Johnson,
Cambridge, Ohio
Herman A. Schwahn,
Chippewa Falls, Wis.
Ernest C. Lackey,
Vancouver, Canada
Ben Muller,
Santa Rosa, Calif.
Harry Sandeler,
Brooklyn, N. Y.
Max Tschauder,
Beatrice, Nebr.
F. M. Boucher,
Winchester, Va.
W. E. Belcher,
Rochester, N. Y.
Paul O. Klinger,
Lewistown, Pa.
Matthew F. Anysh,
San Diego, Calif.
Randall Jarabeck,
Chula Vista, Calif.
Jack O'Connell,
Toledo, Ohio
Martin A. Morrison,
Junction City, Kansas
William A. Levey,
Port Washington, N. Y.
A. E. Worden,
Cortland, N. Y.

MANAGERS' ROUND TABLE CLUB

RITZ PATTER

By ADOLPH PINCUS

Manager Ritz Theatre, Lyndhurst, N. J.

This is one of a series of humorous "chats" used by Pincus in his theatre's program. If they appeal to you, go ahead and use them with his compliments.

Every one you meet these days has a cold in the head, and if there is anything that is annoying it is just that, particularly the sneezy kind.

But there seems to be a significance in the various kinds of sneezes one hears, and you can almost tell the type of an individual by the sneeze.

Now, for instance, there's that "TZZ" sneeze, like a worm, well that's the shy retiring little damsel that is often seen but never heard from, and the "GRUFFF," that the type of a man, big and fat and plenty of money—and when you bear "Who Is She," you can bet it's some cake eater, with a French Beret stuck on his head, a leather jacket—the shirt open at the neck—no tie on, and out of work for two years—the "Kerchoe" sneeze generally emanates from the poor sucker that has to get up at seven in the morning no matter how he feels and go out and earn the family needs—he's too busy to develop a high-class sneeze.

Have you ever sat in a restaurant opposite a hay fever patient, while eating a plate of soup, and have him burst forth in a series of nose detonations that rock the walls, and when you leave you look like a leopard—it's a pleasure.

And advice—every one suggests a different remedy—you take so many pills, that when you walk around they rattle so loud, you sound like a crap game.

The safest way to cure any ills is to forget them—get a change of mind—and the surest way to do that is See a Good Talking Picture amid comfortable surroundings—you can't go wrong at the RITZ.

Sullivan's Glider Display Created A Lot Of Interest

Current events and timely topics often furnish showmen with mediums whereby they can tie in the attraction they are selling. And so when H. C. Sullivan, manager of the Palace Theatre in Gary, Indiana played "The Sky Hawk" at his house he decided to cash in on Captain Frank Hawk's recent cross country glider flight.

He promoted the one and only glider obtainable in that section of the country from a local aircraft corporation, and assembled it in the theatre lobby. He then set out to make a display that would enhance the selling power of it. He secured a lot of stills and grouped them about the glider, together with printed matter which heralded the progress of aviation and by the time he finished he had a display that could well be placed in a museum.

The display created a lot of interest and comment and it even brought people into the theatre for the express purpose of seeing what kind of a plane Hawks made his flight in. Once in the theatre lobby they were as good as sold. The lobby displays on "The Sky Hawk," other than the glider, were bound to sell them.

It was only a short time ago that we showed you the fine ballyhoo this showman used for "Three Live Ghosts" and it looks to us as though he intends to continue the good work. Oke "H. C." and remember we want you to keep us posted on what you are going in Gary.

Delis Has Been Responsible For Some Fine Exploitation

It has been some little time since last we heard of the work being turned out by George A. Delis, manager of the Olympic Theatre in Steubenville, Ohio, and we were wondering what had happened to him but now that we have this account of a stunt he used on "Vagabond King" we know he's still on the job displaying his regular brand of showmanship.

He inserted a large ad which was made up in the form of a quiz in the local newspaper. The ad was directed to the boys and girls of the town and contained questions on the picture. The questions were inserted in the ad. The plugs for the picture were on the title, stars, technicolor, playdate, dialogue, cast, theatre, etc.

The ad was very cleverly worded and if the correct answers were submitted it was a sure thing that the boy or girl submitting them would know a lot about the picture. This stunt made a big hit with the kids in the town and nearly all of them could be seen going to school with the ad tucked under their arms. For correct answers the contestants received free tickets to the house. The stunt was for children only but there's no doubt but that the parents read about it, too, in an effort to help the kids out.

We would like to point out at this time that this stunt can be used on almost any picture and will be found of great value for securing a lot of word-of-mouth publicity and good-will. We want to thank Delis for passing this along and also to let him know that we are glad to note he is continuing the activity which characterized his merchandising in the past.

Some Examples Of Showmanship From The West Indies

From all over the world we give examples of the way showmen are merchandising their attractions. And not the least of these is Pedro Gelabert, one of the showmen who makes up the theatrical part of Porto Rico in the West Indies.

Though rather handicapped as to exploitation and publicity, they nevertheless turn out some very fine work. In the past we have shown you some examples of the work done by Pedro at the Teatro San Jose as well as that of some of our other members. In the photo we are reproducing below you can see the Spanish pandereta which was used as part of the campaign on "Rio Rita," at the Teatro Broadway.

The pandereta was made of wood, wire and cloth and painted in very attractive colors. Though we are not sure whether pandereta is the Spanish name for tambourine, nevertheless we feel that it is what it is and so far as the stunt goes it can't be beat. As a good many cars pass the theatre the value of the gag as an attention getter was more than proven.



Since we have found that our Porto Rican representatives are very active showmen we know that they will have more accounts of their work presented on these pages in the future. We are always glad to pass along the ideas they use to sell their shows because we feel that the rest of the Club are mighty interested in seeing what the showmen from other countries are doing.

MANAGERS' ROUND TABLE CLUB

Orlove Deserves A Great Big Hand For His Rapid Rise

Starting at 17 years old as an electrician's helper and rising ten years later to the position of purchasing agent for a chain of fifty houses is the enviable reputation established by Louis W. Orlove, of the Uptown Theatre in Milwaukee, Wis.

In 1918 he went to work for the Saxe circuit. The circuit was just branching out and so Orlove came in for a break. He worked hard and faithfully as an electrician's helper for five years. Then Saxe, himself, owner of the circuit, decided that he wanted him as a purchasing agent. He made good at the job and was assigned the purchasing position for all of the houses. About twenty skilled craftsmen came under his direction. Organ repair men, handy men electricians and painters. Their efficiency depended upon Orlove. Only results counted. They would be charged up to him.

He set to work to vindicate Saxe's faith in him and came through with flying colors. Not so long ago Saxe sold out to Fox Midwesco and Orlove went to work for the same outfit. The group now contains fifty houses distributed through Wisconsin, and he is still stepping along giving his circuit the best he can. Not only is he a skilled electrician and purchasing man, but a darn good showman. He handles the Uptown, a big deluxer, in a showmanlike manner. The stage settings and lobby displays that he makes for the houses are considered some of the finest pieces of work in the Middle West and we hope to show you some in the near future.



In order that you may meet this showman and his staff we are showing a photo of the persons who maintain the Uptown theatre. Mr. Orlove may be seen on the left of his cashier. His assistant is on the right. We want to extend this showman a welcome into the Manager's Round Table Club and hope that he will prove a very active member and keep us posted on his work. Oke Louis?

Edwin Carewe, Hollywood movie director and capitalist, was awarded a contract for exclusive rights to buy all wet garbage collected in Dallas by the city. Carewe agreed to start work within ninety days.—Los Angeles Examiner.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

"HATS OFF TO HYDE"

It is with great pleasure that we broadcast the glad tidings that Bolivar Hyde, Jr., formerly manager of the Polk Theatre in Lakeland, Fla., has been promoted by the Publix Circuit to City Manager for Montgomery, Ala.

Keep it up, Hyde, you've got the "stuff" and can deliver the goods.

Johnson Shifts To Another House In Oil City—Congrats.

It came as quite a surprise to us to hear that Fred Johnson had resigned his position as manager of the R.K.O. Colonel Drake Theatre in Oil City, Pa. However, after the first surprise was over, we learned that Fred would remain in Oil City as manager of the Latonia Theatre.

As most of the members of the Club know, Fred has always been a live-wire showman and active member of our organization and with a new house to look after we feel that he is going to uncork a lot of novelty angles and examples of showmanship that will prove of mutual benefit to all.

He has followed the show business ever since his 18th birthday, spending many years in the management of theatres in various parts of the country, and also served as manager and advance agent for legitimate shows. He is a native of Kent, Ohio, and it was in that city that he began his career at the old opera house. Before going to Oil City last year he was general manager of the Marietta Amusement Company, handling the circuit houses in Marietta and Cambridge, Ohio, for three years. Previous to that he handled the Weller Theatre at Zanesville for a few years.

Since he has been in Oil City, Fred has been very prominent in church work and club activities and this no doubt will be continued at the new house. One change in policy that will become effective when he assumes charge will be the presenting of two matinee performances instead of one as Fred feels that his showmanship is more than equal to bringing in extra business and the new policy will give shoppers an opportunity to witness an early show.

We want to congratulate Fred on his new job and wish him the best of luck. We know that he is going to continue the fine work that has characterized his show merchandising in the past and also the very active interest he has taken in the Club.

Having silenced firearms, Mr. Maxim announces that he will next endeavor to eliminate noise in industry. And when he finishes that, he might tackle politics.—San Diego Union.

Laugh-A-Minute Is The Record Made By Max Tschauder

Whenever we present an account of Max Tschauder's work there's bound to be a laugh or two concealed somewhere in it, for ever since he's been handling the affairs of the Rivoli Theatre in Beatrice, Neb., his fellow members in the Club have seen some fine examples of showmanship.

This time it was on "Cohens and Kellys" that Max let Beatrice in for a "belly laugh." He engaged a young man dressed in kilts and wearing a vivid red beard to parade the streets of the town. The ballyhoo man carried a Gladstone bag upon which was lettered the plug for the picture and the theatre.

Before sending the young man out on the street, Max provided him with a hundred pennies. Imagine the hilarity occasioned when the McGregor made purchases at various stores in the town and paid for the merchandise with the coppers. Kids followed him wherever he went and this too helped to attract attention.

If they were dealing out medals or gilt edge securities, it's a cinch that this showman would be in line for the one awarded for the best laugh gags pulled. He has so many to his credit now that it would take a couple of years to recount them (or at least two hours.) But listen Max, just the same we want to pass along the new ones and even if we have to make a special page out of them it's oke with us.

MANAGERS' ROUND TABLE CLUB

Tom Kane's Riot Call Netted Him Front Page Space

Is Tom Kane still plugging in Redwood City? You'd think so if you had witnessed the American Legion "riot" call that he engineered not so long ago. According to reports, in order to secure another member to the local post, Tommy "accidentally" happened into the office of a local doctor and a little while later thirty-five legionnaires stormed the doors and demanded admittance. The doctor was taken to the post and immediately inducted into membership.

When the local newspaper heard of it they picked it up and used it as front page news and Tom in this manner secured quite a publicity break. And he received another great one on his ballyhoo for "The Arizona Kid." A stage coach was secured from some place about the town and wonder of wonders was found to be the same one that Brete Harte wrote about in his book. And to top all of this off, Tom managed to secure the services of Dan Woods the very same driver that the author wrote about in connection with the stage coach.

This was newspaper stuff de luxe and Tom more than took advantage of it. In the near future we expect to pass along a photo of this stage coach and the driver in order that you may see the very effective way the stunt was engineered. So for the present we'll have to sign off until we have the photo. Rest assured Tom, that we will be in to see you when we make our contemplated trip to the Coast in a little while and once more breathe some more of that California air.

Bert Levy Takes A Seat Around The Round Table-Oke?
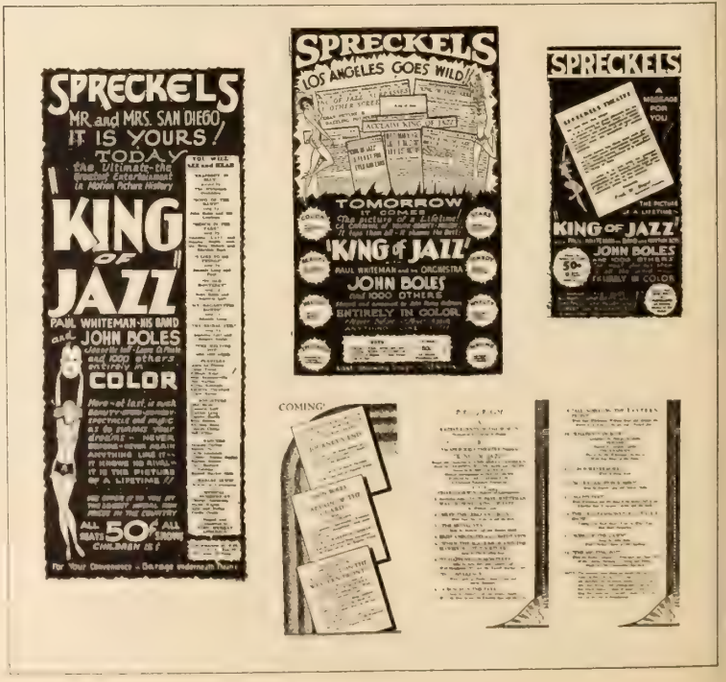
Well, we've another director of publicity on the rolls. This time it's Bert Levy, who tells the world about the Spreckels Theatre in San Diego, Cal.

Bert has been in the game for a good many years so he knows his stuff when it comes to laying out ads and things like that. But in order to prove to those members who declare that "seeing is believing" we are showing a lay-out of the work he turned out for "King of Jazz."

As he played the picture day and date with the Roxy in New York, the press books had not yet been made up and he was handicapped right there. He had absolutely nothing to work from in the way of mats or anything, had to make up his own ads, twenty-four, three sheets and other paper. The black reverse idea in the ads was also carried throughout the lobby display. All boards were in black with white letters and silver flitter. The words, "King of Jazz" were in silver flitter and the word "Colored" in varicolored paint.

You will notice in the ads that stress has been laid in the ads upon John Boles with Whiteman leading. Bert explains this by telling us that Boles is more or less or a local favorite, and that with a true showman's eye toward the future, he is getting in plugs for Boles. Another angle that went across well with the patrons was the program Bert turned out for the picture. It was printed in a "Rhapsody Blue" tone throughout and carried the various numbers in the picture. We are reproducing a photo of it in conjunction with the ad layouts. The programs were sent out in sealed envelopes to a special mailing list, distributed in all of the music stores, copies being inserted with every piece of sheet music or records sold, and were also placed in the mail box of each guest at the local hotels. It also served as an advance herald.

The campaign went over to a big box office smash and the work turned out by Levy did a lot toward swelling the receipts. We want to welcome him into the Club and since he knows Eddie Hitchcock and Sammy Cohen, a couple of other publicists who are on our rolls, we believe he will prove as active as they.



CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid,.....Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State .....

MANAGERS' ROUND TABLE CLUB

'Sarah And Son' Got A Corking Send-Off From Syd. Oshrin

Showmen in neighborhood houses, bucking close opposition, find it necessary often to step out and display some live-wire work that would do credit to any attraction holding a record for merchandising. Such is the case with Sydney Oshrin, manager of the Allerton Theatre in The Bronx, New York.

He found that in order to put "Sarah and Son" over he would have to display some showmanship of the highest calibre and this he did by taking advantage of some recent ideas of the Managers' Round Table Club. As he is rather limited as to the amount of exploitation he can do, considering where his house is located, he decided that a well made cut-out placed in the lobby would do a lot to attract attention. We are showing this cutout in the lay-out of photos we are using.



He introduced a new angle for his house, in the form of a bulletin board carrying the reviews of the New York critics on the picture. The board was headed "Read the Raves," and made a decided hit with the patrons of the house as the crowds stopping to read them attested. On the outside of his house, Syd hung a banner plugging the picture and you can see this banner in the photo, together with his well known street ballyhoo which consists of a large truck drawn by a couple of horses. And you can be sure that when the residents around the vicinity saw the "flashy" twenty-four sheet they more than paid attention to the picture.

As Syd is one of the veteran members of the Club, and one who is always on the alert, it is indeed gratifying to know that his latest efforts met with complete success at the box-office and we are sure that his future ones will too. Keep it up, Syd, and don't forget you're an active member.

Incidentally we had a photo of him which we intended to use in order that the newer members of the Club who haven't met him may see what he looks like, but it was too blurred for reproduction. However, we know that

Customer—"To what do you owe your extraordinary success as a house-to-house salesman?"
Salesman—"To the first five words I utter when a woman opens the door—'Miss, is your mother in?'"—Tit-Bits.

Seel Helped His Newspaper To Sell Book Via Co-op Ad.

Alertness enabled Henry Seel, manager of the Majestic Theatre in Jackson, Miss., to cash in on some free newspaper publicity, to the extent of securing a three column ad free of charge.

It seems that the newspaper had been offering for sale a book titled, "How I Broke Into the Movies" or else one can procure this book by securing three new subscribers to the newspaper.

Inasmuch as Seel knew that one of the sixty life stories of as many movie stars appeared in this book, he sold the newspaper on the idea of a huge ad which might prove mutually beneficial to both concerned.

Current with the showing of Nancy Carroll in "Honey," the three-column by 9 inch ad appeared, reading, "NANCY CARROLL is only one of the many outstanding figures on the screen who will tell you the story of her experiences in rising from an extra to a star in the remarkable book 'How I Broke Into the Movies'—The life stories of sixty famous movie stars, signed by them together with full size photos."

The ad also showed a photo of Miss Carroll. And it had a decided effect in popularizing the picture throughout its entire run.

This exploit of our representative from Jackson is only one of the many things he engineers up there and we know that our future issues will carry more accounts of the way this live-wire merchandises his attractions.

Richard L. Moss says:

"The CLUB'S pages are getting more interesting and instructive each week, with always a touch of freshness."

Manager, Raymond Theatre, Pasadena, California.

THE PARAMOUNT PEPSTERS!

The latest dope we have on hand concerning the group of live-wire showmen who operate under the title of the New England Division of Publix Theatres, informs us that the staff who will comprise the merchandising end of the new Paramount Theatre in Providence, Rhode Island, is composed of Eddie Reed in the capacity of manager, with A. J. Siner, former assistant manager of the Imperial in Pawtucket, as his assistant; Lea Duhamel, Keith-Albee publicist for seven years at the Providence house, takes over the assignment at the new Publix house. Bunny Bryan, publicity director for South Eastern New England, will handle the publicity for the official opening of the Rhode Island "ace" house. The Paramount is the first Publix house in Providence.

We want to extend our congratulations to the showmen who will maintain the house, and we know that they will keep the Publix pennant fluttering high over the box office. Let's give them a big hand and hope to hear a lot about their work in the near future.

"Many budding poets are to be found in our prisons," declares a chaplain. Most of them, however, are still at large.—Humorist.

Short Will Never Run Short On His Live-Wire Ideas

When a showman can make tie-ups with radio stations and persuade them to plug his theme songs as a special feature he sure must have a drag in his town. At lease, that's the way it seems to us, for when Paul Short played "Puttin' on the Ritz" at the Tampa Theatre in Tampa, Fla., he effected the stunt.

Two weeks in advance he arranged for an Irving Berlin hour on the radio. The opening of the hour carried the former hits of the fashioner of popular songs and led on to the rendering of his latest song numbers with announcement, relative to the fact that they were featured in "Puttin' on the Ritz."

The radio hour went over very well and Short knew that the house had benefitted along the publicity angle because numerous people informed him that it was one of the most entertaining hours they had heard in a long time. And when this was conveyed to the radio station they too were more than pleased. Which makes it look as though Short is going to cash in along this slant on every production he cares to use it on.

Another angle that he used to sell the film was the placing of a girl inside a shadow box which was so constructed as to give a silhouette effect. The girl in the shadow box took off and put on smart clothes, promoted from a local ladies' wearing apparel shop. The stunt was plugged by a card reading, "You should always wear smart clothes when 'Puttin' on the Ritz.'" The people crowded around this unique display during all of the busy hours when it was used and by the time the play date rolled around the film was on every one's lips.

With Paul one of the most active showmen in Tampa, and a co-worker of Wally Allen's he knows the value of passing these ideas along to his fellow members and for that reason he holds the distinction of being one of our very active members. Keep it up, Paul.

MANAGERS' ROUND TABLE CLUB

THE ORIGINAL "IDEA EXCHANGE" OF THE INDUSTRY!

TRY IT!

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

LEO LA FONTAINE is the Assistant Manager of the Blenheim Theatre in New York City and working under the showman wing of that past master in ballyhoo, Fred Dollinger. If we don't miss our guess Leo will be able to go out and handle anything from a circus up by the time he finishes his course of instruction with Fred. Remember Leo, we're counting on you to keep us up on what you and Fred are doing to pack them in at the house.

———*Wear Your Club Pin! ! !*———

DAN A. REYNOLDS manages the Avenue Grand Theatre in Washington, D. C. This city boasts some darn fine showmen and we believe that if we looked back in our files that Dan would have his name listed there. However, just to show the rest of the Club, what you're doing, Dan, how about shooting in a line or two on your recent exploitation campaigns. And if you have a photo include that too.

———*Wear Your Club Pin! ! !*———

MILTON GREENE, the Assistant Manager of the Fortway Theatre in Brooklyn, N. Y., seems to be in for a lucky break, not only because he is working with a showman like Ben Friedman but also because Ben gives him a boost that should help him a lot. So keep up your good work Milton and before long you'll be writing manager under your signature.

———*Wear Your Club Pin! ! !*———

LOUIS H. ULFFERS, Manager of the Glen Theatre in Glen Cove, N. Y., can lay claim to being a real old time showman and is also one of the charter members of the famous Anti-Misframe League, now extinct, sponsored by the Motion Picture News a number of years ago. Well, Louis, with such wide and varied experience as yours to draw from you should be able to dig up a few good ones for us and we're looking forward to seeing them.

———*Wear Your Club Pin! ! !*———

BERT LEVY handles the affairs of the Spreckels Theatre in San Diego, Cal., and you need only to consult this issue of the Motion Picture News and read what he did on the "King of Jazz" in order to know that he is a live-wire showman. By the way, Bert, we could have used your photo in conjunction with the article. Why don't you slip it to us now together with a note about your career so that we can give you a regular "intro" along with your next contribution?

———*Wear Your Club Pin! ! !*———

HARRY MARCHAND, managing the Saenger Theatre in Mobile, Alabama, is another representative showman from the South who really needs no introduction here as his Graduation Day gag has been passed along and used by his fellow members. But you know, Harry, that all must pass through these portals and so there you are. Which of course doesn't mean that you're exempt from continuing your active interest.

———*Wear Your Club Pin! ! !*———

RUDY BORN is the Manager of the Coronado Theatre in Rockford, Ill. He has been represented on our pages before in connection with his live-wire work and we are of the opinion that he will be represented many more times. Especially since we know that he is anxious to keep right in front with the leaders of his outfit. So let's hear more from you, Rudy, in order that we can report your progress.

THOMAS McGUIRE is the manager of the Hollywood Theatre in Detroit, Michigan. He has already shown that he is going to be very active by including a number of his activities along with his application. We published an account of his work recently and since you know what he can do, then you also know that the future will be productive of some good slants.

———*Wear Your Club Pin! ! !*———

BILL SOUTTAR is the Assistant Manager of the Midland Theatre in Coffeyville, Kansas, and working with a showman like Mr. Carroll, who we understand has been in the game a number of years, he should pick up enough points to enable his running a house of his own some day. Keep us posted on your work, Bill, so that we can know what you are doing.

———*Wear Your Club Pin! ! !*———

GEORGE D. BICKFORD manages the Des Moines Theatre in Des Moines, Ia., for the Public outfit. Working with a snappy bunch of managers such as comprise that organiation and the same type of men as comprise this organization, it appears that George is going to be a very active member. How about that, George, have we hit it right?

———*Wear Your Club Pin! ! !*———

WALTER GOLDSTEIN is the assistant manager of the Stadium Theatre in Brooklyn, N. Y., and his enrollment enables us to chalk another one up on our fast growing line-up from this section of the "Big City." As a good many stunts have originated in Walter's part of the world we expect to hear from this new member very soon and with Mr. Goldfarb as his tutor in showmanship it should make interesting reading.

———*Wear Your Club Pin! ! !*———

J. E. KELLY manages the Regal and Attucks Theatres in Norfolk, Va. Mr. Kelly shows that he has already grabbed a hold of the real Club spirit by applying for a pin along with his membership certificate. All of which leads us to believe that this showman doesn't do things halfway by any means and we know that he is going to prove a very active member.

———*Wear Your Club Pin! ! !*———

CHICKIE RINALDO is the Assistant Manager of the College Theatre in College Point, L. I., out where it takes showmen to sell them right. And knowing the vicinity around where Rinaldo is located he should be turning out some pretty good stuff. Let's have a few accounts of what you are doing to help Mr. Korbel boost the box-office, Chickie.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semeneva	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan. 4	6000	67	Jan. 18
Old and New		May 2	6800	76	May 10

Coming Attractions

Title	Star	Length Feet	Mins.	Reviewed
Jimmy Higgins	A. Buchma	7000	78	June 16
Cain and Artem	E. Gall-N. Simonov			
Living Corpse, The	W. Pudovin			
Soil	S. Svazhenko			
Spring	Educational			
Storm Over Asia	V. Inkizhinov			
Transport of Fire	G. Kuznetsov			
Tungas Khenichar	Educational			
Turksib	Educational			

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May 10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 18	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar. 17	6359	63	May 31
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
†§Madonna of the Streets (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A.T.)					
*†§Temptation	Wilson-Gray-Persy				
*†§Tol'able David (A.T.)					
*†§Ubangi (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22		
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan 29	1 reel	
*†Galloping Fish	Disney Cartoon	May 8		
*†§Hawaiians		Apr. 9	1 reel	
*†§Little Friend of All World			1 reel	Dec. 7
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb .22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	2 reels		
*†Caviar	Terry-Toons	Feb.	23	1 reel	7	Feb. 22
*†§Codfish Balls	Terrytoon	June	15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	2 reels		
*†§Goodby Legs (A.T.)	Pollard-Stuart					
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel				May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	2 reels		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	2 reels		
*†§Hungarian Goulash	Terry-Toons	June	29			
*†Indian Pudding	Terry-Toon	Apr.	6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	
*†Roman Punch	Terry-Toon	Apr.	20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Paps (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June	1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr.	13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan. 11
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall					
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May 3
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June	15	7003	78	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June 7

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
†§Adios (A.T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie			
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
†§Hot Heiress, The (A.T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
†§Mother's Cry (A.T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7	72	June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Fergusen-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweet Mama (A.T.)	Alice White			
†§Toast of the Legion (A.T.)	Clare-Pidgeon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Marlo	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§†*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan.	25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan.	4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5600	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	May	18				
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb 1, 1930, issue)	Baxter-Owen	Mar.	9	7400	82		
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	26

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Moran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Good Intentions (A.T.)	Lowe-Churchill	June 29	6340	70 June 14
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormack		8243	92 Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertson-Warner-Lynn			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Women Everywhere (A.T.)	Murray-Dorsay-Killard	June 1	7500	83 June 14
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76
*†Crimson Circle, The	Stewart Rome	Feb.	1	7	79 Jan. 11
*†Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star		Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment			2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program		1	8	
*†Allez-Op	Marionettes		1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program		1	8	
*†§Feed the Brute (A.T.)	Animal Novelty		1	8	
*†§Hoak (A.T.)	Frawley & Smith		1	9	
*†§Justice (A.T.)	Special Cast		2	17	
*†§Little Journeys in Songland	Song Series		1	8	
*†§Miser, The (A.T.)	Bransby Williams		1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott		2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins		2	15	
*†§Nora Blaney No. 1	Song Program		1	9	
*†§Nora Blaney No. 2	Special Program		1	9	
*†§Operatic	Marionettes		1	9	
*†§Radio Franks & 4 Bachelors	Song Program		1	8	
*†§Teddy Brown & His Band	Jazz Program		1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	2167	00 74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan.	3	7961	88 Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May	10	6873	75 May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan.	10	8100	90 Nov. 2
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98 Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26	7533	84 Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93 Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31	7260	81 June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93 Feb. 1
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85 June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6858	68 May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90 Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Rubin	Jan.	28	7200	80 Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88 Feb. 8
*†§Not So Dumb (A.T.) Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan.	17	7650	85 Nov. 2
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr.	5	6019	67 May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10		Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73 May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31	6225	69 Jan. 18
*†§Strictly Unconventional (A.T.) Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Alison Skipworth	May	3		Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19	6100	68 Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97 Dec. 14
*†§Woman Racket (A.T.)	Moore-Sweet	Jan.	24	6387	71 Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Good News (A.T.)	Special Cast		8100	80 Apr. 12
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roeque			70 May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Richest Man in the world, The (A.T.)	Mann-Nugent			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn	Harry Carey			
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70 May 24
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan. 4	7066	78	Oct. 12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan. 11	6364	71	Oct. 26
*†§Benson Murder Case, The (A.T.)	Powell-Pallette-Calvert	Apr. 12	5794	65	Apr. 19
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May 3	6984	78	May 17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June 28			
*†§Burning Up (A.T.)	Arlen-Brian	Feb. 1	5251	58	Feb. 15
*†§Civilian Clothes (A. T.)	Cooper-Collyer	July 12			
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July 5			
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb. 22	5244	58	Feb. 22
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May 24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July 26	Not set		May 24
*†§Honey (A. T.)	Nancy Carroll	Mar. 29	6701	74	Feb. 22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan. 11	7273	81	Aug. 31
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr. 26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr. 19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July 28			
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan. 18	10061	111	Oct. 19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar. 22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar. 8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr. 26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May 17	6586	73	May 10
*†§Roadhouse Nights (A.T.) Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb. 15	6700	74	
*†§Safety In Numbers (A. T.)	Charles Rogers	June 7	7074	79	June 7
*†§Sap from Syracuse (A.T.)	Jack Oakie	July 19			
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar. 22	6868	77	Mar 22
*†§Seven Days' Leave (A. T.) Reviewed under the title of "Medal" in Nov. 23, 1929, issue	Gary Cooper	Jan. 25	6100	68	Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June 14	6120	68	June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb. 22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June 7			
*†§Street of Chance (A. T.)	Wm. Powell	Feb. 8	8100	90	Dec. 28
*†§Texan, The (A. T.)	Gary Cooper	May 10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May 31	6396	71	May 17
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr. 19	9412	105	Jan. 11
*With Byrd at the South Pole		June 21			
*†§Young Eagles (A.T.)	Charles Rogers	Apr. 5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May 17	7621	85	Apr. 26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750 ... 75	Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook			
†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The(A.T.)	Cooper-Terrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§For the Defense (A.T.)	William Powell	July 26		
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native	MacDonald-Oakie	Aug.	6560 ... 65	May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Manslaughter (A. T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000 ... 88	May 17
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station S-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*†§With Byrd at the South Pole				
*§§Youth (A. T.)	Hersholt-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A			1 reel	May 24
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hilpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House			
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1834	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

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FEATURES

Title	Star	Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June 21		
*†§Beyond Victory (A.T.)	Boyd-Collyer	July 13		
*†§Big Shot, The (A. T.) (F)		June 29		
*†§Clothes (A. T.) (F)	Constance Bennett	May 4		
*†§Crashing Through (A. T.)(F)	Wm. Boyd	June 8		
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2 ... 7607	84	Nov. 15
*†§Hot and Bothered (A. T.) (F)	Eddie Quillan	Aug. 24		
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb. 23 ... 6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May		
*†§Painted Desert (A. T.) (F)	William Boyd	May 11		
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19		
*†§Play Boy (A. T.) (F)	Eddie Quillan			
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5		
*†§Swing High (A.T.)	Twelvetrees Scott			May 3
*†§Treasure Girl (A. T.) (F)		Aug. 3		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Not Set	8870	
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A .T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Pardon My Gun (A.T.)				
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A.T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	28 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon			
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A.T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§Oom Pah Pah (A.T.)	Aesop Fable		2 reels	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
§†Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Royal Flush, A (A.T.)			2 reels	
*†§Ruberville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahey (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
§†Sporting Brothers (A.T.)			1 reel	June 7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trying Them Out (A.T.)			2 reels	June 7
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star	Length Feet	Mins	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20 ... 6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2 ... 6169	69	
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23 ... 8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4 ... 8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15 ... 6175	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16 ... 6138	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2 ... 6174	60	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18 ... 6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2 ... 9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5 ... 7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6 ... 6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June 1 ... 6163	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May 24 ... 6234	69	May 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9 ... 6058	60	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12 ... 6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					
*†§Check and Double Check					

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

(A.T.)	Amos 'n' Andy						
*†§Cimarron (A.T.)	Richard Dix						
*†§Companionate	Olive Borden						
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks						
*†§Dead Game (A.T.)	Richard Dix						
*†§Dixiana	Bebe Daniels						
*†§Escape (A. T.)							
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey						
*†§Heart of the Rockies (A. T.)	Marshall-Daniels						
*†§High River							
*†§Hunted							
*†§Iron Trail, The (A. T.)							
*†§Ladies of the Past	Betty Compson						
*†§Lawful Larceny (A. T.)							
*†§Leatherneckiing (A. T.)	Foy, Jr.-Rubin						
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn						
*†§Perfect Alibi, The (A. T.)							
*†§Radio Revels (A.T.)	Special Cast						
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur						
*†§Sensation (A.T.)							
*†§She's My Weakness (A.T.)	Lake-Carroll						
*†§Silver Horde (A. T.)	Brent-Wolheim						
*†§Upperworld (A.T.)							
*†§Wild Heart (A.T.)	Bebe Daniels						

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.) (F)	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.) (F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.) (F)	Marc Connelly	Feb. 2	1 reel	
*†§Campus Sweethearts (A. T.) (F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A. T.) (F&D)	Vaughn-Cooke	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan. 19	2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Off to Peoria (A.T.)	Nick & Tony		2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Son, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§While Auto Waits (A.T.) (F)		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony		2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May 15	7200	80	Apr. 19
*†§Dude Wrangler, The (A.T.)	Duryea-Basquette	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Feb. 22
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

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FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)	Talk. Pic. Epics	Not set	8860	98	Jan. 25
Asphalt	Froelich-Amann	Allied Film	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aff. European		6200	69	
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
Black Hills	Special Cast	Big Three		5000	55	
*†§Bride 68 (P.T.)	Veidt-Brink		Apr. 6		100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan.	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4				
Figaro		Franco-American	Not Set.	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Pict. Ltd		7200	80	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May	17	6217	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar.	8	5825	65	Mar. 29
Lost Patrol		Pro Patria	Not Set.	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb.	15	6160	68	Feb. 1
*†§Love Waltz (A. T.) (F & D)	Harvey-Batten	Ufa Film				
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 8
*†§Ridin' Law	Perrin-Canutt	Big 4	May	12	5600	62	
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†§Secret of the Pueblo		Big 4	June 15			
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 28	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.		4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18		6100	68	Jan. 18
*†§White Cargo (A.T.)	Special Cast	Harold Autens				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 15	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels		June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels		60
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hail the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	5 reels	
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)		Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)	Kirkwood-Kennedy	Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air	Visuagraph		3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Fourth of July		Fitzpatriek		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 11	1 reel
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	reel
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	1800	5974	65	May 31
*†§High Treason (A.T.)	Hume-Gill	Not Set		6323	69	June 7
*†§Mamba (A.T.)	Hershoit-Boardman-Forbes	Mar.	10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1	6750	75	Dec. 21
Reviewed as "Dangerous Business" issue Dec. 21, 1929						
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May	12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hiskey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Journey's End (A.T.)	Colin Clive		11416	130	Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love, Life, Laughter				
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Jack Benny			
*†§My Brudder Sylvest	Leo Carrillo			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Oklahoma Cyclone (A.T.) .... Trem Carr
*†§Paper Profits ..
†§Rainbow's End, The (A.T.) Trem Carr
*†§Ridin' Fool, The (A.T.) Trem Carr
*†§Satin Straps ..
†§Sunrise Trail, The (A.T.) Trem Carr
*†§Third Alarm, The (A.T.) ..
*†§Torrent, The ..
*†§Why Marry (A.T.) Hunter-Reynolds

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb. 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
*§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr. 12	6592	72	Mar 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride (A.T.)	MacDonald-Garrick	Aug. 16			
†§Raffles (A. T.)	Ronald Colman	July 26			
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
*§Whoopee (A. T.)	Eddie Cantor	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Second Hungarian Rhapsody		May 24		
†§Tannhauser	Novelty Reel			
*§Tintypes				
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	68	Mar 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*§Concentratin' Kid (AaTA)	Hoot Gibson	Aug. 3			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
*§Dames Ahoy	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*§†Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	July 20			
*†§Sons of the Saddle	Ken Maynard	June 29			
*†§Spur (A.T.)	Hoot Gibson	July 2			
*†§Storm, The (A. T.)	Special Cast	July 27			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1			
*†§Undertow	Nolan-Eller-Brown	Feb 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13			
*†White Hell of Pitz Pals	Special Cast	July 13			
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8			

Coming Feature Attractions

*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray	Apr. 26
*†§Boudoir Diplomat (A.T.)		
*†§Bullet Proof (A.T.)		
*†§Cohens & Kelleys in Ireland (A.T.)		
*†§East is West (A.T.)	Lupe Velez	
Flirt, The	Glenn Tryon	
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff	
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast	
*†§Ladies In Love (A. T.)	Mary Nolan	
*†§Lady Surrenders, The (A.T.)		
*†§Little Accident (A.T.)	Fairbanks, Jr., Page	
*†§Love Cavalier, The (A.T.)	Boles-Loff	
*†§Oregon Trail (A.T.)		
*†§Ourang		
*§†Outside the Law (A.T.)	Nolan-Robinson	
*†§Resurrection (A.T.)	Boles-Velez	
†§Saint Johnson (A.T.)	Ayres-Wray	
*†§Scrub Oak (A.T.)	Hoot Gibson	
*†§Serenade (A.T.)	John Boles	
*†§Signal Tower (A.T.)		
*†§Singing Caballero (A.T.)	John Boles	
†§Strictly Dishonorable (A.T.)	John Boles	
*†§Virgin of Stamboul (A.T.)		
*†§Week-End Girl	Laura La Plante	

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 31
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 31
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 30	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb. 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 6	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Plane Crazy	Sid Saylor		2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Post of Honor	Bobbie Nelson	Feb 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 18

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmee	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 9	1 reel	
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	June 23	1 reel	
†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec. 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Steeplechase (A. T.)	Sporting Youth	Jan. 6	2 reels	Dec 14
†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 17	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A.T.)	John Barrymore	Jan. 25	9809	109	Nov. 15
*†§Golden Dawn (A.T.)	Woolf-Segal	June 14	7447	83	
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280		
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Merris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†§Those Who Dance (A. T.)	Monte Blue	Apr. 19	6876	76	
*†§Under a Texas Moon (A. T.)	Fay-Torres-Ley-Beery	Apr. 1	7498	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb. 1	6341	71	Mar. 29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*§†Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	75	June	14
*§†Danube Love Song (A.T.)						
*†§Divorce Among Friends (A.T.)						
*†§Egg Crate Wallop The (A.T.)						
*†§Fifty Million Frenchmen (A.T.)						
*†§Gay Caballero, A (A.T.)						
*§Handful of Clouds (A.T.)						
*†§His Brother's Wife (A.T.)						
*†§Just an Hour of Love (A.T.)						
*§†Life of the Party, The (A.T.)	Winnie Lightner					
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman					
*†§Maybe It's Love (A.T.)	Brown-Bennett					
*†§Maytime (A.T.)						
*†§Moby Dick (A.T.)	John Barrymore					
*†§Nancy in Naples (A.T.)	Delroy-King-Sherman					
*†§Office Wife, The (A.T.)	Mackaill-Stone					
*†§Old English (A.T.)	George Arliss					
*†§Outward Bound (A.T.)	Howard-Mercer					
*†§Penny Arcade (A.T.)						
*†§Red Hot Sinners (A.T.)	Winnie Lightner					
*†§Recaptured Love (A.T.)	Bennett-Halliday	6094	68	June	7	
*†§River's End, The (A.T.)	Claudia Dell					
*†§Sit Tight (A.T.)	Winnie Lightner					
*†§Soldier's Plaything, A (A.T.)	Lotti Loder					
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon					
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell					
*†§Three Faces East (A.T.)	Bennett-Von Stroheim					
*†§Under Cover (A.T.)						
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt					

VITAPHONE VARIETIES (D)

Title	Star	Length		Reviewed	
Absent Minded	Perkins-Ford	882	10	Apr.	12
Alda, Frances	Songs	523	6	Feb.	8
And Wife	Elliott-Davis	971	11	Apr.	12
At Home	The Potters	1435	16	Mar.	15
At Your Service	Landis-Halligan-Blackwood	633	7		
Battery of Songs, A	Howt-Coots-Quintelle	719	8	May	10
Believe It or Not	Robert L. Ripley	2 reels		May	24
Benefit, The	Joe Frisco	928	10	Feb.	8
Bernie, Ben	Orchestra	771	9	Apr.	19
Big Money	The Potters	1141	12	May	24
Boys Will Be Girls	Olive Shea				
Bridal Night	Arthur-Merriam				
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The		629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Celeste Aida	Giovanni Martinelli				
Cheer Leader, The	Tom Douglas	826	9		
Christmas Knight	Washburn-Eddy-Middleton	696	8		
Collegiate Model, The	Ona Munson	2 reels		May	10
Contrary Mary	Bobby Watson	839	9	June	7
Cry Baby	Mary Louise Treen				
Danger	Litel-Campeau-Merriam	744	8	May	24
Desert Thrills	Edwin Bartlett	725	8		
Devil's Parade, The	Special Cast	888	10	June	14
Done in Oil	The Potters	1539	17	June	14
Ducking Duty	Conklin-Morgan	493	5		
Duel, The	Fields-Teasdale				
Eternal Triangle, The	Rich-Standing-Kaliz				
Evolution	Progress of Motion Pictures				
Evolution of the Dance		1071	12	Feb.	22
Faust	Duet 1st Act	872	16	Nov.	20
Feminine Types	Jean Barrios				
Fight, The	Norman Brokenshire	1 reel		May	10
Find the Woman	Hugh O'Connell	817	9		
Five Minutes From the Station					
Footnotes	Page Sisters & Oscar Grogan	519	6		
Fore	Ford-Lane				
Frame, The	Boyd-Middleton	934	10		
Getting a Raise	The Potters	1136	13	May	10
Glee Quartette, The	Jack Buchanan	552	6	Feb.	15
Going Places		660		June	7
Grand Uproar	Jim McWilliams	702	8	May	31
Gym Jams	Lew Mayer	635	7	Apr.	19
Head Man, The	O'Connell-Kelly	796	9	Apr.	19
Heart Breaker, The		1315	15		
Heidt and His Californians				June	7
Her Relatives	Neely Edward				
Holland		733	8	June	14
Holiday in Storyland, A	Vitaphone Kiddies	799	3		
Idle Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels			
In the Good Old Summertime	Lew Fields				
Japanese Bowl, The		694	8	June	14
Jazz Rehearsal	Kane-Edwards	1 reel		May	10
Keeping Company	Eddie Buzzell	1746	19	May	10
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	7	June	14
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lonely Gigolo	Lotti Loder	922	9		
Looney Tunes					
Love Boat, The	Herman Timberg	754	8	Mar.	1
Married	Flint-Ridges-Foran				
Master Sweeper, The	Chester Conklin	904	10	Mar.	8
Matter of Ethics, A	Earle-Oakland	621	7		
McLallen, Jack		1 reel		June	7
Military Post, The	Roberto Guzman	570	6	Mar.	15
Money, Money, Money	Mason-Keeler	876	10		
Nagger, The	Mr. & Mrs. Jack Norworth	845	9	June	14
Nay, Nay, Nero	Cameron-Watson				
New Racket, The		1 reel		Mar.	15
Nile Green	Broderick-Crawford	740	8	June	7
No-Account, The	Special Cast	777	9		
Office Steps		874	10	May	31
On the Rancho	Will & Gladys Ahern	600	7	Mar.	15
Only the Girl	Wattles-Marsh	580	6		
Operation, The	Edgar Bergen	835	9		
Pagliacci	John Charles Thomas				
Pa Gets a Vacation	The Potters	1243	14		
Paper Hanging	Johnny Arthur	1 reel		May	31
Paquita & Chiquita		832	9		
People Versus, The	Campeau-O'Malley	548	6		
Perfect Understanding, A	May-Oaks	537	6		
Pay Off, The	H. B. Walthall	1076	12		
Poor Aubrey	Franklin Pangborn	2 reels		May	10
Poor Fish, The	Cavanaugh-Ridges-Schafer				
Reno or Bust	Pangborn-Elliott	1150	13	June	7
Royal Fourflusher, The	Eddie Buzzell				
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8		
Shakespeare Was Right					
She Who Gets Slapped	Tom Dugan				
Sinkin' In the Bathtub		1 reel		May	10
Slick As Ever	H. J. Conley	2 reels		June	7
Social Lion, The	Fox-Curtis	2 reels			
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger		1390	16	June	7
Sound Effects	Buddy Traps	653	7	May	10
South Sea Pearl	Gaston Glass	2 reels		May	10
Stand Up, The	Watson-Cameron-Mack	685	8		
Still Alarm, The	Webb-Allen	1 reel		June	7
Strong and Willing	Trixie Friganza				
Strong Arm, The					
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne				
System	Clements-Knapp				
Taking Ways	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1346	15	June	14
Temple Belles	Green-Blackman	1346	15	June	14
Two of a Kind	Lytell-Fant	1 reel		June	7
Two Rounds of Love	Rennie-Dixon				
Vengeance	Richmond-Moorhead	819	9		
Websterian Students	Ryan-Lee	801	9	Apr.	19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June	7
Wedding Belles	Howard-Newton	485	5		
What a Life		955	11	June	14
Who Pays?	Murray-Oakland	942	10	Mar.	15
Window Cleaners	Brice-Edwards	637	7	Apr.	19
Work, Milton C.					
Yamekraw		857	9	Apr.	26

In June

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Motion Picture NEWS

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A Statement by S. R. KENT

●

I refer to "WITH BYRD AT THE SOUTH POLE."

¶ I make this statement calmly and sincerely, after seeing the picture with an audience of Paramount home office people, guests and circuit buyers from other companies.

¶ The statement was echoed by every man and woman with whom I talked after the showing. You will endorse it yourself when you see the picture, as will the countless millions who will see and praise "WITH BYRD AT THE SOUTH POLE" before it has run its course.

¶ Rear Admiral Byrd accomplished one of the greatest exploits in world history in his conquest of the Antarctic. The faithful motion picture record of this achievement, secured and presented with incomparable skill and daring, is one of the outstanding achievements of this industry.

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"WITH BYRD AT THE SOUTH POLE" can be compared to no other motion picture ever made, because there has never been another picture like it.

¶ The picture will be a tremendous box-office success. Nobody who watched that hard-boiled audience at the Criterion Theatre, New York, hang tensely on every scene can doubt that.

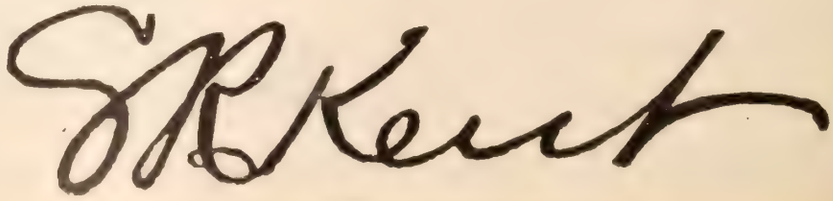
¶ It is drama, stark and gripping. It is a glorification of human daring and courage that pulls you proud and cheering out of your seat. It is down to earth, so packed with humor and pathos that the flapper will vie with the business man in honest praise of it. And it is REAL. Everything actually happened, making it ten times more moving than fiction.

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¶ I urge every theatre man to see "WITH BYRD AT THE SOUTH POLE" at his first opportunity. Then you will agree with this statement.



Del Rio-Lowe Hit Rams Thru Hot Weather Resistance for Smashing Attendance in New York

Critics Enthuse Over New Crowd-Drawing Thriller Romance . . . .



"Good entertainment [illegible] dialogue and several [illegible]." — *Daily News*

"Dolores Del Rio Big Hit. 'The Bad One' is a good show, colorful picture, expertly tailored to fit Miss Del Rio's [illegible] personality. Her voice records effectively. There is plenty of romance and plenty of comedy, well put over."—*Eve Journal*

"'The Bad One' Hold Screen Thrills. The laughs come in quick succession. Film above the average level. Both Mr Lowe and Miss Del Rio contribute fine performances. Miss Del Rio is at her best. She is equally fine in comedy and emotional sequences." — *American*

"'The Bad One' is pleasantly and unstiltedly romantic. Miss Del Rio is charming. It is hard to imagine an actress more visually effective." — *Morning World*

"A good picture, plausible, well-knit, interesting and entertaining. Both Dolores and Lowe contribute excellent bits of acting; will appeal to all who like these actors—which is most of us." — *Eve World*

"This picture should prove its value in any theatre. All the elements that go to make interesting screen fare. George Fitzmaurice has done his best." — *Telegraph*

"An unusually cleverly staged production, with competent direction and able acting. Miss Del Rio does exceedingly well. Lowe is at his best." — *Times*

"Dolores Del Rio Hits New Tempo in 'Bad One.' A good picture. Plenty warm. She's a hot mamma. Clara Bow, Alice White and Joan Crawford may have been dynamite to the sailors, but dynamite is whipped cream to the kind of conduct and dialogue Doloes Del Rio inspires in 'The Bad One'. Dolores looks lovely and flashes the trimmest figure on the screen. She gives a deft, convincing performance. Edmund Lowe almost steals the picture. There are some great laughs in 'The Bad One.' Its daring comedy is entertaining."—*Mirror*

"Dolores Del Rio in her First Talking Picture; Attractive as Ever." — *Telegram*

"An interesting story, snappy dialogue and clever performances, an excellent production. Amusing and exciting. One of the best roles of her film career. She teams excellently with Lowe. Her voice is charming." — *Graphic*

"Miss Del Rio looks thoroughly alluring. She plays her role with genuine charm and skill. It is amusing. Miss Del Rio is excellent." — *Tribune*

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with

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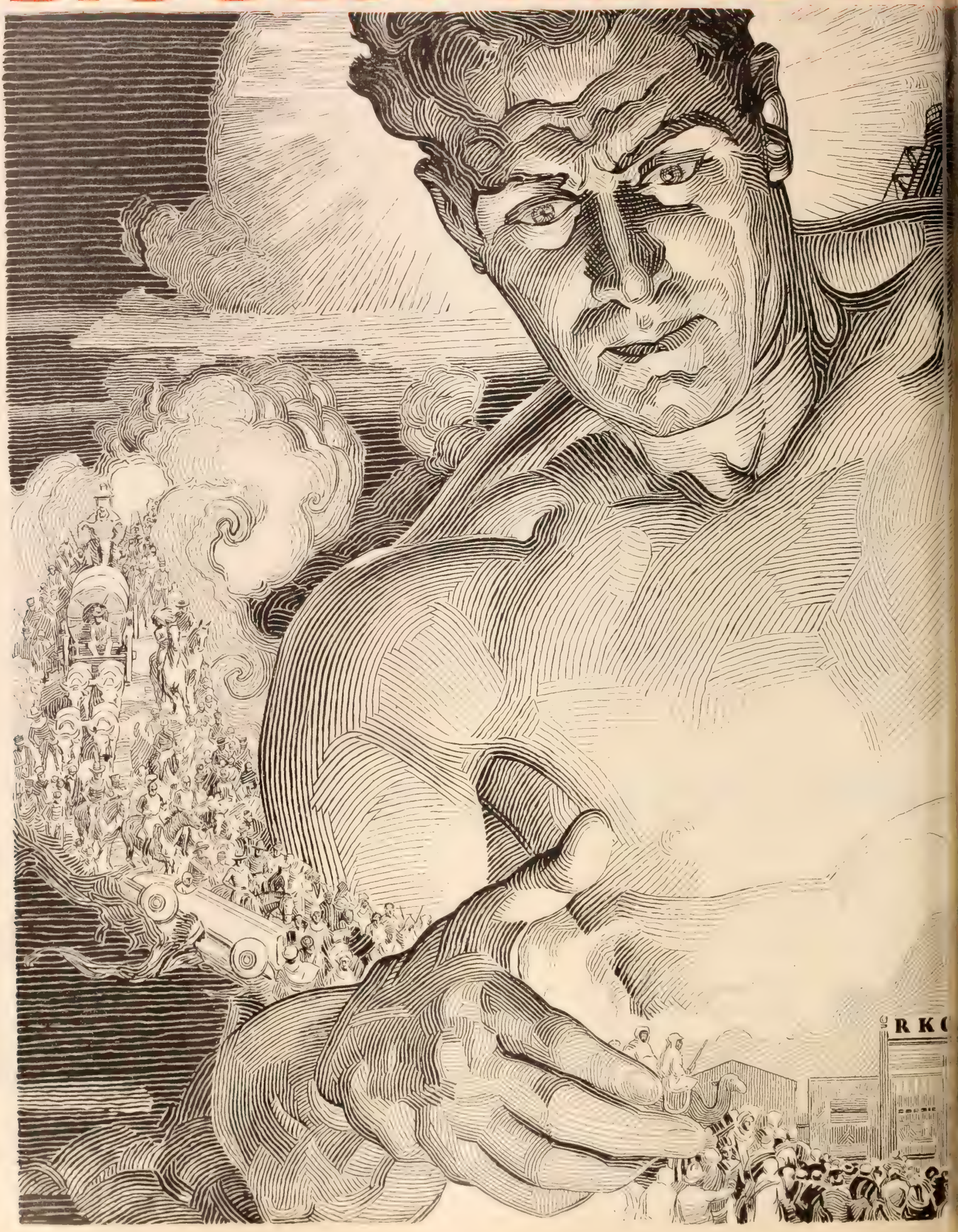
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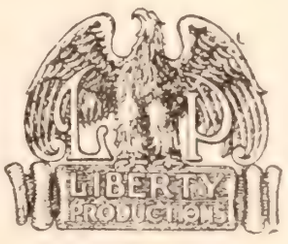
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VOLUME XLI
NUMBER 25

Motion Picture News

NEW YORK CITY
JUNE 21, 1930

Zukor-Clarke, Warners-Sarnoff, Gird For 1930 Fray in New Theatre Line-Up

Coast War on "Spicks"?

Hollywood — Spanish "experts" who sell their "services" to producers making Latin versions are on the pan, so much so that the strong verbal condemnations of these fakers might easily lead to at least a war with Spain, Mexico and half of South America.

With most of their knowledge of Spanish customs and language gleaned in chile con carne beaneries, their advice on Spanish versions is causing no end of embarrassment to producers. Take the case of Mack Sennett, for instance. This comedy producer paid big dough to a "spick expert." And, according to Cedric Hart, the writer, here's what happened:

"If Mack only knew Spanish, he certainly would never have produced the synchronization we saw at his studios recently. Of course it won't be shown. The exhibitors don't cherish any more 'revolutions' down there. But how a man of Mack's showmanship can fall for such stuff as his 'Spanish expert' gave him is only proof in itself that we all make mistakes. It's these so-called authorities on Spanish who are hurting the market. Hollywood needs a general weeding-out of these birds."

Doesn't Cedric mean BULLS and not BIRDS ? ? ?

Will Retire, Says Kennedy But He Still "Presents"

Retirement or not? That's the question. By his own pronouncement, Joe Kennedy is pulling up film stakes in favor of banking. Evidence to the contrary, however, appears in the product announcement book which United Artists is distributing among first run exhibitors in which Kennedy will "present" Gloria Swanson's two-picture contribution to that program for 1930-1931. The first is "What a Widow" and the second is to be announced.

Kennedy still is chairman of the board of directors of Pathe, his forces having successfully overcome an effort of minority stockholders to dislodge him. E. B. Derr, brought into the company by Kennedy, was elected president. Other Kennedy choices also were named by the directors.

Warners Join with RKO in New Booking Combine Against Paramount and Fox

The battle of 1930, raging on a front that extends from Maine to Florida and from New York to San Francisco, is about to break out.

Allied on one side are the Paramount and Fox forces marshaled under the generalship of Adolph Zukor, Sidney R. Kent, Sam Katz and Jesse L. Lasky for the former, and Harley L. Clarke, Winnie Sheehan and Jimmy Grainger for the latter. Opposing them are Warners and R-K-O with Harry, Abe and Jack in command for the company bearing their name, and David Sarnoff, Hiram S. Brown, Joe Plunkett and Joe Schnitzer issuing the orders that will swing the R-K-O forces into line.

Booking Contract Closed

Fox, as first intimated in Motion Picture News several weeks ago, has closed a booking contract which will carry its product into all Publix theatres, roughly 1,600 strong, with the exception of the de luxe theatres on Broadway, where Fox has the Roxy. The deal was closed Tuesday afternoon.

Warners and R-K-O have closed a reciprocal booking deal to play each other's product throughout the nation, despite the fact executives at both organizations are either out, denying the telephone or have nothing to say.

This move, held in the strictest of confidence and actually unknown to some of the executives in both offices, swings Warners and R-K-O into one camp for the 1930-1931 melee and further bears out the in-

(*Continued on page 32*)

Richman Out, Clara Has Doctor Sweetie in Dallas

Los Angeles—It's all over but the shouting in that alleged and oft-panned Clara Bow-Harry Richman romance and the screen may lose Clara. She admitted this herself when she declined to guarantee performance of her contract with Paramount and will be 25 grand poorer as the result of her decision. Clara is sweet on a Dr. Pearson of Dallas, and would have been named co-respondent in his wife's divorce action, she said, only that she paid her off. Some of the money, she said came from the fund set aside by the company which held out $500 weekly under terms of the contract, the money to go to Clara when the contract was completed. Her rival's alleged demands made it necessary to drain the trust fund.

Omigosh! !

San Francisco—Filing of a wage suit by the "ferocious gorilla" who is featured in a certain wild African film was the cause of many gag knocks along newspaper row, all involving the "ferociousness" of gorillas doing picture work.

The best story of the bunch, concerns the Bengal tiger in a circus who died very suddenly. He had been headlining and the loss threatened the successful run of the outdoor show, so much so that the big boss hired a man to get into the skin and do the best he could in the cage.

It was mostly a sleeping part and all went well until the African lion in the next cage began to shake the bars and roar. The tiger trembled and at last in sheer fright shouted to be taken out of his cage and out of his skin.

"I've a wife and six children," pleaded the Bengal tiger.

"Don't be afraid," whispered the African lion, "I'm a married man myself."

Warners Reach For Legit to Save The Hollywood

Warners will become straight legit producers in the Fall, a move which is understood to be prompted in an attempt to salvage what remains of the flop of their pet baby, the new Hollywood theatre on New York's main stem.

The town's big time dopesters have speculated over the house ever since construction plans were announced last year. The theatre was opened only two months ago. Many voiced the opinion that Warners were taking a long shot in building within a few feet of the Winter Garden and Warners, the chain's "vet" Broadway stands. In addition, they claimed that the nearby Capitol was too strongly entrenched.

Spotty box office performances at the Hollywood proved the accuracy of the main stemmers' predictions. The house will open around Labor Day with a musical.

Motion Picture News

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PULLING THE FIRE BOX TO SEE THE ENGINES RUN

MILLIONS for the first page and not one cent for the truth. From Hollywood, more often than otherwise inspired by the dictators of the studios themselves, press agents flood newspaperdom with exaggerated yarns of production costs. An old custom which seemingly can never be interred and a constant red flag waving before reformers and legislators who stand on the sidelines ready to throw more trouble in the industry's face.

Every year there is fresh talk about cutting it out. And every year the same old procedure strides the boards unbridled. It's a dangerous and costly pastime the industry is countenancing merely to aggrandize its personalities. For all the world like a mischievous boy who pulls the fire box to bring the engines out. And just about as sensible.

Music Has Charm When New

LOUD wailings from medium and small town operators. Musicals with current song hits are reaching their theatres so late that the public won't go for them. The songs are old and new ones have replaced them. Aside from the banality of the operetta and musical comedy formula, producers might well consider this other point if they are anxious to learn why filmusicals are writhing in death agony all over the country.

Producers' own theatre affiliations, preferential bookings and extended protection over second and later dates are responsible. Here's another nut to crack.

The Shoe Pinches and Hurts

THE scramble is on. Make pictures for "children" is now a Hollywood by-word. Producers, analyzing their theatre patronage, have finally discovered what any casual observer could have told them months ago: That kids were being kept out of picture houses by questionable themes, dubious treatments and dirty dialogue.

Now the realization in the form of spotty theatre grosses has struck home and, to a man, the run to cover has begun. Some day, those who guide this business will anticipate trends instead of following them.

MINIATURE golf courses, stage shows, Sunday concerts, bargain matinees, the revival of contests in avalanches—what next to maintain the level of business?

Sound pictures, once novel because they spoke, are no longer that and the question on every side is what to do now? Sam Katz thinks stage shows may be the way out. So it is that Publix theatres, once stripped of all flesh and blood entertainers, are putting them back in a rush. Maybe Katz is right.

The one known factor in the picture is the realization that the situation is serious. All others are pure speculation.

Protection That Protects

THE committee that handled the Southern California zoning plan performed a service for which full recognition is yet to come. The system adopted in Los Angeles will be the nation's model. Among other clarified points it sets in automatic playdates and provides this:

Reduces the autocratic power of first runs and gives subsequent runs a measure of the rights to which they are entitled.

Cuts distribution cost and makes it theoretically possible at least to sell pictures cheaper.

The plan looks sensible, but the test of practicability is before it. Yet even if this system doesn't work, another will. Protection that protects the upper as well as the under dog is on the way at last.

And in Troublesome Europe

THE guns are turned toward America. Europe is all het up. Added to quotas, taxation and the high wall of unfriendliness which confront American pictures on the continent is the resentment against the tariff legislated through Congress this week.

The cousins across the sea won't take this latest wallop without retaliating. The danger to American exhibitors, we point out again, takes the form of higher rentals to make up for the slack, present and future, in European grosses. Producers must be far-sighted enough not to attempt this. Nothing but trouble can result if they are not.

KANN

Allied Members Not Selling Out; Will Be on Hand When 5-5-5 Meet Resumes

Byrd Film Thrills and Impresses

A permanent contribution to the archives of motion pictures, a saga of adventure in Antarctica and an epochal film.

"With Byrd at the South Pole" thrills and impresses as it weaves the authentic narrative of the greatest exploration expedition of the century. As an attraction, it's magnet that will draw gold. Different and novel and the topic of the hour, Byrd and his film have as much chance of missing out as Lindbergh on a Paris flight.

KANN

Myers Body to Ignore "Libelous Haysite Attack"

Washington—While Allied States Ass'n. is "indignant at the libelous attacks on its delegation appearing in certain trade papers and inspired by an unidentified Haysite," it will not withdraw from the 5-5-5 conferences on the proposed new contract. This is made clear in a statement issued here by Abram F. Myers, president of Allied. He says to withdraw now would be playing into the hands of "the undercover agent who is apparently bent on wrecking the conference."

"The association," says Myers, "has submitted concrete proposals which are still on the conference table and for which it hopes to obtain the favorable consideration of the conferees.

"We do not think," he continues, "that we would be justified in withdrawing, so long as any hope remains of getting the relief which the exhibitors represented by this association so urgently need."

S. R. Kent of Paramount, who sponsored the conferences, "has made it plain that in negotiating with his committee we are not dealing with the Hays organization," Myers says.

Blank Swells Chain with Purchase of Two More

Des Moines—A. H. Blank interests took over two houses at Centerville when the Ritz and the Majestic were sold by Leo Moore. The new management takes charge on July 1.

Mickey's Lifesaver

Hollywood—Marshall Neilan is said to have been all hot and bothered when he was handed the rap by Mary Pickford after the star called a halt on her new picture. Mickey was let out, and, of course, the coincident didn't help him any.

The Christies, however, jumped to the rescue and handed Neilan a honey assignment, "Sweethearts on Parade," described as a big one for the Christies, and a swell break for Mickey.

Clarke Sails to Get U. K. Break For Fox Product

Harley L. Clarke, delayed in sailing for London last week by pressure of Fox business in New York, left Wednesday on the Europa for the Continent and a discussion with Gaumont British of what is going to be done about a better break for Fox product in the British company's theatres.

The Fox company owns a considerable, but minority, share of G. B. and, it is understood, feels it is not getting either the rentals or the representation which that financial interest should command. This, London reports, is attributable to the fact that Will Evans, one of the two managing directors of G. B., is insistent that his company pick the pictures it feels will make the most money without regard to partners, while Fox doesn't agree that this is quite as it should be.

Officially, Clarke's trip concerns his public utilities in England, but it is practically certain he will meet the Ostrers, bankers and backers of G. B. in London, in an effort to straighten out the muddled situation. In London, C. M. Woolf, Evans' associate as managing director of the English company, has emphatically denied reports published there that Fox has acquired full control of G. B. The Associated Press sent the story out over its press wires a few days ago.

London—Denial of a report that Gaumont British has "passed into the hands of Fox" was issued by Lord Lee of Fareham. The Metropolis & Bradford Trust Co., Ltd., of which he is permanent chairman, owns more than 3,000,000 of the 5,000,000 ordinary shares of the company, he said, and thus holds control by a substantial voting majority.

Schenck En Route East

Hollywood—Joseph M. Schenck is en route East and is due in New York on Saturday. A European trip is in the offing.

Arrested in Fight Films

Detroit—Benjamin Wray is at Liberty on $1,000 bond on a charge of illegal transportation of Schmeling-Sharkey fight films.

Original Conferees Are Still Qualified to Attend, Says Myers

There will be no substitutions of independent exhibitors when the 5-5-5 conferences are resumed June 30 at Atlantic City, Motion Picture News learns exclusively. It has been reported at various times that the sale of their theatres would preclude service on the committee of various of the Allied members.

Abram F. Myers, president of the Allied organization, says there will not be any substitutions, unless some of the members find they cannot attend.

W. A. Steffes, general manager of the Northwest exhibitor unit; Col. H. A. Cole, head of the Texas unit; Jim Hone of the Washington association, and Nathan Yamins of Fall River, Mass., still are eligible to serve on the committee of independent showmen. Yamins is reported dickering to sell his Fall River houses to Paramount Publix.

Biechele, Miller, Harwood, Picquet, Lightman Named

Memphis—M. A. Lightman has appointed committee members who will serve on the 5-5-5 conferences. They are R. R. Biechele, Kansas City; Jack Miller, Chicago; Jack Harwood, Cleveland; Charles W. Piquet, Pinehurst, N. C.; and Lightman. This means retirement of Frank C. Walker, New York, from the committee. Allied States Ass'n. will have the same committee it started with, it is stated.

Rogers Negotiating with RKO; May Make a Series

Charles R. Rogers who sold his interest in the Stanley Advertising Co. when that organization was absorbed by Warners as the nucleus of its non-theatrical department, is dickering with R-K-O to make a series of pictures. Rogers, who is a veteran independent producer, was slated for a high executive post with Pathe, in event that the move of Richard A. Rowland and his associates to gain control of the company was successful. Rowland is said to have been acting for Consolidated Film Laboratories in the Pathe move, but denied this to Motion Picture News.

Tra-la-la

"The film director may derive the bare bones of his stories from any source whatever," according to "Bob" Sherwood, "just as Shakespeare derived the bare bones of 'Hamlet' from fables that were available for everyone's use. Shakespeare covered those bones with the flesh and blood of his own ageless poetry. So may the film director cover them with the moving lights and shadows of his own imagination."

The Insiders' Outlook

THE seers of this business sat back long ago and doped out what they thought the future held in store. Some foresaw three big companies left. Others, two. And a few souls, just one.

The twos, this week's biggest development proves, are edging the others out of the running.

Gazing into its pet crystal ball a couple of weeks ago, THE INSIDERS tipped off a business which slightly scoffed that Fox and Paramount were doing a lot of flirting. On Tuesday, this business of arching the eyebrows at each other gave way to the dipping of pens in conveniently placed inkwells and, as a result, the Fox product plays the Publix chain everywhere.

Meet the New Team

In at least two offices, it was realized that Empeenews' original yarn was quite correct. Or who knows? Maybe they read and learned. At any rate and, fast on the heels of the Paramount-Fox deal, a deep affection between Warners and R-K-O springs to the fore. Each company is to run the other's pictures in as fine a fraternal spirit as this business has seen in many moons. Lovely idea.

It may be—indeed is quite probable—that John J. Raskob, who owns a lot of Warner and a lot of R-K-O stock, might have had something to do with it.

Not actually with the booking deal, you understand, but by way of suggestion that the mutuality of interest, plus the alliance made by Fox and Paramount, might prove weighty enough factors to induce dealings between the brothers three and Hiram Brown.

Naturally the gang over at Fox is wearing the smile that won't wipe off. Jimmy Grainger carried on the negotiations with Sam Katz and Harley Clarke has been seeing a bit of Adolph Zukor lately. It isn't hard to figure it out from that point on.

With Bill Fox Out

As a matter of fact, the relations between Grainger and Sheehan with the chaps at Paramount who count have been friendly for some time. Kent and Katz have conducted considerable business with the Fox executives since the day the Fox expansion began to dazzle the industry.

The personal contacts would undoubtedly have crystallized into tangible business form more frequently had it not been that Bill Fox's penchant was for fighting the battle single-handed. But Fox is out of that picture now and the significant booking deal which became fact this week may easily be the prelude to something even more substantial in the future.

For instance, now that the gross will jump some millions as a result of the arrangement with Paramount, it becomes obvious for Fox to recognize that wherever considerations may properly be shown the Zukor organization, those considerations should be forthcoming. On the West Coast, for instance, where Fox cracks the theatre whip. In England, if and when the Gaumont British muddle is cleared up. A theatre truce, if not actually a halt, in this country is not an impossible step.

Shifting Hollywood

THEY are about to move 'em about in Hollywood again.

The latest shift concerns a couple of production executives who, reports would have it, are to shake present allegiances from their bootstraps, get themselves bigger desks, and do their lording at new studios.

If the upset does come, the cartographers will have to busy themselves revamping the Hollywood map. For the men involved are major in their activities.

The move is of interest to the exhibitor, since it would have a bearing on the quality of product originating in the two studios concerned—up or down remains to be seen.

All slightly nebulous at the minute, but on the wing nevertheless.

Two-Ply

Of the greatest significance in this latest of strategic moves is the uncomfortable realization that the step practically parcels the industry into two groups. Paramount has an M-G-M franchise covering many situations. Also with United Artists as well as an "in" there via a $3,000,000 loan arranged with Joe Schenck some time ago. Now the Fox outfit becomes an ally. Fox, on the other hand, has M-G-M and Paramount to count on.

The other side of the picture looks like this: Radio with its own product, a booking deal with—if not control of—Columbia, and now Warners which, of course, embraces First National.

On the outside, and in grave danger of becoming awfully lonesome, sit Universal and Tiffany.

Run, Sheep, Run

". . . but the cartoon was a pip" has been the out for many an exhibitor stuck with a punk program. That was in the silent days and those animated mice, rabbits, jackasses and whatnot packed a healthy draw at the box office. They contained ideas and clicked generally.

Then came sound—and confusion. The artists were commanded to dope out action that could be synchronized with some weird noises, applicable or not. They tried hard to please and in the scramble they lost sight of ideas and humor. The public got bedlam instead of laughs.

The old game of "follow the leader" was worked to death. One artist conceived a brilliant piece of business—using the ribs of an animal carcass for a xylophone. It went great the first time, but in a few weeks every cartoonist was using the idea. This INSIDER saw it on the screens of six Broadway theatres in one week.

Give the old bones a rest, boys.

Star Dust

In Hollywood, Jack Warner is credited with the statement that no star is bigger than either Warner Brothers or First National and that, if a star or player is dissatisfied it's oke with the company to pull out. Another way of putting it: Warners don't propose to be annoyed by complaints, temperament or the kicking up of star dust.

Jack, the good old scout, surprises because he should know better. This business, like it or not, is cornerstoned on personalities and, again, like it or not, will always so be. In Hollywood, all major studios have the star and temperament to counter with.

They don't like to, but they go through the pain of it all realizing correctly that the marquee headliner is the boy or the gal who brings in the kale.

The Warners had their experience with Al Jolson. All of the mal-de-mer disguised as sound through which the business has been laboring is traceable to the Jolson personality in "The Jazz Singer." And the starring equation, if it clicks, doesn't count?

Hooey, me lads. Just plain hooey.

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Katz Launches Program-Building Move; Plans to Bolster Patronage of Kids

Mary Had a Little Nerve

Hollywood—Newshounds in this town were thrown into excitement the other day when Mary Pickford phoned the boys to come over to her house for an important announcement.

The writers broke dates, and most of the office furniture in their haste to be there on the dot. Speculation was rife, to say the least, with the preponderance of opinion expecting Miss Pickford to announce her retirement from the screen.

With a score or more assembled, she got up and, with the greatest poise, made her big announcement:—Mr. Tinstein had been appointed supervisor of her next picture!!!

The reporters were so provoked that Mr. Tinstein's announcement has not yet appeared in print.

35,700 Seats in Construction for Katz to Operate

Paramount Publix is building 25,600 seats to add to its chain by the end of 1930 and, on the basis of theatres now in construction and without proviso for additional projects, an additional 10,100 in 1931. The latter is expected to be increased considerably.

Twelve theatres in as many cities and towns will throw open their doors between now and January 1, all of them to be known as "Paramount" with the exception of the 2,400-seat Gateway in Chicago. They are:

CITY OR TOWN	CAPACITY	OPENING DATE
Chicago, Ill.	2,400	June 19
Peekskill, N. Y.	1,700	June 28
Hammond, Ind.	2,000	July 3
Denver, Colo.	2,100	July 15
Lynn, Mass.	2,400	July 15
El. Paso, Tex.	2,800	Aug. 15
Ft. Wayne, Ind.	2,100	Aug. 15
Stapleton, N. Y.	2,300	Sept. 15
Nashville, Tenn.	2,000	Oct. 15
Lynchburg, Va.	1,500	Nov. 1
Hamilton, O.	1,800	Dec. 1
Helena, Ark.	1,500	Dec. 1

The 1931 program, embracing houses actually in work, includes:

CITY OR TOWN	CAPACITY	OPENING DATE
Ashland, Ky.	1,100	Jan. 1
Middletown, O.	1,900	Jan. 1
Bristol, Tenn.	1,100	Feb. 1
Cincinnati, O.	2,500	March 1
Oakland, Cal.	3,500	June

Basquette-Marley Love Boat Hits a Few Rocks

Hollywood—Lina Basquette, film player and dancer, admits her romance with Peverell Marley has hit the rocks, and they are definitely separated. Marley, former cameraman for Cecil De Mille, left his position to become a vaude performer with his wife several months ago. Miss Basquette's first marriage was to the late Sam Warner.

Theatre Managers Ordered to Make Play for Children; Kelly Heads Department

Establishment of a program-building department and the launching of a circuit-wide campaign to "bring back the children" to theatres of the circuit have been completed by Sam Katz, following a tour of company theatres.

Every Publix house has been ordered to direct a summer campaign for patronage of children from 10 to 15 years old. Katz calls attention to the new production policy of the company, outlined at the Atlantic City convention, which calls for the winning back of kid patronage through a series of pictures headed by "Tom Sawyer" and "Huckleberry Finn."

The new program-building department has been placed in charge of Burt Kelly, who has been associate buyer for the circuit. Katz's inspection tour of Publix houses is said to have revealed an unsatisfactory condition, so far as program construction is concerned.

Kelly's appointment is to be the first step in the new program, with appointment of a number of other executives slated to be made.

Philly Indies Allege 'Betrayal' In Stanley Sales

Philadelphia—Independent exhibitors are talking Federal action at what they angrily describe as their betrayal by Fox, M-G-M and R-K-O in selling the Stanley here, thus virtually shutting off product to independents.

Chiseling

Hollywood—Stars who have gone through the humbling process of recent years have nothing on certain directors. One of them, now eager to say "yes, sir," once produced independently for a large distributor and he made life miserable for the home office executives. On visiting New York he would insist that all the paper, including 24-sheets, on his pictures be tacked up on the wall and he would carefully measure the billings with a ruler to see if he had received the proper percentage. If there were any discrepancy, he would march into the general manager's office and, in the presence of that factotum, would dictate a letter to his attorney complaining of the slight. Upon receiving the lawyer's complaint, the general manager dictated an apology and the director was satisfied.

He doesn't need a large ruler these days!

Greasing the Breaks

Hollywood—Before "The King of Jazz" was publicly shown it was privately previewed by critics. Reviews were prepared in advance for publication simultaneously with the premiere. Jeanie Lang—a newcomer—sang one song. But, to hear a local writer tell it, the trained eyes of the reviewers spotted a personality glittering with stardust. They wrote raves about the "discovery."

In the meantime, studio executives eliminated Jeanie from the film. When it opened in the theatre, hers was the face on the cutting room floor. BUT—when the reviews appeared, her sequence was hastily put back again, and the ads carried her picture above those of the stars:

"Jeanie Lang New Cinema Sensation."

The breaks.

Lack of Pictures Tough for R-K-O In Minneapolis

Minneapolis—Pictures are declared to be the big problem of Radio-Keith-Orpheum in bucking Paramount Publix in the downtown situation here. The R-K-O Seventh Street already has folded and the Hennepin-Orpheum is declared having hard sledding due to the lack of picture attractions.

This leaves the Hennepin-Orpheum bucking the Minnesota, State, Century, Lyric, Aster, Grand and Palace, all Paramount houses. The tough session at the theatre is said to have been eased somewhat by the draw of the Olsen & Johnson act and of "The Divorcee."

Pour l'Amour de l'Art Et "La Belle France"

Hollywood—The auditors will have a hard time doping this one out.

The French version of "The Unholy Three," which, in English, is Lon Chaney's first talker, cost M-G-M approximately $135,000 to produce. For the studio crowd, that's a mere pittance to spend on a feature, but it is understood here the executives of the foreign department in New York, from Arthur M. Loew clear down the line, are still trying to figure out how the French market can be juggled to eke out production cost.

Translated into French currency, the $135,000 negative costs totals 3,375,000 francs. Which is a lot of francs for any picture to gross across the pond, those who know that market point out.

Production Budget $126,500,000; Fox, Paramount, M-G-M to Spend Nearly Half

Million Dollar Supers Are Few; No Roadshows on List of Paramount

Hollywood—The adding machines total $126,500,000 as the budget covering the 345 features to be released by eleven major companies during the coming season. Of this amount, almost half appears in the estimates of Paramount, M-G-M and Fox.

With an announced program of 60 features, Paramount ranks first in production budget with $20,000,000. The Fox budget is set at $18,000,000, while M-G-M will play around with $17,000,000.

On the Paramount line-up, as already announced, there are many specials listed, but not one that can be considered in the million dollar negative-cost class. This situation is unusual with Paramount, which generally makes a bid for road show classification each year with at least one high cost super. It is reported that the company policy for the coming year will be to spread costs over the entire program to bring up the values and production standards of the regular program releases.

Fox and M-G-M Splurging

Both M-G-M and Fox, on the other hand, each have current specials in work that carry actual budgets of over a million. Fox's "The Big Trail," which Raoul Walsh is directing, is expected to cost at least $1,600,000 and will be geared for roadshows. M-G-M has about $1,500,000 already in "Trader Horn," with at least another $100,000 to go before the picture is finished. Fox's "Connecticut Yankee in King Arthur's Court," when produced, will come pretty close to the million mark and the same is true of three M-G-M productions listed for next season: "Mme. Satan," "Merry Widow" and "March of Time."

Los Angeles estimates always look good in local papers, no matter what business is being ballyhooed. The picture industry is a particularly juicy morsel for the enthusiastic business leaders of southern California and practically any sort of "figures" are accepted and broadcast.

All Budgets Are Variable

Studio executives and publicity men have come to realize the front-page banner line value of each additional million tacked on to production budgets and the system works accordingly. As a result, several Los Angeles papers printed the story of a financial authority so-called in which he stated that a total of $163,715,000 would be spent by various producers in Hollywood during the coming year. Not being interested in what Pathe and M-G-M would expend because of their location in Culver City, these two firms were ignored in his publicity blurb, even though their combined budgets total $24,000,000.

On announcements of current season budgets, neither Paramount nor M-G-M released total figures except to point out that

(*Continued on page* 32)

All for Entertainment's Sake

COMPANY	1928-29 BUDGET	1929-30 BUDGET	NO. OF FEATURES
Columbia	$10,000,000	$5,000,000	20
First National	$17,600,000	$10,000,000	35
Fox	$25,000,000	$18,000,000	48
M-G-M	Not mentioned	$17,000,000 for features.. $1,500,000 for shorts $2,000,000 approximately for foreign versions	50
Paramount	Not mentioned	$20,000,000 (not including foreign versions)	60
Pathe	$12,500,000	$7,000,000 for features.. $1,500,000 for shorts	20
R-K-O	$20,000,000	$14,000,000	34
Tiffany	$17,500,000	$4,500,000	26
United Artists	$17,000,000	$12,000,000	19
Universal	$20,000,000	$8,000,000	20
Warners	$20,000,000	$11,000,000 for features. $2,000,000 for shorts	32

Fox Expanding Theatre Plans In All Sectors

Theatre expansion plans of Fox are being developed rapidly by General Manager Harry C. Arthur, the program in the East chiefly concerning the replacement of present houses in Greater New York and northern New Jersey with newer and larger theatres.

In Philadelphia Major John Zanft announced that work on the new 5,000 seat theatre at Market and 16th Sts. will be resumed shortly, while Divisional Manager Herschel Stuart in Boston declared that plans for expansion in New England are progressing at a fast pace.

Work started this week on the construction of the Midwesco 4,500 seat house in Milwaukee, to be the largest in Wisconsin, while Harold B. Franklin, head of the West Coast chain, said that the next large house to be opened by the circuit is the one now under construction at Stockton, Cal.

Fox Bad Luck Continues

Bad luck which has followed William Fox was emphasized Tuesday at Woodmere, L. I., when his 60-foot cruiser went on the rocks with an estimated damage of $5,000.

N.W. Expansion On

Seattle—Twelve Oregon and eleven Washington theatres are called for in expansion plans of Fox West Coast Theatres. There now are 35 theatres in the Washington division, division manager of which is Earl L. Crabb. He is turning over Oregon houses to Port Major, who is to headquarter at Portland and direct operation of the company's 18 Oregon theatres.

New Reproducer Said to Cut Out Ground Noises

Brant Rock, Mass.—First public demonstration of a new type of sound reproducer was to take place here Saturday at the Brant Rock Theatre.

The new system employs only one photo-electric cell which is mounted in the amplifier unit located between the two projectors, thus isolating the electrical system from the projectors. The new reproducer is known as the Saf-Ray system and is the development of A. Des Biens, Boston inventor and head of Simplimus, Inc., manufacturers of sound devices.

It is claimed that this method of reproduction eliminates all ground noises due to mechanical vibration in the projector. A light beam reflected from the sound head to the photo cell unit is used in place of wires and leads employed in the systems now on the market. A lens assembly is mounted in the place of the photo-electric cell as used in other systems. The light from the sound track is picked up from this lens and focused on a peroscopic unit located in front of the head. This unit reflects the light and focuses the beam on a mirror facing the photo-electric cell. By means of a pivoted mirror noiseless change-over can be made from one projector to the other.

The only electrical element of the sound system that is located in the projector is the exciter lamp. There are no wires or mechanical connection between the projector and the amplifier rack which also contains the photo cell. Patents covering the new system for light ray sound pick-up have been applied for by the company building the device which now is under production and will be available to the market generally.

F. N. Buys "Ex-Mistress"

Hollywood—First National has acquired screen rights to "Ex-Mistress."

No Trend Toward Lower B. O. Prices, Despite Summer, NEWS Survey Reveals

Carewe's Lady Luck

Hollywood—Edwin Carewe figures the last week in May must be his lucky period. Week started off with Carewe bringing in a deep well at Santa Fe Springs, which rates a profit of at least $500,000 before it dries up. This was followed by another business deal that involves profit of $250,000. The climax came at the Mayfair Club, when Carewe won the drawing conducted by the M. P. Relief Fund for a Cord car. Eddie held the winning ticket out of the book of 20 he had purchased. In taking delivery of the machine, Carewe sat down and wrote out a donation check to the Fund for $1,000; the only sizeable expenditure he had during the week.

Silent Versions Off M-G-M List For New Season

Hollywood—There will be no silent versions of M-G-M talkers for the coming year. This decision was made by company officials, and previous intentions of re-cutting talker productions to hatch silent pictures for the benefit of unwired theatres in this country and abroad have been abandoned.

This year M-G-M delivered a silent version of practically every talker produced. A separate department was maintained for this purpose.

Chicago Court Approves Acoustical Insulators

Chicago—Court approval of Westfelt and balsam wool as acoustical insulating materials was given here in four test cases instigated by the Chicago Fire Prevention Bureau. The Lynn, employing Westfelt, and the Sheridan, Marquette and Savoy theatres, using balsam wool material, were the houses given a clean bill by the court.

It is believed that the decision means that additional cases pending against local theatres using acoustical materials not approved by the Fire Prevention Bureau will be dismissed.

Bebe and Ben Go Into Hiding on Honeymoon

Hollywood—The whereabouts of Mr. and Mrs. Ben Lyon, the latter being the former Bebe Daniels, have not been discovered by interested parties in Hollywood. Following their sumptuous wedding ceremony Saturday they started northward by motor, but their destination was kept secret. It is believed that they are seeking a secluded spot where they will not be recognized.

It was revealed at the wedding that Bebe and Ben had been engaged for a year, the bride explaining the length of the betrothal by saying that she "wanted to be sure."

Girl Planned to Frame Pantages, Is New Charge

Hollywood—Grand jury subpoena has been issued for Eugene Mozier, following his statement that Miss Eunice Pringle, 17-year-old dancer, had told him of a plan to "frame" Alexander Pantages. The latter was convicted of criminally assaulting the girl. District Attorney Buron Fitts and Miss Pringle have branded the affidavit made by Mozier as "false, foolish and ridiculous."

Keaton Signs with M-G-M On Four Comedy Contract

Hollywood—With his current starring comedy practically finished, Buster Keaton has signed a new contract with M-G-M providing for four comedies to be made in the next two years.

Keaton, who switched over to M-G-M about three years ago after expiration of his releasing agreement with United Artists, made several silent pictures for the first named organization. His first talker was "Free and Easy," released a few months ago.

Selznick "Talkie Contest" Under Bureau Scrutiny

Lewis J. Selznick is "on the spot" at the hands of the National Better Business Bureau, which is querying a contest advertised by the Selznick Recording Co., Albany. Inquiry at the Albany address failed to disclose any knowledge of Selznick or his whereabouts, stating he was unknown there. The "national talkie contest," applicants to which would use records made by the company, was advertised in a New York newspaper. No certificate of assumed name for the company was on file at the county clerk's office.

Local Conditions Governing Cuts, National Theatre Poll Discloses

There is no general tendency to cut admission prices, either by affiliated or independent exhibitors, a national survey just completed by MOTION PICTURE NEWS emphasizes. Cuts made in a few of the keys were dictated by local conditions, and are not part of any national trend or demand for a lower box office tariff.

Even in face of the summer business decline, there is no drift to lower prices. Changes of policy or keen competition have influenced reductions in a few spots. Here are the detailed results of the survey:

New York Admissions Held to Steady Level

New York admissions are holding to a steady level, despite summer weather. The neighborhoods, most of them double-featuring, are not making reductions. In Brooklyn, the Fox took the lead in a stiff admission drop.

No Downward Trend in Minneapolis Region

Minneapolis—Except in small towns of the territory, some of which are cutting their minimum to 35 or 40 cents, there is no move to lower prices in this territory. Locally, there is terrific competition between Radio-Keith-Orpheum, Publix and Pantages, with Publix having pretty much the upper hand, by virtue of its grip on the Loop.

Price War in St. Louis; Fox Slash Raises Hob

St. Louis—Fox may hold a goodly portion of Loew stock in its vaults, but that doesn't prevent the companies' theatres from indulging in a price war here.

Recently the Fox trimmed its prices to 50 cents top. Now Loew's State up and declares its peak figure will be 40 cents as of June 20. The Ambassador and Missouri, operated by the Skouras-Warner interests, and the St. Louis, an R-K-O combination house, have not reduced their prices.

A slant on the price reduction is the complaint of some exhibitors that the slash at the Fox with its 5,200 seats will affect their business when Fox pictures are shown in subsequent runs and as a result they have expressed the belief they should get some relief in the way of lower rentals. They will experience the same situation with M-G-M when the new scale is put into effect at Loew's State.

The price war has brought about a rearrangement of release schedules in all of the big houses. The first runs plan to spot in their best pictures, some of which were scheduled for the fall.

Omaha Business Okay; Scale Is Maintained

Omaha—Admissions are remaining as were in Omaha. There hasn't been a change since the Paramount dropped from 60 to 50 cent top two months ago. At the same time

Tariff Seen as Retaliatory Weapon in European Campaigns Against U.S. Films

New Measure Expected to Add To Handicaps Faced by American Firms

Washington—Stiff handicaps imposed upon American films in foreign countries may be increased further as a result of the new tariff rates on commodities imported into the United States which have just gone into effect, and officials in Washington are watching closely developments in Europe.

Films, however, will not be the only product utilized for retaliatory action by foreign governments which see their export affected by higher barriers in the United States. Automobiles are in as parlous a situation in France today as motion pictures ever were, are practically barred from Italy and are the subject of much agitation in other countries. Other manufactures of American origin also are suffering under handicaps, as country after country raises its high tariff walls still higher.

The new tariff, despite the hue and cry, is far less onerous than are the tariffs of many foreign countries. Ever since the war, Europe has been engaged in a race to see which country could make it hardest for other nations to get their products in. Canada has a three-way tariff, with every commodity carrying three rates, the lowest of which applies to British goods and the highest to products of the United States. Spain has probably the highest tariff wall in the world; all the other European nations have high tariffs, almost without exception. And all are aimed chiefly at the United States. It is practically impossible for an American concern to sell its shoes in Argentina because of tariff; other South American countries also are beginning to build up their tariffs in an effort to stimulate domestic production.

Just how much real resentment there is against the new tariff is difficult to estimate. Naturally, with a tariff bill pending, foreign governments whose industries found American trade a big factor registered protests. That is done every time a tariff bill is introduced. It was done in 1922. But after the 1922 tariff went into effect, there was little change in the foreign trade situation; the increased rates did not stop the flow of goods into the United States, and it is not believed that the 1930 rates will keep out foreign products to any great extent, except in one or two lines.

Now that the tariff is an accomplished fact, it is a question as to whether foreign countries will attempt "retaliation." We have some retaliatory provisions in our own tariff bill, and most countries would rather sell their goods to us, even at high tariff rates, than be prevented from entering our market at all. Talk of retaliation is likely to die a natural death, for with the American market closed to them more than one European industry would find it necessary to restrict operations materially.

Films, however, in recent years have been fair game throughout all 12 months. It was not tariff that stimulated France to attempt to bar American pictures a few years ago, nor was it tariff that led several other countries to attempt restriction. Foreign governments do not like the "Americanization" effects of our films upon their people, but their people prefer our films to the native product. Future agitation against our pictures may be attributed to the tariff, but, according to observers in Washington, the real reasons will be the same that have prevailed for a number of years.

The Height of Pessimism

"From the headlines and the shouting on the financial pages one could believe that the movie factories are working day and night. As a matter of fact, almost a thousand theatres have closed this year; several chains have been forced to reinstall orchestras in the pit. Vaudeville is more and more needed to help the movie bring in the nickels. The independent exhibitor is in a bad way. The only progress the movies are making is in Wall Street, where they are playing checkers with voting stock."—*Judge.*

Schnitzer Due In England to Install 'Changes

London—Joseph I. Schnitzer, president, and Ambrose Dowling of RKO were slated to arrive here Tuesday in connection with plans for establishment of a system of British exchanges, first reported by Motion Picture News.



J. I. Schnitzer

Sol G. Newman, it is expected, will handle the proposed new exchange system. RKO product heretofore has been handled by Ideal Films, Ltd. Seven exchanges are to comprise the British system, it is stated.

End of Blind Booking Is Sought by Germans

Berlin—Abolition of blind booking is advocated by the German exhibitor association. The group recently called upon its membership to back such a program at the Brussels film conference. The Holland delegation withdrew from the conference in protest against high film rentals and exploitation methods.

Maxwell Heads New Chain

London—Associated Cinema Properties, headed by John Maxwell, has been formed to operate a British theatre circuit. Five houses already have been purchased. The new chain plans to work in association with A.B.C. and British International Pictures.

American Firms Plan Merger of French Interests

Paris—Merging of United States interest in France is declared being contemplated. The series of resignations of French representatives of American firms is regarded as presaging a switch to the merger policy. The latest resignation is that of M. Schloss, Warner-First National representative in Paris.

Australian Musicals Held Killed by Talking Films

San Francisco—American-made talkies have "killed" musical comedies in the Antipodes, according to John A. Shaw, director of a picture theatre at Sydney, Australia, who arrived in San Francisco on a tour of America to study the film industry.

"Musical comedies are almost unknown in Australia," Shaw said. "The American films are extremely popular. In fact 50 per cent of the people enjoy your talkies and say so, while the other 50 per cent enjoy them apparently, but later give them the 'razz,' as you say."

London Showmen Meeting

London—Exhibition of new developments in the equipment field will feature the meeting at Blackpool Monday of exhibitors of this section. The sessions will continue from June 23 to 28.

Wardour Films To Handle Ufa Sales in England

London—Wardour Films, Ltd., has taken over distribution of the Ufa product in Great Britain. Some 12 Ufatone talkers will be released during 1930-31 under terms of the deal. The average production cost of the films is said to be $100,000. Arthur Dent and Herr von Theobald closed the deal. One of the early releases will star Emil Jannings.

Threat of Industrial War Stalks Meet To Settle U. S. American Patent Battle

Opening "Hell's Angels"

Sid Grauman, Hollywood impresario, plans to come to New York, following San Francisco presentation of "Hell's Angels," Howard Hughes production, which he plans to open within the next few weeks.

Grainger Wins Spur as A Producer on Fox Lot

Hollywood—Edmund, pride of the Grainger clan and only son of James R. of Fox, is out of the assistant director classification and today bears the title of associate producer.



EDMUND GRAINGER

Grainger's duties concern foreign talker versions which Fox is dipping into more actively after exercising extreme caution and considerable watchful waiting before the leap was made. He has been assisting Berthold Viertel for about a year and, prior to that, was assigned to other directors on the Fox lot.

Nelly Wants $200,000 for Al's "Yosel" Yodling

Al Jolson's yodling of "Yosel" may cost Warners exactly two hundred grand.

Nelly Cassman, a little Jewish girl who spends part of her time fishing for the Roumanian government, and the rest writing songs, has taken on a new sideline, effective this week, when counsel was retained by Nelly to prepare a complaint against Warners in a suit for accounting on profits of "Jazz Singer," in which Jolson sang the "Yosel" song.

Nelly wants to show Warners that she's entitled to about $200,000 profits.

Rowland Committee Sits Tight on Pathe Tangle

The protective committee of Pathe stockholders headed by Richard A. Rowland has not abandoned its fight to secure control of the company, but is marking time while plans for a new line of attack are formulated. This is expected to take the form of a stockholders' suit charging mismanagement of the company's affairs.

Mannix Gentle, Ask the Wife; She Claims Plenty

Hollywood—Edward J. Mannix is a gentle cuss, if you can believe his wife's charges made in her bill for divorce. She says her husband beat her, kicked her and slapped her in their Beverly Hills home, wherever that is.

Confab Under Way at Paris With Will Hays As Its Chairman

Paris—Possibility of an industrial war if there is no reciprocal patent agreement in Germany stalks conferences on the subject, which got under way here yesterday, with Will H. Hays presiding. Hays said he was serving as arbiter at urgent request of the American and German groups.

Both forces are geared for a battle on the issue. The Americans, John E. Otterson of Electrical Research Products, C. J. Ross of RCA Photophone and John C. Graham of Paramount, want the German market open to all films recorded by their respective systems. The Germans, Milton Diamond of Tobis and Fritz Lieschen and Dr. Emil Myer of A.E.G. (German General Electric), are holding out for a reciprocal deal for their films in America and demanding a straight three per cent cut of German grosses of films of the companies concerned.

The conference, Hays said, he hopes will result in a sympathetic understanding "and promote the will to co-operate." The best interests of those involved dictate an American-German accord in the matter, he added. The situation has been complicated by Warners' coup in closing a deal for exclusive rights to show Warner and First National product in Germany.

Second of Series of Suits In Lab Patent War Starts

Wilmington—Declared to be the second of a series of patent suits, Cinema Patents Co., a Consolidated Film Laboratories subsidiary, has brought patent infringement action against the Craft Film Laboratories of Brooklyn. Steve Devoe, Harry Glickman and Nat Saland are named co-defendants.

Will H. Hays



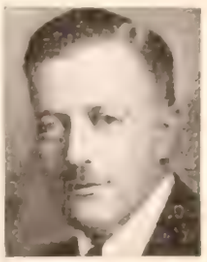
Arbiter in the discussions now under way in Paris out of which settlement of the sound patent war in Europe may be reached.

Jealousy?

London—A naturalist has recorded the utterances of an accomplished parrot for a talking film. Which prompts one of Lunnon's fan sheets to chirp: "If you close your eyes, it is difficult to believe you are not listening to a leading star."

5 Serial Line-up Is Confirmed by Reisman

Confirming the exclusive Motion Picture News announcement during the New York Pathe convention that five serials are to be made for 1930-31 release by Pathe, Phil Reisman, general sales manager, has returned to the home office, following wind-up of the series of sales meetings held by the company.



PHIL REISMAN

The company now is completing 25 per cent of the 20 pictures on the 1930-31 line-up, he said. Production is under supervision of E. B. Derr, who last week was elected president of the company.

Plans now are being completed for the first serial on the program, which will be ready for release in September. Reisman expects that Pathe will remake "The Perils of Pauline" as a talker serial. Detective, animal, railroad and outdoor serials are contemplated.

Dream Shattered, Bristol Dead in New Haven at 70

New Haven—After spending more than $1,000,000 to develop Bristolphone, disc device, only to have it flop after a head start over most other independent sound projectors in the field, William Bristol is dead here at the age of 70. He began working on his sound device in 1915.

30 Per Cent Tax Against U. S. Firms in Australia

Canberra, Australia—The government on Thursday passed a law taxing remittances and gross earnings accruing from exhibition of American pictures 30 per cent. About $2,500,000 is expected to go to the government under the impost.

Photophone Maps Drive For Small Houses in U. K.

London—E. Gilbert has been named managing director of the British subsidiary of RCA Photophone. C. J. Ross, executive vice-president of the American company, recently was here to map a sales campaign for small house equipments. Ross was en route to the conference on sound film patents scheduled at Geneva.

Increase in Deposits to Be Result of Chicago Conference; Code Is Adopted

Branch Managers to Be Held Responsible for Credits to Exhibitors

Chicago—Extension of demands for deposits from exhibitors is slated as a result of a general meeting here of branch managers, their assistants, salesmen and bookers. New credit rulings of Film Boards of Trade were outlined at the sessions. Exchangemen at the meetings agreed upon a single interpretation in order that credit rules may be enforced uniformly throughout the territory.

Branch managers were agreed that this interpretation means more deposits. The new rulings throw responsibility for credit directly upon the shoulders of the managers. If credit is granted an exhibitor who is rated "C. I." and this exhibitor does not live up to his contract, the responsibility for the infraction is the manager's, the film men were told. In consequence, any exhibitor having a poor credit rating will be required to make a deposit in the future.

At the same meeting, the exchange men adopted a proposal submitted by a Film Board committee which incorporated rules of conduct for film salesmen designed to increase the effectiveness of the Credit Committee's rulings and to eliminate the "cutthroat tactics which have been used here in the past." Primarily, the conduct catechism is an effort to command respect among salesmen for the other fellow's contract. Only in this way, the exchange men say, can film selling be elevated to a straight business plane.

Stress Contract Sanctity

In this respect, salesmen are requested to discourage any and all contract violations. Frequent instances of salesmen encouraging exhibitors to jump a competitor's contract in order to make a sale have been brought to light. Adherence to the rules, film men believe, will not only reduce the number of shows left on the floor for this reason, but will also tend to reduce the exchanges' selling costs. They point out that, in cases of contract violations in the past, it has been necessary to sell the exhibitor two or more times on a picture which he has failed to pick up.

Critics of the salesmen's catechism point out that no provisions are made for the enforcement of its rulings and that, in consequence, its potential value depends solely upon the degree of seriousness with which it is accepted by the salesmen and exhibitors. It is highly improbable, these critics declare, that a salesman with a good production record behind him, found guilty of an infraction of the rules, would be subject to any very severe penalty from his manager. At the same time, they say, it is obviously impossible to impose any penalty whatever upon an exhibitor responsible for an infraction.

Nevertheless, the conduct code is to be given a fair tryout locally and, in the event it proves successful, local film board members believe it may be adopted nationally by the Hays organization.

Protection Suit Forecast

Philadelphia—Restraint of trade action against certain exhibitors is planned by a member of the M. P. T. O. of eastern Pennsylvania, southern New Jersey and Delaware, as a result of their reported contemplated action of selling product away from his theatre. The move is part of the protection fight planned by the exhibitor association. An internationally-known attorney is being engaged to prosecute the association's fight on protection. His name, for the present, is being withheld.

63,507 Playdates Piled Up as Sam Morris Tribute

Warner branches piled up a total of 63,507 playdates during Morris Month in May, a check-up shows. The observance is an annual tribute to Sam E. Morris, head of distribution for the company. Nat Baier, Albany manager, won the playdate trophy, while Charles Gilmour, Denver, was awarded the Sam E. Morris trophy for the greatest amount of May business. The New York branch won the Claude Ezell trophy and the Minneapolis branch the Max E. Milder trophy. The Allen Trophy, for the best record in Canada, was won by Charles Osborn of Montreal.



Sam E. Morris

Northwest Competition Is Narrowing Down

Aberdeen, S. D.—Narrowing down of competitive situations is being continued by Paramount Publix, which has taken over the Orpheum, State and Lyric, heretofore operated by H. L. Walker. The city was one of the few semi-keys remaining in this territory where Paramount has opposition. Others are Sioux Falls, S. D., and Bemidji.

Up to Field Force

Film rentals are to be payable four days in advance of shipments under a provision of the new standard contract, tentatively agreed to at recent meetings of the contract committees. Under the interpretation, the advance payment is to be required unless exhibitors have established a credit rating with the home office of the company concerned. Establishment of this rating will be largely up to the branch managers and salesmen, who will recommend or disapprove to their home offices such leniency to the exhibitor.

Tiffany Clan in Chi for 3 Day Sales Convention

Chicago—Tiffany home office executives, division and branch managers from all sections of the country and Canada are arriving here for the company's annual sales convention which opens at the Congress Hotel on Monday. Final convention arrangements were completed in the early part of the week by Henri Ellman, Mid-West division manager.

Home office executives scheduled to arrive a day in advance of the meeting are L. A. Young, president; Grant L. Cook, executive vice president; Oscar L. Hanson, general sales manager; Carl J. Goe, assistant general sales manager; Arthur Lee, foreign manager; A. L. Selig, advertising and publicity director, and Charles M. Steele, comptroller. About sixty representatives will attend.

Famous Canadian May Meet at Niagara Falls

Toronto—Annual meeting of eastern managers of Famous Players Canadian Corp. may be held in Niagara Falls, Ont., again this year, it is declared. Executives of the circuit are declared averse to holding it at Montreal as suggested, feeling there are too many counter attractions in a city that size.

FitzPatrick Produces Short for the Fourth

James A. FitzPatrick has completed a short, entitled "Independence Day," for use on the Fourth of July. The clay carvings feature reproductions of Benjamin Franklin, Thomas Jefferson, John Hancock, Roger Sherman, John Adams and others, and there is a background of colonial melodies.

Fazenda Starts July 5

Hollywood—Larry Darmour launches production of the Louise Fazenda series of talker comedies on July 5 when "Pure and Simple" goes into work. Start of the series has been delayed pending completion of Miss Fazenda's engagement at R-K-O in "Leathernecking."

Exhibitor Knows Where He Stands On Films Under New Protection Schedule

Los Angeles Clearance Plan To Be Used as Nation's Model

Los Angeles—Ushering in what is expected to be a new era of understanding in booking conditions among exhibitors and distributors of this territory, and for the first time supplying exhibitors with definite information on when pictures are available to him, the new zoning schedule adopted by distributors and exhibitor has been put into effect here.

The new schedule was drafted upon recent visit to the Coast of Charles C. Pettijohn. Its adoption is expected to eliminate alleged causes of government action in its criminal case against Fox West Coast and a number of distributors, on a charge of excessive protection which had the effect of freezing out independent exhibitors. It also is expected to mark the end of overbuying in this territory.

The schedule of clearances adopted here is to serve as a model for the United States, marking the first time there has been any standardization of zoning.

Under the plan, the committee which drafted the schedule is being continued, so that changes may be made in the system, as needed. The continuing committee consists of Carroll Peacock, L. L. Bard and Jack Sullivan. Alternates are Jack Brower, R. D. Whitson and Port Major. Lola Gentry, Film Board secretary, is secretary of the committee.

Full text of the new agreement follows:

ZONING AND CLEARANCE
for
LOS ANGELES AND SOUTHERN CALIFORNIA TERRITORY AS ADOPTED AND APPROVED MAY 20, 1930.

Using various present existing zoning plans and suggestions as a basis, and taking into consideration several principles agreed upon at the first meeting, May 12th, we submit the following as a fair Zoning and Clearance plan for all parties concerned.

A CONTINUING ZONING COMMITTEE has been established for the Season 1930-31 composed as follows:

REGULAR: C. N. Peacock, L. L. Bard, J. J. Sullivan.

ALTERNATE: N. H. Brower, R. D. Whitson, E. Port Major.

Lola Adams Gentry, Secretary of the Committee.

The above Committee will meet at stated periods hereafter to be determined by that Committee, to hear any complaint or complaints of any exhibitor or distributor in this territory, with reference to this Zoning and Clearance Schedule; and to determine what is a proper and fair Zoning or Classification of any theatre not covered herein or that may be constructed during such season.

ANY THEATRE OWNER NOT AFFILIATED with any organization shall have the right to designate any other non-affiliated theatre owner to act with this Continuing Zoning Committee with reference to the determination of a classification or a complaint, with power to vote.

ALL FIRST RUN ADMISSION PRICE CLEARANCES of Los Angeles City Zone, must complete their run within 14 days of availability.

In any given Zone there is a minimum of 7 days' clearance between first and second, or second and third run, or any subsequent runs, regardless of admission price charged, except those theatres non-competitive one with the other, as indicated throughout this Schedule by an asterisk (*).

DEFINITION OF WHAT SHALL BE CONSIDERED ACTUAL ADMISSION PRICES FOR DOWNTOWN HOUSES:

Downtown admission prices for other than first run houses shall be determined by averaging the day and evening prices, by adding both together and dividing by two; and the result shall be the determined admission price. In any event where the resulting figure is a fraction of 5¢, the larger figure prevails.

ALL PLANS OR DEVICES TO AVOID A TRUE ADMISSION CLASSIFICATION by any theatre by the issuance of a ticket or tickets, or any other device to admit one or more persons; or by the giving of premiums, etc., such plans or evasion may call for reclassification of such theatre by the Continuing Zoning Committee, and the actual value of each such admission shall fix such classification.

IT IS SUGGESTED BY THE ZONING COMMITTEE THAT THE FOLLOWING CLAUSE BE INCORPORATED IN CONTRACTS WHERE DEEMED NECESSARY FOR THE 1930-31 SELLING SEASON:

If prior to the expiration of the terms of this License Agreement, a Zoning and Protection Plan for the territory in which the exhibitor's theatre is located, shall be generally adopted by the Distributors and Exhibitors in said territory, then and in such event and from the time of the adoption of such a plan, the protection period, if any herein specified for the exhibitor's theatre, shall be substituted for the protection period hereinabove granted the exhibitor, with the same effect as if herein fully set forth.

DE LUXE ZONE—Any theatre running on a two-a-day policy—the clearance to be left to the discretion of the Distributor and Exhibitor.

ZONE 1—First run Los Angeles. To have protection over all towns within a radius of 25 miles. Those towns out of the 25 mile radius to be played as Zoned hereinafter.

A minimum of 21 days' clearance over second run theatres charging an admission of 65¢ outside of the city zone where first run played, this run to be completed within 35 days after first run closing.

50¢ theatres shall be privileged to play immediately following 65¢ run, but must complete run within 42 days after first run closing.

In the event that a picture does not receive a 65¢ second run, it shall be available for 50¢ houses 28 days after first run closing, the run to be completed within 42 days after first run closing.

40¢ houses to play 42 days after L.A. first run closing.

35¢ houses to play 56 days after L.A. first run closing.

30¢ houses to play 70 days after L.A. first run closing.

25¢ houses to play 84 days after L.A. first run closing.

20¢ houses to play 105 days after L.A. first run closing.

15¢ houses to play 140 days after L.A. first run closing.

10¢ houses to play 175 days after L.A. first run closing.

Paramount	
Warner's Downtown	Loew's State
United Artists	R K O Orpheum
Criterion	R K O
Warner's Hollywood	Boulevard

Any other theatre playing a picture or pictures first run.

ZONE 2—Second Run in the City of Los Angeles. Theatres charging a general admission of 65¢ can play not sooner than 21 days after first run closing, but must complete the run within 35 days after first run closing.

ZONE 2-A—Fox Palace, Tower, Million Dollar, Bard's 8th Street, Rialto, Alhambra.

ZONE 2-B—Cameo, Arcade, Broadway, Bard's Hillstreet.

NOTE: To determine admission price classification of theatres in Zone 2-A and 2-B see definition of admission prices for downtown houses on Page 1.

ZONE 3—Uptown, *Forum, *Wilshire, Victoria, Arlington, Gem, *Parisian, Ambassador.

ZONE 4—Belmont, Ravenna, *Melrose, Rampart, *Parisian.

ZONE 5—Ritz, La Brea, Fairfax, Larchmont.

ZONE 6—Westlake, Alvarado, Playhouse, Chotiner's Parisian, Ambassador, Empire, De Luxe.

ZONE 7—*Georgia, Pico, Sun, Washington, *Royal.

ZONE 8—Egyptian, Hollywood, Iris, Fil-

Equality in Zoning

Los Angeles—Equalization of the zoning of every theatre without regard to affiliations is provided for in the protection schedule put into effect here. The schedule is expected to be used as a model for the nation. Under the new plan, every exhibitor knows just when he will play any given picture, because he is on the same clearance basis as a similar house in another zone.

Adoption Expected to Eliminate Alleged Causes of Gov't Act in Fox Suit

Special Privileges Out?

The end of special privilege in the industry, so far as affiliated houses are concerned, is being interpreted in the protection schedules now being drafted for adoption in a number of key cities throughout the country. Chicago and Los Angeles already have agreed upon the new zoning plans.

A Model for Nation

While the Southern California zoning schedules made public exclusively by MOTION PICTURE NEWS concern only that territory, their fundamentals will be used as the basis for clearances throughout the entire United States. Work on the schedules is under way in a number of cities.

marte, Marcal, Carmel, Marquise, Sherman, Granada.

ZONE 9—Hunley's *Vista, Sunset, Apollo, Paramount, *Marcal.

ZONE 10—Hollywood, Garden, Alpine, Rex, Owl, Riverside, Rampart.

ZONE 11—Figueroa, **Regent (McKinney's), New Palace, **Vermont, Mission, Lyric, La Tosca, New University, Union Square, *Strand, Rainbow, Dreamland.

ZONE 12—Temple, Colonial, Astor, Vermont.

ZONE 13—Manchester, Madrid, Florence, Broadway-Mecca, Castle, Cairo, Gloria, Balboa.

ZONE 14—Balboa, Madrid, Alamo, *Temple, Castle, Broadway-Mecca, *Knoll, Manchester.

ZONE 15—Manchester, Circle, Moneta, Princess, May.

ZONE 16—Highland, *York, *Glassell.

ZONE 17—Rivoli, Carlton, Western, Southwest.

ZONE 18—Carlton, *Temple, Astor Colonial, *Knoll, *Rivoli.

ZONE 19—Fox-Adams, Adams, Rimpau, Riviera, (*Home, St. Andrews), (*Gem, Arlington).

ZONE 20—Starland, San Carlos, Lincoln, Arroyo, Division.

ZONE 21—Crystal, Joy, Meralta.

ZONE 22—Jewel, Unique, Belvedere Strand.

ZONE 23—Garden, Belvedere Gardens, Red Mill, Teatro Bonita.

ZONE 24—Brooklyn, Wabash, Meralta, New Joy, Keystone, National.

ZONE 25—Mesa, Seville.

ZONE 26—Rosebud, New Lincoln, Gaiety, Hub, Merryland.

ZONE 27—Tivoli, *Savoy, Avalon, Beacon *Vernon, Elite.

ZONE 28—Florencita, Nadeau.

ZONE 29—Clearances in Zone 29 to be left to discretion of Distributor and Exhibitor. Central, Cozy, Arrow, Art, Moon, Banner, Burbank, Estella, Hippodrome, Lark, Lyceum, Optic, Regent Triangle, Electric, Hidalgo, Mexico, Novelty. Rosslyn, Wonderland, Muse.

SAN DIEGO—Available with Los Angeles first run, but must complete the run within 28 days thereafter, with the exception of one picture per month which is extended to 35 days, unless otherwise agreed between first run Exhibitor and Distributor.

Second run—privilege of playing 35 days after San Diego first run closing, but must complete the run within 49 days thereafter, providing a general admission price of 30¢ or more is maintained.

Third run—privilege of playing 7 days after San Diego second run closing, but must complete the run within 14 days thereafter, provided a general admission price of 25¢ is maintained.

Fourth run—privilege of playing 7 days after third run closing with 14 days to complete the run, providing a general admission price of 25¢ or more is maintained.

Not sooner than 91 days' clearance after San Diego first run closing but not sooner than 28 days after 25¢ house closing, providing a general admission price of 20¢ is maintained.

Not sooner than 119 days after San Diego first run closing, and not sooner than 28 days after 20¢ houses first run as long as a general admission of 15¢ is maintained.

Not sooner than 154 days after San Diego first run closing, and not sooner than 35 days after 15¢ houses as long as a general admission price of 10¢ is maintained.

OCEANSIDE, ENSENADA, CARLSBAD, ENCINITAS, ROMONA, ESCONDIDO—14 days after San Diego first run closing, but must complete the run within 14 days thereafter.

OCEAN BEACH, CORONADO, NATIONAL CITY, CHULA VISTA, PACIFIC BEACH, SAN YSIDRO, EL CAJON, LA MESA, LA JOLLA—28 days after San Diego first run closing, but must complete the run within 14 days thereafter.

LONG BEACH—Immediately following Los Angeles first run closing, but not over 28 days thereafter, excepting one picture per month which is extended to 35 days, unless otherwise agreed between first run Exhibitor and Distributor.

Second run—privilege of 42 days after Long Beach first run closing, as long as a general admission price of 25¢ or more is maintained, and must complete the run within 14 days thereafter.

Third run—privilege of 7 days after completion of second run, but not sooner than 49 days after first run closing, as long as a general admission price of 25¢ or more is maintained, but run to be completed within 14 days thereafter.

20¢ houses available not sooner than 98 days after Long Beach first run closing, and not sooner than 28 days after completion of 25¢ runs.

15¢ houses available not sooner than 126 days after Long Beach first run closing, and not sooner than 28 days after 20¢ houses.

10¢ houses available not sooner than 161 days after Long Beach first run closing, and not sooner than 35 days after 15¢ closing.

NOTE: Oriental Theatre, Virginia City (No. Long Beach) and Belmont Theatre, Belmont Shores, both to be considered as a part of Long Beach and to be governed by admission price zoning.

AVALON—Privilege of 7 days after Long Beach first run closing, but must complete the run within 14 days thereafter.

SEAL BEACH—Privilege of 7 days after Long Beach second run closing, but must complete the run within 14 days thereafter.

PASADENA—Immediately following Los Angeles first run closing, but must complete the run within 21 days thereafter, except one picture per month which is extended to 35 days.

Second run—privilege of 42 days following Pasadena first run closing as long as a general admission price of 30¢ or more is maintained, but must complete run within 14 days thereafter.

Third run—privilege of 7 days following second run closing, as long as a general admission price of 25¢ is maintained, but must complete run within 14 days.

Fourth run—privilege of 7 days following third run closing, as long as a general admission price of 25¢ is maintained, but must complete the run within 14 days thereafter.

20¢ houses available not sooner than 98 days after Pasadena first run closing, and not sooner than 28 days after completion of 25¢ run.

15¢ houses not sooner than 126 days after Pasadena first run closing and not sooner than 28 days after 20¢ houses.

10¢ houses not sooner than 161 days after Pasadena first run closing and not sooner than 35 days after 15¢ closing.

LAMANDA PARK (As a second run)—Privilege of 42 days after Pasadena first run closing, providing a general admission price of 30¢ or more is maintained, but must complete the run within 14 days thereafter.

ALHAMBRA—Privilege of 7 days following Pasadena first run closing, but must complete the run within 14 days thereafter.

Second run—63 days after Alhambra first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after Alhambra first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Alhambra first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Alhambra first run closing, as long as an admission of 10¢ is maintained.

SO. PASADENA, EL SERRENO, EL MONTE, BALDWIN PARK—Privilege of 7 days following Alhambra first run closing, but must complete the run within 14 days thereafter.

MONTEREY PARK—Privilege of 14 days after Alhambra first run closing, but must complete the run within 14 days thereafter.

SAN GABRIEL—Privilege of 60 days after Alhambra first run closing, but must complete the run within 14 days thereafter.

MONROVIA—Privilege of 7 days following Pasadena first run closing, but must complete the run within 14 days thereafter.

GLENDORA, AZUSA, COVINA—Privilege of 7 days following Monrovia first run closing, but must complete the run within 14 days thereafter.

SIERRA MADRE, ARCADIA—Privilege of 7 days after Monrovia first run closing, but must complete the run within 14 days thereafter.

GLENDALE—Immediately following Los Angeles first run closing, but not over 21 days thereafter, excepting one picture per month which is extended to 28 days.

Subsequent runs—Glendale proper.

Second run not sooner than 63 days after Glendale first run closing, as long as a general admission price of 25¢ or more is maintained.

91 days after Glendale first run closing, and not sooner than 28 days after 25¢ houses, as long as a general admission price of 20¢ is maintained.

126 days after Glendale first run closing, but not sooner than 35 days after 20¢ houses, as long as a general admission price of 15¢ is maintained.

168 days after Glendale first run closing, but not sooner than 42 days after 15¢ houses, as long as a general admission price of 10¢ is maintained.

COSMO GLENDALE, BARD'S GLENDALE, GATEWAY, GLENDALE—28 days after Glendale first run closing, but must complete the run within 21 days thereafter, providing a general admission price of 25¢ or more is maintained.

BURBANK, VAN NUYS, LANKERSHIM, SAN FERNANDO, OWENSMOUTH—Privilege of 14 days after Glendale first run closing, but must complete the run within 14 days thereafter.

TUJUNGA, MONTROSE, EAGLE ROCK—Privilege of 42 days after Glendale first run closing, but must complete the run within 14 days thereafter.

SAN BERNARDINO—Privilege of playing day and date with Los Angeles first run closing, but must complete the run within 21 days, except one picture per month which is extended to 28 days.

Second run not sooner than 63 days after San Bernardino first run closing, as long as a general admission price of 25¢ or more is maintained.

91 days after San Bernardino first run closing, and not sooner than 28 days after 25¢ houses, as long as a general admission of 20¢ is maintained.

126 days after San Bernardino first run closing, and not sooner than 35 days after 20¢ houses, as long as a general admission price of 15¢ is maintained.

(*Continued on page 26*)

Discuss Protection

Milwaukee—Distributors and exhibitors meet Monday and Tuesday in connection with the drafting of protection schedules here and in the balance of the state. Independents are particularly concerned over showings in subsequent run houses of affiliated circuits prior to their first runs in the suburbans and at lower prices. This practice is cutting into suburban business considerably.

New Downstate Illinois Protection Schedules Sought After Deadlock

Revenge Is Sweet

They say that Mr. De Mille was forced to say "Yes" eight times to the census taker the other day.

Tough Job Ahead Educating Exhibs

Los Angeles—A survey of exchanges and exhibitors in this territory reveals the fact that perfect operation of the new zoning plan is admittedly hard to accomplish due, for the most part, to familiarity with and custom built around the old zoning plan.

There are many showmen who are not satisfied with their present classifications, but the general feeling is that the plan is a step in the right direction.

It is practically unanimously agreed that the plan is a step forward and that responsibility rests with the continuing committee to clarify and change minor points for betterment of the situation.

Mapping of the zoning plan was a herculean task. The continuing committee has already accomplished the rezoning of about 15 Los Angeles houses when the original plan failed to work out in practice as it appeared it would on paper. The committee will continue its meetings regularly for consideration of all complaints and requests for rezoning because of peculiarities of individual cases.

Seattle Working On Protection

Los Angeles—Seattle, Portland and then San Francisco, in the order named, will work out new zoning arrangements similar to the plan covering Southern California.

Lola Gentry, secretary of the Film Board of Trade here, is now in Seattle aiding exhibitors and exchangemen to draft the new form for that territory. Following its completion, Miss Gentry will stage repeaters in Portland and 'Frisco.

Illinois Exhibs in Co-operative Combine

Chicago—Another unit of Allied States Ass'n, the Illinois Independent Theatre Owners, has formed a co-operative to buy pictures for it membership. The buying combine will operate as Illinois Co-operative Theatre Service Corp. At a future date, the new company may undertake co-operative buying of supplies also. Twenty-three exhibitors are initial subscribers to the booking service.

Circuit for Stock Shows Planned by Equity Head

Development of a four-town circuit, over which stock plays would appear simultaneously, and establishment of 28 one-night stands is provided for in plans of Frank Gilmore, president of Actors' Equity Ass'n., he declared at a meeting in New York of the Producing Managers' Ass'n.

Meetings to Continue Till Accord Is Reached, Pettijohn Says

Chicago—Rezoning of downstate Illinois was being attempted here Thursday, at a second meeting, called in an effort to break the deadlock, which resulted when Monday's meeting rejected the proposed schedules, tentatively agreed upon last week.



CHARLES C. PETTIJOHN

Submission of the original downstate plan of protection based on the population of key cities met with immediate and violent objections from the independents, despite the fact that it had been announced in advance that representatives of the faction had agreed on major points of the plan, which was interpreted as a vast improvement over the old order of protection in the state.

Major objection to the downstate plan centered about the maximum protection territory proposed by it and the handling of overlapping protection territories. The new plan advocated one mile of protection for every 1,000 of population in key cities (those of 3,000 or over), with a maximum protection territory of 40 miles. Representatives of the independents declared that this radius was too large and defeated its own purpose by giving too liberal protection to the larger cities in their overlapping territories.



JACK MILLER

Few changes, except in consideration of individual outlying theatres, were suggested in the present metropolitan protection system. However, a proposal to prohibit double or triple feature programs unless all of the features are over one year old met with strenuous objections from representatives of the Chicago independents.



AARON SAPERSTEIN

The double feature program is both common and popular here at all seasons. Many of the small exhibitors regard it as their sole hold on paying business. The double feature bill, they protested, would be rendered impotent by presentations over a year old.

Refusal to compromise on this issue in-

(Continued on page 32)

Drafting Schedules

Philadelphia—Protection schedules are being drafted by exhibitors and distributors here.

M. P. T. O. Squawks Over Two Points

Los Angeles—"Fair and equitable to all," is how exhibitor leaders describe the zoning protective agreement to MOTION PICTURE NEWS, although Lou Bard, M. P. T. O. chief, takes exception to two "major faults."

"It is the best thing that could be gotten up for a starting point," R. D. Whitson told MOTION PICTURE NEWS. Whitson, who is an ex-president of the exhibitors' association, stated.

"It's as fair as could be drawn with the interests of all parties involved considered. The basis of continuing committee operation provides means for settling future difficulties and complaints, besides changes and readjustments deemed necessary in view of rapid changes in conditions."

Harold Franklin said he believes the new zoning plan meets with every requirement and is fair and equitable to all.

Committee an Important Factor

Fundamentally, I believe in a zoning proposition as a fair method," declared Lou Bard, president of the Theatre Owners Ass'n, "as far as individual theatres are concerned.

"The zoning plan is better than no zoning at all. Time will have to allow for functioning so defects can be discovered and steps taken to remedy them. One important factor for smooth operation of the plan is the power of continuing committee to straighten out individual cases that arise as a whole. The plan should work out, and success is assured if the representatives of distributors and Fox West Coast theatres circuit approach problems with a fair attitude for common good.

Charges Discrimination

"Continuing committee adjustments allow more time for consideration of individual cases of zoning than could have been given when the plan was originally formulated. Some exhibitors are not satisfied, but most of these cases will be adjusted satisfactorily through individual and careful consideration by the zoning committee. I feel that second, third and fourth runs downtown are being discriminated against through the clause in the zoning plan which fixes admission price classification on the average of matinee and night prices, whereas all other zoning is based on night prices only.

"The 14 differential for subsequent first runs to book available product, together with a seven-day clearance of another similar price house in the same zone, appears too heavy protection and penalizes certain houses. If these two major faults are corrected, together with minor individual zonings on account of local conditions prevailing, the plan will be practically perfect and operate as desired."

L. A. Clearance Plan to Be Used As Nation Model

(Continued from page 24)

168 days after San Bernardino first run closing, and not sooner than 42 days after 15¢ houses, as long as a general admission price of 10¢ is maintained.

REDLANDS—Privilege of 7 days after San Bernardino first run closing, but must complete the run within 14 days thereafter.

BEAUMONT, BANNING—Immediately following Redlands first run closing, but must complete the run within 14 days thereafter.

COLTON, RIALTO, FONTANA, ARROWHEAD, PINEKNOT—Privilege of 28 days after San Bernardino first run closing, but must complete run within 14 days thereafter.

RIVERSIDE—Privilege of day and date with Los Angeles first run closing, but must complete the run within 21 days thereafter, except one picture per month, which is extended to 28 days.

Second run—105 days after Riverside first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after Riverside first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Riverside first run closing, as long as a general admission of 15¢ is maintained.

210 days after Riverside first run closing, as long as a general admission price of 10¢ is maintained.

CORONA, HEMET—Privilege of 7 days after Riverside first run closing, but must complete the run within 14 days thereafter.

ELSINORE—Privilege of 7 days after Corona first run closing, but must complete the run within 14 days thereafter.

ARLINGTON—Privilege of 90 days after Riverside first run closing, but must complete the run within 14 days thereafter.

POMONA—Privilege of day and date with Los Angeles first run closing, but not over 21 days thereafter.

Second run—105 days after Pomona first run closing, as long as a general admission price of 25¢ is maintained.

133 days after Pomona first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Pomona first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Pomona first run closing, as long as a general admission price of 10¢ is maintained.

ONTARIO—Privilege of 7 days following Pomona first run closing, but must complete the run within 14 days thereafter.

UPLAND, CHINO—Privilege of 14 days followed Ontario first run closing, but must complete the run within 14 days thereafter.

CLAREMONT—Privilege of 90 days after Pomona first run closing, but must complete the run within 14 days thereafter.

BAKERSFIELD—Privilege of day and date with Los Angeles first run closing, but must complete the run within 21 days thereafter, except one picture per month, which is extended to 28 days.

Second run privilege of 63 days following Bakersfield first run closing, as long as a general admission price of 25¢ or more is maintained.

91 days after Bakersfield first run closing, and not sooner than 28 days after 25¢ houses, as long as a general admission price of 20¢ is maintained.

126 days after Bakersfield first run closing, and not sooner than 35 days after 20¢ houses, as long as a general admission price of 15¢ is maintained.

168 days after Bakersfield first run closing, and not sooner than 42 days after 15¢ houses, as long as a general admission of 10¢ is maintained.

TAFT—Privilege of 7 days following Bakersfield first run closing, but must complete the run within 14 days thereafter.

Second run—105 days after Taft first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after Taft first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Taft first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Taft first run closing, as long as a general admission price of 10¢ is maintained.

FELLOWS, FORD CITY, MARICOPA—Privilege of 14 days after Taft first run closing, but must complete the run within 14 days thereafter.

ARVIN, McFARLAND—Privilege of 28 days after Bakersfield first run closing, but must complete the run within 14 days thereafter.

VENTURA, SANTA PAULA—Privilege of day and date with Los Angeles first run closing, but must complete the run within 14 days thereafter.

Second run—105 days after Ventura or Santa Paula first run closing, as long as a general admission price of 25¢ is maintained.

133 days after Ventura or Santa Paula first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Ventura or Santa Paula first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Ventura or Santa Paula first run closing, as long as a general admission price of 10¢ is maintained.

OXNARD—Privilege of 7 days after Ventura first run closing, but must complete the run within 14 days thereafter.

OJAI—Privilege of 14 days after Ventura first run closing, but must complete the run within 14 days thereafter.

FILLMORE, MOORPARK—Privilege of 14 days after Santa Paula first run closing, but must complete the run within 14 days thereafter.

SANTA BARBARA—Privilege of day and date with Los Angeles first run closing, but must complete the run within 21 days thereafter, except one picture per month, which is extended to 28 days.

Second run privilege of 63 days after Santa Barbara first run closing, as long as a general admission price of 25¢ is maintained.

91 days after Santa Barbara first run closing, and not sooner than 28 days after 25¢ houses, as long as a general admission of 20¢ is maintained.

126 days after Santa Barbara first run closing, and not sooner than 35 days after 20¢ houses, as long as a general admission price of 15¢ is maintained.

168 days after Santa Barbara first run closing, and not sooner than 42 days after 15¢ houses, as long as long as a general admission of 10¢ is maintained.

Limit Protection?

Chicago—Overlapping of protection is the big point of difference in the zoning committee conferences. It now is being proposed by independents to limit protection to a maximum of 40 miles. This would give towns of 3,000 and over a radius of one mile of protection for each 1,000 of population.

Coast Now Set On Status of Protection

CARPINTERIA—14 days after Santa Barbara first run closing, but must complete the run within 14 days thereafter.

MONTECITO—Privilege of 90 days after Santa Barbara first run closing, but must complete the run within 14 days thereafter.

SANTA MARIA, SAN LUIS OBISPO—Privilege of day and date with Los Angeles first run closing, but must complete the run within 14 days thereafter.

Second run—105 days after Santa Maria or San Luis Obispo first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after Santa Maria or San Luis Obispo first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Santa Maria or San Luis Obispo first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Santa Maria or San Luis Obispo first run closing, as long as a general admission price of 10¢ is maintained.

LOMPOC, LOS OLIVOS, SOLVANG—Immediately following Santa Maria first run closing, but must complete the run within 14 days thereafter.

ARROYO GRANDE, GUADALUPE, ORCUTT—Privilege of 14 days after Santa Maria first run closing, but must complete the run within 24 days thereafter.

PISMO BEACH—Privilege of 14 days after San Luis Obispo first run closing, but must complete the run within 14 days thereafter.

ATASCADERO (Overlapping Territory).

EL CENTRO—Privilege of day and date with Los Angeles first run closing, but must complete the run within 21 days thereafter.

Second run—105 days after El Centro first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after El Centro first run closing, as long as a general admission price of 20¢ is maintained.

168 days after El Centro first run closing, as long as a general admission price of 15¢ is maintained.

210 days after El Centro first run closing, as long as a general admission price of 10¢ is maintained.

CALEXICO, BRAWLEY—7 days after El Centro first run closing, but must complete the run within 14 days thereafter.

Second run—105 days after Brawley or Calexico first run closing, as long as a general admission price of 25¢ or more is maintained.

133 days after Calexico or Brawley first run closing, as long as a general admission price of 20¢ is maintained.

168 days after Calexico or Brawley first run closing, as long as a general admission price of 15¢ is maintained.

210 days after Calexico or Brawley first run closing, as long as a general admission price of 10¢ is maintained.

HOLTVILLE, IMPERIAL, CALIPATRIA, WESTMORELAND—Immediately following Brawley first run closing, but must complete the run within 14 days thereafter.

SANTA ANA—Privilege of day and date

Await Report

Kansas City—Report on the proposed new zoning schedules for Kansas City was to have been issued Friday.

with Los Angeles first run closing, but must complete the run within 21 days thereafter, except one picture per month, which is extended to 28 days.
Second run—105 days after Santa Ana first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Santa Ana first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Santa Ana first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Santa Ana first run closing, as long as a general admission price of 10¢ is maintained.

LAGUNA BEACH, SAN JUAN CAPISTRANO, HUNTINGTON BEACH—Privilege of 7 days after Santa Ana first run closing, but must complete the run within 14 days thereafter.

ANAHEIM—Privilege of 7 days after Santa Ana first run closing, but must complete the run within 14 days thereafter.
Second run—105 days after Anaheim first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Anaheim first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Anaheim first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Anaheim first run closing, as long as a general admission price of 10¢ is maintained.

FULLERTON—Privilege of 7 days following Anaheim first run closing, but must complete the run within 14 days thereafter.
Second run—105 days after Fullerton first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Fullerton first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Fullerton first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Fullerton first run closing, as long as a general admission price of 10¢ is maintained.

ORANGE, BALBOA, NEWPORT—Privilege of immediately following Fullerton first run closing, but must complete the run within 14 days thereafter.

BREA, LA HABRA, PLACENTIA, BUENA PARK—Privilege of 7 days following Fullerton first run closing, but must complete the run within 14 days thereafter.

GOLDEN GATE, WARNER'S WHITTIER—Privilege of immediately following Los Angeles first run closing provided a general admission price of 30¢ or more is charged, and run must be completed within 21 days thereafter; with **14 days protection over each other.**

WHITTIER—Privilege of playing 14 days after Golden Gate or Warner's Whittier. Any picture not playing Warner's Whittier or Golden Gate which are played first run in Whittier proper, to be available 14 days after Los Angeles first run closing. Run must be completed within 21 days thereafter with 14 days clearance over Golden Gate and Warner's Whittier.
Second run—105 days after Whittier first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Whittier first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Whittier first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Whittier first run closing, as long as a general admission price of 10¢ is maintained.

MONTEBELLO—Privilege of 21 days after Whittier first run closing, but must complete the run within 14 days thereafter.

SAN PEDRO—Privilege of immediately following Los Angeles first run closing, but must complete the run within a period of 21 days, except one picture per month, which is extended to 28 days.
Second run—privilege of 63 days after San Pedro first run closing, as long as a general admission price of 25¢ or more is maintained.
91 days after San Pedro first run closing, and not sooner than 28 days after 25¢ houses as long as a general admission price of 20¢ is maintained.
126 days after San Pedro first run closing, but not sooner than 35 days after 20¢ houses as long as a general admission price of 15¢ is maintained.
168 days after San Pedro first run closing, and not sooner than 42 days after 15¢ houses as long as a general admission price of 10¢ is maintained.

WILMINGTON—Privilege of 7 days following San Pedro first run closing, but must complete the run within 14 days thereafter.
Second run—105 days after Wilmington first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Wilmington first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Wilmington first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Wilmington first run closing, as long as a general admission price of 10¢ is maintained.

REDONDO—Immediately following Los Angeles first run closing, but must complete the run within 21 days thereafter.
Second run—105 days after Redondo first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Redondo first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Redondo first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Redondo first run closing, as long as a general admission price of 10¢ is maintained.

TORRANCE—Privilege of following 7 days after Redondo Beach and San Pedro first run closing, but must complete the run within 14 days thereafter.

LOMITA—Privilege of 7 days after Torrance first run closing, but must complete the run within 14 days thereafter.

EL SEGUNDA—Privilege of 7 days after Torrance first run closing, but must complete the run within 14 days thereafter.

OCEAN PARK, VENICE—Privilege of immediately following Los Angeles first run closing, but must complete the run within 14 days, except one picture per month, which is extended to 28 days.
Second run—privilege of 63 days after Ocean Park first run closing, as long as a general admission price of 25¢ or more is maintained.
91 days after Ocean park first run closing, and not sooner than 28 days after 25¢ houses, as long as a general admission price of 20¢ is maintained.
126 days after Ocean Park first run closing, and not sooner than 35 days after 20¢ houses, as long as a general admission price of 15¢ is maintained.

CULVER CITY, PALMS—Privilege of 14 days following Ocean Park or Venice first 168 days after Ocean Park first run closing, and not over 42 days after 15¢ houses, as long as a general admission price of 10¢ is maintained.

No Action in N. C.

Charlotte—Nothing definite has been worked out on zoning for this territory. Exhibitors want some kind of protection schedules, it is said.

SANTA MONICA—Privilege of 14 days following Ocean Park first run closing, but must complete the run within 14 days thereafter.
Second run—105 days after Santa Monica first run closing, as long as a general admission price of 25¢ is maintained.
133 days after Santa Monica first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Santa Monica first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Santa Monica first run closing, as long as a general admission price of 10¢ is maintained.

SAWTELLE, WESTWOOD—Privilege of 14 days after Santa Monica first run closing, but must complete the run within 14 days thereafter.

BRENTWOOD—Privilege of 7 days following Sawtelle first run closing, but must complete the run within 14 days thereafter.

INGLEWOOD—Privilege of immediately following Los Angeles first run closing, but must complete the run within 14 days thereafter.
Second run—105 days after Inglewood first run closing, as long as a general admission price of 25¢ or more is maintained.
133 days after Inglewood first run closing, as long as a general admission price of 20¢ is maintained.
168 days after Inglewood first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Inglewood first run closing, as long as a general admission price of 10¢ is maintained.

HAWTHORNE—Privilege of 14 days following Inglewood first run closing, but must complete the run within 14 days thereafter.

BEVERLY HILLS—Privilege of 14 days following Los Angeles first run closing, but must complete the run within 28 days thereafter.

HUNTINGTON PARK, BELL—First run privilege of immediately following Los Angeles first run closing, but must complete the run within a period of 28 days. In the event a picture plays first run at Bell, it may be played at Huntington Park immediately following or vice versa.
(Walnut Park in this analysis is to be considered a part of Huntington Park.)
Second run—105 days after Huntington Park or Bell first run closing, as long as a general admission price of 25¢ or more is maintained.
168 days after Huntington Park or Bell first run closing, as long as a general admission price of 15¢ is maintained.
210 days after Huntington Park or Bell first run closing, as long as a general admission price of 10¢ is maintained.

BELLEFLOWER, SUNBEAM, DOWNEY, NORWALK, WATTS, COMPTON—Privilege of 7 days after Huntington Park first run closing, but must complete the run within 14 days thereafter.

MAYWOOD—Privilege of 7 days after Bell and Huntington Park first run closing, but must complete the run within 14 days thereafter.

LYNWOOD, GRAHAM, SOUTHGATE, WILLOWBROOK—Privilege of 14 days after Huntington Park first run closing, but must complete the run within 14 days thereafter.

Stage Shows Growing in Popularity; Paramount Gathering Units on Coast

Rarin' for Garyn

Pat Garyn and his sales force at National Screen Service are being brought closer together through the medium of a house organ recently started. "The En-Ess-Ess Family" is the name of the new publication, four issues of which have been published. The latest issue is devoted to Jack Fier and his Californians.

Publix Restores Stage Shows to Fight Depression

San Antonio—Publix has extended its stage shows to the South. Because of a flop in box-office receipts, which most theatre managers believe is due to the business depression, but which the higher Publix officials attribute to elimination of stage shows, it has been determined to return to them.

Officials of Publix theatres in the four key cities of Texas—San Antonio, Dallas, Fort Worth and Houston—have been notified that stage shows will be resumed. The Texas in San Antonio is advertising the resumption of stage shows, starting Friday.

The Empire in this city, an independent house, also hit by the business depression, has installed a symphony orchestra. It is composed of Mexican musicians, a number of them having been former members of the Mexican national orchestra.

Fox 17-Week Earnings Leap Nearly $2,000,000

For the 17 weeks ended April 26 Fox Films report net earnings of $5,722,000, before interest and charges, compared with $3,904,000 in the corresponding period of last year. Net was computed after writing off $6,966,000 on negative and positive film for the year 1930, against $4,765,000 in 1929.

Byrd Shots to Be Used in New Bancroft Film

Paramount is planning to utilize the overage on the Byrd South Pole film. There are some 70,000 feet of film left over, it is stated, following editing of the picture by Julian Johnston. This footage probably will be used in George Bancroft's new talker. Because of reported story difficulties, the picture will be a story of the Arctic, rather than the Antarctic, where it was filmed.

Botsford Finds Tendency Toward Flesh Draws on Tour of Western Houses

San Francisco—Return of stage shows to popular favor is a tendency being noted throughout the country, A. M. Botsford, publicity chief for Paramount Publix theatres, declared on his visit here. The publicist, accompanied by Charles C. Perry, new western director of company houses, was on an inspection tour of Coast theatres.

At present, Botsford said, but four theatres are getting Publix stage shows, but it is expected that further additions will be made. Under the plan, units are to be produced on the Coast for showing in western houses.

Perry, a veteran of the Saxe and Finkelstein & Ruben circuits, replaced R. E. Crabill as head of the western houses of the chain. E. A. Smith, another Twin City showman, has been appointed Perry's division manager.

Publix Officials Watch Stage Show Resumption

Seattle—In advance of the return of Publix stage shows to the Paramount theatres in Pacific Coast cities, seven executives of the Publix Theatres Corp. visited this city to be present at the Seattle Paramount theatre's opening stage show next week.

Included in the group were C. C. Perry, newly appointed Coast division manager; J. W. Fraser, division director of maintenance; Maxwell Shane, Pacific Coast director of advertising; A. M. Botsford, General director of advertising and publicity; A. C. Ackerman, Pacific Coast booking manager; Ed. A. Smith, Pacific Coast division manager; and Harry Rubin, general manager of projection.

The visiting executives conferred with Robert Blair, Pacific Northwest division director; William A. Hartung, manager of the Seattle Paramount; and Robert Armstrong, manager of Publix's local Metropolitan theatre.

Monte Blue Flies to Indiana for Exercises

Knightstown, Ind.—Making the trip by airplane from Hollywood, Monte Blue, film actor, attended commencement exercises at the Indiana Soldiers and Sailors orphans' home here. The actor, who is a graduate of the home, arrived in the morning for the commencement and remained during the entire exercises. He also visited Indianapolis.

Bader Bets

"The Newsy News" is the way Dave Bader, veteran Universalite, describes it in dropping a line about "winning a couple of bob" on the English derby. He attended with John Drinkwater, who is to write the biography of Carl Laemmle.

Fear Kontingent

Berlin—Conferences now are under way to determine the new German kontingent regulations. Exhibitors are declared almost unanimous in demands for free trade, so far as films are concerned. Despite this, there will be restrictive measures, the new regulations scheduled to become effective by July 1.

Gen'l Jilts "Vet" Sound Machines For New Devices

General Talking Pictures will no longer sell the DeForest clinic models, the "Special," "Challenger" and "Monarch," junking these types in favor of new machines.

The "Hollywood Junior" is made available under the new plan for theatres seating up to 1,000, selling via three plans, a no down, $37.50 weekly, two-year proposition as the initial offer, or 10% partial payment with order, 15% upon installation and the rest spread over 52 weeks. The third offer is cash, 25% at signing and balance when installed.

For houses over 1,000 seats, the "Hollywood Standard" is to be sold on a no down proposition, charging additional where disc is required.

Collins, Sullivan and Duffy in Agency Field

Hollywood—Collins, Sullivan and Duffy, Inc., are latest agents and representatives to open offices on the coast, with quarters in the Roosevelt Hotel. Collins was associated with the New York RKO vaude booking office; Sullivan was a New York agent and Duffy has owned various night clubs in New York, besides being the manager of Primo Carnera, Italian heavyweight.

Cut in Rentals Seen in Canada As Permanent

Toronto—Film rentals are being decreased by distributors, independent exhibitors report. They say that rentals have been cut one-third in recent weeks, with a pronounced easing off in second and third run rentals.

Short subjects have decreased appreciably in price, it is stated. Exhibitors are enthusiastic over the lowering of prices and feel that rentals will not be boosted to former levels in fall.

Sudekum Deal For 61 Houses in South Confirmed

Nashville—Crescent Amusement Co., which operates 61 theatres in Tennessee, Kentucky and northern Alabama, has been taken over by Warners, states Spyros Skouras. Deal for the circuit, headed by Tony Sudekum, was announced exclusively last week by Motion Picture News. The deal includes leases and fees to 45 of the properties. Sudekum is to be general manager of the houses.

In addition to the Crescent houses, Warners have acquired a site at Church St. and Fifth Ave., on which will be built a 3,000-seat theatre, which will be part of a 12-story office building project.

Nine theatres comprising the Sudekum group are located here; four are at Bowling Green, Ky.; three at Huntsville, Ala.; three at Hopkinsville, Ky.; three at Dyersburg, Tenn.; three at Decatur, Ala.; three in Gadsden, Ala.; two at Florence, Ala.; two at Fayetteville, Tenn.; two at Madisonville, Ky.; two at Columbia, Tenn.; two at Cleveland, Tenn.; two at Murfyville, Tenn.; two at Union City, Tenn.; two at Alabama, Ala. Other houses are located at Sheffield, Athens and Tuscumbia, Ala.; Tullahoma, Winchester, McMinville, Pulaski, Shelbyville, Lewisburg, Clarksville, Harriman, Murfreesboro, Springfield, Morristown and Ridgely, Tenn.

Other acquisitions by Warners included the Appell Chain of 12 houses in Pennsylvania, the Manos Circuit in Greensburg, Pa., numbering the Manos, Strand and Grand, from Manos Bros., and the Middlesex and Palace of Middletown, Conn. The company is now in complete control of amusements in Middletown.

The Appell circuit includes the following theatres: In York, Pa., the Strand, Capital, Rialto, York and Scenic; in Hanover, Pa., the State, Opera House and Strand; the Majestic in Gettysburg, the Lion in Red Lion, the Dallas in Dallastown and the Seltzer in Palmyra.

Warners have also purchased six lots adjoining the Apollo in Washington, D. C. It is planned to raze the old theatre and construct a new one.

Philadelphia—Warners is reported buying the Seville and Third St., Easton, and to have acquired an option on the Wil-Bor at Wilson Borough. Auditors now are going over the books, it is stated.

25 Per Cent of New Fox Line-Up Ready Sept. 15

Hollywood—Twelve pictures of the 48 on the Fox program for 1930-31 will be completed by Sept. 15, under the production schedule of Sol M. Wurtzel. Five new year pictures have been completed, eight are in production, three are ready for starting and six more will be under way within three weeks.

Daylight Saving Opposed

Syracuse, N. Y.—Theatre managers here are putting up a strong campaign against a proposed daylight saving ordinance.



JOSEPH M. SEIDER

Seider Slated To Resign at N. J. Meeting

Atlantic City—With President Joseph M. Seider determined to carry out his intention of resigning, New Jersey exhibitors are slated to hold their convention here Sunday. Protection is expected to be the highlight of the discussions.

Last year, the New Jersey unit instructed its leaders to launch a Federal suit to determine the legality of extended protection. This move was forestalled by the government's investigations into the situation. The Department of Justice is reported to have requested the association to hold off its suit, pending the outcome of the government inquiry.

8 Merit Awards Decided Upon by M. P. Academy

Hollywood—After first deciding to widen the distribution of annual awards of merit for outstanding achievements in the field of production, the Academy board of directors reversed itself by limiting the total yearly awards to eight.

Achievements to be voted on by Academy members comprise actor, actress, director, art director, cinematographer, writer, outstanding production and "the most valuable scientific contribution to the industry." The latter award is added to the list as voted on last year.

Limitation of the number of awards for each year was decided upon after it was pointed out that wide distribution of the trophy presented for an outstanding achievement would tend to lessen the value of the awards.

Select "Miss Indiana"

Indianapolis — Miss Lorraine Wolf of Evansville was named "Miss Indiana" at the pageant of beauty held in the Indiana theatre here. She will appear in Galveston, Tex., in August. The new Miss Indiana will appear as a special feature of the Indiana stage show for one week.

Warner Buy of Durkee Circuit Now Dropped

Baltimore—Deal of Warners for the Durkee circuit here, which was believed to be closed, has fallen through, it is understood, due to [illegible] terms. This is being evidenced by the fact that the Durkee houses are buying product for next season.

Warners is not planning to acquire or build houses in Maryland, says a statement issued by the company.

Marks Bros. to Operate Warner Chicago Theatres

Chicago—Marks Brothers are [illegible] from buying and building Chicago theatres under terms of their contract with Publix-Balaban & Katz, but there is nothing in the reported agreement to prevent them from operating theatres for some one else, so Louis and Meyer Marks are joining Warners as their theatre operators in this territory.

Warners are lining up a number of theatres in this territory, including the Coston and Federated circuits, and the appointment of the Marks brothers as the company's operators here is in line with this program. The Markses demonstrated in the operation of the Marbro and Granada just how well they know the local situation. These two houses caused plenty of discomfiture to Publix-B. & K. while under Marks management. At the time they sold out to Publix, it was reported, Meyer Marks was to go to the Coast for Publix.

Warners Plan De Luxe Theatre for Newark

Warners have announced plans to erect a de luxe house, constructed expressly for talkers, in Newark. It will cost approximately $2,500,000 and will seat 4,200, according to the plans drawn by Architect John Eberson, who has chosen the Austrian-Baroque style of architecture. The site is Broad and Lafayette Streets.

Twenty-one inch seats, and unusually large space between rows, will be an important feature of the proposed theatre, which will be one of the most spacious in the Warner chain. Acoustical plaster, for the complete absorption of sound, will be placed in all electrical fixtures, and the shape of the auditorium will automatically eliminate sound bounce-backs.

Right Again

Considerable discussion was caused throughout the industry by announcement by Warners that the company is planning to produce sound-on-film pictures. It was last May that MOTION PICTURE NEWS tipped off the industry that the Warners were planning such a step.

No Trend Toward Cut Prices, NEWS Survey Reveals

(Continued from page 19)

and tied in with a policy change, the World hiked its scale to 60 cents with vaudeville rounding out the film end of the show. At the State, the 40 cents top is often boosted to 50 cents when the picture warrants it.

Business generally is holding up satisfactorily. No slashes are under consideration.

Matinee Drop Only Change in Baltimore

Baltimore—One change in admissions and that tells the story for Baltimore. The theatre is the Hippodrome, which, as it dropped vaudeville, dropped matinee prices to 25 cents for all seats. The evening scale is 40 cents for the run of the house.

Business Skids in Seattle; Hold Prices

Seattle—Despite the fact that grosses generally are below normal in both chain and independent theatres in the Seattle territory, there have been practically no cases of reduced admissions for several months.

In January, the Fox Coliseum went to a second run policy and reduced top prices from 50 to 35 cents. In February, matinee prices were cut from 50 to 25 cents at Hamrick's Blue Mouse and Music Box. In March, Publix's Metropolitan dropped its top from 60 to 50 cents with no increase in business as a result.

In April, the Orpheum reduced its top price from 75 to 50 cents under the guise of a new summer policy. Since that time no further changes have been made by any theatre of importance, indicating that local prices will remain as is throughout the summer.

Spokane First Runs Cut Scale 15 Cents

Spokane, Wash.—All first-run houses in Spokane have reduced their prices about 15 cents. Individual theatres have trimmed more than that, but in averages, the 15-cent figure holds true.

Stanley Trims in Philly; Indies Standing Pat

Philadelphia—It's difficult to tell which way the situation will jump. The Stanley Company has trimmed admissions in several theatres because of poor business. Independents are standing pat at the minute and no price reductions on their part have been made.

Tacoma Stands Pat

Tacoma, Wash.—No change planned along the Tacoma front. Chain theatres and independents will stand pat on prices. The sliding scale that changes with the hours of the day has considerable to do with the decision. Admissions are lowest from 11 to 1 o'clock, after which matinee prices prevail until five. Then the night scale goes into effect. The Blue Mouse is the only exception which tried the sliding scale, reverted to the straight, fixed admission policy and isn't sorry.

Patronage is off, but summer is held responsible.

Squawking in Dallas, But Cuts Only in Spots

Dallas—Squawks everywhere in this neck of the woods. Box-offices are suffering from financial anaemia and, to hear exhibitors describe it, the disease is virulent.

Robb & Rowley have cut prices in several lemon spots, but reductions are not general. Smaller circuits and independents have standardized on 35 cents from a former scale topped at 50 and 60 cents. Publix and the Griffith Bros. have made some cuts, but these date back some weeks. These two circuits have taken no new action along these lines.

Milwaukee Showmen Ban Price Slashing

Milwaukee—Price slashing is not being considered by local showmen. The only move that savors of such a step is the 25 cent scale prevalent at R-K-O Palace Orpheum, which has been featuring 1,000 balcony seats at that price for matinees.

Heat Hits Canadian B.O., But No Cut Due

Ottawa—There has been no trend toward lower admission prices among the Canadian theatres because of business depression. Dominion exhibitors have been more or less congratulating themselves that trade conditions are no worse than they are.

Intense heat waves have socked box-office receipts, but theatres are crowded on cool days. The solitary instance of reduction in admissions is the case of B. F. Keith's, where the policy had been to show five acts of vaudeville three days a week. When the vaudeville was dropped for the summer, which was a regular procedure, prices were cut 10 cents to conform with the scale for the picture half of the week, the top price becoming 50 cents.

Patronage has dropped, but the weather is held responsible.

Business Seen Holding Up in Oklahoma

Oklahoma City—Oklahoma seems to be free of any move to trim admissions. Conditions being what they are, it is nevertheless the general opinion that theatre business is holding up.

San Fran Showmen To Maintain Scale

San Francisco—They recognize that general business conditions are not good in this city, but exhibitors propose to keep admissions exactly where they are. This applies generally to theatres in San Francisco and the bay cities as well.

Theatres Hit by Golf And Heat in Portland

Portland, Ore.—Chain and independent houses are, in some cases, lowering prices. In others, the lure to attract patronage is taking the form of increased shows at the old scale. Theatres are feeling the slump what with warm weather and competition from miniature golf courses, which are drawing heavily afternoon and evening.

Hamrick's Blue Mouse, a first run, is closing, while some suburban theatres have trimmed to three-day weeks. Others are putting in Tom Thumb golf courses adjacent to their theatres in an effort to keep business going. Vacation time has sent thousands to the seashore, a factor which is contributing its share to the unsatisfactory condition now prevailing here.

Normalcy in Houston; No Slashes Planned

Houston, Tex.—Exhibitors may have slashed or plan to cut admissions elsewhere throughout the country, but no such move is contemplated here, a reporter for MOTION PICTURE NEWS discovered after a survey of the city. Business is described as normal in view of general economic conditions.

Local Conditions Governing Cuts, Poll Discloses

Status Quo to Rule In Providence, R. I.

Providence, R. I.—Exhibitors here have not and do not intend slashing admissions. Business here is regarded as normal for this time of the year.

Charlotte Reports Average Business

Charlotte, N. C.—"Average business" is the consensus of opinion of conditions in this territory. Theatres are not cutting prices and, so far as surface indications tell the story, none will.

Double Features, But No Drop in Albany

Albany—No theatres here have cut admissions. The Ritz, Warner first-run, is swinging into a double feature policy for the summer at no change in admissions, marking first time this house has changed from its policy. It is a week stand.

Reach Only Talking Stage in Kansas City

Kansas City—There have been discussions of price cutting here, but no action has been taken, as yet.

No Cuts Planned In Salt Lake City

Salt Lake City—There will be no reductions of admissions here. None has been made or planned.

Eddie Cantor Appears In "Cock-Eyed News"

The first of a series of novelty one-reel pictures, called "The Cock-Eyed News," in which Eddie Cantor appears, has just been completed by Paramount. This short feature is a take-off on the regular Paramount Sound News, with a variety of travesty scenes, each one ending with a comedy tag.

Business Near Normal

Harrisburg, Pa.—Important houses in this section, both chain and independent, are maintaining winter admissions. This holds true for Reading and vicinity, too.

Theatre managers here declare there is no indication admissions will be cut as the summer progresses. The State, Harrisburg's largest house and operated by Wilmer & Vincent, was closed all of last summer but is operating this year with no shut-down in sight. General theatre business is only slightly under last year.

Attacks Vestal Copyright Bill As Monopolistic

Washington — Un American and monopolistic are charges leveled against the Vestal copyright bill by Rep. Busby of Mississippi, minority member of the patents committee. He contends the measure will bring the United States under domination of other nations with respect to copyright matters. The congressman is opposed specially to the divisible provisions of the copyright measure, under which, he contends, there might be a copyright divided among as many as 28 people, affording opportunity for extortionate demands. Despite this opposition, the bill is expected to be passed by the House at the current session and by the Senate next winter. The United States has only until next August to exercise its privilege of joining the Berne copyright convention.

Paramount Shorts On 30-Day Advance Schedule

A production schedule for 30 days in advance of current production will be maintained constantly by the short subject department under the direct supervision of Larry Kent, it was announced after a meeting of executives of Paramount's New York studio.

Scheduled for early appearance on this new program are Willie and Eugene Howard, the Rythm Bell Hops, Willie West and a number of Paramount featured players, including Ginger Rogers, Charles Ruggles, Frank Morgan and Marion Harris.

Television Feature of N. Y. Amusement Center

Television is to be provided for and developed in the new amusement center to be built for lease to RCA by John D. Rockefeller. The buildings are to run from 48th to 51st Sts., between Fifth and Sixth Aves., New York. The center will represent a reputed investment of $250,000,000 and will contain four theatres, chief of which will be a 7,500-seat picture house, which will be in charge of S. L. (Roxy) Rothafel. The building is to be completed by the fall of 1933.

Allied-Sentry Co-op Deal Is Declared Off

Deal for the co-operative buying of Sentry Safety device by Allied States Ass'n. has fallen through. Under its terms, Allied members were to receive an appreciable reduction on the cost of the fire prevention device, in exchange for urging its membership to use the equipment. Allied units also were to receive a cut to help finance organization work.

True at That

"What makes a great director?" someone asked Edmund Goulding.

"His last picture," replied Goulding cynically.

—*Los Angeles Herald.*

Attack 'Solvency' Verdict Favoring Chamberlin Chain

Scranton, Pa.—Verdict that the Chamberlin Amusement Co. is solvent is not in accordance with evidence introduced at the trial of receivership proceedings against the company, is alleged in a petition for a new trial filed by three creditors of the circuit. The petitioners are the Horlacher Delivery Service, Triangle Poster and Printing Co. and William C. Alexander, the latter for the Penn Show Print Co.

The petition contends that witnesses were not properly qualified in the jury trial of the issue at Williamsport and that the trial judge erred when he permitted counsel for the stockholders to say that the jury should "hand back" the property to the stockholders, some of whom are widows and orphans.

Fay and the Warners Bid Each Other Fond Farewell

Hollywood—Frank Fay will leave Warners upon expiration of his present contract within the next few weeks, Motion Picture News learns. Fay, stage comedian and master-of-ceremonies, was brought to the Coast about 18 months ago for feature comedies and musicals.

Censorship Gets Editorial Slams, Hays Digest Shows

Opposition to censorship is shown in a digest of editorials printed by 200 newspapers throughout the country. All are opposed to governmental regulation of films in any form, states the Hays association, which made the survey. The editors believe such regulation unconstitutional, impractical and undemocratic, and point out the industry's regulation from within is more effective than legal interference.

Air Circus to Exploit "Hell's Angels" in N. Y.

Wayne Pierson, handling "Hell's Angels" for Caddo Co., is preparing to stage an air circus over New York City as an exploitation stunt for the forthcoming metropolitan opening in July. During the week of the premiere the circus will perform various stunts over Manhattan, some of the aviators to perform being among the 78 pilots used in the air scenes in the picture.

Ross Sues for Publix Deal on "Unborn Child"

Minneapolis—Suit against Windsor Pictures has been instituted by Mark Ross, who owns 75 per cent of distribution rights to "Her Unborn Child" in this territory. His action follows a national deal on the picture with Paramount Publix.

This deal, it is alleged, made necessary a settlement of Ross' claim against the circuit for $5,300 as Ross could not prosecute for alleged violation of copyright without authority from Windsor. Ross is seeking the difference between the settlement figure and $12,600. Meanwhile, he is holding Windsor's 25 per cent of the receipts from the local run in escrow, pending settlement of the suit.

Some time ago it was stated that Paramount was due for a battle over "Her Unborn Child" at Minneapolis, due to alleged failure of the circuit to post the paper for the picture, under terms of its sharing contract. This was said to be due to reported action of the Hays office in frowning upon runs of the film in theatres of its members.

Anderson Returns to "U"; Handling Newsreel

R. V. (Dick) Anderson is "back home" at Universal. The veteran sales executive is taking over charge of distribution of Universal's Newspaper Newsreel. Until recently he was sales manager of M. P. Congress, company formed by Frank J. Rembusch, Indiana exhibitor, which has not released any pictures, although in operation since last fall. Anderson formerly was sales manager for International Newsreel, when that subject was released through Universal.

Cincy Critic Ill

Cincinnati—William Smith Goldenburg, dramatic editor of "The Cincinnati Enquirer," recently re-elected president of the Stage and Screen Scribes of America, is absent from his desk on account of illness. Part of his time is being spent at a nearby health resort.

C. E. A. Planning Booking Combines In Great Britain

London—Federation of booking combines among member units of the Cinematograph Exhibitors' Ass'n is reported planned. Exhibitors Booking Service, Ltd., has been organized to buy product on a co-operative basis for British exhibitors.

Fifty in Combine

London—Fifty exhibitors are declared to have joined in Exhibitors' Film Service, Ltd., booking combine. Present activities are confined to Lancashire and adjacent counties.

Stage Shows for Warner Houses In Hollywood

Hollywood—Stage shows go into both Warners' Hollywood and Warners' Downtown theatre next month. Larry Ceballos will have charge of staging the revues and dance numbers that will be presented at the two Warner houses locally.

Ceballos introduced his particular revue routine at the Warner Hollywood when it first opened two years ago, and the stage show was given much of the credit for putting the house over at that time. When business continued at a phenomenal gait with talker productions, the Ceballos stage show was discontinued without apparent effect on grosses. Ceballos was switched to the studio at that time.

At the present time, practically all Los Angeles first runs are feeling the slump in business, with general attitude to revive the stage performances to regain patronage.

Ceballos shows go into Warners' Hollywood on July 4, with the stage revue being inaugurated two weeks later at the Downtown.

Films at N. Y. "U" Branch

Motion pictures, silent and sound, will be used by N. Y. University during the next academic year in conjunction with the course on "Manufacturing Industries," included in the curriculum of the School of Commerce, Accounts & Finance.

During 1929-1930, a number of advertising and industrial films produced by Visugraphic Pictures were shown as an aid in illustrating different subjects of a commercial and merchandising trend.

Aint That Sumpin'?

Hollywood — Amos 'n' Andy arrive in Hollywood July 14 for their RKO engagement. Mel Brown will direct the pair in "Check and Double Check" (tentative title).

New Downstate Ill. Protection Schedules

(*Continued from page* 25)

troduced some bitterness and at least one instance of near violence into this week's sessions.

Pettijohn, who returned to New York following the failure of Monday's meeting to bring about an agreement on any major issue, returned to Chicago today prepared to assist a second time with a settlement.

"The committees will continue to meet," he said, "until an agreement is reached."

Serving on the downstate committee are: Alex Manta, Whiting, Ind.; John Anderson, Morris, Ill., and Jules Ruben of Publix. On the metropolitan committee are: Jack Miller, Chicago exhibitor unit head; Aaron Saperstein, Floyd Brockell and Max Balaban of Publix; James Coston of the Coston circuit; Arthur Schoenstadt of Schoenstadt Theatres; Sidney Meyer of Fox; Emil Stern of Essaness and others. Distributors are: Eddie Grossman, United Artists; Roy Alexander, Columbia, and Harry Leach of Pathe.

Eastern Film Industry Golfs



Harry Richman, Al Lichtman and Wm. Brandt watching the "pill" at the semi-annual "Film Daily" Golf Tourney.



Paul Greenhalg, Emil Jensen, Wm. Wolff and Charles Goetz "on the sidelines" at the Glen Oaks Country Club, scene of the big tilt.



Wm. German and George Blair pose for Bruce Gallup, the unofficial cameraman.



Harry Richman sneaking up on the ball for a long shot.



"Pat" Garyn watching Al Lichtman pose in golf togs (for a sports ad).

Million Dollar Supers Are Few On New List

(*Continued from page* 18)

they would reach considerable totals. Paramount's budget for last year was set in advance at $20,000,000, but production expenditures topped that amount by $2,000,000. Runover was due to sound readjustment and unforeseen developments in expense thereby.

M-G-M's budget for the new season is increased by $1,000,000 over previous years. In addition, about $2,000,000 will be expended for foreign versions of Spanish, French and German talkers.

Similarly, estimated budgets in the accompanying table do not include cost of any foreign talkers, which will undoubtedly be produced in Hollywood. Authorization for negative cost of each foreign version is made individually by practically all companies until foreign production becomes a settled proposition that can be scheduled in advance.

Although United Artists will release a total of 19 features, estimated budget is liable to considerable change. This is occasioned by fact that most producers making pictures for United Artists work with flexible production budgets, which are determined by progress of the picture in most instances. For example, "Whoopee," currently in production, has passed the $1,500,000 mark, and Sam Goldwyn himself does not know what his final cost will be.

Newsreels Film Premier

Ottawa—Paramount Sound News, Hearst Metrotone News and Fox Movietone News sent sound trucks to North Ottawa to film Premier W. L. M. King, who spoke with an eye on the Federal elections July 28.

Big Chains Gird For Theatre Fray

(*Continued from page* 13)

side tip which appeared in this publication some weeks ago that the Raskob interest in the two companies might be expected to bring them together on a co-operative working basis if not something more substantial.

Zukor, Warner Rift Widened

It further emphasizes how wide is the rift between Adolph Zukor and Harry M. Warner and, by the same token, stresses the coalition which has sprung up between Paramount and Fox. Last season, Warners and Paramount worked hand in hand on theatre deals and split booking time all over the United States. This year, Fox replaces the Warners as a result of the deal closed during the week. Exactly how much is involved is being held as closely as a secret of state, but one keen observer of trade developments figures the transaction will shoot the Fox gross up $5,000,000 on the 1930-1931 line-up.

Tangle Over Patents Cripples Germany: Theatres Wiring Slowly, Business Off

American Films Not Faring Well—General Conditions There Worrisome

Washington—The German market is in the throes of turmoil. Bickerings over patent rights between Klangfilm-Tobis and Electrical Research are stagnating the industry there.

American sound films, with the exception of Warner product, are consequently not available and Germany has made very few of her own to date. As a result, those exhibitors who have wired their houses are having a difficult time. Others are now playing silent films booked as far back as two years ago.

These are the highlights of the Department of Commerce's report on conditions in Germany covered in an exhaustive survey of the continental markets for 1929. In some instances, names of specific companies are not mentioned, but any student of trade developments will find it easy to read between the lines.

The Germany analysis, prepared jointly by Douglas Miller, Assistant Commercial Attache in Berlin, and George R. Canty, American Trade Commissioner with headquarters in Paris, follows in full:

The delay in settling the patent controversy between German and American electrical concerns is having a stagnating effect upon film conditions in Germany. Obviously, the German industry is falling far behind world progress in sound film developments, and, as a consequence, silent and sound film exhibitor demand are so disproportionate that market conditions are in a state of flux.

German first and second run cinemas are but slowly being wired with German reproduction equipment, the patent controversy precluding sales of American equipment. On the other hand, unwired houses are in so great a majority in Germany that a supply of quality silent films would seem to be necessary for the coming year if profitable demand is to be met. The situation would seem to affect the first and second run houses more than the others, principally because of the lack of sound films and because provincial houses are now receiving films which were arranged for during the past two years, thus making their bookings secure for some little time to come.

German wired theatres are finding it difficult to secure sound films. With one exception the American companies are not releasing their sound product, domestic sound product is slow in making its appearance and other foreign sound films are hardly yet marketable.

The German market is thus restricted to silent features. However, there is a distinct dearth of quality silent films. The Americans have very few of these available, while the German and other product seems to be inferior and are not much in demand.

The German situation continues peculiar. Many American successful silent films, a talkie made in New York in the German tongue and featuring recognized German actors, a doubled version in German of an American all-talkie, and several costly domestic productions, have proved dismal failures, while on the other hand, certain cheap domestically made silent features have attained exceedingly great financial returns.

The consensus among the American film leaders in Germany is that the silent film will have no profitable future once the patent troubles are settled and that its demand now is merely due to the inability of exhibitors to make satisfactory headway in the installation of reproduction sets, together with the exclusion of American features recorded with American processes. The gradual technical improvement shown in the few German-made films so far exhibited, using Tobis Klangfilm equipment, is a sign that the future German sound-film output will stand competition from foreign sources, at least in its own and neighboring markets. The American problem, therefore, will be to furnish a superior product, which should be solved in part by the successful use of color in films.

There were 123 motion-picture theatres (exclusive of reconstructions or renovations) with approximately 80,000 seats built in Germany during 1929, as compared with 157 theatres with 105,000 seats in the previous year. This slackening of cinema construction is due to a glut of small-sized cinemas holding favorable sites in many of the larger German cities. Of these 123 new theatres, six have a seating capacity of 2,000 or more, these being the Lichtburg and Stella Palast in Berlin, the Emelka Palast in Dortmund, the Thalia in Elberfeld, the Ufa Palast in Hamburg, and the Capitol in Cologne. Five have a seating capacity of 1,500 or more; the Eisenhof Lichtspiele in Aachen, the Luxor Palast in Chemnitz, the Schauburg in Gelsenkirchen-Buer, the Schauburg in Hamburg, and the Ufa Palast in Stettin. In addition, 27 have a seating capacity of between 1,000 and 1,500, 6 between 750 and 1,000, and the rest under 750.

Settlement Soon?

Berlin—Dilemma of American talkers in Germany may be solved by conferences of European and United States producers to be held soon at St. Moritz, Switzerland. There has been strong sentiment here against American talkers, culminating in court action against Western Electric by the Klangfilm-Tobis group, on charges of infringement of patents. This action has blocked showing of talkers recorded by the Western Electric system, with the exception of films made by Warners, who negotiated a separate deal with Klangfilm-Tobis.

223 Wired by End of '29

According to a German trade publication, only 223 cinemas in Germany had been wired at the end of 1929 for the reproduction of sound films. This represents but four per cent of the cinemas in the country and only 10.5 per cent of the number of daily operating houses.

Quite naturally, the number and proportion of sound-film cinemas vary in the different German districts. For example, eastern Germany possesses the largest number of wired cinemas, with 58, while northern Germany boasts of the highest proportion of such houses, with 13 per cent. In central Germany, which has a total of 453 cinemas, the ratio of wired houses is lower than in any other part of the country. This is probably due to the fact that most of the theatres there are small ones which can not afford to gamble on the purchase and amortization of the sound apparatus now on the market. As the size and seating capacity of a cinema is an important factor in the purchase of this expensive installation, it is interesting to note that of the 714 theatres in Germany seating less than 300, only nine, or 1.2 per cent, are wired. Of the 678 with 300 to 500 seats, 32, or 4.7 per cent, are wired; of the 383 theatres seating from 500 to 750, 48, or 12.4 per cent, are wired; of the 199 theatres with seating capacity of 750 to 1,000, 60, or 31.3 per cent, are wired; while of the 132 theatres with seating capacity above 1,000, 74, or 56 per cent, are wired. These figures include only the houses operating daily, as those operating irregularly can not, in general, be considered as prospects for sound equipment.

Only 223 German Houses Wired By End of 1929; Industry Is Stagnating

The following table shows, by districts, the wired German theatres.

GERMAN THEATRES WIRED FOR SOUND FILMS

Southern Germany.....	1,195	413	41	10.0

The group comprising theatres with less than 300 seats each has the largest number of cinemas and smallest proportion of wired houses (1.2 per cent)—principally the original and now rapidly becoming inadequate Tobis installations—while the group comprising theatres with more than 1,000 seats each has the smallest total number of cinemas and the largest ratio of wired houses (56 per cent). The smaller houses, unable to support the expenditure for an adequate reproduction system, generally purchase an inferior type because of the price factor, whereas the larger ones, first and second run houses especially, will gradually become wired with better equipment.

Big Town Houses Equipped

Of the total number of 3,136 German cities having cinemas, only 93, or about three per cent, possessed wired houses at the close of 1929. Obviously, the best prospects for an increase in the sound film theatre net are in the larger cities. Of the cities with a population of 100,000 or more, 95 per cent have wired cinemas. These 47 cities have 1,234 daily operating houses, of which 168

Only 4 Talkers, 4 Synchronized, Made Last Year

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were wired at the close of 1929. Of the cities with 50,000 to 100,000 population, 50 per cent have theatres equipped for sound films, while only one per cent of these less than 10,000 have such houses.

The ratio of wired houses to the total number of daily operating cinemas also decreases according to the seating capacity. Of the total number of wired houses throughout Germany, 168, or 75 per cent, are in the group of 47 cities with a population of 100,000 or more.

On the other hand, of the total number of daily operating theatres (1,234) in these 47 cities, only 13.6 per cent are wired. In this first category of cities, the largest number of wired houses is in the eastern part of Germany, where 51 of the total of 168 wired, or 30 per cent, are located. Western Germany, with 17 large cities and 198 cinemas, has 34 wired houses. Southern Germany, with 12 large cities and 228 cinemas, has only 27 wires, while northern Germany, with six of the larger cities and 156 cinemas, has about the same number wired. Northern Germany has a greater number of cinemas with over 1,000 seats more than the southern part.

Eastern Germany maintains its leadership in sound-equipped theatre development chiefly because it includes Berlin and four other large cities. Of the total of 488 cinemas in the district, 382, or 78 per cent, are in Berlin, while of the total of 51 sound-equipped houses in eastern Germany, 42, or 82 per cent, are in Berlin. Of the 2,106 daily operating houses in Germany, Berlin has 382, or 18 per cent, and of the 223 wired houses throughout the country, Berlin has 42, or 18 per cent.

Four Talkers Made Last Year

There were 192 films produced in Germany in 1929 by 92 separate production units. Ufa, with 13, produced the largest number of films; Aco followed with 8; and three companies—Homfilm, Aafa, and the German producing branch of an American company—share third place with seven each. Werofilm, Hegewald, Emelka, and Albo show 5 each, and Terra produced four. Thirteen companies produced three films each, 18 companies two each, and 48 companies one each.

Only four sound films and four with synchronization were produced. Of these Ufa produced one in each category; F. P. S., Froelich, and Aafa each produced one sound film and Greenbaum, Terra, and Eichberg each produced a film with synchronized musical effects.

There were 130 German films with a total length of 313,285 meters produced in the first nine months of 1929, and 90 sound pictures with a total length of 23,353 meters, or less than one reel average length. Three short silent films with a length of 379 meters were produced in the entire year, and 728 educational films with a total length of 412,803 meters; most of the latter were industrial or advertising films of various types. Of the sound films only a comparatively small number, probably not more than 10 or 15, were dialogue films; and hardly any of them could be called standard talking pictures.

With the beginning of 1930 the Ufa brought upon the market five sound features with German dialogue and English and other foreign versions, which are of a much more ambitious nature and correspond roughly to the sound features produced by the American companies.

The average cost of the silent features was very low and could be estimated at not more than 120,000 marks. The great majority of the sound films were also made cheaply and would probably not average more than this figure. However, the Ufa sound features previously referred to are reported to have been made at a total cost of $2,000,000, or an average of $400,000 per picture, the most expensive one being "The Blue Angel," which is reported to have cost $700,000.

As stated above, the production of sound shorts has not yet begun in Germany. Only three silent shorts were made last year, and sound shorts aside from educational films will also be unimportant in German production. The German film industry has never had much success with comedies or animated cartoons.

Only two German studios are now equipped for the production of sound features, the Ufa studios at Neubabelsberg and Tempelhof. It is true that attempts have been made to produce sound pictures elsewhere, notably the efforts of the Tobis and some shorts produced by the Klangfilm in their laboratories for experimental purposes. At the present time, however, no other first-class studio exists in Germany outside of the Ufa. The Neubabelsberg studio is the larger and better equipped. It consists of a large building divided into four units with the machinery and control apparatus regulated from the center. These studios have all been constructed entirely for sound-film purposes. In addition, four other studios in Neubabelsberg have been converted to sound production, but they are not so satisfactory. The Tempelhof sound-film studios are smaller and much less important.

American Hold Props

During 1929, 426 feature films were censored in Germany, as compared with 520 during 1928, 521 during 1927, and 515 during 1926. Of those censored during 1929, 192, or 45.1 per cent, represented domestic production, as compared with 221, or 42.5 per cent, during 1928 and 241, or 46.3 per cent, during 1927. American films censored during this period totaled 142, or 33.3 per cent, as against 205, or 39.4 per cent, during 1928, and 192, or 36.8 per cent, during 1927. Other foreign films totaled 92, or 21.6 per cent, as compared with 94, or 18 per cent, during 1928 and 88, or about 17 per cent, during 1927. Thus the German share of the total market supply for 1929 increased by 2.5 per cent, the American share decreased by 6.1 per cent, and the other foreign share increased 3.6 per cent over 1928 figures.

Canadian Schedule Set

Toronto—Regal Films has completed distribution arrangements for the Pathe and M-G-M product for 1930-31. In addition, the company will handle a number of independent films.

German Market For U. S. Films Shows Decline

FEATURE MOTION-PICTURE FILMS CENSORED IN GERMANY

Country of Origin	1929	1928	1927	1926
United States	142	205	192	229
Czechoslovakia	20	10	12	7
England	17	15	2	2
France	16	24	27	22
Austria	16	20	15	22
Russia	10	10	14	8
Japan	4	...	...	...
Denmark	3	4	6	7
Italy	2	5	6	8
Sweden	2	3	5	5
Hungary	2	2	1	2
Estonia	...	1	...	...
Brazil	...	...	...	1
Germany	192	221	241	202
Total	426	520	521	515

This table reflects a gradual decline in the American supply which is a result of the German film-control decree, yet slightly more than 78 per cent of the market supply in 1929 was furnished between domestic and American production. Czechoslovak films seem to be gaining in strength in Germany, but these are seldom shown in first-run houses and are imported more or less on exchange agreement between the professional trades of the two countries, much similar to the manner by which Austrian features get showings in Germany. British films are slightly on the ascendancy in Germany because of German-British joint-production efforts of the past few years. The French film showed a slight decline as compared with previous years. The Russian film has a small but enthusiastic appeal in certain parts of Germany.

The total of German-made features decreased 19, or 13.1 per cent, under the domestic production of 1928. The American total of 142 features reflected a decrease of 63 films, or 30.7 per cent, under 1928 figures. Other foreign films more or less hold their own with the previous year.

Feature Supply Under 1928

The following table shows the total number of features censored during the year by months as divided among German-made, American-made, and other foreign, together with the German monthly percentages.

FEATURE PICTURES CENSORED IN GERMANY DURING 1929

Month	German	American	Other	Total	Percent German
January	13	8	11	32	41
February	14	7	3	24	58
March	12	13	8	33	37
Total, first quarter	39	28	22	89	45
April	12	6	3	21	57
May	9	16	8	33	27
June	9	6	11	26	35
Total, second quarter	30	28	22	80	38
Total, first half	69	56	44	169	41
July	14	26	6	46	30
August	24	17	8	49	49
September	28	12	11	51	55
Total, third quarter	66	55	25	146	45
October	16	9	14	39	41
November	16	12	5	33	63
December	25	10	4	39	70
Total, fourth quarter	57	31	23	111	51
Total, second half	123	86	48	257	48
Grand Total	192	142	92	426	45

It is interesting to note that the German feature supply for the first six months of the year was 54 films less than during the second half. This may be explained by the fact that, during the first half of the year, producers were hesitant in view of the in-

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Talker Advent Brought Loss to German Theatres

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definite demand for silent features, and by their inability to produce sound features. At the end of the half year, however, it became apparent that the German-American patent litigation was hindering sound-film developments, and producers, consequently were forced to renew their previous silent-film activities, a situation which should continue until more German cinemas are wired.

So far as actual distribution is concerned, the number of films distributed is somewhat higher than the number of films censored, since it represents certain carry-overs from films censored the previous year. The total number is 439 as against 426 films censored in 1929; 237 films were of foreign origin and 202 of German make. This total compares with 514 films distributed in Germany in 1928, of which 217 were German and 297 foreign.

No less than 79 companies distributed pictures in the German market in 1929. Of these, six distributors handled 20 or more features each, three from 15 to 20 features, five from 10 to 15 each, eight from 5 to 10 each, three handled four features each, nine handled three features each, 13 handled two features each, and 32 one feature each.

Theatre Business Slack

The general film situation in Germany was discouraging during 1929. The number of films produced was less than the preceding year. Imports also fell off, and exports of German films showed a very bad slackening. The total box-office receipts of film theaters in Germany were decidedly less. The main reason for this state of affairs is the introduction of the talking pictures.

With the market practically barred to American talking pictures by the patent litigation already discussed, there was little incentive for German theater owners to install reproducing apparatus, because German talkies have expanded slowly and only at the beginning of 1930 is there evidence that talking pictures will be produced in the German language which will be able to fill German theaters and do a profitable business. Accordingly, the year was practically lost so far as the German film industry is concerned. While the local apparatus companies, Klangfilm and Tobis, have been making some progress in the manufacture and sale of their equipment, their progress is slow because they can not sell many machines to German exhibitors until it becomes evident that there will be a steady supply of good German talkies available.

Trade opinion in Germany has been some what adverse to the sound film. One reason for this is that the market has been barred to most of the American productions, and judgment of the trade in Germany is based upon those few pictures which they have seen and which are long out of date in America.

Certainly only a small number of English-dialogue pictures can be shown in Germany profitably. When the novelty wears off, only German dialogues will be financially possible. It is highly doubtful whether German versions of the English-dialogue films made in the United States will be successful, as the public is quick to detect any flaws in the pronunciation or speech of the actors.

It seems doubtful also that the Germans will be able to export German-dialogue films very far outside their own boundaries, even to small neighboring countries where German is well understood. Local political feeling may bar the use of the German language in such countries. Under these circumstances, it will be seen that the export prospects for German-dialogue films are not too bright, although if they are made on a modest scale and do not cost over $500,000, they can possibly recover their cost under present conditions and show a little profit.

The Klangfilm syndicate is going ahead with wiring German theaters in the coming year. The Ufa theaters are all being wired with this system, and considerable progress will be made in all the other larger cinemas, which will not be able to obtain silent features simply because they are not being made, although many of them would prefer to keep on with the silent films.

The small country theatres will probably be extensively wired with cheap disc systems; for example, the Kinoton, which is claimed to sell for around $1,500. Whether the German film audiences will be satisfied with the reproduction on equipment of this character remains to be seen.

To Produce 60 to 80 Talkers

Production plants for 1930 call for a maximum of between 60 and 80 sound features, of which 20 or 30 will be made by the Ufa, according to present plans, and the others divided among such companies as Emelka, Terra and the smaller producers, with a number financed by foreign companies. One American firm is now going ahead with plans to produce some six to 12 talking features in Germany next season. There is no likelihood that American apparatus will be allowed to enter Germany in the near future.

On February 1, 1929, the German government announced that the present import regulations on motion picture films would be prolonged for one year—that is, up to June 30, 1931. This allows 210 foreign films to come in, of which import permits for 160 are given to German film renters in proportion to the number of German films they released during 1928 and 1929. The remaining 50 import permits are distributed among companies which have exported German films in the last two years.

The film commissioner, in issuing these regulations, made the reservation that special regulations might be issued at any time regarding the importation of talking pictures. At the request of the office of the American commercial attache, a promise was given by the film commissioner that up to June 30 1931, sound features would be treated just the same as silent features in the handling of import permits, but the reservation still applies on sound shorts, and it is possible that special regulations may be made regarding their importation. These regulations, will not come for several months, however.

Italy, Belgium, the Netherlands and Denmark are the next countries to be discussed in the Government report on European film conditions.

The Smallest?

Sceptre, Sask.—This prairie town claims to be the smallest in Canada which has talking pictures. Western Electric equipment is installed at George Ridler's Palace. The population is 203.

Chains Combatted By Independent Theatre Owners

Milwaukee — Tendency of the independent theatre owner to combat chain competition is well exemplified in tie-ups being made here by independent theatre operators with merchants.

The Zenith, neighborhood house managed by E. F. Maertz, has advocated patronizing its theatre because of the fact that it is owned by Milwaukee people. This fact has been featured in its newspaper advertising from time to time.

Recently the theatre, which is a member of the Lower Hopkins Street Advancement Ass'n., offered the use of its house for the appearance of "Snippy" Doodle, stage actor, who spoke on chains and chain store competition. A series of 12 lectures were given by Doodle on successive Saturday nights, treating of the various phases of the chain problem.

Merchants Give Prizes

In addition, each merchant donated a merchandise prize of $1 value each week, which was given away at the Saturday performance. These prizes each week totaled approximately $50. Numbered coupons for the prizes were distributed by the merchants to their various patrons.

A drawing was then held on the night of the show and talk at which time the winners received their awards. Tickets and literature in connection with the weekly event were furnished by Doodle. The speech is offered in addition to the regular photoplay program.

The tie-up also was staged in connection with the Vliet Street Advancement Ass'n., and the weekly lectures held at the Colonial, another neighbor independent house, operated by Ernest Langemack.

The chain problem in Milwaukee has assumed considerable importance and merchants over the entire city are striving to combat them.

Desormeaux Adds Another

Madison, Wis.—The Majestic here has been taken over by Arthur Desormeaux on a 15 year lease from Michalson Amusement enterprises. Desormeaux will remodel the house into a fire-proof, sound-equipped, modern theatre. He also manages the Eastwood here.

Mitchell Publix Manager

Waukegan, Ill. — John L. Mitchell has been made manager of the Publix theatres here, operating three houses. He succeeds B. D. Hooton, resigned.

St. Louis Grand Dark

St. Louis—Grand Opera House has closed for the summer, reopening in September.

"Officer O'Brien" Cops K. C. High On $21,000 Take

Kansas City—The Mainstreet landed first place this week, with a $21,000 intake, or 140%. The picture was Pathe's "Officer O'Brien," although much of the credit must go to the stage performance of Olsen and Johnson. Next in line was the Newman, celebrating its anniversary week, and drawing $13,500, or 135%, with Paramount's "Devil's Holiday." The Uptown, playing M-G-M's "His Glorious Night," was up to 110%, or $6,600.

At the Midland, where "The Florodora Girl" (M-G-M) played, box office receipts were $14,200, or 95%. The Royal dropped to $3,375, or 75%, on "Mamba" (Tiffany), while the Pantages stood at 75%, or $7,600, on Fox's "On the Level."

Weather: Changeable.

Opposition: "Florodora Girl," five acts vaude, Midland; "Officer O'Brien," vaude, Mainstreet; "His Glorious Night," Uptown; "Devil's Holiday," Newman; "Mamba," Royal; "On the Level," Pantages.

"FLORODORA GIRL" (M-G-M)

MIDLAND—(4,000), 35c-60c, 7 days. **Other attractions:** Laurel and Hardy in "Below Zero"; Hearst Metrotone news, five acts vaude, headlining Alex Hyde and his "Modern Maidens." **Gross:** $14,200. **Rating:** 95%.

"OFFICER O'BRIEN" (Pathe)

MAINSTREET—(3,067), 35c-60c, 7 days. **Other attractions:** Pathe news, three acts vaude, headlining Olsen and Johnson. **Gross:** $21,000. **Rating:** 140%.

"DEVIL'S HOLIDAY" (Paramount)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Paul Ash with Jean Boydell in "I'm a Wild Woman"; Burns and Allen in "Fit to Be Tied"; screen song ("Hot Time in the Old Town"). **Gross:** $13,500. **Rating:** 135%.

"MAMBA" (Tiffany)

ROYAL—(900), 25c-50c, 7 days. **Other attractions:** Paramount news; Vitaphone act ("Evolution"); Paramount cartoon ("Good Old Summer Time"). **Gross:** $3,375. **Rating:** 75%.

"ON THE LEVEL" (Fox)

PANTAGES—(2,166), 25c-60c, 7 days. **Other attractions:** "Station S-T-A-R," Universal news. **Gross:** $7,600. **Rating:** 75%.

"HIS GLORIOUS NIGHT" (M-G-M)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** Universal news, Oswald cartoon ("Prison Panics"). **Gross:** $6,600. **Rating:** 110%.

Providence High To 'Journey's End' On $9,000 Gross

Providence—Following the hot spell which hurt business badly, local exhibitors found things much better last week, Victory reporting fine business with "Journey's End," which clicked for $10,300, as good as any week this year. Loew's State hit around $20,000 with "One Romantic Night." Majestic was O. K. at $10,800 and the R-K-O Albee cleared better than $9,000.

Weather: Rain; warm.

Opposition: Carlton, stock. Films: "One Romantic Night," Loew's State; "Mammy," Majestic; "Journey's End," R-K-O Victory "Mamba," R-K-O Albee.

"ONE ROMANTIC NIGHT" (UA)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** Langdon in "Skirt Shy"; Mickey the Mouse cartoon, "Fiddling Around"; Hearst Metrotone, Joe Stoves. **Gross:** $20,000. **Rating:** 100%.

"MAMMY" (WB)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "The Payoff," "The House Addition," "She Who Gets Slapped," Vitaphone comedy; sound weekly. **Gross:** $12,300. **Rating:** 100%.

"JOURNEY'S END" (Tiffany)

R-K-O VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "Musical Beauty Shop," Pathe news. **Gross:** $10,300. **Rating:** 105%.

"MAMBA"

R-K-O ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude headed by Peter Higgins. **Gross:** $9,000. **Rating:** 85%.

Florida Confession

The fact that "Hell Harbor" was made here, and was a d—— good picture, brings up the question, "why can't they make pictures in Florida?"

They CAN make 'em here and they did, BUT, pretty much everything used in the picture was sent from Hollywood and all film had to be sent to New York for development. So, there is the answer; we haven't got the "things" they need.

—"Scott's," Tampa, Fla.

Rogers Knocks 'em Dead at Portland; Clicks $13,450

Portland, Ore.—Entering into the Mardi Gras spirit of Rose Festival week, and emphasizing the advantages of the cool interior of the Fox Broadway in contrast with outside temperatures, Manager Floyd Maxwell again managed to bring out long waiting lines and was obliged to hold midnight matinees to accommodate crowds who desired to see and hear Will Rogers in "So This Is London." They piled up a new high gross of $13,450, rating 168%.

The second week of stage shows at Paramount emphasized good judgment, the new principals plus Charles Buddy Rogers in "Safety in Numbers" brought out a still greater number of patrons which hung up $12,115, rating 154%.

Weather: Fair and warmer. Annual Rose Festival brought in heavy suburban and out-of-town business that helped all houses.

Opposition: "Safety in Numbers," "Courage," "Spring Is Here," "Big House," "Back Pay."

"SO THIS IS LONDON" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days, extra shows. **Other attractions:** Fanchon & Marco's "Good Fellows Idea"; Lucie Pake, dancer; Bud Averill and his songsters, Helen Burke, Harrison and Elmo; Herman LeBel at Wurlitzer; Georgie Stoll, m. c., and Fox Broadway band. **Gross:** $13,450. **Rating:** 168%.

"SAFETY IN NUMBERS" (Paramount)

PORTLAND PARAMOUNT—(3,085), 25c-50c, 7 days. **Other attractions:** "Get Happy" with "Happy Phil Lampkin and his Paramounters," Emerson & Baldwin; the Four Covans, Cora Walsh, Bob Carlson, Bob Bonnie, singer and eccentric dancer, Con Maffie at Wurlitzer; Arthur Clausen, conductor; Locke Steppers. **Gross:** $12,115. **Rating:** 154%.

"SPRING IS HERE" (F. N.)

R-K-O ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Babe Egan and "Hollywood Redheads," Grace Barrie, blues singer, Grace & Marie Eline, Catherine Custer, Wurlitzer. **Gross:** $11,345. **Rating:** 134%.

"COURAGE" (W. B.)

HAMRICK'S "MUSIC BOX"—(1,935), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Fox Movietone news, Pete Ashe, organist. **Gross:** $11,000. **Rating:** 126%. Prize letter contest stimulated box.

"BIG HOUSE" (Fox)

FOX UNITED ARTISTS—(945), 25c-50c, 7 days. **Other attractions:** Metro acts, Hollywood Varieties, Fox news. **Gross:** $9,975. **Rating:** 115%.

"BACK PAY" (F. N.)

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount sound news, "Dresden Doll" (Paramount singing novelty); "Chinese Pagoda," "Red Heads," musical comedy; tied in with book stores on Fannie Hurst's novel. **Gross:** $9,450. **Rating:** 100%.

NOTE: Rivoli Theatre reopened with Mack-Bell Players plus first run selected screen fare. Prices, 10c-20c-30c.

Booking Co-op Rules Agreed to in England

London—Rules of procedure for the booking combine planned by British exhibitors have been agreed upon. A subcommittee is being appointed to work out details.

"Young Desire" The Big Thing In S. F.—$12,500

San Francisco—Stage presentations in picture houses are doing a come-back, drawing a larger attendance at the Paramount than pictures. The Embassy is scheduled to offer presentations for the first time beginning June 25.

The week in San Francisco has been a very poor one, with but two theatres doing good business. The Casino had a rating of 135% and gross receipts of $12,500. The picture, "Young Desire," was considered excellent, as was the manner in which it was displayed. The fourth week of "All Quiet on the Western Front" continued to draw. Its gross for the week was $21,000 and its rating 110%. The other houses doing an average rating of 85%.

Weather: Warm.

Opposition: "All quiet on the Western Front," Warfield; "Young Desire," stage show, Casino; "Man From Blankley's," musical review, Embassy; "Hello, Sister," Davies; "Midnight Mystery," Orpheum; "Around the Corner," vaude, Golden Gate; "Her Golden Calf," stage show, Fox; "Across the World," St. Francis; "Border Legion," California; "Safety in Numbers," stage show, Paramount.

"SAFETY IN NUMBERS" (Paramount)

PARAMOUNT (2,700), 35c-50c-65c-$1, 7 days. **Other attractions:** Harry Gourfain's "Paramounteers"; Fox news, "Four Covan's" comedy. **Gross:** $14,000. **Rating:** 90%.

"BORDER LEGION" (Paramount)

CALIFORNIA—(2,200), 35c-50c-65c-90c, 7 days. **Other attractions:** Byrd exhibit, orchestra, Paramount news. **Gross:** $12,000. **Rating:** 85%.

"ACROSS THE WORLD" (Martin Johnson)

ST. FRANCIS—(1,400), 35c-50c-90c, 2nd week. **Other attractions:** Comedy ("Honest Crooks"), Paramount news, song cartoon. **Gross:** $8,500. **Rating:** 85%.

"HER GOLDEN CALF" (Fox)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Fox Movietone, musical delights, overture, Fanchon and Marco's "Lily Device Idea." **Gross:** $20,000. **Rating:** 85%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

WARFIELD—(2,700), 50c-65c-90c, 4th week. **Other attractions:** Fox news, music. **Gross:** $21,000. **Rating:** 110%.

"YOUNG DESIRE" (Universal)

CASINO—(2,400), 35c-50c, 7 days. **Other attractions:** "A Stage of Fun," music, revue ("Fun and Frolic." **Gross:** $12,500. **Rating:** 135%.

"MAN FROM BLANKLEY'S" (Warners)

EMBASSY—(1,400), 30c-40c-50c-65c, 2nd week. **Other attractions:** News, musical review. **Gross:** $9,000. **Rating:** 90%.

"HELLO, SISTER" (Warner Bros.)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** News, organ. **Gross:** $6,400. **Rating:** 75%.

"MIDNIGHT MYSTERY" (Radio Picture)

ORPHEUM—(2,275), 25c-35c-50c, 7 days. **Other attractions:** Comedy ("Live and Learn"), Pathe news, Felix cartoon ("Life of Beethoven"), RKOlians, organ novelties. **Gross:** $9,000. **Rating:** 75%.

"AROUND THE CORNER" (Columbia)

GOLDEN GATE (2,400), 30c-40c-50c-65c, 7 days. **Other attractions:** Vaudeville, "June Joy Show," music. **Gross:** $13,000. **Rating:** 80%.

"All Quiet" Premieres In Two London Theatres

London—Universal's "All Quiet on the Western Front" had two premieres here June 14, when the war picture opened simultaneously at the Regal and Alhambra, the event arousing considerable interest. The Regal is London's big downtown house and the Alhambra, in Leicester Square, formerly a well known vaudeville theatre. In the Regal the picture is shown on a wide screen with a new process of colored light effects. Admission is $2.50 top in both.

The idea of the dual openings was conceived by the owner, John Maxwell, while attending the premiere in New York. Capacity houses are the rule in both houses, it is said. British press opinion was extremely favorable.

Heat Socks Loop; "All Quiet" Leads On $25,000 Take

Chicago—Mediocre business all around the Loop last week, with "All Quiet on the Western Front" (Univ.) at McVickers retaining the profit lead with $25,100 near the wind-up of its fourth and final week. The picture was replaced in mid-week by "Arizona Kid" (Fox). The only other real money picture was "Paramount on Parade," which dealt the United Artists a nice gross with $24,700 (112%) in its second week and was held over.

The Palace, with "Fox Movietone Follies of 1930" and RKO vaudeville, maintained a good pace with $24,200 (100%) for its second week of vaude-film policy, but its competition continues to be felt at RKO's other vaude-film spot, the State-Lake, which managed only $19,800 (75%) with "Runaway Bride" (Radio) the feature, and Alma Rubens in the flesh.

"Ingagi" (State Rights) dropped to $5,600 (75%) in its ninth week at the Garrick and was jerked. The house takes the hokum picture, "Unguarded Girls," on a men-only policy after the picture's two unimpressive weeks for women only at the Majestic. Ann Pennington gave the Oriental a moderately profitable week with $40,900 (96%). "In Gay Madrid" (M.G.M.) was the feature.

Weather: Cool with showers. Average week.

Opposition: "Across the World," Castle; "Devil's Holiday," stage show, Chicago; "Ingagi" (9th week), Garrick; "Lady of Scandal," Loew's State; "Lights of New York" (4th week), Majestic; "All Quiet on the Western Front" (4th week), McVickers; "Hot for Paris" (2nd time in Loop), Monroe; "In Gay Madrid," stage show, Oriental; "Dumb-Bells in Ermine," Orpheum; "Fox Movietone Follies of 1930," RKO vaude, Palace; "Mammy" (2nd week), Roosevelt; "Runaway Bride," RKO vaude, State-Lake; "Paramount on Parade" (2nd week), United Artists; "Safety in Numbers" (2nd week), Uptown; "Hell Harbor" (2nd week), United Artists.

"ACROSS THE WORLD" (Martin Johnson-S.R.)
CASTLE—(300), 60c, 7 days. **Other attractions:** Universal newsreel, Columbia novelty short. Replaced by "Mamba" (Tiffany). **Gross:** $3,300. **Rating:** 100%.

"DEVIL'S HOLIDAY" (Para.)
CHICAGO—(3,900), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. **Gross:** $41,000. **Rating:** 80%.

"INGAGI" (State Rights)
GARRICK—(1,259), 50c-75c, 9th and final week. **Gross:** $5,600. **Rating:** 75%. "Unguarded Girls" (Indie), which played two weeks to "women only" trade at the Majestic, comes here as a "men only" program.

"UNGUARDED GIRLS" (Indie)
MAJESTIC—(1,900), 50c, 3rd week on "women only" basis. Picture improved slightly over its first week but still poor. Moves to the Garrick where it will show to "men only." Lecture, with chorus girl models on the stage, accompanies picture. **Gross:** $6,400. **Rating:** 40%.

"ALL QUIET ON THE WESTERN FRONT" (U)
McVICKERS—(2,284), 35c-85c, 4th week. **Other attractions:** Comedy, newsreel, novelty short. Took a nose-dive but still good considering house gets 7 shows less per week than with normal program. Will be replaced in mid-week by "Arizona Kid" (Fox). **Gross:** $25,100. **Rating:** 120%. (Percentage rating on basis of 43 instead of house's usual 50 shows per week.)

"HOT FOR PARIS" (Fox)
(2nd time in Loop)
MONROE—(962), 50c-75c, 7 days. **Other attractions:** 30 minutes of newsreel. House showing a little improvement. **Gross:** $4,800. **Rating:** 90%.

"IN GAY MADRID" (M-G-M)
ORIENTAL—(3,900), 35c-85c, 7 days. **Other attractions:** Stage shows headed by Ann Pennington, organ, comedy, newsreel, musical short. **Gross:** $40,-000. **Rating:** 96%.

"DUMB-BELLS IN ERMINE" (W.B.)
ORPHEUM—(762), 50c-75c, 7 days. **Other attractions:** 3 Vitaphone acts, Universal newsreel. **Gross:** $5,000. **Rating:** 85%.

"FOX MOVIETONE FOLLIES OF 1930" (Fox)
PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** 5 acts RKO vaude, comedy, novelty short. Okay for house's 2nd week of vaude-film policy. Gross: $24,200 Rating: 100%.

"MAMMY" (W.B.)
ROOSEVELT—(1,591), 35c-85c, 2nd and final week. **Other attractions:** Comedy, novelty short, newsreel. Replaced by "King of Jazz" (Univ.). **Gross:** $17,500. **Rating:** 80%.

"RUNAWAY BRIDE" (Radio)
STATE-LAKE—(2,776), 35c-85c, 7 days. **Other attractions:** 5 acts RKO vaude headed by Alma Rubens, comedy, newsreel. **Gross:** $19,800. **Rating:** 75%.

"PARAMOUNT ON PARADE" (Par.)
UNITED ARTISTS—(1,700), 35c-85c, 2nd week. **Other attractions:** Cartoon, newsreel, novelty short, comedy. **Gross:** $24,700. **Rating:** 112%.

"WHITE HELL OF PITZ PALU" (Univ.)
WOODS—(1,166), 35c-75c, 2nd week. **Other attractions:** Comedy, newsreel, cartoon. Switched in to replace "Lights of New York" (Warner) which was replaced in mid-week. **Gross:** $11,500. **Rating:** 100%.

Off Page One

Hollywood—Mae Murray has been in court so many times on deals and contracts during the past two years that such cases no longer provide front page copy for local sheets.

Rogers Rockets Boston Take to 36 Grand—130%

Boston—Business was rather spotty and had it not been for heavy rain during the early week the seashore exodus would have dropped Boston theatres to considerably lower marks than were reached. Commencement programs were in full swing at almost all colleges, adding to the dulness. In spite of these conditions, the larger in-town houses showed up remarkably well.

Metropolitan, with "Devil's Holiday," rated $36,500 for 130%, but the film itself probably was not so much responsible for this high as was the appearance in person of Will Rogers. Fox's "On the Level," Keith Memorial, may be said to have been the best "BO" film of the week with $25,000, or 112%, to its credit.

Keith-Albee with "Around the Corner," Loew's State with "Lady of Scandal" and Loew's Orpheum with "In Gay Madrid" barely pulled above average for a week, which trails along at the end of a highly successful spring's business.

Weather: Fine, warm.

Opposition: "Devil's Holiday," with Will Rogers in person, Publix's Metropolitan; "Around the Corner," Keith-Albee; "On the Level," Keith Memorial; "Lady of Scandal," Loew's State; "In Gay Madrid," vaude, Orpheum; "Ladies in Love," as half of a double feature bill with "Ingagi," Park; "All Quiet on the Western Front," road show in its third week, Majestic.

"DEVIL'S HOLIDAY" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Eddie Lambert in piano specialties; Will Rogers in person; Paramount news. **Gross:** $36,500. **Rating:** 130%.

"AROUND THE CORNER" (Columbia)
KEITH ALBEE—(2,800), 30c-65c, 7 days. **Other attractions:** Margaret Schilling, R-K-O "Radio Girl" in person; vaudeville, RKOlians, comedy, "Sportlight," Pathe news. **Gross:** $19,500. **Rating:** 103%.

"ON THE LEVEL" (Fox)
KEITH MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** "Alaskan Nights," "Mickey's Warriors," "Sportlight," Pathe news. **Gross:** $25,000. **Rating:** 112%.

"LADY OF SCANDAL" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Charley Chase comedy, Hearst Metrotone news. **Gross:** $21,000. **Rating:** 105%.

"IN GAY MADRID" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Billy Glason and other vaudeville, girls' dance contest, Hearst Metrotone news. **Gross:** $21,500. **Rating:** 105%.

"LADIES IN LOVE" (Universal)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Double program, "Ingagi" (Indie), Universal news. **Gross:** $4,500. **Rating:** 95%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $4,500. **Rating:** 80%.

All Omaha High; "Cuckoos" Leads With 16 Grand

Omaha—"Cuckoos" sent the Orpheum receipts up to 125% on strength of the picture alone, unaided by the rest of the vaude bill, grossing $16,500 for the week as against the World's $10,500, brought by "New Adventures of Fu Manchu," which was held only six days instead of seven due to an opening day change.

The Paramount took third position with $9,350, or 110%, on "Safety in Numbers." State had an average week with a seven-day run of "Hell Harbor" instead of customary split week. Grossed $4,750 for a 100%.

Weather: Fine.

Opposition: "The Cuckoos," Natacha Nattova, Orpheum; "Safety in Numbers," Wesley Lord, Paramount; "Hell Harbor," "Around the World with the Graf Zeppelin," State; "New Adventures of Fu Manchu," vaude, Ted Mack and band, World.

"THE CUCKOOS" (R-K-O)
ORPHEUM—(3,000), 35c-65c, 7 days. **Other attractions:** Natacha Nattova headlining vaude bill. **Gross:** $16,500. **Rating:** 125%.

"NEW ADVENTURES OF FU MANCHU" (Paramount)
WORLD—(2,500), 50c-$1, 6 days. **Other attractions:** Al Trahan and Company, Ted Mack and band. **Gross:** $10,500. **Rating:** 105%.

"SAFETY IN NUMBERS" (Paramount)
PARAMOUNT—(2,500), 35c-65c, 7 days. **Other attractions:** Wesley Lord, organist; shorts. **Gross:** $9,350. **Rating:** 110%.

"HELL HARBOR" (U. A.)
STATE—(2,500), 35c-65c, 7 days. **Other attractions:** "Around the World with the Graf Zeppelin." **Gross:** $4,750. **Rating:** 100%.

Okla. City Hits Fair Week; Top To "Lady Scandal"

Oklahoma City—Mixed weather helped b. o.'s here stand up to an average week, all houses running between 90% and 110% of par, with the high mark going to "Lady of Scandal" on a $7,000 take for the week.

Weather: Mixed, warm, cool, rain, clear.

Opposition: "New Adventures of Dr. Fu Manchu," Capitol; "Lady of Scandal," Criterion; "Mamba" (4 days), Liberty; "Framed," Empress; "Soldiers and Women," R-K-O vaude, Orpheum.

"ADVENTURES OF DR. FU MANCHU" (Para.)
CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** "Metr. news; "In the Good Old Summer Time" (Paramount screen song), Paramount news. **Gross:** $6,000. **Rating:** 95%.

"LADY OF SCANDAL" (M-G-M)
CRITERION—(2,000), 25c-50c, 7 days. **Other attractions:** "The General" (a colortone revue); "Wise Flies" (Talkartoon comedy); Paramount news. **Gross:** $7,000. **Rating:** 110%.

"MAMBA" (Tiffany)
LIBERTY—(1,800), 25c-50c, 4 days. **Other attractions:** Vitaphone short subjects. **Gross:** $3,000. **Rating:** 90%.

"FRAMED" (R-K-O)
EMPRESS (1,200), 25c-50c, 7 days. **Other attractions:** Universal news, Educational comedy. **Gross:** $5,000. **Rating:** 85%.

"SOLDIERS AND WOMEN" (Columbia)
ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** R-K-O vaude, Pathe news, movievents. **Gross:** $3,000. **Rating:** 95%.

Indicted on Fraud Charge

Edwardsville, Ill.—Charged with diverting $143,000 of the bank's funds to finance theatrical enterprises here and at Wood River, Frank B. Sanders, cashier of the Bank of Edwardsville, has been indicted by the Grand Jury. He has restored most of the money, it is stated.

Baltimore Top To 'Big Pond' on Take of $26,000

Baltimore—This was a spotty week for business at big houses. Some did far better than expected, while others dropped way down. If anything, despite two days of rain and a hot Saturday, the Firemen's Convention should have helped business during the four-day session from Tuesday to Friday.

In grosses the high spots were Loew's Century and Stanley, with the former taking $20,600, rating 98% with "The Big Pond" and "Frolickers of 1930," and the latter getting about $16,000, making a rating of 91%, with Clara Bow in "True to the Navy."

"Across the World with Mr. and Mrs. Martin Johnson" went over big at the Little Theatre (267 seats) with a gross of $1,300 and a rating of 130%. Animal pictures always go well at this house.

Three houses in particular struck very low averages, each with an estimated rating of 40%. They were the Auditorium, with "Cuckoos," and the Metropolitan and Rivoli showing "Golden Dawn," simultaneously. Perhaps the $1 top price for "Cuckoos" had something to do with the small business, but with "Golden Dawn" it appears that audiences did not seem to like this style of operetta, although finely done.

The Hippodrome came back with a good week, doing a $8,500 gross, or 85%, with "Light of Western Stars," and four acts of vaudeville.

Weather: Monday and Tuesday, rain; then clear and cool to hot on Saturday.

Opposition: "Cuckoos," Auditorium; "Big Pond," with "Frolickers of 1930" (Loew-Capitol stage unit), Loew's Century; "Light of West Stars," five vaude acts, Hippodrome; "Be Yourself," Keith's; "Across the World with Mr. and Mrs. Martin Johnson," Little; "Golden Dawn," simultaneously at the Metropolitan and Rivoli; "Alias French Gertie," New; "True to the Navy," Loew's Stanley; "Caught Short," simultaneously at Loew's Valencia and Parkway after one week at Loew's Stanley. No stage attractions.

"BIG POND" (Paramount)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Frolickers of 1930" (Loew-Capitol stage unit with Jack Sidney), orchestra, organ, "His Honor, the Mayor" (comedy), "In the Good Old Summer Time" (Paramount song novelty). **Gross:** $20,600. **Rating:** 98%.

"TRUE TO THE NAVY" (Paramount)

LOEW'S STANLEY—(3,654), 25c-60c, 6 days. **Other attractions:** Metrotone news, "Manhattan Serenade" (M-G-M colortone revue), "Fast Work" (Charley Chase M-G-M comedy), organ. **Gross:** $16,000. **Rating:** 91%.

"CAUGHT SHORT" (M-G-M)

(Shown simultaneously with the Parkway Uptown after one week at Loew's Stanley.)

LOEW'S VALENCIA—(1,500), 25c-35c, 6 days. **Other attractions:** Metrotone news, Pathe "Audio Review," Sportlight, "Down with Husbands" (Paramount comedy). **Gross:** $3,200. **Rating:** 92%.

"CAUGHT SHORT" (M-G-M)

(Shown simultaneously with the Valencia Downtown after one week at Loew's Stanley.)

LOEW'S PARKWAY—(1,092), 15c-35c, 6 days. **Other attractions:** Metrotone news, "Tough Winter" (Our Gang M-G-M comedy), Krazy Kat cartoon. **Gross:** $4,600. **Rating:** 105%.

"GOLDEN DAWN" (Warner Bros.)

(Shown simultaneously with the Metropolitan Uptown.)
(Shown simultaneously with the Rivoli Downtown.)

RIVOLI—(1,982), 25c-50c, 6 days, starting Saturday. **Other attractions:** Pathe news, "Fat Wives for Thin" (Sennett Educational comedy), Ben Bernie and orchestra and "Married" (Vitaphone Varieties), organ. **Gross:** $3,200. **Rating:** 40%.

"THE LIGHT OF WESTERN STARS" (Para.)

HIPPODROME—(2,500), 20c-60c, 6 days. **Other attractions:** Pathe news, Pathe silent review, "Good Medicine" and "Radio Kisses" (Educational comedies), four vaudeville acts, orchestra, organ. **Gross:** $8,50. **Rating:** 85%.

"BE YOURSELF" (United Artists)

KEITH'S—(3,016), 25c-50c, 6 days, beginning Friday plus a midnight show Sunday. **Other attractions:** "Campus Crushes" (Sennett Educational comedy), "Chinatown Fantasy" (Paramount novelty reel), Universal news. **Gross:** $4,400. **Rating:** 55%.

"ALIAS FRENCH GERTIE" (Radio)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, Clark and McCullough in "Hired and Fired" (Fox), Hodge Podge. **Gross:** $7,500. **Rating:** 75%.

"ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON" (Epic)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** Color picture, "Napoleon's Barber" (Fox). **Gross:** $1,300. **Rating:** 130%.

"CUCKOOS" (Radio)

AUDITORIUM—(1,600), 50c-$1. Starting Friday and having two reserved seat performances daily. **Gross:** $3,200. **Rating:** 40%.

Sound Ratio

Philadelphia—Six hundred and three of the 834 houses of this territory now are wired for sound picture reproduction. Of the number, 93 houses have disc equipment only, while ten have the sound track system exclusively.

Ottawa Swelters In Heat; All Runs Fall Under Par

Ottawa—Old-man heat put a real nick into box office receipts during the week, and the fans fought shy of screen entertainment in spite of "cool talk" on the part of managers. What helped to kill business at the Imperial, too, was the poor print of "Puttin' on the Ritz." Manager Ray Tubman put in a rush order for another print, but it was not available and patronage fell off after the first two days.

Weather: Fair and very warm.

Opposition: "Cuckoos," Regent; "True to the Navy" (3 days), Keith's; "Green Goddess" (3 days), Avalon; "Divorcee," Centre; "Puttin' on the Ritz," Imperial; "Let's Go Places" (3 days), Keith's; "Chasing Rainbows" (3 days), Avalon.

"CUCKOOS" (R-K-O)

REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Laurel and Hardy in "Night Owls," Fox Movietone news, orchestra. **Gross:** $5,950. **Rating:** 95%.

"TRUE TO THE NAVY" (Paramount)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Comedy, "Bitter Friends"; Pathe sound news; Douglas Stanbury in songs. **Gross:** $3,400. **Rating:** 70%.

"GREEN GODDESS" (Warners)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "He Trumped Her Ace," "Song of the Island," "Favorite Melodies," Fox Movietone news. **Gross:** $1,225. **Rating:** 90%.

"DIVORCEE" (M-G-M)

CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Sennett comedy; Arnauf Bros.' novelty, "Voice of Hollywood." **Gross:** $3,600. **Rating:** 90%.

"PUTTIN' ON THE RITZ" (United Artists)

IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Comedy, "Skirt High"; Hearst Metrotone news. **Gross:** $2,600. **Rating:** 70%.

"LET'S GO PLACES" (Fox)

B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** "Travellin' Alone"; Universal news; scenic. **Gross:** $3,900. **Rating:** 80%.

"CHASING RAINBOWS" (M-G-M)

AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Mickey Mouse" cartoon; "Around Town Rambles"; Harry Langdon comedy; Fox Movietone news. **Gross:** $1,175. **Rating:** 88%.

New British Formed to Handle Multi-linguals

London—Louis Zimmerman, who recently resigned from British International, is head of D. & H. Prod., which plans to produce six British pictures during the new year. In addition, the firm, under title of Sterling Film Co., will handle six Continental and six American pictures during the year. The company is planning production of multi-linguals, sending units to the Continent for the purpose.

L. A. Runs Fall Behind "Angel's" 32 Grand Intake

Los Angeles—Local exhibs are casting envious eyes in the direction of Grauman's Chinese theatre, where "Hell's Angels" still flies high, this week to the tune of $32,700, rating 204%, one of two attractions playing appreciably above par.

The State, with its nineteen grand take on "Not Damaged," fell to the lowest figure in many moons. Universal's "Captain of the Guard" embarrassed the boys over at the Orpheum—and how! The picture flopped on a $9,200 gross, finishing the week with a measly 58% rating.

Only other run to show plenty of black on the books was the musical, "Paramount on Parade," sending $11,000 into the coffers of the Egyptian, which rated the picture 147%.

"HELL'S ANGELS" (Caddo)

HOLLYWOOD—Grauman's Chinese—(2,23), 3rd week, 7 days, twice daily, 75c-$1.50. **Other attractions:** Sid Grauman prologue. **Gross:** $32,700. **Rating:** 204%.

"ALL QUIET ON THE WESTERN FRONT" (U.)

LOS ANGELES—Fox Carthay Circle—(1,650), 8th week, 7 days, twice daily, 75c-$1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $12,850. **Rating:** 103%.

"SOCIAL LION" (Paramount)

LOS ANGELES—Paramount—(3,596), 7 days, 35c-65c. **Other attractions:** Terrytoon comedy, Paramount news, Milton Charles, organ concert. **Opposition:** "Divorcee," "Not Damaged," "Beau Bandit," "Hearts in Exile," "Big Pond," "Strictly Modern," "Captain of the Guard." **Gross:** $24,000. **Rating:** 96%.

"NOT DAMAGED" (Fox)

LOS ANGELES—Loew's State—(2,418), 7 days, 35c-65c. **Other attractions:** Fanchon-Marco "Country Club" Idea, Laurel-Hardy in "Haywire," Metrotone and Movietone news. **Opposition:** "Divorcee," "Social Lion," "Beau Bandit," "Hearts in Exile," "Big Pond," "Strictly Modern," "Captain of the Guard." **Gross:** $19,500. **Rating:** 72%.

"DIVORCEE" (M-G-M)

LOS ANGELES—Fox Criterion—(1,652), 5th week, 7 days, 35c-65c. **Other attractions:** Cartoon fable, Movietone news. **Opposition:** "Not Damaged," "Social Lion," "Beau Bandit," "Hearts in Exile," "Big Pond," "Strictly Modern," "Captain of Guard." **Gross:** $9,500. **Rating:** 95%.

"PARAMOUNT ON PARADE" (Paramount)

HOLLYWOOD—Grauman's Egyptian—(1,800), 7 days, 35c-65c. **Other attractions:** Ben Bernie and band, Sennett comedy, Movietone news. **Opposition:** "Once a Gentleman," "Dancing Sweeties." **Gross:** $11,000. **Rating:** 147%.

"DANCING SWEETIES" (Warners)

HOLLYWOOD—Warners' Hollywood—(3,000), 7 days, 35c-65c. **Other attractions:** "Royal Flourflusher," Vitaphone Varieties, sound news. **Opposition:** "Once a Gentleman," "Paramount on Parade." **Gross:** $15,000. **Rating:** 107%.

"BIG POND" (Paramount)

LOS ANGELES—United Artists—(2,100), 3rd week, 7 days, 35c-75c. **Other attractions:** Jack White comedy ("Oh, Darling"); Paramount news, organ concert. **Opposition:** "Divorcee," "Social Lion," "Not Damaged," "Beau Bandit," "Hearts in Exile," "Strictly Modern," "Captain of Guard." **Gross:** $11,300. **Rating:** 84%.

"HEARTS IN EXILE" (Warners)

LOS ANGELES—Warners' Downtown—(2,400), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, sound news. **Opposition:** "Divorcee," "Social Lion," "Not Damaged," "Beau Bandit," "Big Pond," "Strictly Modern," "Captain of Guard." **Gross:** $15,000. **Rating:** 100%.

"STRICTLY MODERN" (First National)

LOS ANGELES—R-K-O—(2,700), 7 days, 35c-65c. **Other attractions:** R-K-O vaudeville, Pathe news. **Opposition:** "Divorcee," "Hearts in Exile," "Social Lion," "Not Damaged," "Big Pond," "Beau Bandit," "Captain of Guard." **Gross:** $16,200. **Rating:** 101%.

"CAPTAIN OF THE GUARD" (Universal)

LOS ANGELES—Orpheum—(2,750), 7 days, 35c-65c. **Other attractions:** Sound shorts, Pathe news. **Opposition:** "Divorcee," "Hearts in Exile," "Social Lion," "Not Damaged," "Big Pond," "Beau Bandit," "Strictly Modern." **Gross:** $9,200. **Rating:** 58%.

"BEAU BANDIT" (R-K-O)

LOS ANGELES—California—(2,000), 7 days, 35c-50c. **Other attractions:** Darmour comedy ("Setting Son"); news. **Opposition:** "Divorcee," "Hearts in Exile," "Social Lion," "Not Damaged," "Big Pond," "Strictly Modern," "Captain of Guard." **Gross:** $5,000. **Rating:** 66%.

"ONCE A GENTLEMAN" (Sono Art)

HOLLYWOOD—Pantages Hollywood—(3,000), 7 days, 40c-65c. **Other attractions:** Fanchon-Marco "Romance" Idea, Disney cartoon, Movietone news. **Opposition:** "Dancing Sweeties," "Paramount on Parade." **Gross:** $20,000. **Rating:** 125%.

Only a Few N. Y. Runs Hold Up As Big Group Wilts

Long run attractions playing New York's main stem were walloped to bits, with but few exceptions, while three of the big time continuous runs, Capitol, Roxy and Paramount, hit an even keel in the ever-hot race to bag the shekles offered by Broadway's throngs for picture entertainment.

Astor suffered with "Rogue Song" taking only nine grand (approximate), pretty low and indicative of the approaching end of a long run. "Journey's End," likewise nearing the last few days of a stand at the Gaiety, fell down to $8,000.

The Capitol took $68,945; Roxy, $97,296, and the Paramount a healthy seventy-three grand. Temporary darkening of two Warner $2 houses, Hollywood and Warners, is expected to grease the ways for stronger takes at nearby stands.

"ROGUE SONG" (M-G-M)

ASTOR (1,120), 50c-75c-$1-$1.50-$2, 7 days, 30th week. **Other attractions:** Newsreel and overture. **Gross:** Approximately $9,000, and plenty low.

"IN GAY MADRID" (M-G-M)

CAPITOL (4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, Hearst Metrotone news, Capitol news presentation ("Steel Blues"); organ. **Gross:** $68,945.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL (922), 50c-75c-$1-$1.50-$2.50, 7 days, 8th week. **Other attractions:** None. **Gross:** $20,251; still clicking on high.

"SILENT ENEMY" (Paramount)

CRITERION—(850), 75c-$1-$1.50-$2.50, 7 days, 4th week. **Other attractions:** Short, ("Harvest Reverie"); cartoon, ("Wise Fly"). **Gross:** $7,000, running badly.

"JOURNEY'S END" (Tiffany)

GAIETY (858), $1-$1.50-$2.50, 7 days, 11th week. **Other attractions:** Short, ("Voice from Hollywood"). **Gross:** $8,000, falling off as end of run nears.

"BRIDE OF THE REGIMENT" (Warners)

HOLLYWOOD (1,660), 50c-75c-$1-$1.50, 7 days, 3rd week. **Other attractions:** Shorts, "The Nagger" "Holland," "The Japanese Bowl," "Matinee Idol," newsreel. **Gross:** $10,413, so-so.

"SHADOW OF THE LAW"

PARAMOUNT — (3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Overture, selections from "Chocolate Soldier" directed by Paul Ash; vaudeville, ("Lanterns," an all star chinese review); newsreel. **Gross:** $73,300, great.

"THE BIG POND" (Paramount)

RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days, 4th week. **Other attractions:** Golf short, ("Match Play"); Floyd Gibbons ("Come Take A Trip In My Airship"). **Gross:** $19,000, miserable.

"ONE ROMANTIC NIGHT" (U.A.)

RIVOLI—(2,103), 35c-50c65c-$1, 7 days, 2nd week. **Other attractions:** Comedy ("Revolution");song cartoon ("In the Good Old Summer Time"); overture, ("The Wizard's Apprentice"); newsreel. **Gross:** $23,-200, floppy.

"BORN RECKLESS" (Fox)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Newsreel, vaudeville, overture ("Dieschoene Galatea"). **Gross:** $97,296, great—considering the main stem slump.

"MAMMY" (W. B.)

STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days. **Other attractions:** Shorts, "Let's Elope," "Absentminded," "The People Versus," Max Schmeling short, and "Streets of Mystery." **Gross:** $19,934, bad, very.

"SONG OF THE FLAME" (Warners)

WARNERS—(1,500), 50c-75c-$1-$1.50-$2.50, 7 days, 4th week. **Other attractions:** Comedy ("Loony Tunes"); Eddie Buzzell in "The Royal Fourflusher"; "The Standup," comedy ("Ill-Winds or No Mother to Guide Her"). **Gross:** (for eight days), $11,501, fair.

"NUMBERED MEN" (F. N.)

WINTER GARDEN—(1,493), 35c-50c-65c-85c-$1, 7 days. **Other attractions:** Comedy, ("For Sale"); the Potters in "What a Life"; shorts "Taxi Talk," "Devils Parade," Max Schmeling short. **Gross:** $26,-774, splendid for this house.

Publix in Deal with Dalite

Chicago—F. F. Sturgis, sales manager of Dalite Screen, has returned to company headquarters from New York following conclusion of negotiations under which Publix has designated Dalite screen as standard throughout the circuit.

Fox Units Centered In Movietone City

Hollywood—Exclusive prediction of Motion Picture News that Fox would concentrate all production at Movietone City has been confirmed by Winfield Sheehan, vice-president and general manager of the company. The firm, he says, will spend $5,000,000 in the next six months to develop the studio property.

'Lady of Scandal' Clips Mpls. High With 31 Grand

Minneapolis—With a list of big screen attractions making competition close, the Minnesota managed to shove into the lead for the week's highest gross. "Lady of Scandal" brought the house $31,200 and gave it a 90% rating. Closest money competitor was the State, which brought in a 100% rating on "Young Man of Manhattan," grossing $20,190.

The Orpheum, making its big attraction "The Divorcee" over five members of the Roxy Gang headlining their vaude program, grossed $20,000 for a rating of 95%.

Leading the class "B" field, the Century managed to ring up 90% on "Big House." The gross was $9,400. The Pantages, offering as its last bill of the summer Marjah, the mystic, and "Temptation" as a screen presentation, put $8,500 into the sack to check an 85% rating. The Lyric lost ground on "Free and Easy." The picture grossed $2,700 to a rating of 70%. The Aster made "Men Are Like That" bring the house the coin. The picture did $2,950 to a rating of 90%.

One of the most significant features of the week was the type of pictures shown. This is the first week that Metro-Goldwyn-Mayer stepped into the fore. Of the seven theatres doing business, five showed Metro pictures. The Pantages, as a result of poor business, closed its doors Thursday. The house may open in the fall. No definite plans, however, have been mentioned.

Weather: Warm.

Opposition: "Lady of Scandal," "Aladdin's Revels" (Publix stage show), Minnesota; "Big House," Century; "Divorcee" (five members of Roxy Gang) headlining vaude, Orpheum; "Young Man of Manhattan," State; "Temptation," (Marjah mystic, headlining) vaude, Pantages; "Free and Easy," Aster.

"LADY OF SCANDAL" (M-G-M)

MINNESOTA—(4,025), 35c-45c-75c, 7 shows daily, 7 days. **Other attractions:** "Aladdin's Revels" (Publix stage show), overture. **Gross:** $31,200. **Rating:** 90%.

"DIVORCEE" (M-G-M)

R-K-O ORPHEUM—(2,900), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five members of the Roxy Gang headlining vaude bill. **Gross:** $20,000. **Rating:** 95%.

"BIG HOUSE" (M-G-M)

CENTURY—(1,640), 50c-75c, 7 days, 6 shows daily. **Other attractions:** Laurel-Hardy comedy, "Below Zero." **Gross:** $9,400. **Rating:** 90%.

"TEMPTATION" (Columbia)

PANTAGES—(1,750), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Marjah the mystic, headlining 5 acts vaude. **Gross:** $8,500. **Rating:** 85%.

"YOUNG MAN OF MANHATTAN" (Paramount)

STATE—(2,300), 25c-35c-60c, 7 days, 6 shows daily. **Other attractions:** Charley Chase comedy, "Fast Work." Short: "Glorious Vamps." newsreel. **Gross:** $20,190. **Rating:** 100%.

"FREE AND EASY" (M-G-M)

LYRIC—(1,238), 15c-25c-40c, 7 days, 7 shows daily. **Other attractions:** Harry Langdon comedy, "Head Guy"; Paramount news. **Gross:** $2,700. **Rating:** 70%.

"MEN ARE LIKE THAT" (Paramount)

ASTER—(812), 15c-30c-30c, 7 days, 7 shows daily. **Other attractions:** Shorts and news. **Gross:** $2,950. **Rating:** 90%.

Rogers' 200% Tops Other Runs At Des Moines

Des Moines — Heavy outdoor getting-ances at the Orpheum, playing Will Rogers' "So This is London" helped roll up a half-week with an average of 150%.

The Paramount continued doing very good business with the original stage shows which Willard Moore has been directing for the past 22 weeks. The latter part of the week the minstrel show, with Buddy Rogers' picture, "Safety in Numbers" hit 200%.

Ruth Chatterton in "Lady of Scandal" with a big stage show did 150%. "The Texan" was enthusiastically received with 150% rating.

"Wide Open," at the Strand, was reported good entertainment but the stars were not so easy to put across.

Weather: Cool, rain.

"LADY OF SCANDAL" (Para.)

PARAMOUNT—(1,700), 4 days, 25c-50c. **Other attractions:** Para. news, Bert Hanlon, organist, stage band, vaude, Charlie Agnew and band. **Gross:** $10,000. **Rating:** 150%.

"SAFETY IN NUMBERS" (Para.)

PARAMOUNT—(1,700), 3 days, 25c-50c. **Other attractions:** "U" news, Bert Hanlon, organist, Johnny Perkins and his "Hot Chocolate Minstrels." **Gross:** $12,000. **Rating:** 200%.

"TEXAN" ((Para.)

DES MOINES—(1,200), 7 days, 25c-50c. **Other attractions:** Para. news, Columbia cartoon ("Jazz Fool"); Para. short ("Million Me's"); Educ. comedy ("Trouble in Paris"). **Gross:** $5,500. **Rating:** 150%.

"HE KNEW WOMEN" (RKO)

ORPHEUM—(2,000), 4 days(25c-50c. **Other attractions:** Pathe news, Pathe comedy, ("Crosby's Corner"), RKO vaud. **Gross:** $7,300. **Rating:** 100%.

"SO THIS IS LONDON" (Fox)

ORPHEUM—(2,000), 3 days, 25c-50c. **Other attractions:** Pathe news, RKO vaud. **Gross:** $9,500. **Rating:** 150%.

"DUMB-BELLS IN ERMINE" (Warner)

STRAND—(1,100), 4 days, 20c-30c. **Other attractions:** Para. news, Pathe Sportlight, U Hot Shot"), Educ. cartoon ("Hot Turkey"); Educ. comedy ("The Golfers"). **Gross:** $4,500. **Rating:** 90%.

"WIDE OPEN" (Warners)

STRAND—(1,100), 3 days, 20c-30c. **Other attractions:** Pathe news, M-G-M color novelty ("Doll Shop"), Columbia cartoon ("An Old Flame"). **Gross:** $3,200. **Rating:** 80%.

Lust Heads New Firm

Front Royal, Va., June 18—Sidney B. Lust, of Washington, is listed as president of the Front Royal Theatre Corp., which has just been chartered with authorized maximum capital stock of $25,000 to operate theatrical and other amusement places. Other officers are: Jacob Goldenberg, of Laurel, Md., vice president and treasurer; David Wiener, of Washington, secretary. The officers and Celia C. Lust, of Washington, and Bessie Goldenberg, of Baltimore, comprise the Board of directors.

Joining Paramount

Petersburg, Va.—Miss Lee Lavenstein, of Petersburg, who was among the June graduates of Columbia University, has accepted a position in the Paramount play department in New York, it is learned. She recently received the degree of bachelor of literature. Miss Lavenstein is spending the summer in Petersburg, but will return to New York in September to assume her duties.

Mexico Plans Censorship

Mexico City—Censorship of all talkers is planned by the Mexican government as a move against the English language in films.

High and Low On Music Row

GIVING vent to an uncontrollable charitable complex, your chronicler is going to give away—no, not an option on the Brooklyn Bridge nor the Woolworth Building, but a legitimate—be patient—we're going to give away a song title. That's what we said, a song title. To the first songwriter who shows proper credentials and identification we will present the title which we believe would be a great sequel to "A Cottage for Sale." The title is "Sold." The line forms on the right.

* * *

At last the urge to merge, which is always responsible for the "and they lived happily ever after" gag in most of our contemporary literature, has been glorified in song. Blame Mack Gordon and Abner Silver. The song is entitled "Let's Get Married" and despite the fact that therein we find the hortatory subjunctive (professor, thank you for the en—ency—encycl—aw—thanks for the dictionary) the song will be published by Irving Berlin. And that's that.

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The addition of "Love You" to the Witmark "Black and White Series" automatically bestows upon Sydney Green the honor of being the youngest composer in this group. Green is 24 years of age. Bon Walker, well-known radio artist, wrote the lyrics.

* * *

Bill Jacobs, sales manager for Red Star Music Co., has just returned from a coast-to-coast business trip and reports that "there is as much activity in the trade at present as in the good old music days." That's fine. Now, Bill, just take a trip along music row and tell that to some of the other publishers.

* * *

We noticed One-Eyed Connelly swaggering along tin-pan-alley t'other day (he was here for the fight, you dope) and we pulled a Pinkerton act on him. He walked past the Cunningham building, the new home of M. Witmark & Sons, then along Broadway past Irving Berlin, Inc., past the Hilton building, housing several publishers including Donaldson, Douglas and Gamble, Bibo-Lang and Denton & Haskins, and then continued towards Times Square without once attempting to crash one of the aforesaid publishers. Some songwriter must have informed him beforehand that it was impossible to place any songs these days.

* * *

Music publishers forgot the woes of publishing the nation's songs and "outinged" to Briarcliff Lodge, where they played golf, both versions, international and African, winding up with a baseball game between the dealers and publishers which ended in a tie, both factions displaying diplomacy to the 'nth degree. Phil Davis of Bibo-Lang was master of ceremonies.

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At the convention of the General Federation of Women's Clubs, held in Denver, it was unanimously decided that the music robot could never replace the living musician. Which reminds us of the song we heard last year which went something like this: "The refrigerator can never take the place of the ice-man."

* * *

And now, to get back to our subject, Santly Brothers have started to get some real action on "Rollin' Down the River," written by Thomas (Fats) Waller and Stanley Adams, and "Promises," which promises to make itself popular. We won't pull anything like that again. We promise.

PINCUS

Clubwomen Sore Because Officers Hired By Industry

Denver—Employment of past or present officers in "lucrative positions" by film companies is protested in a resolution prepared at the twentieth biennial convention of the General Federation of Women's Clubs. This is regarded as directed against Mrs. Thomas G. Winter, who had joined the Hays organization on the Coast to aid in bettering film standards.

Eastman Makes Bid for Small-Salaried Patrons

Rochester—Prompted in part by a secret ballot showing that the percentage of smaller salaried patrons of the Eastman, downtown 3,200-seat Publix house, was negligible, Publix last week cut prices for its summer schedule.

The new scale: Monday to Friday, 11 to 1, all seats 25 cents; 1 to 6, orchestra 35 cents, mezzanine 50 cents, balcony 25 cents; 6 to closing, orchestra 60 cents, mezzanine 75 cents, balcony 35 cents; Saturdays, 11 to 1, all seats 25 cents; 1 to closing, orchestra 60 cents, mezzanine 75 cents, balcony 35 cents; Sunday, 2 to 3, orchestra and balcony 35 cents, mezzanine 50 cents; 3 to closing, orchestra 60 cents, mezzanine 75 cents, balcony 35 cents. Features change Fridays.

M-G-M May Produce in England, Eckman States

London—M-G-M is considering production of multi-linguals in Europe, and if the program is determined upon the company will make pictures in England, Sam Eckman, managing director of Jury-Metro-Goldwyn, Ltd., declared on his return from the M-G-M sales convention at Chicago.

Making Antarctic Film

Dr. Robert Cushman Murphy of the American Museum of Natural History, explorer and scientist, will be seen and heard in "The Bottom of the World," a talking picture of the Antarctic, being produced by Talking Picture Epics. It shows the territory near the base of the Byrd expedition.

"Moonlight Madness" for Laye

Hollywood—"Moonlight Madness" has been selected for the title of Evelyn Laye's first singing picture for Samuel Goldwyn. George Fitzmaurice will direct from Louis Bromfield's story. Sidney Howard is adapting it.

Indiana Incorporation

Indianapolis — Articles of incorporation have been filed with the secretary of state here by the Theatre Corporation, having a principal place of business in South Bend, Ind. The corporation has an initial capital stock of 1,000 shares having no declared par value and is formed to do a general theatre business. The first board of directors is composed of LeRoy M. Richey, Lenn J. Oare and Nathalie Hoffman.

Before the "Mike" In N. Y. Studios

WITH the announcement that production in Varieties is to be concentrated at the Warner eastern Vitaphone studio, Sam Sax, general production manager, and Murray Roth, director-in-chief, are preparing what is claimed to be the largest short subject schedule of any production plant in the world. Accessibility to Broadway stars and writers is one of the main reasons for prompting this move.

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The boys over in Warners' Brooklyn plant were given the air—no, we don't mean fired, not by a long shot. Sam Sax sent out three companies to shoot exteriors for forthcoming Varieties. Roy Mack took street scenes for "The Jay Walker," Arthur Hurley took the "Emergency Case" unit to Owls Head Park and Harold Beaudine ozoned out to direct a few news clips for "The Snooze Reel."

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Appropriately enough, the title of the variety shot on Friday the 13th at the Eastern studio is "The Emergency Case," featuring doctors, nurses, cops (blue-uniformed guardians of the peace and nurse-maids) and patients. Hugh Cameron, "Simple Simon" comedian, who was last seen in "Nay, Nay, Nero," another Vitaphone short, is the star.

* * *

Now that Stuart Stewart, Vitaphone casting director, is back from his vacation, Monty Shaff is again enjoying his vocation as assistant to Sam Sax. During the absence of Stewart, Monty interviewed 'steen hundred boop-poo-pa-doop girls, child prodigies, off-stage noises, Times Square hams and actors. The following will prove how hard was the lot that befell Shaff. Before Stewart left Monty weighed 165 pounds. When Stewart returned Monty's weight had shrivelled to a mere 164¾.

* * *

A Harry J. Revier production, "The Convict's Code," has recently been completed by W. Ray Johnston at the Metropolitan Fort Lee studio, where a reproduction of one of the State prisons was built. This picture marks the return to the screen of Cullen Landis, who has been featured in Broadway plays during the past two seasons. Mabel Z. Carroll and Vincent Valentini wrote the story.

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Louis Brock, producer, and Mark Sandrich, director, have left for the coast, where they are to make all future RKO short subjects.

* * *

We B.M.T.'d over to Paramount in quest of scandal and, noticing that Phil Cohan was extremely busy, went in. (Isn't that the procedure which Sherlock Holmes invariably adopted?) Where were we, my dear Watson, oh yes, in Phil Cohan's office—and the noise emanating from the courtyard below (Paramount exterior lot) resembled hearty laughter, a hurried three paces to the window proving conclusively our suspicions. Then, down two flights of stairs, through the carpenter shop, out into the aforesaid court and—the casus belli—Willie and Eugene Howard making another short, "Simply Killing," for Paramount, under Norman Taurog's direction.

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The heat wave was only superceded by the wave of apprehension which engulfed the entire unit each time that one of the soldiers, tipping the scales at about 370 pounds, rumbled towards the water tank. At that the ten gallons were equally divided with the 370 pounder imbibing 5 gallons and the remainder of the unit getting the other 5 and considering themselves lucky to get that. Report ends.

THE STUDIO SLEUTH.

• Stop Us If We're Wrong •

JACK WARNER probably will be giving orders to brother, Albert. The latter is a major and Jack just has been commissioned a colonel on the staff of Governor Sampson of Kentucky.

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"Doc" Gallup, veteran Marquette, Mich., showman, and R. P. Leahy of Detroit, were visitors to the Warner home office last week.

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Jacob Wilk, Warners' scenario chief, states that since the company has called upon newspapermen to submit original scenarios, 850 scripts have been received.

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Ruth Roland, who returns to the screen in "Reno," Sono Art-World Wide production, was star of a Coast-to-Coast radio hookup Wednesday, singing a group of songs, including the theme song of the picture.

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Pathe comedies these days seem like a mixture of brand names, what with Daphne Pollard and Harry Gribbon, former big guns of the Sennett lot, now doing their stuff under the rooster trademark.

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Jimmy and Russell Gleason offer a father and son combination in "Beyond Victory," Pathe picture now being directed by John Robertson.

* * *

George O'Brien visited the barber the other day for a haircut—the first in ten months. For that period he's been playing outdoor roles which necessitated long locks, but now, having finished "The Last of the Duanes," Fox has okayed the shears.

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Ginger Rogers has been borrowed from Paramount by Irving Berlin for his initial picture, "Reaching for the Moon," to be filmed at the United Artists studio.

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Fox has given the lead in "Just Imagine" to Maureen O'Sullivan. DeSylva, Brown & Henderson are producing.

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Don Clarke of Emgeeem is getting a hand these days on his story, "Louis Beretti," which Fox has adapted as "Born Reckless," and which is current at the Roxy.

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Winfield Sheehan has exercised the Fox option on Director Leo McCarey's contract, as a result of his work on "Roadhouse," and has signed him on a long term contract.

* * *

Zasu Pitts has been cast by Warners in "River's End."

* * *

Accompanied by Winnie Lightner, Irene Delroy and others of the company, Director Roy Del Ruth has departed for Agua Caliente to film exterior scenes for a new picture based on an original by Darryl Francis Zanuck.

Whatsay

A couple of wise boys were talking in Heartbreak Town the other day.

"Say, there's an awful lot of bad pictures around," said one.

"Yeh," replied the other, "if they don't get better ones, a lot of theatres will change their names to Tom Thumb Golf Courses."—*Los Angeles Herald.*

The Perfect Yes-Man

Hollywood—Cecil B. DeMille wanted a chair. He didn't ask for one, yet one was shoved under him by a stranger.

"How did you know I wanted a chair?" he asked. "Are you an assistant director?"

"No," the man replied.

"You should be," DeMille told him.

Later, the director learned that the chap was Harry Shark, vaudeville mind reader. Yes, Mr. DeMille, Harry would make a fine aide-de-camp.

ANDREW J. CALLAGHAN, business manager for Technicolor in Hollywood, has been sticking out his chest of late owing to the athletic prowess of Andrew, Jr., 16 years old, who has been shattering swimming records and looms as one of the real contenders in the coming Olympia, to be held at Los Angeles.

* * *

Another "athletic note" from the Coast states that Rhoda Cross, 17-year-old daughter of Leach Cross, pugilist, has been signed by Fox for a role in "The Red Sky," in which Lois Moran and J. Harold Murray appear.

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Rubin Frels, owner of a chain in Texas, is to build a modern theatre in Victoria, in that state.

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Glenn Anders has been signed for one of the principal roles in Paramount's "Laughter," starring Nancy Carroll. It will be made in the New York studio.

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William Raynor, formerly manager of the Lafayette in Buffalo and the Hippodrome in Cleveland, has been appointed managing director of the Fox in Detroit.

* * *

Edwin Knopf, Paramount director, is in New York for a vacation, following the completion of "The Border Legion." Upon his return to Hollywood he will start work on "Fighting Caravans."

* * *

Warners have signed Mary Astor to appear in "The Steel Highway," the cast of which to date includes James Hall, Grant Withers and Marian Nixon.

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Norman Taurog, who has been directing shorts at the Paramount New York studio, is slated to return soon to Hollywood to make a feature production.

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Kenneth Thompson has been signed by Warners for a feature role in "Handful of Clouds."

* * *

Vic Shapiro made a big hit with the special issue of Movietone News he supervised during the recent Fox convention.

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Fox branches, by the way, are pointing to increase in ad sales as presaging a banner summer. Eight branches report distribution increases of accessories of from 125 to 269 per cent.

* * *

S. L. (Roxy) Rothafel played host during the week to 150 Rotarians, en route to Chicago, where the Silver Jubilee of the organization is being celebrated.

WILLIAM DARLING, Fox art director, has arrived in New York from Hollywood to consult with Joseph Urban, recently signed to create settings for Fox productions. Urban's first work will be on "The Man Who Came Back," in which Charles Farrell will be featured.

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George Arliss is another expected to make the trek eastward. He has been working in Warners' "Old English" and is due soon in New York for a vacation.

* * *

Joe Silverman, who has been in New York for ten days, has returned to Dallas. He closed a deal with W. Ray Johnston for the Syndicate Pictures franchise for Texas, Oklahoma and Arkansas.

* * *

Lucile Browne has returned to Hollywood from location near Flagstaff, Ariz., where she had been playing opposite George O'Brien in Fox's "The Last of the Duanes," and was immediately assigned to a featured role in "Soup To Nuts."

* * *

Margaret Schilling, who played the lead in "My Maryland," has been signed for a featured role in the Romberg-Hammerstein romance, "Children of Dreams."

* * *

Another Hollywood romance has been revealed in the marriage of Luther Reed, director, and Jocelyn Lee, actress.

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And another card from good Old London advises that Dave Bader is doing his stuff for Carl Laemmle. Dave is conferring with John Drinkwater on the Laemmle biography.

* * *

A highlight of the operators' and stagehands' convention was the party staged at the First National and Warner studios.

* * *

Mrs. J. H. McLaughlin, cashier of the Tampa, in Tampa, Fla., Publix house, celebrated her tenth anniversary handing out ducats and receiving many handsome presents.

* * *

William (Pathe) Boyd got a big kick out of a birthday party he gave to members of the cast of "Beyond Victory." Among the guests were June Collyer, Dorothy Burgess and William Holden.

* * *

Edward Bresendine, director of publicity for Rochester Publix theatres, and Miss Jane Laidlow of San Antonio, Tex., were married last week.

* * *

F. C. Weskil has started work on his new theatre at Colfax, Wash.

* * *

Earl Balfman has become manager of the Granada in Boise, Ida., succeeding W. B. Shuttee, who has been transferred to Denver.

Making It Clear

Eddie Cantor was explaining the mysteries of diet to one of his young daughters who was visiting on the "Whoopee" set. "You've got to eat lettuce because of vitamins," he instructed. "You know about vitamins—Warner Brothers have been making them for years."—*Los Angeles Herald.*

Opinions on Pictures

Three Faces East

(Warners—All Talker)

Interesting Spy Drama

(Reviewed by Walter R. Greene)

THERE is plenty of suspense and many thrills in "Three Faces East," a melodrama of the workings of the German and English espionage systems.

This is a good melodrama that should hit substantial grosses in the week run spots and prove popular entertainment in the split weeks and smaller towns.

Eric Von Stroheim and Constance Bennett, both well cast, provide plenty of conspiracy that keeps suspense at high pitch. The story is somewhat complicated, with many mistaken identities, until the final fadeout which comes rather fast without clearing up several loose ends.

Von Stroheim is a German spy who has won a commission in the Belgian army for bravery. After recuperating from wounds he returns to his former position as butler for a vice admiral of the British navy. Here, with Constance Bennett, an English spy who is a member of the German intelligence corps, the plans for movement of the American convoy to Europe are discovered. Just before they are sent to the German government by Von Stroheim, Bennett discloses her real identity and kills Von Stroheim, thus saving the American fleet from being torpedoed.

William Courtenay as the suspicious friend of the admiral, William Holden, precipitates a number of tight situations by his investigations and helps to increase story suspense.

A love story is woven into the plot and counterplots, but is neither convincing nor plausible. Anthony Bushell, as Holden's son, is in love with Constance Bennett. She, in turn, loves Von Stroheim, who returns her affections. Love, however, is surplanted by duty and when the test comes, duty wins and Von Stroheim dies, a victim of the girl's gun. On his deathbed he tells her she did what was right and that her deed proved her love. All of which is rather trite.

Von Stroheim is his usual teutonic self and Miss Bennett is most capable in the part of the English operative. Anthony Bushell and Crauford Kent do small bits ably, as does Charlotte Walker as Holden's wife.

Good sound cartoons and musical novelties are needed here.

Produced and distributed by Warners. Directed by Roy Del Ruth. From the stage play by Anthony Paul Kelly. Adaptation and dialogue by H. P. Garrett and Arthur Caesar. Photographed by Chick McGill. Edited by Bill Holmes. Length, 6,120 feet. Running time, 68 minutes. Release date, not set.

THE CAST

Valdar	Eric Von Stroheim
Frances	Constance Bennett
Arthur	Anthony Bushell
Chamberlin	William Holden
Yates	William Courtenay
Lady Chamberlin	Charlotte Walker
Hewlett	Crauford Kent

Once a Gentleman

(Sono Art-World Wide—All Talker)

Pleasing Comedy

(Reviewed by Bill Crouch)

EDWARD EVERETT HORTON is presented in another mistaken identity story that nevertheless loses none of its charm through the splendid portrayal of the star and most capable direction of James Cruze. "Once a Gentleman" is a clean, entertaining picture that is brimful of laughs and humorous situations. Rates attention as a strong program attraction for the week runs and following bookings, having definite values for all classes of audiences.

Horton, butler to the rich Mr. Van Warner, is mistaken for Colonel Carmichael of the secret service, while he is on a vacation, and is entertained royally at the home of a millionaire, Francis X. Bushman. Here he falls in love with Lois Wilson, the housekeeper, and becomes a helpful companion to Emerson Treacy, Bushman's somewhat wayward son.

High spot in the story shows Horton's dabbling in the stock market and his plans for spending the first million he makes from the investments. Then he loses everything and his real identity is disclosed. Instead of ridiculing Horton for the masquerade, the society folk take the entire affair as a good joke on themselves and admire Horton's ability to play the role of a gentleman.

Horton's acting and his hesitating style in delivery of lines add materially to the humor of the situation build-ups. This fact, combined with the excellent direction by Cruze, provides a fast tempo comedy with plenty of entertainment.

Lois Wilson as the feminine lead shows up well and is appealing as the sweetheart of Horton. Emerson Treacy, Francis X. Bushman, George Fawcett and King Baggott are well cast and carry their parts with sincerity.

Musical and cartoon shorts will go well here.

Produced by James Cruze Prod., Inc., Ltd. Distributed by Sono Art-World Wide. From the story by George F. Worts. Directed by James Cruze. Adaptation by Walter Woods. Dialogue by Maude Fulton. Photographed by Jackson Rose. Length and running time, not set. Release date, not set.

THE CAST

Oliver	Edward Everett Horton
Mrs. Martin	Lois Wilson
Bannister	Francis X. Bushman, Sr.
Col. Breen	George Fawcett
Van Warner	King Baggot
Jarvis	Cyril Chadwick
Junior	Emerson Treacy
Dolly	Gertrude Short
Wadsworth	Frederick Sullivan
Wuggins	Charles Coleman
Natalie Wadsworth	Evelyn Pierce
Gwen	Estelle Bradley
Timson	Drew Demarest
Gov. Ogelthorpe	William J. Holmes

Girl of Golden West

(First National—All Talker)

Old Western with Noise

(Reviewed by Don Ashbaugh)

"GIRL of the Golden West," as produced by First National, is one of those enigma pictures—anybody's guess is good. It's a sure-fire plot—one of the old westerns with villains being confounded and the usual fadeout of the hero and heroine riding off into the sunset. The name will attract and, if your audiences like westerns, they'll go for this one.

An excellent group of players have been definitely miscast in this picture. Ann Harding plays the one feminine role, the part of the girl goddess of a mining camp. She plays it delightfully and with humor, but the delicate poise and classical sophistication of the blonde star can not but seem out of place. The girl is the type who keeps all the rough men at their proper distance and who understands the niceties of life, while at the same time admits "having only about thirty-two dollars' worth of education." This, one gathers, isn't a whole lot of learning when it is considered that eggs sold across Ann's bar in mixed drinks cost fifty cents each.

All through the cut-and-dried old plot, of the girl falling for the good-looking stranger, who turns out to be a road-agent, until the lad is saved from a lynching at the hands of the irate fellow citizens because Ann prays over him, one gets the idea that the entire group of characters is attempting to make the best out of nothing much. Just a little more stress and we might suspect they were playing the good old tale with their tongues in their cheeks.

John Francis Dillon directed the story and, in addition to Miss Harding, the cast includes James Rennie as the hero road agent who seems to lack verve, and Harry Bannister, who is gorgeously convincing as the sheriff. Like the star, however, Bannister and Rennie might appear to better advantage in a dramatic story rather than a melodramatic yarn.

Others in the large cast are J. F. McDonald, Bert Roach, Johnnie Walker and Arthur Stone. Miss Harding adds some humor with her occasional profanity, which even the nice old women in the audience accepted with grace because it seemed so natural under the circumstances.

Her "Hell" was a masterpiece of expression. Unless this reviewer has the wrong hunch, it's a safe gamble she did some during the filming of the picture.

The settings are beautiful and appropriate. The scene in which the girl and the sheriff gamble for Ramerrez' life is well played.

Use comedy shorts.

Produced and distributed by First National. Directed by John Francis Dillon. From story by David Belasco. Screen adaptation and dialogue by Waldemar Young. Length, 6,750 feet. Running time, about 75 minutes. Release date not set.

THE CAST

Minnie	Ann Harding
Dick Johnson	James Rennie
Jack Rance	Harry Bannister
Handsome Charlie	Ben Hendricks, Jr.
Sonora Slim	J. Farrell MacDonald
Trinidad Joe	George Cooper
Nick	Johnny Walker
Jim Larkins	Richard Carlyle
Joe Castro	Arthur Stone
Sidney Duck	Arthur Houseman
Happy Holliday	Norman McNeil
Jake Wallace	Fred Warren
Ashby	Joe Girard
Pony Express Rider	Newton House
Wowkle	Princess Noola
Billy Jackrabbit	Chief Yowlache

After the Verdict

(International Photoplay Distributors—All Talker)

Very Dull

(Reviewed by Charles F. Hynes)

ENGLAND will have to do better than this if it wants to make a dent in the talking picture market. The film is another one of those things, containing little of merit or interest. It is dragged out and the story has plenty of loopholes and absurdities.

The story is about the love affairs of a young Englishman who had been intimate with a countrywoman in India. She follows him to London, and when he refuses to give up his fiancee for her she commits suicide. He is tried for her murder and acquitted when the woman's husband, foregoing vengeance, gives the court his wife's confession of suicide.

In the murder trial the accused adopts a policy of silence, refusing to give any testimony on the supposed murder. His course proves an almost-disastrous one until the introduction of the dead woman's confession of suicide.

The cast of the picture is negligible, none of the work being outstanding. It is headed by Olga Tschechowa, Russian player, and Warwick Ward. The story is by Robert Hichens.

As a double feature offering this may get by, but there are so many better American films on the market that this hardly merits a play. It's recorded by Phonofilm.

This needs plenty of short subject help.

Produced by British International Film Dist. Distributed by International Photoplay Distributors. Directed by Henrik Galleen. Story by Robert Hichens. Adaptation not credit. Dialogue not credited. Photographed by Theodor Starkhul and J. Rogers. Length, 8,900 feet. Running time, 73 minutes. Release date, Jan. 1, 1930.

THE CAST

Vivian Denys	Olga Tschechowa
Clive Baratrie	Warwick Ward
Jim Gordon	Malcom Tod
Mrs. Sabine	Betty Carter
Unknown Man	Henry Victor
Lord Dartree	Winter Hall
Lady Cardridge	Annie Esmond

Opinions On Pictures

Common Clay

(Fox—All Talker)

Popular B. O. Card

(Reviewed by Red Kann)

THE opener on the Fox program for 1930-31 and a good one for box-office.

It's quite a number of years now since Cleves Kinkead wrote the play that won him a Harvard prize, and, while the situations have been done time and time again in pictures, they will still ring true for women patrons up and down the land. The yarn is made to order for the housewives, clerks, stenos and all the other species of the gentler sex that flock to picture shows.

The sophisticates will probably guffaw at the story of "Common Clay" and mark it down as old stuff. It is, but unquestionably the type of material that enables women to get busy with their handkerchiefs. That's enough info for any showman.

Constance Bennett is the young girl who gets off to a checkered career at the early age of eighteen and finds herself rounded up one night when the police raid the speakeasy at which she is a hostess. She is booked on the blotter for vagrancy and frequenting a disorderly house, yet the treatment of the story would have you believe she is still pure. At any rate, the judge evinces an interest in her and points out the short life that faces her if she persists in following up her hectic beginning. She determines to start anew, secures a position as maid in the house of the Fullertons, where everybody tries to make her, from the butler clear up the line to house guests and the son of the family, played by Lew Ayres. But Constance explains she is on the level now and the boy falls for her. They have an affair which culminates a year later when the baby is born.

By this time, the socially-elite Fullertons are panicked lest the situation finds its way into the court and determine to make a settlement. But where they offer money, Miss Bennett merely wants to see the father of her child. Her police record is dug up and the girl, spurred into action, determines to fight. In the court room it develops her mother is not her mother at all, but that the girl was the daughter of an unmarried woman who had committed suicide rather than stand in the way of the child's father, later established as Fullerton's lawyer and the defamer of the Bennett character. Finally, the boy comes through, admits his mistake and the couple walks off.

There are several punch scenes, in both of which Miss Bennett gets her only chance to perform. She does nicely. Beryl Mercer, as the girl's foster mother, crashes through with a fine sequence in court and establishes herself as the best trouper in the cast. Ayres is satisfactory.

Lighten your program since feature is heavy. Use comedies and cartoons.

Produced and distributed by Fox. From play of same name by Cleves Kinkead. Directed by Victor Fleming. Screen play and dialogue by Jules Furthman. Edited by Irene Morra. Photographed by Glen MacWilliams. Length, 7,961 feet. Running time, 88 mins. Release date, Aug. 13, 1930.

THE CAST

Ellen Neal	Constance Bennett
Hugh Fullerton	Lew Ayres
W. H. Yates	Tully Marshall
Arthur Coakley	Matty Kemp
Richard Fullerton	Purnell B. Pratt
Mrs. Neal	Beryl Mercer
Edwards	Charles McNaughton
Judge Samuel Filson	Hale Hamilton
Mrs. Fullerton	Genevieve B'inn
Hugh's Sister	Ada Williams

Warner Club Picnics

A crew of cameramen and two jazz bands will accompany the members of the Warner Club on their third annual boat ride to Indian Point Saturday.

Cherchez La Femme

Roger Ferri looking for a secretary . . . she must be handsome . . . smart . . . clever . . . plenty speedy on the typewriter . . . used to cuss words . . . acquainted with commas . . . and periods . . . be good to her mother . . . continually say that New York is America . . . have no set schedule to work on . . . but expect plenty of work . . . must neither smoke, drink nor chew gum . . . not take more than an hour for meals . . . at last reports the location scouts were hunting for a gal of that kind . . . in San Pedro . . . there are none in Hollywood.

—Fox Dynamo

The Medicine Man

(Tiffany—All Talker)

Good Program Fare

(Reviewed by Charles F. Hynes)

JACK BENNY does the hero role in this and does it well. He's the shiller in a medicine show and as such has opportunity to get off a rapid fire line of patter. Betty Bronson is the heroine, and has plenty of it as the country girl who falls hard for the itinerant showman.

The picture has a trite story, but has an abundance of laughs, supplied by Benny and Tommy Dugan. The latter is a medicine salesman and card sharp who takes in the natives, only to be forced to give a costly demonstration of the honesty of the game for the benefit of the sheriff.

The story is about a country girl who finds romance in the principal attraction of a visiting medicine show. Her dad, who runs a general store, nurses a strong prejudice against show people, and seeks to force his daughter to marry a farmer friend when it becomes apparent she is in love with the medicine man. Although the sheriff is on his trail, the medicine man risks arrest to marry the girl, outwitting the farmer in doing so.

Scott Pembroke directed this production and did a good job of it, in spite of the story handicap. The cast is a well-balanced one.

Sell this on its comedy value, offering it as a fair program picture. As such, it will please.

Musical shorts with this.

Produced and distributed by Tiffany. From the play by Elliott Lester. Directed by Scott Pembroke. Adaptation by Eve Unsell. Scenario by Ladye Horton. Edited by Russell Schoengarth. Photographed by Arch Reeves and Max Dupont. Length, 7,459 feet. Running time, 87 minutes. Release date, June 15, 1930.

THE CAST

Dr. John Harvey	Jack Benny
Mamie Goltz	Betty Bronson
Goltz	E. Alyn Warren
Hulda	Eva Novak
Buddy	Billy Butts
Peter	Adolph Milar
Steve	Georgie Stone
Charley	Tommy Dugan
Gus	Vadim Uraneff
Hattie	Caroline Rankin
Sister Wilson	Dorothea Wolbert

Trigger Tricks

(Universal—All Talker)

Hoot at His Best

(Reviewed by J. P. Cunningham)

PRODUCED as a western programmer should be—intelligently and divorced of obvious blah.

Not a single Gibson follower should find disappointment, even to a limited degree, in Hoot's new opus, in which is effectively fused a likeable style of outdoor romance into six reels of unmistakable entertainment of that sorely needed box-office variety. Of course, the "tony" downtown first runs must cross it from their list of possibilities, but surely not so with the neighborhood and second run stands, where outdoor stuff has a calling.

The story has been done many times before, but no more intelligently than on this occasion, thanks to the commendable directorial twists by Reaves Eason, the splendid support of a well picked cast, all of which is enhanced by clarity of sound and voice, adding a realistic touch to the entire presentation. Photography is of a high rating, particularly the long shots on the deep plains where hundreds of cattle and sheep are grazing.

Betty Dawley, played by Sally Eilers, is fighting a tough tilt against Joe Dixon (Jack Richardson), cattle owner, who is intent upon ousting the Dawley interests from the west. Hoot steps into the picture at this spot and, by clever maneuvering, bests the Richardson gang of 26 bad hombres. Comedy relief by Walter Perry and Max Asher is splendid.

A two reel slapstick yarn, a sound cartoon, newsreel and you have a tip top show for Hoot's fans.

Produced and distributed by Universal. Directed by Reaves Eason. Photography by Harry Neuman. Story and dialogue by Reaves Eason. Length, 5462 ft. Running time, about 57 minutes. Release date, June 1.

THE CAST

Tim Brennon	Hoot Gibson
Betty Dawley	Sally Eilers
Thomas Kingston	Robert Homans
Joe Dixon	Jack Richardson
Nick Dalgus	Monty Montague
Sheriff	Neal Hart
Ike	Walter Perry
Mike	Max Asher

Beau Bandit

(R-K-O—All Talker)

Just So-So

(Reviewed by Charles F. Hynes)

ROD LA ROCQUE as a Mexican bandit on the order of the role played by Warner Baxter in "The Arizona Kid." La Rocque's dialect is not so hot. Some of his lines are terrible.

Doris Kenyon is the heroine and does fairly well with the role, with her characterization enhanced by a song, "Just a Little Kiss," composed by Harry Tierney. The song has an important part in this western offering.

The story is about a "gentleman bandit" who falls hard for a girl when he hears her singing, so much so that he neglects to carry out the bank robbery on which he is engaged. When he finds that the girl is engaged, he devotes his energies to helping out her and the boy friend. He forces a renegade banker to supply the needed funds for the couple's honeymoon, after a series of adventures and escapades.

There isn't a lot to sell this on, for it hardly measures up as a fair program offering. From the outdoor angle, it may get by without difficulty, but otherwise it hasn't much to recommend it. Mitchell Lewis' work is good.

Needs plenty of short subject support.

Produced by Radio Pictures. Distributed by R-K-O. Adapted from "Strictly Business," by Wallace Smith. Directed by Lambert Hillyer. Edited by Archie F. Marshek. Photographed by Jack Mackenzie. Length, 6,169 feet. Running time, 59 minutes. Release date, March 2, 1930.

THE CAST

Montez	Rod La Rocque
Coloso	Mitchell Lewis
Helen Wardell	Doris Kenyon
Perkins	Charles B. Middleton
Howard	George Duryea
"Bob Cat" Manners	Walter Long
Buck	Jim Dorr
Slim	Charles Brinley
Logan	Barney Furey
Texas	Bill Patton

Sowhands—Kenneth Cooper, Bob Erickson, Hank Potts, Gordon Jones, Buff Jones, Walter Robbins, Ben Corbett.

Opinions On Pictures

Rough Romance

(Fox—Talker)

For Outdoor Fans

(Reviewed by Robert Hage)

IF your patrons like outdoor dramas filled with action, grab this one, for it's shot full of thrills, blood and thunder, fights and villainy. There's nothing original about it, but it steps along at a fast pace and will satisfy those who like their screen fare raw.

Director A. F. Erickson didn't seem to take the story seriously and Hero George O'Brien and Villain-Chief Antonio Moreno breezed through their roles in a hope-you'll-like-us manner, smearing the heroics all over the landscape. They don't make heroes any better than George, for, although shot in the chest, he fights and disarms Antonio, finishes him by pushing him into a river, then swims for half an hour through a log-filled stream to rescue the heroine. There must have been hop in that bullet.

Helen Chandler, as the heroine, was pretty, but miscast and failed to convince. Noel Francis gave a good performance as a dance hall hostess. Eddie Borden got a few laughs in a slim comedy role. He had some good lines, but his voice does not register well and many of the words were indistinguishable. The rest of the cast was adequate for a Western. Three songs are spotted in, but they miss fire badly. Neither O'Brien nor the rest of the yodelers can qualify as singers.

The shots in the forest were exceptionally good, showing the felling of giant trees. The story was stereotyped, with the sheriff picking on George and letting the villains get away with murder. George eventually kills both of them and then grabs the girl for the clinch fade-out. You can fill in the rest of the story from the formula.

The picture may get over in the better houses as a relief from society stuff, but its appeal is chiefly to the devotees of action dramas and kids.

Needs good comedy shorts and musicals for balance.

Produced and distributed by Fox. From the novelette by Kenneth B. Clarke. Directed by A. F. Erickson. Dialogue by Donald Davis. Scenario by Elliott Lester. Songs by George A. Little and John Burke. Photographed by Daniel Clark. Length, 4,800 feet. Running time, 60 minutes. Release date, June 15, 1930.

THE CAST

Billy West	George O'Brien
Marna Reynolds	Helen Chandler
Loup LaTour	Antonio Moreno
Flossie	Noel Francis
Laramie	Eddie Borden
Chick Carson	Harry Cording
Sheriff Milt Powers	Roy Stewart
Dad Reynolds	David Hartford
Pop Nichols	Frank Lanning

Top Speed

(First National—All Talker)

Laugh Comedy

(Reviewed by Walter R. Greene)

WITH plenty of spicy lines and clever comic antics, this is a filmusical with plenty of vim, vigor and vitality. Catchy songs and dances, of which there are not too many, also add to the entertainment qualities.

Director Mervyn Leroy kept the story moving in tempo with the title and even the few songs in the picture are shortened to keep the action fast. The speed of the tempo is mainly responsible for the success of the comedy.

Joe E. Brown takes top honors in the acting line and gives his oversized mouth all the leeway possible. Brown's mode of delivery in songs and dialogue will get many laughs. Jack Whiting, Brown's pal, has a good voice and his songs with Bernice Claire go over okay. Laura Lee, a girl somewhat on the Winnie Lightner order, teams well with Brown and the laughs they get when together are plenty.

The story, while slight, is filled with action and thrills. Brown and Whiting are a couple of bond clerks out on a vacation. They decide to spend a night at a ritzy hotel and here they run into a pair of rich debutantes, Claire and Lee, who fall for Brown's line that the boys are Wall Street sensations. Whiting is not keen about the deception but thinks it best to let it pass. He is asked by Claire's father, Edwin Maxwell, to drive his motor boat in the big race the next day. Whiting agrees, but before the race is bribed by Edmund Breese to lose. However, love conquers and he wins, exposing the bribe plot and clearing up other entanglements.

The boat race is matched in thrills by a wild boat ride which Brown and Billy Bletcher take while under the influence of too much champagne. This incident is perhaps the high spot of the picture. Other amusing scenes are Brown's fishing at a government hatchery and a sheep counting episode which is done in the typical Brownesque manner.

"Top Speed" rates even better than Brown's recent comedy, "Hold Everything." It's a sure-fire audience picture and rates consideration for top price runs in the key cities.

Small roles are ably handled by Edmund Breese, Frank McHugh, Rita Flynn and Wade Boteler.

Novelty shorts and dramatic sketches required here.

Produced and distributed by First National. Directed by Mervyn LeRoy. From the musical comedy by Harry Ruby, Bert Kalmar and Guy Bolton. Adaptation and dialogue by Humphrey Pearson and Henry McCarty. Edited by Harold Young. Photographed by Sid Hickox. Length, not set. Running time, about 75 minutes. Release date, not set.

THE CAST

Elmer Peters	Joe E. Brown
Virginia Rollins	Bernice Claire
Gerald Brooks	Jack Whiting
Tad Jordan	Frank McHugh
Babs Green	Laura Lee
Spencer Colgate	Edmund Breese
Daisy	Rita Flynn
Ipps	Billy Bletcher
J. W. Rollins	Edwin Maxwell
Vincent Colgate	Cyril King
The Sheriff	Wade Boteler

Golden Dawn

(Warners—All Talker)

Another Operetta

(Reviewed by Bill Crouch)

SHOWING jungle life in song and color, "Golden Dawn" is another operetta adapted to the screen with ordinary results. As a screen operetta it is average, but a flimsy story fails to impress through constant interruptions of song numbers which hold up tempo and action too long.

"Golden Dawn" grooves into ordinary program classifications, with chances far above average appeal in large cities where audiences have heard about the stage show. Otherwise it will have to depend upon the name draws and production values. Technicolor is well above average and the colorful jungle settings carry an eye appeal.

The action takes place in Africa during the World War. The Germans take control of a British camp and have all they can do to keep a native uprising from becoming a reality. The natives plan to marry Golden Dawn (Vivienne Segal) to the Moon God, a tribal custom. This is done but not before Walter Wolff states his love for the girl and attempts to take her away with him. Failing in this, he is sent back to England with other English prisoners in exchange for German prisoners. Later he returns—just at the right moment—for the natives are planning to sacrifice their goddess in order that the Moon God will send immediate rain. Drought has swept the country and famine confronts the tribe. Wolff saves Segal by establishing her identity as a white girl which allows for final clinch.

Production value and the musical entertainment are the assets here and make the picture. The voices of Noah Beery and Alice Gentle are especially appealing, but Vivienne Segal fails to go over as well as in previous productions. Walter Woolf has a delightful voice and his song numbers are the best received of the many musical offerings.

Lupino Lane with a song and dance number had a fine bit which was well executed. Noah Beery as Shep Keye, African leader of the natives, is particularly menacing and helps hold up story interest by a fine performance.

Novelty and dramatic shorts will go well here if strong.

Produced and distributed by Warners. From the musical play by Otto Harbach and Oscar Hammerstein II. Directed by Ray Enright. Music by Emmerich Kalman and Hubert Stothart. Adaptation and continuity by Walter Anthony. Length, 7,447 feet. Running time, 83 minutes. Release date, June 14, 1930.

THE CAST

Tom Allen	Walter Woolf
Dawn	Vivienne Segal
Shep Keyes	Noah Beery
Mooda	Alice Gentle
Pidgeon	Lupino Lane
Comedian	Dick Henderson
African Piper	Sojin
Captain Eric	Otto Matieson

The Social Lion

(Paramount—All Talker)

Plenty of Laughs

(Reviewed by Charles F. Hynes)

JACK OAKIE has been traveling at a rapid pace since Paramount picked him as stellar material, and this newest offering has plenty of laughs. Oakie surely will add to his following by his work in this.

Jack starts out as a ham fighter who gets knocked for a row when his opponent tells him his shoelace is untied. He's wild about a society bud who is playing him for the laughs she and her friends can get out of him. However, it develops that he is a wizard at polo, so the society gang drafts him for a place on their team. The popularity goes to his head and he rides for a heavy fall, learning that his real love in the hat girl at the country club. When the latter is fired for telling the society bunch her thoughts for stringing Jack along, he walks out on the polo team. However, rather than be labeled a quitter, he goes through with the game, giving a dazzling exhibition of prowess. Then he tells the gang his opinion of them.

Straight comedy selling will help put this over, for it sparkles with many laughs. It has plenty of production values, which include a first-rate cast. Mary Brian plays opposite Oakie, and Skeets Gallagher provides plenty of comedy. Olive Borden, Charles Sellon and E. H. Calvert are among other members of the capable cast. Direction is uniformly good.

Sell Oakie and use musical shorts with this.

Produced and distributed by Paramount. From story "Marco, Himself," by Octavus Roy Cohen. Directed by A. Edward Sutherland. Adaptation and dialogue by Joseph L. Mankiewicz. Scenario by Agnes Brand Leahy. Edited by Otho Levering. Photographed by Allen Siegler. Length, 5,403 feet. Running time, 60 minutes. Release date, June 21, 1930.

THE CAST

Marco Perkins	Jack Oakie
Cynthia Brown	Mary Brian
"Chick" Hathaway	Skeets Gallagher
Gloria Staunton	Olive Borden
Jim Perkins	Charles Sellon
Ralph Williams	Cyril Ring
Henderson	E. H. Calvert
Howard	James Gibson
Smith	Henry Roquemore
Schultz	William Bechtel
McGinnis	Richard Cummings
"Knockout" Johnson	Jack Byron

Terry of the Times

(Universal—Sound)
(10 Episode Serial, Each 2 Reels)
A Fast-Action Serial, Well Done

THRILLING adventures of colorful newspaper life, its reporters and the enemies they meet in their daily routine while combating crime is a mighty strong backbone for a serial story. And that's exactly what Universal has in "Terry of the Times," a yarn which packs interest ap'enty.

There isn't a single doubt in our minds but that serial followers will keep on the trail of this one, fighting the fights of Terry, feeling the horrible grip of the "Mystic Mendicants" who are the leeches on American journalism—the racketeers, cutthroats, gamblers, ever on the alert to put an enemy on the spot.

There isn't any dialogue, but appropriate musical synchronization, and well timed sound effects go hand in hand with the thrilling action to uphold interest, which rates high. In each of the first three episodes which this reviewer previewed there is a fair amount of repetition, however, aside from this, it's splendid seral fare. Hal Hodes wrote the story. A good job.

Henry MacRae is to be commended for direction, and the well-placed cast, centering around Reed Howes and Sheldon Lewis, turned in a fine performance. Lotus Thompson, John Oscar, Wm. Hayes, Marry Grant, Norman Thom and Kingsley Benedict—many new names—help Howes put it over. Running time, each episode about 20 minutes.

Spot this with a feature comedy, or an outdoor romance.

Egypt, Land of Pyramids

(FitzPatrick—Talker)
Interesting

THE lure of far-off places makes this travel subject attractive. The audience at the Capitol, New York, where this short was caught, thought so much of it that the final fade-out elicited a generous smattering of applause.

James A. FitzPatrick supplies a line of dialogue describing and divulging interesting historical facts about various world-famed sights such as the pyramids and the Sphinx, while the camera has been successful in catching many beautiful photographic studies. Running time, 8 minutes.

Sound cartoons and two-reel comedies will go well here.

Champion Makers

(Pathe Talker)
Great Sport Reel

DEPEND upon Grantland Rice for thrilling sport reels. Very seldom does he fail to click with his "Sportlights." This new subject upholds his reputation admirably.

Track stars, boat crews, the New York Giants and California "U's" crack football squad are seen in the course of training. Very timely, and mighty interesting. Running time, 10 minutes.

Book this with a feature comedy and a two-reel slapstick.

Fiddlin' Around

(Columbia-Disney—Sound)
Fair

THERE is very little action in this Mickey Mouse cartoon, most of it being devoted to close-ups of Mickey playing classical music on a trick violin. The clever cartoon work, however, makes up for the deficiency in ideas and Mickey's shadow, thrown upon the backdrop by the spotlight, moves in unison with him, giving an effect of depth unusual in cartoons. Running time, 7 minutes.

Use it with a melodramatic feature.

Short Subjects

Celeste Aida

(Vitaphone Varieties No. 953)
Good

GIOVANNI MARTINELLI, operatic tenor, sings the famous aria from "Aida" in such a splendid manner that he evokes applause from the audience. Preceding his appearance on the set, a reproduction of one of the scenes from the opera, Aida is carried through on the shoulders of slaves, with a procession of maidens leading and following. All are in costume. Technicolor would have doubled the appeal of this subject. Running time, 9 minutes.

Ideal when playing a comedy drama.

Evolution

(Vitaphone Varieties No. 1,022)
Will Click

THE evolution of the motion picture is depicted in this short, starting from the little book which one thumbed to get the illusion of action to the all-talking production in color, and the contrast is amazing and entertaining. One wonders how the early movies, with their spotty photography and jerky acting, could have appealed at all. Many of the old-time favorites, such as John Bunny, Flora Finch, Maurice Costello and Wallace Reid, are shown. Then there's a flash of Norma Talmadge in a bit and a scene showing Anita Stewart as the mother of Dolores Costello. Interspersed are the old-time slides, "Ladies will please remove their hats" and "One minute to change reels," and later scenes from present-day pictures are shown. A synchronized spiel, filled with gags, gets lots of laughs. Running time, 10 minutes.

Spot it into any kind of bill. Everybody will like it.

Audio Review No. 25

(Pathe—Sound)
Rawther Arty!

ART personified. And mighty interesting, at that. Several minutes are spent with "mike" and camera on Albert Payson Terhune's Jersey estate. Terhune, surrounded by a dozen fine dogs, many of them the heroes of Terhune's popular stories, makes interesting screen material.

Supporting this highlight are shots of an old castle in France and an oddity by Nicholas Cavaliere, who has secured some unusual sky material. Okay for a booking. Running time, 10 minutes.

Suitable for a comedy bill.

Son of Courage

(Universal—Silent)
Kid Stuff

BOBBIE NELSON in the usual line-up of Western action, shooting up the hills and countryside in a fight with the bad hombres who are trying to oust the sweetheart of young Bobbie's pal from a rich stake in the mountains. Running time, 20 minutes.

Give them a slapstick comedy, a sport reel and a light comedy feature.

Broken Wedding Bells

(Dane-RKO—All Talker)
Funny—and How!

THE comedy team of Dane and Arthur put over plenty of laughs and howls in this short created for Vitaphone. In the roles of radio installers they bust up the wedding night of a newly wedded pair, through delivery of a radio to the wrong house. It's farcical slapstick comedy, but a type which is certain for continual laughs. The picture is geared at a fast tempo and rates attention where a sure-fire laugh-getter is required on the program. It is a suitable attraction for the first run houses because of its merit, with the added factor of the drawing power of Dane and Arthur for lights and advertising.

For balance for dramatic feature — where draw comedy is needed.

America or Bust

(Pathe—2 Reels)
Quite a Few Laughs

DAPHNE POLLARD tries to crash Ellis Island in this comedy, which contains quite a few laughs. She starts out from an English pub and contributes plenty of Cockney gags to get laughs. Her Ellis Island experiences are greatly overdone, but they're funny, serving the purpose for which this is intended. Miss Pollard is pretty much the whole show. Running time, 26 mins.

Particularly good for musical bill.

Audio Review No. 24

(Pathe—Sound)
Finely Constructed

EACH of the four units embraced in this new Audio Review has an appeal for as many types of theatregoers, so that none should find a lack of interesting screen material.

The first is of Niagara, suitably keyed to music, and with a refreshing touch of coolness in this torrid weather. Following appears a camera study of garden estates at Bermuda, well done, but just a trifle boresome in those spots where the cameraman concentrated on closeups of the structures of leaves.

Third in the short is an interesting array of shots taken in Washington, and the night stuff made on the new "Infra D" sensitive stock has a particular touch of beauty and naturalness. The closing section is for women only! In it, Marguerite Agniel interprets motions suitable for reducing and shapely curves. They'll like it. Running time, 10 minutes.

Novelty stuff for a light musical comedy bill. Run a cartoon, too.

Screen Snapshots

(Columbia—Talker)
Interesting

BETTER than average in this series of shorts and containing more than the usual number of screen personalities in off-stage settings. Among those appearing are Frank Fay, Betty Compson, William Boyd, William Beaudine, Douglas Fairbanks, Jr., Leo Diegel, Buddy Rogers and Little Robert Coogan, brother of the famous Jackie. Fred Kelsey is the master of ceremonies. Running time, 7 minutes.

Okay anywhere.

Bugville Romance

(Pathe—Sound)
A Pip of a Cartoon

TUNEFUL songs and musical synchronization, coupled with ace-high pen-and-ink work, go to make this reel crackerjack cartoon fare, with a continuous round of hearty laughter running from end to end. Running time, 6 minutes.

Nice light stuff for relief of a heavy feature.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York



Chicago Theatre Tax Levies Get The Once Over

Two more Chicago theatres have come under the scrutiny of state tax auditors who are examining reductions in assessed property valuations made by the Cook county board of review. The Manor and Tiffin, jointly owned, are the latest to receive attention. Previously, the building housing the Regal was cited as an instance of unwarranted assessment reduction by the auditors.

The Manor, the auditors find, was assessed originally at $97,160, based upon a measurement of 608,820 cubic feet at a unit price of 40 cents. On complaint, the board of review decreased the measurements to 446,012 cubic feet and the unit price to 35 cents per cubic foot. The assessment on the theatre was thus reduced to $66,753.

The auditors later found that the correct measurement of the building is 635,763 cubic feet, which, even at 35 cents per cubic foot, gives the building an assessed valuation of $100,908.

The Tiffin was given an original assessed valuation of $128,060, based on a measurement of 883,872 cubic feet at a unit price of 40 cents per cubic foot. The board of review later decreased the measurement to 818,352 cubic feet and the unit price to 35 cents per cubic foot, thereby reducing the assessed valuation to $110,521.

After a check-up the auditors declared the correct measurement of the building to be 911,540 cubic feet, which, at a 35-cent unit price would make the assessment $129,007, instead of the reduced assessment of $110,-521.

Both reductions were granted, the auditors state, in spite of the fact that the owner, V. T. Lynch, did not appear before the board of review for the hearing in either case.

Assessment reductions by the board of review are receiving close scrutiny here due to the fact that the current financial straits of both the city and county originated with the reassessment of property values in 1928, no taxes having been collected for the past two years.

Opening of Gateway Set For June 27 by B. & K.

B. & K.'s youngest—the Gateway theatre—will be opened June 27. The circuit claims the most advanced acoustical ideas are incorporated in this house.

Sideline Showman



Dave Brotman, young Chicago exhibitor, who is running a theatre as a sideline to acquire enough money to pay his way through college. He is studying to be a physician.

Wabash Ave.—South

A "COLLEGIATE-APPEARING" youth held up the State box-office and forced Mrs. Florence Farrer, cashier, to hand over $81. The description, it is said, was based on the fact that the youth was hatless and gave off an aroma of drug store gin. . . . Harry Schoenstadt and son will summer it in Europe.

* * *

RKO made a bid for the fight fans' patronage by offering radio accounts of the Sharkey-Schmeling affair as part of the evening's programs at both the State-Lake and Englewood theatres. . . . Lou Holtz dropping cigar ashes on the stage at the Palace this week. . . . Tom Gilliam says if the Chicago and Illinois rezoning isn't completed soon it won't affect First National until next year, as he has only three contracts left to be sold in the territory.

* * *

Frankie Masters failed to register as m. c. at the Oriental and goes back to the Tivoli. Meanwhile, the search for the answer to the flapper's prayer goes on apace with Mark Fisher being moved in from the Paradise for a week's tryout. The girls in the B. & K. office are of the opinion that Les Dally could fill the bill perfectly. . . . Pathe is making shots at South Bend for the Knute Rockne football series soon to be released.

* * *

Charles Ruggles, with nary a stagger or a hiccough, changed trains for the Coast, where he will begin work on "Honeymoon Hate" for Paramount. . . . Ralph Bradford, F. N. salesman, on the vacation list. . . . Will Rogers will collect ten grand for his week at the Chicago, they say. . . . Phil Reisman, J. McAloon and E. Ballentine, returning to New York from Pathe's final regional at San Francisco, were joined here by Harry Lorch, mid-west division manager, and Harry Graham, central division manager, who pullmaned with them as far as Cleveland and returned to Chicago the next day.

* * *

Walter Brown of RCA back in town. . . . Ann Pennington getting a second Chicago week with B. & K.'s third anniversary celebration at the Marbro. . . . Fire on Film Row early Saturday morning resulted in minor damage to the interstate bus depot adjoining the Y. M. C. A. building. . . . Paul Sitner, manager of the Criterion for these many years, has thrown up the key. The rough house on Sedgewick street (about which we wrote two weeks ago) is now being operated by one McCoy, the landlord-owner of the building.

KANE

Industry Plans Exhibit at 1933 Chi World's Fair

Fox Movietone News began its celluloid recording of the Chicago 1933 World's Fair with its shots of the ground breaking at the Administration Building site, the first construction work to be undertaken in connection with the Fair. Shots will also be made of subsequent construction work and other significant evidences of progress in staging the Fair. The footage in its entirety will be a complete record of the 1933 World's Fair.

Motion picture exhibits depicting the development of the industrial art from its inception are being planned for the 1933 Fair, its sponsors state. Carl Laemmle, during a recent visit to the city, pledged his assistance in obtaining the co-operation of the industry's leaders in making such exhibits representative.

The Chicago Historical Society relates that a talkie exhibit comprised the only motion picture exhibition at the Chicago World's Fair of 1893. An Edison kinetograph was exhibited in conjunction with a phonograph at that time with a synchronized sequence reproducing conversation.

Lundgren Named Pathe Sales Manager in Chi

Charles Lundgren, Chicago film salesman, has been named sales manager of the Pathe exchange. He will be in charge of city and country sales, working under the supervision of John Clarke.

Name Draws Weapons in B. & K. Battle With R-K-O For Domination of Loop

A Long Shot of Chicago's Film Row



Peeping Toms' Chance to See "Unguarded Girls"

Shubert's Garrick here, with confidence inspired by the highly profitable nine weeks' run of "Ingagi," just closed, has taken the teaser picture, "Unguarded Girls," and opened it on a "men only" basis. The picture, which is accompanied by hokum medical lectures with chorus girls for stage illustrations of physical types, previously played two weeks at the Majestic for "women only." Its business there was decidedly unimpressive, but the Peeping Tom population of the city is reported to be considerable.

Free Air Ride Contest

Elgin, Ill.—The Publix-Great States Crocker theatre here is offering a round trip aeroplane ride to St. Paul in a lucky ticket contest. The tie-up is with Northwest Airways, Inc.

The Thinker

A local exhibitor's favorite story, perenially told, concerns the over-enthusiastic salesman who came into his office and raved for ten minutes without pause about one of his company's new releases.

"Vell," interrupted the exhibitor at his first opportunity, "how much do you vant for it?"

"Can't you wait," the salesman rebuked him, "until I finish telling you about it?" Whereupon he proceeded with added eloquence and unrestrained superlatives to delineate the picture's merits.

"Vot's de name of it?" the exhibitor inquired when the salesman finally paused for breath.

"'Something to Think About'," the high pressure man told him.

"Hmm. Dot's a goot title. How much do you want for it, did you say?"

"Three thousand dollars."

"Oi! Even better iss dot title. Dot's someding to dink about, all right."

Chevalier's Leading Lady Chicago College Girl

Frances Deane, recently signed by Paramount to play opposite Maurice Chevalier, is the latest addition to the ranks of local girls who made good in the hill section of Los Angeles.

"Frankie's" real name is Frances Dee. She is a graduate of Hyde Park high school and attended the University of Chicago for two years. At Hyde Park she was prominent in dramatic activities, while, after her freshman year, beauty and popularity contests were discontinued until after her graduation. At the Midway institution she was featured in all the activities of Mirror, the girls' musical comedy organization. About a year ago she left for Hollywood and was given "bits" in a number of pictures. Her recognition came, it is said, after she had survived exacting screen tests on the Paramount lot.

"Frankie" is now 20 years old, and the daughter of F. M. Dee, a civil engineer of this city. Her mother and a sister are with her in California.

Theatre Gold Spilled

The streets of Brookfield, a southwest suburb, were paved with gold one night this week. A Brink's money express truck, making the rounds of the west suburban theatres, including Balaban & Katz outlying houses, was struck by another automobile at a busy intersection and knocked over on its side. Money bags were strewn about and a number of them burst open, scattering their contents over the street. A near riot ensued, but the entire Brookfield police department—seven in all—arrived quickly and soon had the situation well in hand.

Films Reporter's Funeral

Pathe Sound News has joined with newspapers the nation over in paying tribute to Alfred J. Lingle, Chicago reporter slain by an assassin's bullet. The current issue of the newsreel contains scenes of the last rites to the Chicago reporter, as well as a commendation by the newsreel.

New Palace Vaude-Film Policy Cue for Fight; Pennington And Rogers Signed

With the Palace on a vaude-film policy, R-K-O has a new lever on Loop business. B. & K. is meeting the new competition with flesh name draws in both the Chicago and the Oriental, making up for the added expense by reductions in the stage shows in outlying houses. Paul Ash was first on the name list at the Oriental, where feverish tryouts to find a new m. c. who will prove a draw have been in progress for the past several weeks. Ash was followed by Ann Pennington. The Chicago gets Will Rogers this week at a reported price of ten grand. R-K-O retaliates with Alma Rubens at the State-Lake and Lou Holtz at the Palace.

B. & K. denies, however, that the bookings are in answer to the new competition. The Oriental, admittedly, has been one of the circuit's biggest worries for some time and the flesh draws, a representative of the company stated, are regarded as essential in keeping the house out of the red. Name draws at the Chicago, it was said, are designed to offset a hot weather slump.

Nevertheless, the Palace, with a series of average programmers and unimpressive name draws, has been playing to better than average business despite weather handicaps and strong competition throughout the Loop.

Lost in Chicago

Ann Pennington, billed here for a week at the Oriental, arrived in town and taxied to the Chicago by mistake. The little lady was distinctly shocked, upon alighting from her cab, to find her name missing from all marquee and theatre front advertising. Fortunately, there was someone handy to rectify her mistake before she regained breath.

"Pennie" was held here for an extra week to assist B. & K. in observing a third anniversary at the Marbro.

A Wise Guy

Someone, apparently, is playing the superstitious to put over a boost for "All Quiet on the Western Front," which is the subject of an endless chain letter now in circulation.

The communication contains a plea for outlawing war, and asks the recipient to help the cause along by seeing the picture and urgently persuading others to see it.

The film, it is declared, "will serve as a potent influence in dissolving those prejudices, antipathies and hatreds that have caused these periodic orgies of human destruction."

And, curiously enough, the letter is tagged "Yours for Universal peace."

Damn clever, those Chinese.

Daylight Saving In Milwaukee in Spite of Squawk

Milwaukee—After a six months' campaign by the Civic Alliance, representing a number of Milwaukee's outstanding organizations, daylight saving will be inaugurated June 29, despite strenuous protests by Milwaukee theatre owners. Theatres, however, will operate on standard time, according to Fred S. Meyer, president of the local organization.

Both Fox and RKO theatres flashed trailers on their screens attempting to discourage the adoption of the plan. A law was passed by the state legislature in 1923 prohibiting cities, villages, counties and other governmental units from adopting a daylight saving plan and from setting official clocks ahead an hour. There is, however, no penalty for disobeying the law.

Coupled with the daylight saving announcement, warm weather and only fair business, two other theatres, one a legitimate house and the other a burlesque theatre, have been showing pictures in recent days. The Davidson played "White Cargo" under the management of Albert Dezel, while the Gayety showed the sex picture, "Why Girls Go Wrong."

Both these pictures tended to lighten already slim box-office receipts for the week. The best bets of the week were "Journey's End" which opened at the Garden May 30, and "The Big Pond," at Fox's Wisconsin. Neighborhood houses for the most part have also been playing to slim crowds and operators predict still lower receipts after the daylight savings plan goes into effect.

Risso, Film Tennis Champ

Hollywood—Johnny Risso, former University of California tennis star, won the men's singles in the fifth annual motion picture tournament defeating last year's champion, Salvini Baiano, 6-3, 6-3, at the Los Angeles Tennis Club.

Baiano and Theodore Von Eltz won the men's doubles from Cedric Gibbons and Risso, 6-3, 8-6.

Mexican Showman Killed

Laredo, Tex.—Injuries received when a rope, dangling from a post upon which he was hanging a sign, became entangled with a passing automobile caused death of Encarnacion Mauricio, Nuevo Laredo, Mexico, exhibitor.

Texan Opens Soon

Sanger, Tex.—R. L. Jones will soon open his Texan here.

CLASSIFIED ADS.

For Sale At A Bargain

One Audiphone Talking Outfit, complete with daylight screen. Lanett Theatre, Lanett, Ala.

HITTING THE HOLLYWOOD HIGH SPOTS

ERNO RAPEE has provided the musical arrangements for 14 Warner and First National pictures since coming to Hollywood several months ago.

* * *

Bebe Daniels has appeared in a total of 288 pictures since her entry into the film fracas nearly 15 years ago. Many of these were one and two reelers with Harold Lloyd starred for Roach. Miss Daniels' feature contracts during more than 10 years have been with only two companies—Paramount and RKO.

* * *

Another daughter has arrived at the King Vidor household. Latest permanent resident at that mansion is an eight pound baby girl. Mother Eleanor Boardman is receiving congratulations, while Vidor is probably paying off his bets that it would be a boy.

* * *

William Watson, director of many former Christie talker comedies, returns to that company to direct a group of the new comedies which Christies will make this year for Educational.

* * *

Ernst Lubitsch and his wife have separated, with Mrs. Lubitsch filing the papers.

* * *

Renee Adoree, former M-G-M feature player, who has been seriously ill for several months with a throat ailment, is rapidly recovering and expects to get back in front of the cameras within a few months.

* * *

Marion Davies is East. Upon her return, she starts "Rosalie" under direction of Robert Leonard for M-G-M.

* * *

Joe E. Brown, First National comedian, has a clause in his term contract stipulating that he is not to wear either a beard or moustache in any production, says the press agent.

* * *

Mary Pickford was conferred with a life membership in the Wampas at a meeting of the press agents' association. Honor was given in view of the star's work on behalf of the Motion Picture Relief Fund, charity organization of the industry.

* * *

Spencer Tracy, player in the "Last Mile," Broadway drama of prison life, has been drafted for pictures by Fox. Tracy's first assignment will be a featured spot in "Up the River," which John Ford directs. A prison melodrama.

* * *

A press agent claims that Alexander Gray has established a precedent in Hollywood by engaging servants to assist him to learn various foreign languages. It is claimed Gray recently fired his Spanish help to engage Germans, and so on.

Greatest Talking Trailer Ever Produced

FLOYD GIBBONS

First Appearance on the Talking Screen Announcing

"WITH BYRD AT THE SOUTH POLE"

Order From

National Screen Service

Chicago New York Los Angeles

Circuits Seeking Control of Kas. Missouri Unit

Kansas City—Chains will be given additional voting power in revision of the Kansas and western Missouri exhibitor unit's constitution, scheduled for the meeting to be held June 24 and 25 at Topeka. This will place the affiliated houses in practical control of the unit, it is stated. Heretofore, each chain has had but one vote in organization affairs. The clause has been in the association's constitution for several years.

Whether R. R. Biechele, veteran president, will be permitted to carry out his annual determination to resign is problematical. Vice-President Charles Burkey has declared he will not be a candidate, but there is possibility he will be drafted for the office if Biechele carries out his announced plan. The association, he told Motion Picture News, needs new blood so far as officers are concerned.

Para. Collars Thompson

Hollywood—Keene Thompson will write for Paramount under a term contract. Thompson has been free lancing and recently finished "Love Among the Millionaires," the Clara Bow vehicle now in work.

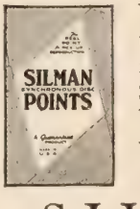
Signs Radio Four

Hollywood—Bill Nestell, Everett Cheetham, Drew Stanfield and Peewee Holmes, known to radio fans as the "Trail Herd," will be heard in Big 4's "Bar L Ranch," their first picture.

Parr Building Theatre

Norman, Okla.—A. W. Parr will start work July 1 on a $50,000 house, which will be managed by Harry Britten.

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MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"The Other Fellow"

WHAT the other fellow is doing constitutes a most important topic for every live-wire showman the world over. Things happen and change much too fast for any one man to exist solely on what he can think of and do in his own limited area.

The day of "one man's ideas" ceased when the chains started to blanket the country, bringing into the business a class of show-merchandising and high-powered exploitation never heard of before. It put every man on his mettle and compelled him to keep stepping at a pace that required fast thinking and acting, or else he would be left far behind in the race for a future and advancement.

Glancing through some of the very first issues of the Club pages from over two years ago we came across many items pertaining to this phase and we marvel at the fact that today, more than ever, they are of such great importance. You boys who have kept your copies of our pages since we started need only turn to them for proof of this statement.

But the point we started to stress is just this: Can't you possibly manage to visit the theatres in surrounding towns and cities? It doesn't have to be done every time you can get away from your own house, but surely you can so arrange your affairs to allow you to make these little journeys occasionally. Often enough to see what "the other fellow is doing" and how you can improve your own work.

The advice is certainly right in line with the policies of the outstanding chain organization today. Their house organs constantly preach the doctrine of keeping your eye on the other men in the field and try to profit by their activities and experiences.

Then there is another, and important, side to this suggestion. The much-needed change of scenery, if for only a few brief hours. It gives you and your mind a chance to relax and puts you in a more receptive mood for ideas that ought to prove mighty valuable.

Sitting down and chatting with another manager will broaden your point of view. It will surprise you to learn how many slants you may be passing up. It will reveal dozens of angles that you never gave a thought to. It will permit you to store away a vast amount of knowledge. Drawing from that reserve fund whenever the proper time and condition presents itself.

We know what it means to be buried away in some spot. But just as fast as we realized this condition we set about to correct it, and were so tickled with the added pep it gave us after each little trip to visit some other showman, that we never let ourselves get into the rut again.

Try it yourself and see if you don't fall for the idea too.

"Chick."

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MANAGERS' ROUND TABLE CLUB

All Was Honey For Harry Herman On "Honey" Campaign

When Harry Herman sets out to put over an exploitation campaign at the Paramount Theatre in Cedar Rapids, Ia., it is so complete that if it were all put down on paper it woud take a couple of trucks to cart the layout to us. He bombarded the town with an avalanche of exploitation material on "Honey" that had them sitting up and taking notice.

4,000 heralds were distributed to girls, daring them to bring their honeys to see HONEY on Monday night, at which time each girl could búy a regular admission ticket for herself and a 10c children's ticket for her beau, provided she bought the tickets herself at the box office.

To build up Monday night's receipts even more, a Lane Cedar Hope Chest, donated by a co-operating merchant, was given to the person holding the lucky number in the theatre. The basis of this tie-up was the song hit, "In My Little Hope Chest," heard in the picture.

A tie-up was also made with a local photographer whereby a coupon was given to the mother of every child between the ages of 1 and 6, who attended the Paramount Theatre during the showing of the picture. This coupon entitled each child to a free photograph at the local studio.

100 cards measuring 11x14 were placed in grocery store windows. The copy on these cards read, "Honey Week—buy your honey today and see Nancy Carroll at the Paramount for four days starting Saturday, March 29." 75 cards of similar size were used in all drug stores in Cedar Rapids, advertising the Honey Sundae and the motion picture.

A tie-up was arranged with the largest department store in Cedar Rapids, the Killiam Company, whereby they included in 10,000 April letters going to their accounts an insert of the coming attractions at the Paramount Theatre, among which was included the Nancy Carroll picture, HONEY. The only expense the theatre incurred was the cost of printing the inserts.

There were many more angles covered along with this but it would take a couple of extra pages to set them forth. However we'd like you to know that Cedar Rapids was treated to one of the finest campaigns it has ever been its pleasure to witness and, by the way, they witness some showmanship. Right, Harry? You should know, you give it to them.

And All The Gobs Came Out In Mobs Ahoy Dames! Ahoy!

Just a little while ago we gave you an example of the way David Silverman, manager of the Belmont Theatre in New York City sold his shows and so well did he sell them that the police reserves were called into action to keep the crowds, who were watching the parade (Dave's stunt), orderly. And now he has another.

When the fleet arrived in New York for its visit, it happened that Silverman was playing "Dames Ahoy" which film deals with the adventures of three gobs. He decided to cash in on the fleet, so he wrote to the commander of each ship and informed him that he was showing the film at the Belmont. He invited every gob on the ships to bring a lady to see the show. The lady was admitted free.

Well, to make a long story short, on the opening night the sailors started to come in, accompanied by their lady friends. They came in parties of threes, four, sixes, eights and nine and a halfs by nautical time and two heave hos! They walked in the theatre, were dragged into the theatre, dragged by females and walked in by females. The handsome gobs sported two of the latest models (one on each arm). The less handsome ones sported three. This deviation from the usual order of things being due no doubt to the well known sex appeal possessed by all tars and the equally noted "lure of the blue" (uniform).

By the time the last show started the interior of the house resembled a sailors' convention. As the actor-sailors would attempt to hitch their trousers in the true and approved nautical style, snickers of derision from the "salts" witnessing the procedure would greet them. And "Spike" McGurk, gunner's mate on the "Holdfast" would whisper hoarsely to Mamie La-Vere (Mazie Lavery, late of the Columbia Wheel) "Dat guy's got no technique."

The sailors enjoyed themselves immensely and it is safe to say that Silverman found that despite the free admission for the ladies that business jumped up a bit during the showing of the picture. And the stunt meant too, that the sailors would remember the house the next time they put in port at New York and perhaps go up there again. We want to thank him for passing this along because we are sure that the Club is interested in knowing how the New York showmen sell their shows.

MANAGERS' ROUND TABLE CLUB

THIS WEEK!

NEXT WEEK!

EVERY WEEK!

A Wealth of Valuable Information for the Live-Wire Manager and Exhibitor!

EXPLOITATION IDEAS! BALLYHOO STUNTS! THEATRE OPERATION TIPS!

"The Original Idea Exchange of the Motion Picture Industry"

MANAGERS' ROUND TABLE CLUB

John McKenna Was Wise; He Gave Women Reducing Tips

If you're looking to cash in on business from the ladies then it's up to you to read this account of how John McKenna, manager of the Lyric Theatre in Jackson, Tenn., put the feminine penchant for reducing to good use.

To plug "They Learned About Women" he brought Bessie Love's 1930 Beauty Form Chart into play. The chart carried copy which informed the patrons that the celebrated star of "Broadway Melody" and "Chasing Rainbows," who was noted for her youthful vigor and vitality, had evolved the set of rules listed, for the purpose of helping other women retain their vim, vigor and vitality.

The chart went on to say that the star, who was appearing with Van and Schenck in "They Learned About Women," was a strong advocate of physical culture and deemed it necessary for women to exercise daily in order to retain the "perfect figure," omitting all weekly diets and similar fashionable methods. A listing of the chart then followed for women from five feet in height to five feet six inches.

No question about it, the women just ate it up, and if there's one sure way of getting them interested in your shows, this one might easily be it. We think we're drawing a pretty close conclusion when we say that McKenna sure knows his showmanship, for only real showmen take advantage of these sure-fire opportunities to cash in on business and good-will such as he does. And so, Mr. McKenna, as long as we know you're a very capable showman, there's no reason why you shouldn't pass along your work so that the rest of the Club can look it over. What do you say? Let's hear from you real soon.

There is always a premium in business on the man who does his work painstakingly, with completeness and finality; he is the man who will be trusted with more and more responsibility, up to the limit of his capacity.
—J. Ogden Armour.

Al Smith Crashed Society Page With This Corking Idea

How many showmen know that they can crash the society page of a local newspaper at a very small cost? Al Smith, the manager of the State Theatre in Winona, Wis., did it on "High Society Blues," and the results were so good that we felt the stunt merited representation on these pages.

In connection with this article we are running the ad that he inserted on the society page of one of the local newspapers. The cost of the ad was only ten cents a line and when you figure the number of persons who read it, then you'll realize what a break he got in the way of securing publicity for the picture. We would like to state that if you haven't any use for this gag just at present, that you file it away until such time as your booking will permit its use. What we want to point out, though, is the fact that here's a new line for you to work on. If Smith hit the society pages with this sort of ad, why can't you work it on the sport page or the women's page. DON'T FORGET—THE STUNT IS NEVER MARRIED TO THE PICTURE!

Announcement

Miss Janet Gaynor and Mr. Charles Farrell will entertain their many friends and admirers at the State Theatre, Tuesday, Wednesday and Thursday—May 13, 14 and 15—with their latest musical success entitled "High Society Blues," superb successor to "Sunny Side Up."—Advertisement.

We would suggest that you take this and give it a break, as the results will more than prove its worth, and it's a certainty that you're not going wrong on it. We want to hand Smith a compliment on his use of the stunt and we know that it will meet with favor in the Club. Keep up the good work, Al, and don't forget that we'd like to know what else you are doing to keep them coming up to the box-office. P.S.—How about your picture, Al? We're sure that the Club would like to meet you "Face to Face."

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JUNE

June 26th	First American Troops to Land in France—1917.

JULY

July 1st	Battle of San Juan Hill.
July 1st	Dominion Day (Canada).
July 4th	Independence Day.
July 13th	Gen. B. Forrest Birthday (Tenn.).
July 17th	Munoz River Day (Porto Rico).
July 17th	Sherman's March to Sea—1864.
July 18th	America's Successful Counter-attack at Chateau Thierry.
July 21st	Battle of Bull Run—1861.
July 24th	Pioneer Day—Utah.
July 25th	Occupation Day (Porto Rico).
July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

July is a good month to promote "Rainy Day Klubs" and other kiddie gags!

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

YOU CAN'T SINK A FLEET WITH ONE BROADSIDE!

If there is any branch of business where determination, pertinacity and plain every-day stick-to-it-ive-ness is needed, it is in advertising.

The business man who goes into advertising with intentions of firing a salvo and returning to port is all mixed up in his battle plans. It takes more than one broadside to sink a fleet!

Advertising, to be successful and profitable, should be prudently planned, designed to fit the business, backed by good merchandise and service, and the whole carried out faithfully and continuously!

—Fame.

Zigmond Featured Novel Slants On His Merchandising

The town of Grand Junction, Colorado, certainly went up in the air over the balloon stunt that Jerome Zigmond, manager of the Avalon Theatre, pulled in conjunction with "Young Eagles."

He released over eight hundred balloons, some of which contained passes, on the morning of the picture's opening day. The stunt had been advertised through newspapers and word-of-mouth to such an extent that there was a huge crowd on hand—hoping to get one of the balloons containing a pass.

Every one of the 800 balloons carried the imprint about picture, theatre and play-dates.

The top of the marquee housed a locally-made glider as well as a loud speaker which emitted aeroplane motor noises from a special recording record. Both the sound of the apparent motor running and the sight of the glider on top of the marquee proved an excellent attention-getter.

These few stunts, which are so typical of the showmanlike work Zigmond turns out, helped a lot towards putting the picture over and it's a cinch that the house came in for plenty of good-will on the various angles. Good work Jerome, and listen, when you pull any more of them don't forget to keep us posted so that we can pass along the results to your fellow members in the Club.

In all things do your best. The man who has done his best has done everything. The man who has done less than his best has done nothing.

—Chas. Schwab.

So Near And Yet So Far Away—But Beer Too Was Near

They are still laughing out in Waterloo, Ia., at the way E. L. Kidwell, manager of the Strand Theatre, cashed in on the Literary Digest wet-dry poll idea and pulled a stunt in connection with "Roadhouse Nights" by tying up with a local drug store.

The tie-up was with a drug store which offered free beer to every one presenting a ticket stub signifying they had seen "Roadhouse Nights."

The drug store announced the free beer stunt by printing and distributing 3,000 heralds at their own expense. The theatre also helped the stunt along by running a trailer on the screen.

Many comments were heard on the beer stunt, and from the consensus of opinion, Waterloo is wet. The stunt not only helped decide the wet-dry issue locally, but it proved an excellent medium in advertising the picture as well.

Of course we don't know what the town drys thought of the plan, but our opinion is that they realized Kidwell's showmanship, and for that reason could appreciate the stunt. Why don't you give us a little more dope on it, "E. L.," so that we won't be all wet with any predictions or surmises? Drop us a line now and then and let the rest of your fellow members see what you are doing to sell them in Waterloo, because from what we know of your showmanship you have yet to meet your "Waterloo."

This next is, in our opinion, an example of beautiful salesmanship. It concerns a young man who was proposing to his best girl.

"And, sweetheart," he finished, "I'll lay my whole fortune at your feet."

"It isn't a very big fortune," she reminded him.

"I know, dear," he replied, "but it'll look awfully big beside your little feet!"—Progressive Grocer.

Hicks Showed Them How They Put On Ritz 25 Years Ago

Using four very attractive ways to inform the people of Atlanta, Georgia, that "Puttin' On The Ritz" was to be played at the Paramount Theatre, Manager Robert Hicks was well rewarded with much free space on the feature pages of the Atlanta Georgian.

A classified ad contest was held, offering cash prizes for the readers finding the "ritziest" ad in the classified columns. The three best ads, meaning those with the essential clarity and detail, to be returned to the contest editor, won the first prize, while there was also a second cash prize and forty guest ticket prizes to see the picture.

A 1905 model Buick was paraded up the main avenue containing two hayseeds, dressed appropriately, and the sides of the car carried banners reading, "Puttin' On The Ritz In 1905." Immediately behind followed a new flashy model Buick containing a liveried chauffeur, and a very dignified looking person in full dress clothes, white gloves, walking stick, monocle and all. The sides of this car bore, "Puttin' On The Ritz in 1930."



Reproductions were made from a page in the Liberty magazine of March 29th, which had a splendid review and a picture of Richman and Joan Bennett. The margin on the bottom of the page was used for the theatre and playdate, and one page was inserted in each of the current Liberty magazines.

In the busiest section of Atlanta, a man in evening dress, bearing a "Puttin' On The Ritz" sign on his back, walked up and down the streets. To add to the attraction, the studs on his shirt were replaced by tiny bulbs, which flickered on and off.

AIN'T IT THE TRUTH?

B. L. KEARNEY Says:

". . . There is usually some special way to advertise certain pictures through ideas obtained from the MANAGERS' ROUND TABLE CLUB."

Manager,
Palace Theatre,
Ashtabula, Ohio.

MANAGERS' ROUND TABLE CLUB

McNeill Painted Town All Colors As Picture Plug

When we remarked a while back that "Stan" MacNeill, manager of the Capitol Theatre in Smith Falls, Ontario, Can., was going to be active it was because of his flare for pulling novel ideas.

When he played "Happy Days" he went to work and painted the town—not red, but well—. A can of paint and a brush enabled him to tie up a bunch of local dealers in a manner that bespoke showmanship. Though the photo we are showing is rather poor for reproduction, we guess you can make out the lettering he painted on the windows. For the jewelry stores it read, "'HAPPY DAY,' if you wear a Bell Diamond." The same idea was carried out in all of the other stores. After playdate the paint was washed off the windows.



To tie up the local automobile dealers he secured a number of window stickers which stated that it was "'HAPPY DAYS'—if you own a new "Chrysler." This was changed so that it would fit all of the other makes of cars, too. The slant proved very valuable towards building up business on the picture and was met with favor by the auto dealers. Oke, Stan, and no one can tell us that business isn't going up by leaps and bounds around your territory, because when a showman works the way you do, results are sure to be good. Let's hear more from you, and if they're any of our boys around your way who seem to be "on the lax" show them why they belong on these pages.

Horse Race Scene In Lobby Proved Good For Wallace

We have presented many lobby plugs on coming attractions through the medium of these pages and we know that every one agrees that they were pretty clever examples of showmanship. We have had stage settings, animated displays and many other forms. Now, to Hugh Wallace, manager of the Kitsilano Theatre in Vancouver, B. C., we have to hand a compliment for the corking display he created for "The Hottentot."



From a six-sheet he made a cut-out of a jockey and a horse. A three-sheet furnished another cut-out. He painted a race track scene on the wall of the lobby and built a race track on the floor; 11 x 36 frames were placed on both sides of the display and above the horse. When the entire work was completed and assembled the result was a knockout duplicate of a race track with a horse rider unseated, thundering down the homestretch. Though the photo we are reproducing is small, we are sure that if you examine it closely you'll be able to make out the finished product.

Patrons filing in and out of the lobby would stop for minutes at a time and gaze at the special display and when they took the time to rubberneck, there's no question but that the picture was going to be sold to them good and plenty. By the way, the results of Wallace's campaign were really shown in the subsequent business boom on the picture. We are glad to see that Hugh is still keeping right up in front with the rest of the Canadian showmen and we know that he'll continue the active interest he is showing.

CIVIC CONTACTS

(From Fox West Coast "*Now*")

LESTER J. FOUNTAIN, District Manager, San Diego, Calif.

While prestige and goodwill go hand in hand, there is a difference. If they are not handled judiciously and intelligently a manager will find he is obligating himself beyond his capacity, laying himself open to impositions and an unreasonable demand on his time and the resources of his organization. Goodfellowship is often confused with this elusive item. That good old hand-shake, slap on the back and honeyed words of his greatness is a type of good-will that does not always carry with it that other necessary adjunct, Prestige. And the others forget this type of good-will when the manager finds himself in a position where he has no alternative but to refuse some unreasonable request.

Many times I have heard the name of some individual or business organization mentioned with someone cutting in and putting them on the grease, when the individual or business mentioned was really a power in the community interested and active in all affairs of importance, occupying positions of trust and responsibility, their names solicited for important directorates and committees and quoted in the papers for the wisdom and authoritativeness of their remarks. Their names are a synonym of Prestige, but as for Goodwill it might be hard to reconcile their names with the accepted meaning of the term. Still with all this not really considered, builders of Goodwill through not giving Cheerful Consent or permitting exploitation of their time and resources to become a Custom with every spasmodic affair to which the least identity of charity or civic interest can be associated.

The point I am endeavoring to bring out is that a too ready and willing response to the multitude of contacts and requests made of the theatre for gratuitous participation and contribution of its time and resources brings about the condition of an endless chain which tends to cheapen the effectiveness of its operation and participation in the affairs of a community. Creating a lack of respect and proper consideration of the theatre's Prestige and cooperation, eventuating into a habit of taking advantage of OUR Goodwill.

The day is past when we should feel in the position of a suppliant when asking consideration of any official or organization to which we are justly entitled, but that mistake is still too often made. We are representatives of the third largest industry—a part of the largest theatrical organization in the world, holding memberships in Chambers of Commerce and should take an active interest in them—make the classifications in the various Service Clubs command respect upon our merits as a reputable business, contributing substantial payrolls and purchasing power to the community—through these classifications cultivate the real Prestige personalities of the community—see to it that we are included in the important affairs the papers are talking about—know the official family and the strings that count. Above all cultivate the Women's Clubs—they wield influence not alone in the public eye, but at the home councils around the family table.

MANAGERS' ROUND TABLE CLUB

"FOURTH-OF-JULY"

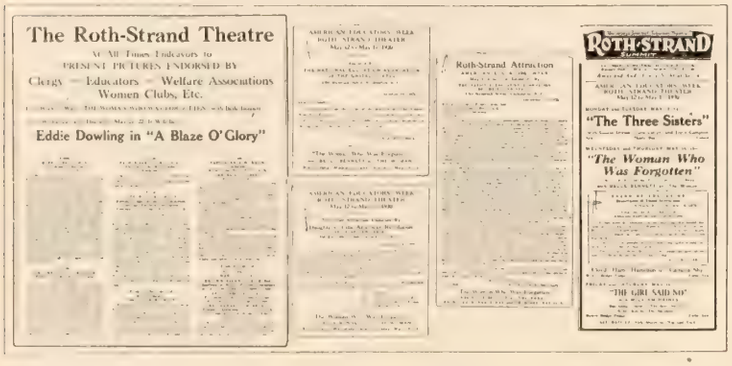
Whatever it is that you intend doing for the Independence Day Celebration will have to be polished off mighty soon or it will be too late. We are assuming that you have planned some sort of a tie-up with your local American Legion Post, Chambers of Commerce, etc.

Details of theatre gags for this holiday are sorely needed by other showmen all over the country and if you have your arrangements all planned, why not shoot us the "dope" so we can pass it along. Some of the stuff received in response to our written request to a few dozen members has already been forwarded to those who requested information for this particular holiday.

By all means, see that the Flag is prominently displayed and the front appropriately decorated. Trailers for the occasion are available at every trailer service office. Special screen attractions can be secured to work in with the spirit of the holiday.

Mumford Uncorked Some Showmanship Selling This One

More than ever before, sound and talking picture productions of to-day offer showmen opportunities for displaying work that will have the public gasping. By this we mean that in the general trend of productions, both of yesterday and to-day, certain professions are being concentrated on and presented via the audible screen. For instance, take the railroad man, glorified by Lon Chaney, in "Thunder"; the aviator in "Flight" and "The Flying Fleet," the Navy in "Submarine," the Army in "West Point." As a matter of fact almost everything is being elevated to stellar heights by the movies. The latest is the School Teacher, who is being immortalized on the screen by the title "The Woman Who Was Forgotten."



As is only natural, it was to be expected that when Leon O. Mumford, managing director of the Roth-Strand Theatre in Summit, N. J., booked the picture into his house he would engineer a campaign on it that would cover, in every detail, all phases of the picture. He concentrated first on the schools and planned an American Educators' Week at the house. For one of his moves he made up an advance herald that, so far as make-up was concerned, proved a whiz. Feeling that he had to get away from the regular run of theatre heralds, he made this up in black and white, in the form of a four-page booklet. The front page, carried a message "SIGNIFICANT! Every Educator—Every Student and Every Public Spirited Citizen In America Should See And Hear—(The two middle pages were devoted to copy on the picture.)" And what copy it was! Mumford compared the film to "Humoresque" and "Over the Hill." He stressed the fact that the picture was a tribute and an epic. The copy had to sell them, it was bound to.

On the last page he put lots of class on by reprinting Henry Van Dyke's "A Tribute to the Unknown Teacher." In case any of the Club members who, having this picture booked would like to know more about this angle they need only to go to the Public Library and the librarian will give them some dope on it.

The herald was only one of the stunts. He next printed up three thousand special tickets which invited all teachers to witness the show at half price. The tickets were mailed to every school within a radius of 25 miles, and from the number that came into the box office it was seen that they were more than appreciated. This stunt was followed up with a newspaper campaign the like of which Summit had never before seen. We are reproducing a lay-out of some of the ads and you can note how he made use of the testimonials he received. His showmanship is very evident in the testimonials which are dated a couple of years ago. It seems that the picture had been pre-viewed by some of the country's leading educators and they forwarded their endorsements to the producers. Mumford remembered this and made use of the testimonials.

We would like to call your attention to the ad plugging the theatre, that works in "Blaze of Glory." By studying it closely you will note how he followed up his past week's triumph with this masterpiece of showmanship. In the ad heading he states that the theatre at all times endeavors to present pictures endorsed by prominent persons. And if you don't think that this means something in a small town you're "singin' in the rain." The ad carried testimonials on "Blaze of Glory" from many prominent persons.

A couple of pages wouldn't suffice to set forth the many benefits Mumford has reaped by using the showman angles he displays on every attraction he is selling. So the only way we can let you in on what else he is doing is by having Leon's work talk for itself and we certainly like to hear loud shouting of this sort, Leon.

Soft jobs come to those who have done hard jobs well, and easy money is postponed payment that comes to the man who has earned hard money.

—Wm. Feather.

McKoy Passes On A Trailer Tip Of Especial Interest

We've constantly hammered away at the idea that when you use a trailer to plug an attraction that you think will be of special interest to your patrons, it is advisable to work in a couple of extra effects. **To this extent has James H. McKoy, manager of the Olympia Theatre in Miami, Fla., worked as witness the way he plugged "Young Eagles."**

A very soft blue medium was used on all air scenes during presentation of the trailer with light red medium on opening and closing titles.

Immediately at the close of the trailer twice a day, twenty-five balloons were released from the top of auditorium to float all over the theatre. Attached to each balloon was a tag selling "Young Eagles" and Buddy Rogers. The house lights were brought up a little at this point to put over this stunt better.

The trailer stunt was used for a week in advance and caused all sorts of favorable comments and made excellent publicity for the picture.

Thanks for passing this along "J. H." as we are sure that it will be of more than ordinary interest to the Club members. Let's have some more like it. (Or perhaps, since you are an active member, we don't even have to ask for it.) Right?

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

Here He Is! Ben, Sperber, Bklyn's Newest Exploiteer

To the old dyed-in-the-wool exploitation men, this is going to sound rather entertaining and maybe just a wee bit far-fetched. But, "believe it or not," Ben Sperber jumped into the show-business in just one week. How this all happened and what he is now actively engaged in doing, is what we are starting out to tell you.



Ben is a close friend of Lou Goldberg, whose high-powered publicity stuff has given Brooklyn plenty to talk about, and through Lou he first became interested in the show racket. Having plenty of spare time on his hands while engaged as Vice-President of the National Optometric Ass'n, Sperber devoted most of it to acting as a sort of "silent" publicity hound for Goldberg, and with that as a starter he soon learned all the ropes and the game began to get into his blood.

Feeling that such work fitted his style of doing things, it was only natural he should seriously consider tackling it on his own hook. (No pun.) And once he made up his mind that way it was just a case of finding the means to that end. (Not meaning finis.) Such means came about through another great friend of Ben's, Bob West by name, and as Sperber describes him: "a great showman at the organ."

West took him in hand and after deciding that exploiteers of his type were needed he hauled him before Mr. Watts, manager of the Fox Brooklyn. Result: he is now Director of Promotion and Exploitation. An imposing title, sez we, but Ben must be living up to all that it implies, else, how could he be getting to where he is at so fast a gait?



His very first efforts resulted in some mighty fine stunts and right then and there it was the unanimous opinion of the "powers that be" at the Fox Theatre, that Sperber belonged to that crowd and that work. As witness the attached photo showing how he engineered a meeting between Al Lyons, reigning Master Of Ceremonies at the Fox house, together with some of the current Fanchon & Marco girls from the stage show, at Ebbets Field, the home of the Brooklyn Baseball Club, where they met right on the field of battle (not so far from right at that), none other than the nationally famous Babe Herman, champion slugger for the Dodgers, and "Dazzy" Vance, star pitcher and strike-out artist for the same Club.

It might be well to say, at this time, that Sperber has had a fitting background for his present work by reason of his position as Assistant Salesmanager for a great business-builder publication, "System." In his last connection, before going into the Fox Theatre, his chief work consisted of complete charge of all sales work. These jobs fitted him for now selling theatre attractions to the public. He is now twenty-nine years of age, married and (surprising) happy.

We feel confident that in Ben Sperber we have enlisted and enrolled the type of member whose activities, when recounted on the Club pages, will attract widespread interest and comment. That it will also serve as a basis for other men's exploitation promotion remains to be seen and whatever recognition such results will bring should be a source of great satisfaction to Ben as well as the Club as a whole.

The Real Club Spirit! "All For One And One For All"

THE SHOWMAN'S MISSING LINK

There is no single text-book for the showman. The business is developing so rapidly and the public's preferences are so fickle that a machine-made routine is a failure. However, there are certain principles which will always apply, and, fortunately, this business has unequaled up-to-the-minute helps in the form of a Manager's Round Table Club, meeting in Motion Picture News every week for mutual benefit and progress. Truly a great service is being rendered to the industry. In any issue, anyone striving for perfection will find an idea which, when applied, will pay big dividends.

Successful showmanship or amusement merchandising is not the sale of tickets to regular customers, but the real profit comes from holding these and selling other new patrons. I have found The Round Table Club an indispensable aid, and would think no more of being without *Motion Picture News than* I would to write tomorrow's ad without pen or pencil.

It has been said, "The successful man in any business is the man with the most information," and in line with this thought I frankly admit I don't know where I could hope to find a greater wealth of information than I find each week in The Round Table Club.

In striving to measure up to the responsibility entrusted to me I find the Club a great help and agree that it is the most helpful department ever sponsored by any trade paper. I am glad to see it an outstanding success and extend heartiest congratulations on the Club's recent second anniversary.

C. J. Latta,
Managing Director,
Roger Sherman Theatre,
New Haven, Conn.

(It has been moved that we hold a convention—I second the motion. Let's get this gang together and get all steamed up for the coming season.)

Hindu Was Used By Short As Stunt On "Green Goddess"

The casual observer looking at the lobby of the Tampa Theatre in Tampa, Florida, would have thought that a Hindu cult or some other sect was in session, for Paul Short, the manager, had hired a man, dressed him up as a Hindu and was using him as a plug on "The Green Goddess."

This man had had some experience at playing character parts on the stage and was particularly adept in putting over the lobby stunt. He was dressed as a Hindu with all the trimmings and sat in a miniature temple with oriental background reading the crystal—and stopping and telling the patrons who entered the theatre how intensely interesting "The Green Goddess" was and not to miss it.

During the showing of the picture, this man worked on the streets, passing out teaser envelopes on which was printed in bold type, "Are you superstitious?" Inside the envelope were 25 reasons why one should see "The Green Goddess."

Paul is one of the live-wires who figures prominently in the Tampa show merchandising, and with so many of the up-to-the-minute Round Table members in his city, the friendly competition that is aroused is always productive of showmanlike angles and we would like to announce that by watching our pages closely you will observe from time to time who is leading the "aces" in Tampa.

MANAGERS' ROUND TABLE CLUB

Fulton Recruited High School Jazz Band For Ballyhoo

Everybody in town certainly was happy when R. K. Fulton, manager of the Broadway Theatre in Council Bluffs, Ia., promoted a jazz band as part of his ballyhoo for "Is Everybody Happy?"

As his first move he gathered together five High School boys who played a piano, drums, clarinet, trombone and cornet.

Next he promoted a new Ford truck for the newly-formed orchestra to ride in, and bannered the truck with signs reading, "Ted Lewis and His Band in IS EVERYBODY HAPPY?"—Broadway Theatre Thursday and Friday." The truck cost nothing inasmuch as there was a small banner on the rear giving credit to the Ford dealer who furnished the truck.

The clarinet player who was supposed to represent Ted Lewis wore a tall silk hat such as Lewis wears in the picture. The hat was promoted from a clothing store for passes.

A small cabaret piano was used on the truck—this being promoted from a music store who had tied up on the theme songs.

Arrangements were then made with every music store of prominence that the truck would stop and play a few numbers in front of their stores at a certain time during the day. The band would also play in front of the theatre at different times during the day—then after a few trips up and down the main streets would parade the residential districts, taking in all parks, etc.

The band was used one day in advance and during the two-day engagement of the picture.

The cost of the stunt was very trivial—four passes being given to each musician. They rather enjoyed the ballyhooing and also figured the practice and the publicity they derived was well worth the task.

And, by the way, "R. K.," we'd like a photo of yourself and a little dope on your career in the business. You know we have a great many of your fellow managers on the Publix circuit and they all sport the membership certificate of the M. R. T. C. on their office wall. Let's have the photo so that they can meet you via a regular "intro." Oke?

A man's job is his best friend. It clothes and feeds his wife and children, pays the rent and supplies them with the wherewithal to develop and become cultivated. The least a man can do is love his job.

—Senator Capper.

LOST AND FOUND!!!

Hundreds of readers write to ask us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.

MANAGERS' ROUND TABLE CLUB,
729 Seventh Avenue,
New York City.

I would like to learn the whereabouts of .....

.....

His last known address was .....

..... City ..... State

He was last employed by .....

I last corresponded with him on (date) .....

Remarks (Include here any other information that will guide us in helping you locate this party.) .....

.....

.....

.....

.....

SIGNED

ADDRESS

CITY STATE

(Note: Unsigned requests will receive no consideration.)

Tie-up With Local Plumber Effected This Novel Display

With so many screen revues scheduled for the summer season, we felt that this stunt engineered by M. E. Rosenberg, manager of the Diamond Theatre, and his assistant, Gene Allen, of Oakland, California, would bear reproducing on these pages, as it will probably fit in with some scene in a future picture.

The tie-up was a plug for a theme song, "Singin' in the Bathtub," which was featured in "Show of Shows." The local plumbing and supply house furnished the tub and the accessories and helped erect the display in the lobby. The display itself, as you will note from the photo, consisted of a bath-tub, tile effect background, pedestal wash basin, water heater, shower and all attached plumbing fixtures. A very life-like beaverboard figure graced the inside of the tub. The fixtures were of a beautiful pink designed to attract the feminine eye.

Concealed behind the tile background, a loud speaker, mounted on a baffle, was connected with the manager's office. In the office the record, "Singin' in the Bathtub," was played on a portable victrola, then amplified by a regular radio set and broadcast through the display. THE KICK OF THE WHOLE AFFAIR WAS THAT A MALE VOICE SANG THE SONG WHILE A FEMALE FIGURE WAS IN THE



TUB. The radio hook-up was arranged by the local radio man with the only cost to the theatre being the art work plugging the song, picture and dealer.

What do you say, boys—how about leading the Oakland delegation of the Club in activity?

MANAGERS' ROUND TABLE CLUB

Ed. Hiehle Also Takes Advantage Of Graduation Day

All over the country, showmen are taking advantage of the approaching Graduation Days to secure publicity and good-will for their houses, and are making school tie-ups by the thousands.

When Ed Hiehle, manager of the Midland Theatre in Newark, Ohio, read in the Managers' Round Table Club that "now is the time for all good showmen to cash in on graduation," he put on his Panama and walked over to the local schools. Over there he arranged a stunt whereby the various classes would select by ballot the most courteous member and the winner would be entertained by Ed as the theatre's guests. As the school season is drawing to a close, he worked this slant just in time and it might be well also for you to try it before the school session is finished.

As a surprise for the Graduating Class, Ed is planning to send a telegram to each member congratulating them on the conclusion of their school studies and inviting them to attend the theatre at the most convenient time. This stunt, need we say, will more than pay for itself in the subsequent goodwill and publicity that will follow and we would advise that if you haven't planned anything of this sort that you start on it now. Of course, if you wish to keep your nut low it is not necessary for you to send a telegram, but the telegram gag does maintain a dignity all its own, just send them a card congratulating them and inviting them to the theatre.

Oke, Ed., we figured that you'd do something along this angle and we are very glad to pass along what you have done and are planning to do. Let's know what the final results are will you, and we hope to be tramping over the greens with you early this summer, so you'd better practice up on those eagle-eyed eighteen-foot putts of yours.

Business is like a battlefield and the men who win are those armed with knowledge, new ideas, and superior methods.

—Guaranty Messenger.

And Song Writing Is Only One Of McDonald's Sidelines

We predict that a new name will flash across the poetical horizon in a little while; and then will the Bard of the Westlake Theatre, Tom McDonald of Los Angeles, Calif., come into the front ranks of the verse fashioners, like Shakespeare, etc.

As one of his many contributions to the recent Harold Franklin Moth, Tom and Miss Natalie R. Yeo composed the splurge that we are reprinting below:

THERE'S EVERYTHING IN A NAME

(Words and Music by Miss Natalie R. Yeo and Tom F. McDonald, Fox Westlake Theatre)

Now Shakespeare said *"What's In A Name?"*
And We Can't Say He Was To Blame;
However It Might Have Been That He Was Wrong,
For Though We'll Have To Admit,
That He Was A Bard With Wit,
We've Found A Name With *"Everything In It,"*
That's Why We Sing This Song.

(Chorus)

"H" Is The *"Heart"* Of The *"Head of Our Game,"*
"A" Is *"Attainment,"* *"Ambition"* and *"Aim,"*
"R" Stands For *"'Ruling'* With *'Reason'* and *'Right,'"*
"O" Is For *"Outward"* and *"Open"* In Fight,
"L" Is For *"'Learning,' The 'Light' To Proceed,"*
"D" Is *"Determined, Decision,"*

"B" Is The *"Brains"* That It Takes To Succeed,
For The Doing Of Things With Precision.
"F" Is The *"Faith"* That He Has In Our Game,
"R" Is The *"Record"* Which Helped Him To Fame,
"A" Is For *"Author," "Accomplishment," "Art,"*
"N" Is For *"NOW"* Which He Helped Us To Start,
"K" Is For *"Kindness,"* And
"L" Is *"Loyalty,"*
"I" Is For *"Ideas"* of Fame,
"N" Is For *"Noted,"* It's Easy To See,
"There's Everything In A Name."

WESTWARD-HO!

Realizing the importance of gaining every slant in showbusiness, Motion Picture News just informed me that it would be O. K. to take a trip to the cost this summer.

To your chairman, this is naturally a source of pleasure, not only because of the trip and the enjoyment it will give us, but because it affords us the much-needed opportunity of studying conditions first hand out in the Northwest, the Pacific Coast and as much of Canada as our limited time will allow.

For over a year we have looked forward to making a cross country journey so as to visit as many theatres and meet as many showmen as such a trip would permit, but to attempt it at this time on so complete a coverage would entail many months and this being out of the question we shall make the trip out to Los Angeles as direct as possible.

Returning, we shall stop at San Francisco, Portland, Seattle, Vancouver, Regina, Winnipeg, Duluth, and other points, jumping back into Canada to take in Kitchener, Toronto and Montreal.

* * *

Our many members and readers have paid us the compliment of following our opinions and suggestions as being written by one who knows the different conditions that exist throughout the country and this trip will give us plenty of angles to discuss in future issues of the Club pages.

There are, no doubt, many slants which apply to the east which do not fit in as far the west is concerned and as it was many years since we last visited out there, we can bring our ideas right up to date.

We shall grasp every opportunity of meeting those hundreds of boys whose letters have been the source of inspiration to the Club pages and our only regret is going to be the impossibility of meeting them all.

Our observations shall be incorporated into a series of articles, interviews and stories dealing with show-angles in every spot we visit and we feel certain that the Club pages will benefit greatly by this trip.

* * *

It ought to be interesting for an exhibitor to visit Hollywood and the various studios to see what is going on at the production centre of the industry. That it will open the door to things that we never considered before will, no doubt, be true. But at any rate, we shall see for ourselves what it is all about.

"Chick"

We don't doubt but that this was well received and for that reason we made the prediction in our opening paragraph. And while we are about it we want to state that the birthday party Tom pulled not so long ago went over very well. Listing among his friends many celebrities of the stage and screen, Tom knew their birthdays, so when his rolled around, he found that a number of his friends were also celebrating the occasion, as their natal date was the same. A party was arranged; and what a party it was.



In the photo we are showing you will see the immense cake that was especially baked for Tom, by Henry, one of Hollywood's leading restauranteurs. The guests numbered among them Charlie Chaplin, J. Farrell McDonald, Claire Windsor and many other film celebrities. The party was a huge success and from the way it went over it appears like it is going to be an annual event.

Well, Tom, with summer rolling right along and our car nosing in the direction of Los Angeles we hope to drop in and see you before long. Congrats on your Franklin Month stunt and do't forget we're always glad to hear from you.

Did You Order Your Club Pin?

MANAGERS' ROUND TABLE CLUB

NEW ASSOCIATE MEMBER

Introducing Max Herschmann. Here is a man who, though not actively engaged in theatre operation proper, has been in the show business for a number of years, and in view of his fine record in the past we have enrolled him as an associate member of the Managers' Round Table Club.



He was connected with the Loew organization for many years, being assigned to the home office. At present he is putting new life in the trailer business by applying the showman principle to all his work. His connection with a local concern right here in New York has enabled him to turn out some good work.

Okay, Max, we're glad to welcome you into the Club, and we know that when any ideas come your way that will prove of benefit to your fellow members you'll pass them along, because an associate member is supposed to be active, too.

Fox N. J. Division Is Still Showing Plenty Of Activity

With the advent of summer, we find that there is no let-up on the work being turned out by the hustling showmen on the New Jersey side of the river.

This group of live-wires, representing a part of the Fox Metropolitan Theatres have had their efforts chronicled on our pages many times in the past and now we present a few more pictures of what they have been doing recently. The first photo shows a display that Al Unger, manager of the Fulton Theatre in Jersey City, used as an institutional plug. Al promoted a number of sample packages of Life-Savers from the manufactures and placed them in the window of a local dealer. A card announced that anyone guessing nearest correctly the number of packages would be entitled to free tickets to the theatre, and from the thousands of answers received the value of the stunt was proven.



The other photo shows what Charlie Mann, manager of the Pascack in Westwood, N. J., did to sell "High Society Blues." He promoted window space in a local department store and prevailed upon the owners to feature a special "Janet Gaynor High Society Blues" dress. The display was worked about attractive stills and cut-outs of the stars in the picture and did a great deal to arouse interest. Another stunt he used that helped him boost goodwill for the house was a tie-up with a store selling cameras along with other merchandise. The dealer agreed to give away twenty cameras to all Westwood children whose twelfth birthday occured in 1930. The stunt was a whiz. In fact, the dealer liked the idea so well that he threw in ten more cameras to cover the other ten kids who applied.

On Fox 100% Month, Meyer Cohen, manager of the Strand Theatre in Jersey City, secured a cake from one of the local bakeries and gave it away to a person holding a special number on tickets that were distributed at the theatre and bakery. The cake was placed on display in the lobby together with a sign announcing what it was for, and plugging the bakery and the special month. The photo of it, which we are showing, will give you an idea of what it looked like. We want to thank Jack Hobby, the wide-awake publicity man for the division, for keeping us up on what the "gang" is doing and we know they will more than continue the big time showmanship they are displaying.



Frias Introduces A New Idea That You Can Use Too

Carlos Frias of Ellanay Theatre, El Paso, Tex., received splendid newspaper co-operation in publicizing "Paramount on Parade."

The El Paso Post ran a sixty-inch ad on the picture; at the same time announcing how 25 free tickets to see the picture could be obtained. Scattered throughout the classified pages, five of the song hits from the picture appeared. The first 25 submitting correct answers received a ticket to see the picture. This large ad was run three days in advance of opening of picture.

The night before picture opened, Frias secured an hour of solid "Paramount on Parade" song hits being broadcast in the nature of a contest. The contest consisted of radio listeners phoning in their telephone numbers and at the end of the broadcasting, twenty lucky phone numbers were picked—entitling those persons to tickets to see the picture. There were 318 telephone calls during the hour and the station reported that three phones were being answered constantly the minute contest was announced.

A special horseshoe cut-out with stars all around it and heads of the Paramount stars in center with electric lights as border was placed in the lobby two weeks ahead of playdates. This display was very attractive and was the cause of many comments.

PRACTICAL PATRIOTISM

An example of constructive patriotism of the type that asks no reward for sacrifice other than accomplishments, was set by the Palestine R & R Theatres in the recent Help-the-Census campaign.

A total of 394 admittances to the theatre worth 50 cents each, were given away in an effort to get out a full census count for Palestine. This represents a donation of merchandise worth $197 in this campaign. And the people who received the passes are mostly all regular theatre goers who pay their money to be entertained.

But the result of the campaign is worth this sacrifice, for the census shows a gain in population rather than a loss. If the census had shown a loss in population, Palestine would have been stigmatized. People would have said, "The town is going backward." Enterprises would have felt a hesitancy in locating here because no one desires to live in a town that is losing size rather than growing.—Palestine (Tex) Press.

MANAGERS' ROUND TABLE CLUB

'Mammy' Was Song Of Joy When Frank Boucher Sold It

Rather than tell you ourselves about Frank Boucher's showmanship we decided that to start this article off we would let the Hagerstown Globe, one of the dailies published in Hagerstown, Maryland tell you what they think about his work. The story was published under the heading, "Hagerstown Day by Day," and ran:
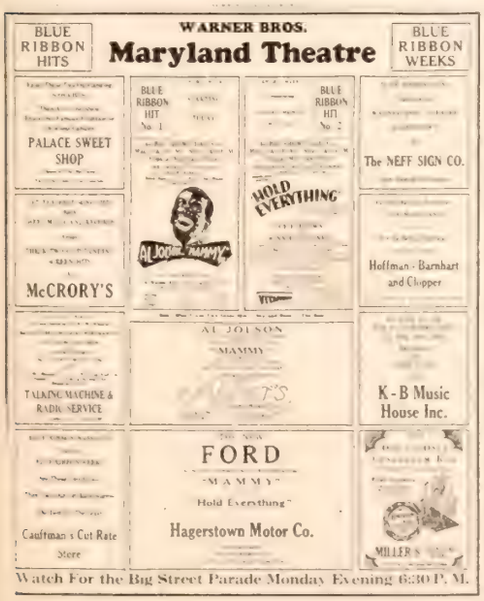
"Frank Boucher, head man at the Maryland Theatre, is here by awarded the crocheted soup silencer for being the greatest press agent we know of, next to Dexter Fellowes, of circus fame. There may be others quite as good, and if there are we want them to accept our apologies, but we have never met them.

"Frank brought Al Jolson's latest hit, 'Mammy,' to town, and so that everyone would know that America's premier blackface comedian were here in a talkie, he put on one of the biggest ballyhoos that this old city on the Antietam has ever seen. And when Frank puts on a ballyhoo, he does it right, make no mistake."

The story then went on and told what Frank did to sell "Mammy" to the town. But since we are in receipt of everything that was called into play to sell the film we felt that our members would rather have it presented to them in the approved Club style. The campaign we are presenting below is, of course, in addition to the usual weekly advertising, newspapers and billboards, which take in a radius of thirty miles, covering the surrounding towns.

A tie-up with one of the local papers enabled Frank to secure special copies and imprint the front page in red with a message that "Mammy" was coming to the theatre. A note underneath advised the reader to watch out for the big street parade that was to form part of the campaign. The parade was a corker. The photos will more than prove what Frank did to make it a success. He promoted the aid of the local National Guards, fife and drug corps, boy scouts and nearly every other faction he could tie-up with. Banners proclaiming the worth of "Mammy" were carried. A car, transporting a man in blackface, made up to resemble Al Jolson, headed the procession. Police were pressed into service to keep the lanes clear and the whole effect was that of a trans-oceanic flyer returning to the homeland.

In addition to the photos, we are reproducing a sample of the full page co-operative ad he secured from the local merchants. Since so many fine pictures were booked into the house, he decided that he would accomplish two things at once and to that end he labeled the events "Blue Ribbon Month" and presented "Blue Ribbon Hits" in the ensuing "Blue Ribbon Weeks." With the first picture "Mammy" as the month's representative he felt that the campaign had to be good in order to excite the interest of the town.



Instead of using window cards on the picture, he secured a number of special blackout faces of Jolson and distributed them to the dealers. This new form of window plug was greeted with open arms by them and they were more than glad to put it in their windows. Tire covers were distributed to all taxicabs in the city. Small stickers plugging the picture were stuck on cars, trucks, poles, etc. Small cards, impressed with cut-out letters and made in black and white were placed to good advantage in the dining rooms of the leading hotels.

Frank endorsed the picture and used the appeal in the newspaper ads and on the screen. Horns were placed on the marquee and wires were connected to the non-sync in order that the theme songs could be plugged. Flowers, flags and pennants decorated the lobby and the whole tone throughout was one of minstrelial gaiety. The completeness of the campaign was seen in the crowd of standees packed at the back of the theatre during the run of the film.

We would like to go on and tell you about another campaign he engineered on "Hold Everything," that, too, was one of the most compact examples of creative showmanship which has ever been presented to the people of Hagerstown, but since you know what he did on "Mammy" we are sure that you will agree with us that his campaign on the other picture must have been good. Some of the highlights included personal telegrams to the residents, special heralds, special tie-ups and newspaper ads all of which tended towards bringing them to the box-office.

JUST A SUGGESTION!

Maybe if you analyzed and rid yourself of some foolish prejudices, you wouldn't have to rid yourself of some excellent co-workers.

—Personal Efficiency



A short time ago we presented an account of Frank's special "Gift Night" that he tells us was one of the best stunts he has ever engineered. Now he has another in the form of a "Treasure Contest" that is run off along the same lines. If you wish more complete details we would recommend that you refer back to the article under discussion and you'll get an idea of how he is putting his latest one across. That he knows his patrons' likes and dislikes is evident, for his showmanship proves that this follow-up is what the people want and so long as it brings in extra business we know that Frank is going to give it to them. And whenever he puts over these stunts you can be sure that he is going to let his fellow Club members in on them. Right, Frank?

On the great clock of time there is but one word: Now!
—Shakespeare.

League Shifts To Avon Theatre In Utica, New York

This is intended to inform his many friends that Walter League is now managing the Fox Avon Theatre in Utica, N. Y., having transferred from the Japanese Gardens in New York City to his present position just a short time ago. As he has been in the show game for a number of years, and, being thoroughly versed in the racket, it is only fair to Walter to state that we believe he will make a record for himself and his house while in Utica.

As we now recall, he was the first manager of the Century Circuit's Sheephead Bay House in Brooklyn, N. Y., and prior to that he had been connected with another well-known theatrical organization. We want to congratulate him on his new position and state that working with men like Tom Olsen and the business executives who guide the functionings of the [illegible]

Give our regards to the many friends we have in your outfit Walter and don't remain a stranger to these pages.

MANAGERS' ROUND TABLE CLUB

"The Stunt's the Thing"

Don't develop the wrong impression that the exploitation stunts described on these pages are married to the pictures with which they are used.

When we set forth the details or photographs on an exploitation stunt we do not give it the space because it is on that particular picture which is being exploited.

Rather, our idea is to set forth how the different members and readers are selling their pictures to the public with the thought that you will take the exploitation idea and use it on any picture or pictures which you have booked into your theatre.

Please try to keep in mind the fact that the name of the picture in connection with the exploitation stunt is of very little importance. The chief idea which we are passing on to you is the exploitation stunt itself.

Members will find it a very valuable and profitable pastime to see how many of these gags they can take and convert for use on attractions playing their houses.

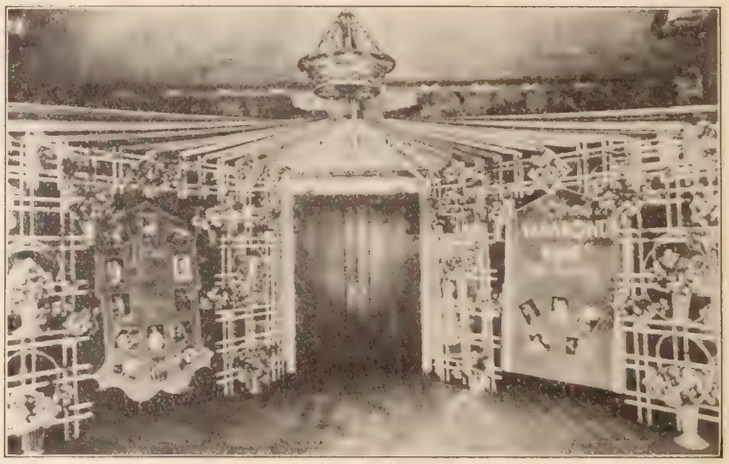
M. R. T. C.

Matt Press Managed To Dispose Of Old Stationery On This

Combining an advance plug with a "Mother's Day" greeting was one of the latest stunts that Matt Press, manager of the Saenger Theatre in Hope, Arkansas, used recently.

As most of the members know, Matt has a Kiddie Klub that is one of the finest in the country. An announcement was made at the meeting one Saturday matinee that on the Saturday prior to "Mother's Day" the members would be presented with a Mother's Day card to be carried home and given to their parent. This Saturday was five days before the opening of "Honey," so Matt tied them both in. And here's a slant that went with it. He had on hand a large quantity of the old style envelopes used before Publix took over the houses. Rather than waste them he imprinted them with: "TO MOTHER—FROM HER HONEY! A MEMBER OF THE PUBLIC SAENGER KIDDIE KLUB," and in this manner was enabled to get rid of them in a manner that would do credit to any man's showmanship. And below we reprint the copy on the card, so that you may file away the stunt for future reference.

To give you an idea of how he pulls with the kids in the town we are reproducing a photo of his lobby display on "The Vagabond King." On the week before opening, a request was made at the Kiddie Klub meeting that the youngsters bring live roses to help decorate the lobby for the showing. The response was great and all during the week fresh roses replaced the faded ones. The lobby attracted a great deal of attention and the picture also came in for an additional plug when the kids went home and stated that they wanted the flowers for "The Vagabond King."



Being no stranger to our pages, Matt has given us many fine accounts of his work and from what he is accomplishing daily out in Hope we know that he is going to continue his interest in us. Congratulations, Matt, for the nice showing you are making out there and remember to keep us posted.

Mother

It is the dearest name that mortal lips have spoken,
Glad symbol of love so strong
It never can be broken;
The name that's first upon our lips,
The last we murmur, too—
God keep me worthy of the love,
Mother, I've had from YOU.

The Young Man: May I ask you, sir, if you think that your daughter would make a suitable wife?
Lawyer McNab: No, sir, I don't think she would. Five dollars, please.

—Lafayette Lyre.

Merritt Sold Show In Fine Style To Good B. O. Receipts

With the playing of "Hallelujah" at the Strand Theatre in Birmingham, Ala., Manager D. Merritt chose a most appropriate means of heralding the feature and at the same time attracting people to the theatre to witness the film.

He secured the services of local talent in the form of a colored tin-pan orchestra, composed of a homemade drum contraption, harmonica, ukelele and two dancers, and erected a special platform on top of the marquee, where the performers can be in full view of everyone. Their so-called act proved to be very clever and entertaining, and became the source of considerable attention.

He also displayed some crackerjack showmanship when he set out to merchandise "Lummox." His work on this picture proves how easy it is to get window tie-ups whenever appropriate copy is used This particular window tie-up was engineered with the Birmingham Electrical Company who furnished one of their large windows which was devoted to plugs on the picture and their household appliance products. The copy on all of the products read "Don't Be A 'Lummox' And Wear Yourself Out—Let Electricity Do The Work For You." The articles in the window were connected with the stills and catch line by means of ribbons, and the whole effect was one that would sell products in the most forceful manner.


NOVELTY SOUVENIRS
Make friends with your patrons
New profits in your box office receipts give kiddies "Brazel Novelties" and win them as Boosters for your show house. Inexpensive attractive novelties serve as real business getters always
Write for our Free Booklet, Showing 1,001 Kinds
BRAZEL NOVELTY MFG. CO. 4009 Apple St., Cincinnati, O.

MANAGERS' ROUND TABLE CLUB

Watkins Displayed Fine Showmanship On Recent Picture

The only trouble with this account which we are setting forth of the atmospheric front turned out by V. D. Watkins, manager of the Empire Theatre in Montgomery, Ala., for "Honey" is that we haven't a photograph in order to illustrate more clearly what this knock-out display must have created in the way of a novel effect.

All the lattice work used in the front display was made up by the boys in the art shop and the engineer. In making up this elaborate display was a case of smilax, 300 artificial waxed roses of different colors—and on the outside, by the three archways in the opening, were 100 artificial wisterias.

The total cost of the smilax and the 400 flowers was $15.00.

The banners, seven pieces in all, were lettered in red and green against a white background with a scalloped border worked in three shades of blue.

The lattice work had two pillars on each end extending from sidewalk to marquee and another double set of pillars in front of theatre extending almost to the curb. All pillars were arched with more trellis work on which was entwined the flowers and on which appeared cut-out heads of Nancy Carroll.

The cut-out letters of Nancy Carroll above the marquee carried electric lights. The box on top of the marquee under the Nancy Carroll letters was a shadow box made up in three complete sections. One section carried stationary lights shining through yellow transparent cloth. The drops underneath the title of picture were made up in two sections with electric lights behind them. The bottom rows were hooked up in series with the flasher board of the vertical sign. The effect was a perfect illusion of dropping honey.

So with work like this on display, is it any wonder that Watkins had the town talking for weeks after? And it's not only on "Honey" that he turned out fronts like these. We happen to know that he turns out "honeys" on every new show and we hope that in the future he will favor us with some photos so that we can pass them along to his brother members. What do you say "V. D.," you know that they'd like to get a look at them as much as we would?

Our New York correspondent tells us that Rudy Vallee has taken a new lease on life and is singing through the left nostril now!

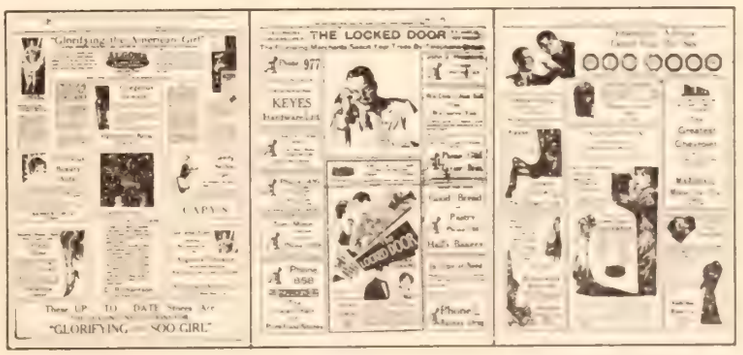
—Michigan Gargoyle.

These Three Ads Of McGeachies May Aid Your Layouts

That representative showman from Canada, W. P. McGeachie, manager of the Algoma Theatre in Saulte Ste. Marie, Ontario, is again with us. Some time ago we passed along some of his advertising layouts and showed you what he turns out in the way of newspaper work, and promised you some more accounts in the future. McGeachie has obligingly dug out a couple of full-page co-operative ads that he used to plug past productions and shot them to us for the rest of the Club to look at.

When you consider that this showman hasn't all of the metropolitan resources to call upon and in view of that fact has managed to achieve the "happy medium" in the form of copy of the most friendly intimacy, you will appreciate more fully his showmanlike knowledge of the public. For his first venture on the co-operative page idea he decided that a little novelty would go good with "Glorifying the American Girl," so he inserted a bunch of news items along with the ads and by scanning the layouts closely you can make them out.

In the second full-page spread on "The Locked Door" you'll find an idea that might be of value to you on your next co-operative tie-up. Note the line heading the page: "Telephone Orders Open THE LOCKED DOOR to Quick Delivery. The Following Merchants Solicit Your Trade by Telephone Orders." By running it like this McGeachie injected an angle into his ad that proved of great value to the merchants and enabled him, as a result, to get away from the regular run of ads. The merchants' phone numbers were placed around the picture plug.



We're certainly glad of the opportunity to pass this work along, "W. P.," and you can bet that first chance we get we'll take the time to visit your thriving metropolis, and the official "Who's Who" of the town, the Algoma. As you infer that you will treat us to hunting, fishing, and WHAT THIS COUNTRY HASN'T GOT, how can we resist the temptation to go HUNTING AND FISHING?

And listen "W. L.," we are going to let you in on something confidential and tell you that in the race to determine which of you go-getters who merchandise attractions in Canada is deserving of a place in the front ranks, you've got a pretty good foot-hold; but in order to stay there you'll have to keep us up on the rest of your ads because your fellow-managers in the Dominion are hot on your trail.

GIVE GUY A GREETING!

His many friends will be glad to know that Guy Kenimer is back in the field again.

When he left the Publix organization not so long ago, with which outfit he had been acting as city manager of Tampa, supervising the Publix Consolidated houses, we sort of lost track of him, but now he turns up as manager of the Palace Theatre in Jacksonville, Fla., and supervisor of four other E. J. Sparks houses.

Knowing what he did with the Publix organization it is only fair to state that if he continues the same brand of showmanship he will go far with this new position that he so richly deserves. The first example of what he is doing to pack the five houses he has under his wing may be seen in the campaign he engineered on "The Cuckoos" that had Jacksonville laughing and gasping for a whole week.

Working along with showmen of the sort that Jacksonville harbors (there's Al Weiss and Jonas Perlberg, Bob Mitchell and Wally Allen, for instance), it's certain that the feeling of friendly competition which will be aroused will be productive of some corking showmanship. We want to compliment Guy on his new assignment and let him know that we look for a lot of good things from around his way.

JOHN C. RUNDELL Says:

"I think my scrap book is the greatest asset I have, and most of it is filled with pages from your SECTION of the MOTION PICTURE NEWS."

Manager, Kaufman Theatre, Montpelier, Ohio.

MANAGERS' ROUND TABLE CLUB

THERESA NIBLER JOINS!

Meet the latest showman to join our organization. Miss Theresa Nibler, manager of the Electric Theatre in Springfield, Missouri.

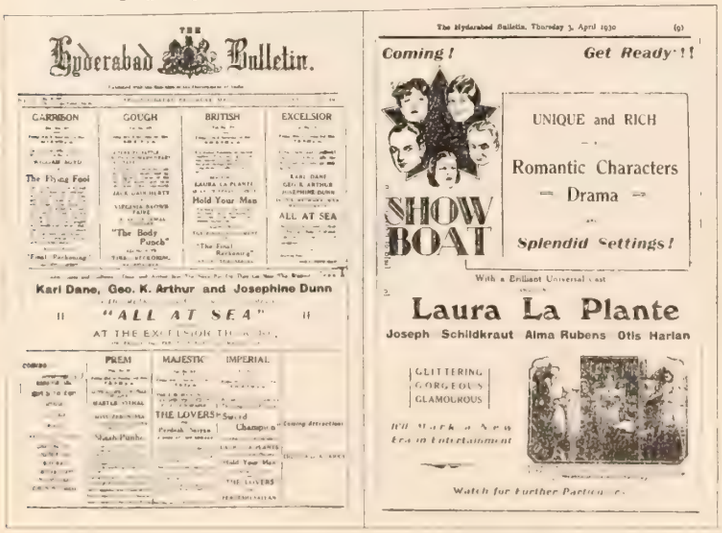
Coming from the "show me" state, we could say that we'd like to see some of Miss Nibler's work. But how are we going to do that, especially when she has already shown us what she can do. And with a real Club spirit like that, is it any wonder that we make the declaration that she is going to make a lot of showmen look to their laurels?

We want to welcome this peppy show-woman into the Managers' Round Table Club and let her know that we are more than interested in hearing about her activities. Her enrollment swells our feminine contingent still more, and working with Miss Anna Bell Ward, Miss Jean LaRoe, Mrs. C. E. Ledford and a couple of others of like calibre, it stands to reason that they present a pretty formidable aggregation.

Newspapers In India Carry Ads On Their Front Pages

The attractions at local playhouses in far off India seem to be of such importance that they are granted front page advertising space on the local newspapers. In order that this statement may not seem far-fetched to you we are reproducing herewith a couple of pages of advertising from the Hyderabad Bulletin, in Secunderabad, India.

It is a cause for rejoicing when these showmen are enabled to get a hold of any mats to lend more life to their advertising. That they know how to inject "life" into their ads is seen in the full page ad on "Show Boat" that some live-wire turned out. Remember that an ad of this sort is a rarity and you can fully appreciate what those fellows are doing and the struggle they have to use methods away from the usual routine in their advertising. This ad was run on one of the back pages due no doubt to the fact that the rest of the theatres in the locality occupied the front page space.



On the front page of the paper there are seven houses grouped together and each house is plugged in solid type. There's no opportunities either for any one of them to "steal the page" because they are all handicapped by lack of material. So when you start to kick because a compositor makes a little mistake in your ad, perhaps leaves a dot off the i, think what these showmen have to buck up against in the way of selling their shows. And sell their shows they have to. We can say that there is no place at all where a show musn't be sold. We are very glad of the opportunity of passing along this work and we feel that all our members will agree with us that despite working under handicaps these showmen manage to bring them in.

Don't You Agree That The Canadian ShowmenKnowBiz?

If we owned a jewelry store and were handing out cups for every piece of showmanship in the form of window displays created by members of the Round Table Club, we know that among the showmen receiving the silver mugs would be found Pete Egan, hustling manager of the Capitol Theatre in Regina, Saskatchewan, Can.



Not only for window displays would Pete be the recipient of an award, but also because of what he is doing to keep the Capitol Theatre before the public's eye and "day by day, getting better and better." One of the most difficult problems which Pete encountered was that of window tie-ups in the larger stores, especially the music shops. But was he discouraged? We'll say no! And the way we can prove that is to let you look at the window display that he fixed up for "Paramount on Parade."

This window was secured from the largest music dealer in Western Canada and it was certainly a feather in his cap when he received the store's consent to "pep up" their window. Feeling that a different touch was necessary, and also diplomacy, he arranged the entire back of the window to be devoted to a display of the sheet music song hits from the pictures. In the foreground he placed a cut-out plugging the feature and the song hits and if you'll look closely you will note that Pete does not try to have the theatre steal the window, but just the same no one can look at the display without knowing what feature the Capitol is offering for the week.

In closing we stand ready to tell the world that this display certainly knocked them for a loop as far as selling power was concerned, and unless we miss our guess Pete is going to be plugging the Capitol in the window many more times.

M. E. Rosenberg says:

"Have been following the Managers' Round Table Club religiously since its inception and have found many valuable tips in every issue."

Manager,
Dimond Theatre,
Oakland, Calif.

MANAGERS' ROUND TABLE CLUB

MODERN POSTER WORK!

J. A. MacDonald tells us that his lobby work is better, or at least as good, as those found on Broadway or the Loop and judging from the two photos we are reproducing, his statement is certainly O. K. "Mac", by the way, is the manager of the Harris Theatre in McKeesport, Pa., and doing a mighty fine job of it too.

But to get back to what we started to tell you. The Harris Theatre recently came across a new type of poster art service, wherein the theatre receives two designs on every picture released. These designs can then be made up into beautiful art posters at a cost far smaller than the ordinary lettering on plain card board. He is quite sold on the idea and the type of work they are turning out appears, beyond all shadow of doubt, to be marvelous. What particularly struck us as forcibly was the likenesses of the stars. Something rarely found in theatres outside of the bigger cities, and when you do find work of that sort it generally is difficult to recognize who the stars are.



We would like to know a lot more about MacDonald and his modern ideas for making his theatre as attractive as those in the key cities. It sure takes a live-wire man to find out what is new and then capitalize on it for his house. In this respect "Mac" need not take a back seat for anyone. What's that you ask? Where can one find a poster service of that kind? Well, you'll have to drop "Mac" a line to the theatre and we are certain he will give you whatever dope you would like.

Tell us some more MacDonald. We like your stuff. And how———!

PATRONS GET A FREE KISS

Tampa, Fla.—A pretty girl in the lobby of the Prince Theatre, backed up by the startling announcement that the young lady would give each male customer a good-bye kiss after the show, caught the eye of the passers and brought excellent business. This little stunt was cooked up by manager Ramos during the showing of "The Good-Bye Kiss," and every man got his kiss, too, a nice candy one all dolled up in waxed paper.

"TIP US OFF"

There is no finer news than an announcement of advancement for any showman in this business and when such an event takes place you should, by all means, drop us a note so we can carry the news on these pages.

Remember, not only the members and readers of these pages want to know about it, but your personal friends and acquaintances in different parts of the country will be equally as delighted to hear such good news.

Personal publicity of this sort is far from "blowing your horn." It is just as consistent from the publicity angle as a news announcement from the heads of a national theatre chain or distributing organization. They use just such means of letting the industry know what is happening in their outfits, so you, too, should avail yourself of this method of passing along good news of your own doings.

'Who-What-Where' Is An Ideal Stunt Sez F. V. Kennebeck

F. V. Kennebeck of the Le Claire Theatre, Moline, Ill., obtained excellent results with a "WHO, WHAT, WHERE CONTEST." The following will give you the idea of the contest and what Manager Kennebeck did to put it across.

A four page newspaper, a bit smaller than tabloid size, called the LE CLAIRE THEATRE NEWSETTE was published containing short articles (average 120 words) about different merchants in town. Each of these articles contained the good points and features of each business. For example, "On Fifteenth St. a little above Fifth is located Moline's leading furrier. This concern will store your furs while they are being repaired, and this alone is an inducement well worth consideration." At the end of each article these three lines appeared. Who are we? What is our room number? What is our phone number? In some cases other questions were asked,—Who is the proprietor? What is the name of the store? Where are we located? (This question when no address was given.)

Two issues of this Newsette were published. 8,000 copies of the first were distributed. Ten days were allowed for answers to come into the theatre. On the 11th day 3,000 copies of the corrected issue giving the answers were distributed at the theatre and homes. The first issue carried the coming attractions for the next three weeks. The second issue stressed the feature and other attractions which were to appear the following week.

Prizes offered for these giving the greatest number of correct answers were 1st $25.00, 2nd $15.00, 3rd $10.00. No employee of the LeClaire Theatre or any member of their family was eligible to enter the contest. All answers were to be in by midnight on a set date, those coming in later were not counted. Answers were sent in by mail.

Manager Kennebeck is confident that this idea can be worked in any theatre at no cost whatsoever. Each merchant was charged $10.00 for entry. A man was hired who could write the articles and sell them, giving him as a salary all above the cost of printing, prizes, distribution and trailers or any other incidental expenses. All money collected in advance or on day of first issue.

Presentation of the prizes took place on three consecutive nights the week following the close of the contest and much publicity was obtained by the theatre and the entire expense was covered by the money collected from the merchants in town.

There are many fine points to this idea of Kennebeck's and we certainly would like every member and reader of our pages to look it through. Maybe the entire layout may not appeal to you or your local situation, but then again, there may be many fine slants that would just work out to perfection for your house. But you'll never know it if you don't follow these things through a little more thoroughly. Let's hear some more from you "F. V." We rather like your style!

MANAGERS' ROUND TABLE CLUB

RITZ PATTER

By ADOLPH PINCUS

(This is one of a series of humorous "chats" used by Pincus in his theatre's program. If they appeal to you, go ahead and use them with his compliments.)

This is the time of the year when the topic of conversation turns to the subject of day-light saving.

The government makes us all push the clock ahead one hour, just to be sure that we lose an hour of sleep, and then it stays light so long at night that we can't go to bed early, and no one knows what becomes of all light that's saved.

There has always been a question as to which was more beneficial to mankind the sun or the moon, and the consensus of opinion is that the moon comes out at night and gives us light, while the sun comes out in the day time when we don't need it.

You never heard of a fellow spooning with his lady fair in the sunlight—it isn't romantic, and then again he would get such a heavy tan on one side of his face that when he got home his wife would know it in a minute—so it's very evident that moon-shine is the thing.

Of course that extra hour of day light does some good, it keeps the cows more contented and the chickens lay more eggs but there is no harm in an egg that's layed an hour earlier, and you don't need day light to tell if the egg is bad, that can be done just as good in the dark.

However, please bear in mind, that if you miss our first show because you have been fooled by the day light in the evening, you still have time to see a complete performance by getting to the theatre as late as 8:45 P. M.

Irving Alexander Puts Birthday Party Over With Bang

When he celebrated Anniversary Week at the Rivoli Theatre in Boston, Mass., recently, Irving P. Alexander, live-wire manager of the house made a real birthday party out of it by tying up all the local merchants he could find who would lend an ear to his propositions.

By securing the co-operation of the Necco Sweets Company he procured 10,000 pieces of their latest confection and distributed it to his patrons in a small pay envelope which besides carrying a credit line for the candy company, bore a notice on the anniversary week and the pictures playing the house at that time.

As a treat for the first 1,500 ladies attending the matinee performances during the week he handed out telephone indexes which bore a front page plug for the theatre. The indexes were very attractively made up and carried a number of pages devoted to ads solicited from the local merchants. The kids, too, were not forgotten and they received autographed photos of movie stars. Another thing Alexander gave away was free drinks, promoted from the bottler of a popular drink and this stunt certainly made a hit with the patrons attending the evening performances.

Besides these tie-ups he had many other surprises in store for his patrons in the way of screen novelties, lobby displays, window displays and other things. The whole week went over great and the house was certainly let in for a lot of good-will. Fine work, Irving, we're glad to see you keeping right in step with that hustling bunch of Boston showmen who make up our delegation from that section of Massachusetts and we know that you are going to continue your activities.

Carl M. Osborne Is Still Turning Out Ads That Sell

A symphony in bold display type and novelty lay-out would be an appropriate caption for the type of newspaper advertising being turned out by the Lima Ritz Theatres for the various houses they operate in that prosperous and beautiful Ohio city.

The top line above the Sigma name slug on the full page ad for "Sally" is used with good judgment regardless of whether the line is original or picked up by them elsewhere.

Carl M. Osborne is one of the men responsible for this type of stuff and in passing it along we feel that we are rendering a service to our many other members and readers because, undoubtedly, these lay-outs will suggest to the many angles to which they can pep up their own newspaper advertising, as well as business.



Carl has been one of our most active members and his contributions to the CLUB pages embody many original as well as novel ideas. That this is a fact was demonstrated to us on many occasions when managers all over the United States made use of successful ideas engineered and executed through his engineering.

With the big chains rapidly absorbing all of the small independent groups, it seems to be only a question of time before men like Osborne will find themselves in a marvelous position to demonstrate their ability to organizations who are constantly on the look-out for man-power and brain power capable of filling responsible positions with a much better scope and a far broader future.

It has been unfortunate in the past, that these small independent groups were not giving the house manager the breaks they were entitled to, and in many instances they were the losers, because they would discourage the originality and pep of men who were destined to become outstanding figures in the show business.

We are very grateful to Mr. Osborne for keeping us posted on his more recent activities and we sincerely hope that he will continue to keep up his active membership by posting us further on what he is doing. We are rather proud of the fact that the ROUND TABLE CLUB is so well represented in Lima and between men like Osborne and Sid Lawrence, we know that things theatrical must be mighty interesting for the theatregoers in that city.

MATT PRESS says:

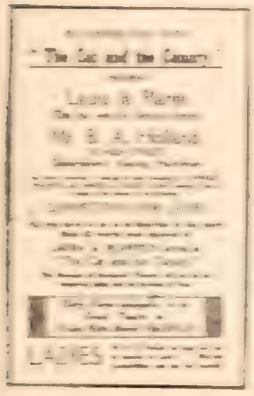
"Permit me to say at this time, the combination of ideas gleaned from members of the MANAGERS' ROUND TABLE CLUB thru the columns of your invaluable publication are a regular 'Open Sesame' to increased box-office receipts."

Manager, Saenger Theatre,
Hope, Arkansas.
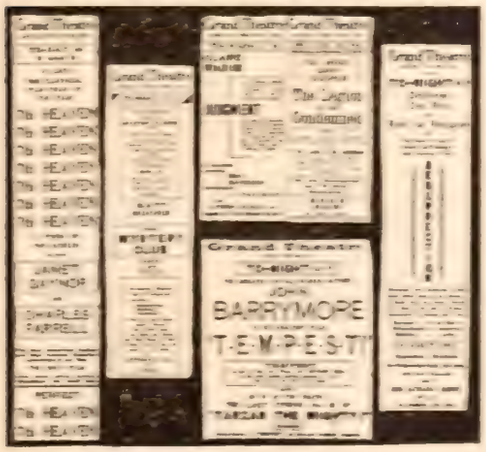
MANAGERS' ROUND TABLE CLUB

South African Showmanship As Done By Mgr. Nicholls

One of the most astute showmen in our South African delegation is R. Nicholls, who manages the Grand Theatre in Grahamstown. We have endeavored to show you from time to time the methods he employs to bring them into his house and we feel that you will agree with us that he sure knows his business.



Not only on these angles does Nicholls work, but on many others as the photos show. Just look at those corking billyboots he turned out on "Speedy," "Sembe" and "Seventh Heaven." And also the teaser campaign he used in the theatre for "Seventh Heaven by pasting the title on all of the stairs and doors in the theatre. Incidentally, that street billyboo on the picture was so arranged as to accommodate two men. The men carried it about the town and it attracted plenty of attention from everyone.



The same type of copy that he uses for newspaper advertising is used in his house organ and considering local conditions he certainly turns out an excellent program and one which he endeavors to pep up by the use of well blended colors. As Mr. Nicholls no doubt knows, we and the rest of the Club are more than pleased at the opportunity to witness these examples of his work and we want to thank him for the continued interest he has shown ever since joining the Club, and express the hope that he will keep it up.

ALWAYS
WEAR
YOUR
CLUB PIN

SHERRED WANTED ATTENTION — AND HOW!

Here's another new one, under the which must go to Carl Sherred. Knowing the enormous amount of correspondence that is received daily at Club Headquarters Carl evidently decided that something would have to be done about letting the brother members know about the special stunt he engineered for the run of "Journey's End" at the Majestic Theatre in Altoona, Pa., for he pulled a fast one on us.

Well, see? It was the last week, you remember, [illegible] Carl had a nice dollar to the heavens part of which went into stamps and sent crossing and registering as something which we might not get. Glad a right considerable "Ah, we said, "It's entirely likewise to such necessary." The Boys Brigade." But, no, it was the dickens for his pay. The payment very real since Carney Jackson is a member of [illegible] who were begging along with [illegible] for envelopes. So all appearances to contrary to be sure of the boys would be [illegible] through the mail. We looked at it, turned and wondered what the results would be.

A few seconds later the mailmen cast off the rope from their shoulders and while one wiped his dripping brow with the sleeve of our Palm Beach suit coat the other inquired "Are you Mr. Lewis—Chick Lewis?"

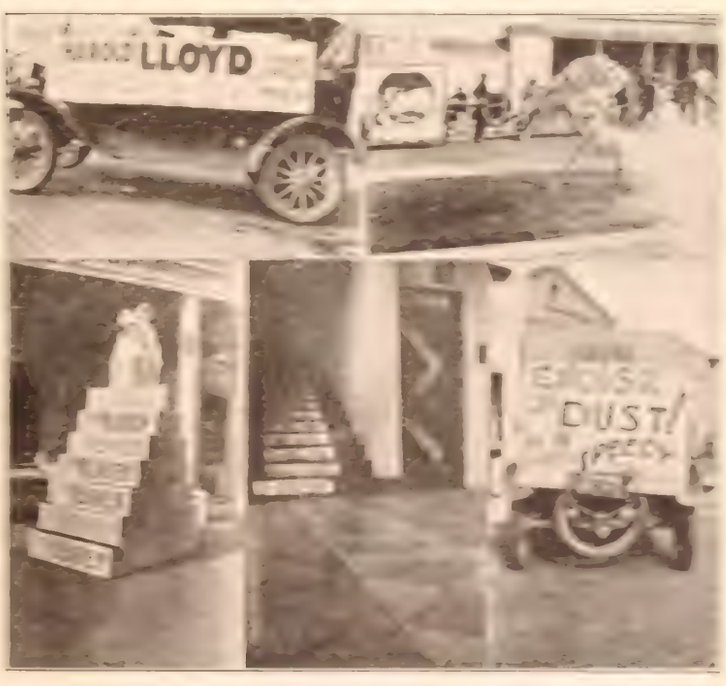
"Yes, I am," we replied. "Then as the mailman passed us he handed us a package. "Nothing we can do for you?"

"Yes, open this." And he pointed to the bale that took up most of the office. We were a little surprised to hear him ask us to open the package and asked him whether it was a post office regulation.

"No," came back the answer, "but after you have it opened you will be glad to do it, and by the way, the guy who sent it says 'hurt'."

Then we looked. On top of the folder, painted in brilliant red letters, screaming their message right at us we read:

"Chick, Open This At Once"



MANAGERS' ROUND TABLE CLUB

Sid Lawrence Made A Play For Goodwill Of Schools

All of the dust being kicked up around the vicinity of Schine's Ohio Theatre in Lima, Ohio, can be laid to the activity displayed by Sid Lawrence, manager of the local house.

As nearly everyone in the Club knows Sid, and the work he is doing, it will not be necessary to launch into a graphic description but we would like you to know that in the brief time he has been back in Lima, he has certainly put over some great stuff. One of the first of his activities was a tie-up with a local laundry whereby he plotted a "Blue Monday" campaign. He made up a herald of four pages, printed in blue and white. The herald plugged the laundry and the theatre and on the back page stated that upon presentation of it at the box-office, the holder would have their laundry called for at home and a discount of twenty-five percent given on the first bundle. The space reserved for the name and address of the prospective customer was also put to use as a mailing plug by Sid and the laundry.

For graduation time he sent out personal telegrams to each graduate, the copy on which read, "HEARTY CONGRATULATIONS UPON YOUR GRADUATION. YOU ARE NOW STARTING OUT ON YOUR REAL LIFE'S WORK WE SEND YOU OUR BEST WISHES FOR YOUR FUTURE SUCCESS AND HAPPINESS AND AS A TOKEN OF GOOD-WILL WE WILL HONOR THIS TELEGRAM AS ADMITTANCE WHEN PRESENTED AT OUR DOOR." The stunt met with unanimous approval from both the teachers and students and Sid found that his house secured plenty of good-will from it.

When he played "Caught Short," he felt that a little novelty in the form of a herald was needed so he imprinted a lot of envelopes (letter size), with "CONFIDENTIAL! TIPS ON A SURE THING BY ONE WHO KNOWS." Upon being opened the envelope was found to contain a number of "Advance tips to investors" which finished up with a plug for "Caught Short." Five DONT'S were enumerated and they were all on the style of the last ones which read, "DON'T Forget the market is a forerunner for business conditions—therefore always read the financial pages of the newspapers. DON'T Overlook The Greatest Amusement Investment Of The Year, etc."

The above stunt was followed up with another laugh herald. This time on "Gay Madrid." Sid distributed a number of cards about the town which read: "NEW PARKING LAW (The copy then went on) Section 611, Article 22 Made Necessary By Sudden Hot Weather. On Sunday, Monday, Tuesday and Wednesday, May 18-19-20-21, young ladies, young men and all classes will change their parking places from street corners, lonely country roads, parlor chairs, etc., to the (Theatre and Picture Plug)." When these heralds first made their appearance they were the subject of a lot of comment until closer scrutiny and it was noted that they were plugging a theatre attraction.

These few activities that we have set forth here are typical of all the showmanlike work that Sid turns out daily in Lima and as he is one of our most active members, the future will no doubt bring many more of his showmanlike slants.

No man should ask for more than employment; when that is given, it is up to him to do the rest.
—Samuel Rea.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

AN ORIGINAL FRONT!



Here is an example of smart font display work as created and turned out by Bill Wolfson, progressive manager of the Paramount Theatre down in Montgomery, Ala. We doubt whether anyone will deny the novelty or attractiveness of this fine display and if, in reproducing it, we are passing along a good suggestion, then we have not worked in vain to let you see what Bill is doing. Shoot us some more, we have a weakness for good front work of this type.

MANAGERS' ROUND TABLE CLUB

Fields Tells Us That This Plan Is Going Over Great

Here's another angle on the "Guest to the City" slant that so many showmen have adopted. The stunt, as most everyone knows consists of learning who the new arrivals to the city are and presenting them with a free ticket to the theatre. E. P. Fields, manager of the Capitol Theatre in Moose Jaw, Sas., Canada has eliminated the free tickets from his personal greetings and from what he says we manage to deduce that his plan is proving extremely successful.

The letter that we are reprinting below is sent to all visitors to the city. Their names are obtained from the hotel registers every evening and the letter is despatched so as to reach them in the morning.

Dear Mr. Doe:

Hearing that you are on a visit to Moose Jaw, may we be permitted to give ourselves the pleasure of according you a warm and hearty greeting to the city.

We trust that while you are here, you will feel that you are most welcome in our midst, so that should the opportunity arise in the future you will have a desire to come amongst us again.

Should you have the leisure time at your disposal you will find entertainment at the Capitol Theatre, where only the pick of the world's best talking pictures are shown. For today we are showing a new miracle of the talking screen, Lawrence Tibbett, a Metropolitan Opera star, in the immortal singing masterpiece, "The Rogue Song," and, knowing that nothing is good enough for us but the best, we are sure that this entertainment will be to your satisfaction.

We should also like to mention that if you require any information, concerning the business or industrial establishments or public institutions of the city, it will be gladly given you on inquiry at the offices of the Board of Trade, 53 River Street E., telephone 4245.

With the heartiest of welcomes, we are

Yours very truly,

CAPITOL THEATRE, MOOSE JAW,
E. P. Fields, Manager.

Perhaps you haven't even been using this stunt at all. Here's your opportunity to give it a play and if you feel that free tickets would help it along—give them away. We want to thank our Canadian member for letting us see what he is doing and when we receive so fine a stunt as this we take great pleasure in presenting it to the rest of the Club. Keep us posted on your other work too "E. P." because we happen to know that you're turning out some mighty fine stuff.

No person will have occasion to complain of the want of time who never loses any.

—Jefferson.

"ECONOMY"

(Note: This box is being reprinted at the urgent request of the head of a large chain of theatres. He feels that the advice contained in the little story is important for every manager.)

If there is any sign of carpe-mundifuse in a theatre manager, it is that gentleman who claims that his outfit is so "stingy", they do not let him spend a cent for this, that or the other thing.

First; craving your humble pardon, we would say to you: "You're all wet."

Economy, properly practised, is one of the first signs of efficiency. It does not follow, because your superiors keep a check on you, that they are stopping you from spending money for necessary purposes.

We have tried to instill, into our many members and readers, the thought that they ought to do certains things without waiting for the "bosses" to come along and tell them what to do. A manager, with the proper interest in his theatre's overhead, should be constantly on the alert to save every penny possible because those pennies amount to a vast sum at the end of a year just for his one theatre alone.

We are compelled to bring out of dead storage an old expression, but, nevertheless a timely one: "It's not how much you spend, it's how intelligently you spend it." That's what counts every time and if you are keeping your "showman eye" peeled to hold that "nut" down to the bone, you will guard every cent as though it were your own, and here is what we want to get into your systems so that it won't seep out again:

Before you spend any money foolishly, suppose you hesitate just long enough to ask yourself the very same question: "Is the spending of this money absolutely essential?" If the answer is "Yes," then you have at least tried to convince yourself that you are doing the right thing. If the answer happens to be "No, I can do so and so and save this money," then you are not only a showman but an executive. And it's from such stuff that Honest-to-God executives are made.

The men who have succeeded in this business and are continuing to succeed are men capable of proving that they know the value of a dollar and it takes a smart man to do that.

"Chick"

Swanson's Front For "Free & Easy" Had Them Looking

Here's the whole low-down on the construction of the ace lobby front for "Free and Easy" that R. M. Swanson of the Hippodrome Theatre in Miami, Fla., built.

Swanson used Atlas board supported by 1x2's to build box front covering the front of the theatre and extending halfway back into the lobby. The pieces against the lobby wall were about ten feet high; also being located at the box office.

Upon this beaverboard was applied craftex covering the entire display and while it was still wet, broken pieces of mirrored glass were placed about an inch to two inches apart. When the craftex dried the artist tinted the entire display, shading off from one color to another which gave a beautiful effect.

On the front part of the display facing the street was placed large cut-out stars of beaverboard on which was painted the star's name, punch copy, short subjects and cut-out title of picture in metallics.

On the pieces extending along the lobby walls was placed more cut-out beaverboard stars with the centers taken out and stills of stars mounted from behind.

In the center of each lobby piece was placed a large beaverboard star about seven feet high with the name of the picture, "Free and Easy" cut out of the center with tracing paper mounted from behind. And behind each star was a different colored light flickering on and off.

Each beaverboard star carried a border of silver metallics and with different colored lights flickering on and off from the marquee, the effect was dazzling. For flash purposes, a large crystal ball was suspended from the center of the marquee that would slowly turn now and then with the wind—throwing reflections in all directions.

Good work, "R. M.," but the only thing we lacked and a most important thing it was too, was the photograph of the front. We hope that the next time you'll send one along to us so that your fellow members can see what the finished effect looks like.

MANAGERS' ROUND TABLE CLUB

THE MEETING PLACE FOR BENEFIT AND PROGRESS!

JOIN NOW!!

Here's the Blank

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS

D. F. McSWINNEY is the manager of the Paramount Theatre in Needham, Mass., and, judging from what the New England Division of the Publix outfit has been doing in the way of show merchandising, we believe that any showman coming from that district must know the ropes. For that reason we look forward to hearing of your work very soon, "D. F.," and when you shoot it in to us, include a photo and a little dope about yourself so that the rest of the men on your circuit can meet you "face to face."

———*Wear Your Club Pin! ! !*———

LESTER DAVIS manages the Magnet Theatre in Barre, Vermont, and though we don't want to appear too humorous, with a name like the Magnet to draw them in, Lester should be able to turn out some mighty fine slants along the show selling angle. Keep us posted on your work, Lester, as we are sure that your brother managers of the Publix circuit are just as interested as your fellow Club members in knowing how you are selling them, especially since our rolls boast a couple of "ace" showmen from right around your neighborhood.

———*Wear Your Club Pin! ! !*———

R. F. FELKER is the manager of the State Theatre in Omaha, Nebraska. We want to welcome Mr. Felker into the Club and let him know that we expect some good examples of showmanship from his district, as in our investigations we have found that he has made the residents sit up and take notice of his theatre a number of times. Now that you are in the Club, "F. R.," you've got a big audience to pass your stunts along to, so let's hear from you often Oke?

———*Wear Your Club Pin! ! !*———

J. A. JONES manages the Saenger Theatre in Pensacola, Fla. As we have declared many times, this state boasts showmen that are corkers, and any man that sets out to keep among the leaders must know his showmanship. We'd like to see your name right up in front, too, Mr. Jones, and the best way to do that is to keep us informed on what you are doing so that we in turn can inform the rest of the "world's best showmen."

———*Wear Your Club Pin! ! !*———

ALLEN MOORE is the assistant manager of the Uptown Theatre in Milwaukee, Wis., and his enrollment makes the Uptown one hundred per cent Round Table, since the manager, Louis Orlove, is also a Club member. We want to welcome Allen into the Club and let him know that we expect to hear some good things concerning the way he assists Mr. Orlove on his campaigns.

———*Wear Your Club Pin! ! !*———

BENJAMIN H. SPERBER, believe it or not, has been in the show game no less than a month, but what a name he is making for himself as publicity and exploitation director for the Fox Theatre in Brooklyn, N. Y. As we hope to pass along his work through our pages, we know that you will watch his career with more than usual interest to see how he is making out. Go to it, Ben, and let's see what you can do.

DUANE A. ALLINGHAM manages the Miller Theatre in Manhattan, Kansas, and in order that he start off right, enclosed his assistant's name and proposed him for membership. From what he tells us, he is going to be a regular contributor. Well, you know the old saying, Duane, "Show us," and the best way to show the rest of the Club, too, is through the pages. Incidentally, when you send in your first contribution, how about your photo?

———*Wear Your Club Pin! ! !*———

DON W. DAVISON is the assistant manager of the Miller Theatre in Manhattan, Kansas. Don is the other showman who makes up the merchandising force of the house and, working with Mr. Allingham, we believe that the combined power will be productive of many showman slants. What do you say about it, Don? Let's have a photo of yourself and your views on the subject so that we can give you a send-off on the regular pages.

———*Wear Your Club Pin! ! !*———

WILFORD J. ROESCH is the manager of the New Fifth Avenue Theatre in Nashville, Tenn. He is no stranger to our pages as we have shown you in a past issue how he tied up with a local military school and effected a stunt that sold the show completely for him. As you no doubt know, Wilford, all members must be represented on these pages at some time or another, and now that you have had your "initiation," we look to hearing more of your work.

———*Wear Your Club Pin! ! !*———

JOHN W. GRAY is the advertising manager of the Princess Theatre in Columbus, Miss., and being in the advertising end of the business, he is aware that we have some cracker-jack layout men on our rolls. For that reason, Mr. Gray, we'd like to have you shoot us in some of your work in order that we may let your fellow members see how you sell them in Columbus. And you might also include your photo and little story about yourself so that we can make it a real introduction.

———*Wear Your Club Pin! ! !*———

M. LYNN DICKINSON manages the Astoria-Grand Theatre in Astoria, L. I., N. Y. In our travels about Long Island we have often had occasion to visit the many beautiful houses situated on it, and one of the places we remember stopping in was the Astoria-Grand. We feel that Mr. Dickinson can do something along the exploitation lines with this house and we hope that the future will show us how he breaks records. What do you think about it, Lynn? You know you're right out there in the field. Let's hear your views on it.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June	6....7000	78	June 14
China Express	Special Cast	Mar.	8....5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan.	18....6800	75	
Fragment of an Empire	Nitkin-Semeneva	Jan.	25....7000	78	Feb. 1
Man from the Restaurant	Tchekhov-Malinovskaya	Jan.	4....6000	67	Jan. 18
Old and New		May	2....6800	76	May 10
Turksib	Educational	May	24....4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	W. Pudovin
Soil	S. Svazhenko
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas Khenichar	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr.	26....6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May	10....6500	72	May 31
*†§Guilty? (A. T.)	Holland-Valli	Mar.	3....6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr.	5....9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan.	25....6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan.	19....5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb.	18....6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar.	26....6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar.	17....6359	63	May 31
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr.	30....6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb.	22....6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves				
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Hart-Lyell				
*†§Lion and the Lamb, The (A.T.)					
†§Madonna of the Streets (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil				
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A.T.)					
*†§Temptation (A.T.)	Wilson-Gray-Percy				
*†§Tol'able David (A.T.)					
*†§Ubangi (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May	22	
*†Autumn	Disney Cartoon	Feb.	13....1 reel	
*†Cannibal Capers	Disney Cartoon	Mar.	13....1 reel	
*†Cat's Meow, The	Krazy Kat Cartoon	Jan.	2....1 reel	
*†§Continental Evening, A	Fay Marbe	Feb.	12....1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar.	27....1 reel	
*†§Do It Now	Clark & Bergman	Jan.	29....1 reel	
*†Galloping Fish	Disney Cartoon	May	8	
*†§Hawaiians		Apr.	9....1 reel	
*†§Marionettes	Tony Sarg	Mar.	12....1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr.	24....1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb.	26....1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb.	27....1 reel	
*†§Snookeasy	Krazy Kat Kartoon	Jan.	30....1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar.	26....1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr.	23....1 reel	
*†§Stage Door Pest	Boyce Combe	Jan.	15....1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan.	16....1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month			1 reel

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr.	27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb.	23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar.	2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb.	9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June	15	2 reels		
*†Caviar	Terry-Toons	Feb.	23	1 reel	7	Feb. 22
*†§Codfish Balls	Terrytoon	June	15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar.	30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan.	26	1600	18	Jan. 26
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May	25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr.	27	1686	19	Apr. 26
*†§French Kisses (A.T.)	Collins-Boyd	June	15	2 reels		
*†§Goodby Legs (A.T.)	Pollard-Stuart					
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May	25	1735	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May	11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel				May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar.	23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr.	13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June	29	2 reels		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan.	12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May	4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June	22	2 reels		
*†§Hungarian Goulash	Terry-Toons	June	29			
*†Indian Pudding	Terry-Toon	Apr.	6	1 reel	6	Apr. 26
*†§Match Play (A.T.)	Hagen-Diegel	Mar.	16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.		1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb.	16	1565	17	Feb 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May	18	1680	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar.	16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar.	9	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May	4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr.	20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan.	19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar.	23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb.	16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June	1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar.	9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr.	20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel.	Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June	1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June	22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July	20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May	11	6664	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar.	16	6606	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan.	26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan.	5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb.	2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr.	6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb.	16	9168	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	Apr.	13	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb.	9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Morris	Jan.	19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall					
*†§Sally (A.T.)	Marilyn Miller	Jan.	12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr.	20	7213	80	May 3
*†§Sin Flood (A.T.)	Doug Fairbanks, Jr.	June	15	7003	78	
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar.	9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May	6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr.	13	6386	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar.	2	5632	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June	15	7000	77	June 7

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
†§Adios (A.T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks			
*†§Girl of Golden West (A.T.)	Harding-Rennie			75 June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
†§Hot Heiress, The (A.T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
†§Mother's Cry (A.T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7.		72 June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Former men of wives (A.T.)	Dove-Rathbone-Thomson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweet Mama (A.T.)	Alice White			
†§Toast of the Legion (A.T.)	Clare-Pidgeon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			June 21
†§Truth About Youth (A.T.)	Young-Tearle			
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May	23....7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb.	25....6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June	8....7400	82	May 10
§**Cameo Kirby (A.T.)	Terris-Murray	Jan.	12....6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb.	16....6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar.	30....5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr.	20....5800	84	Mar. 29

Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June	14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan.	25
*†§Men Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan	4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5600	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	May	18				
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§So This Is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Owen	Mar.	9	7400	82	Feb.	1
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	26
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1	7500	83	June	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick			
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall			
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Moran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winnider			
*†§Song O' My Heart (A.T.)	John McCormack		8243	92	Mar.	15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertson-Warner-Lynn			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76		
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79	Jan.	11
*†§Dark Red Roses (A.T.)	Rome-Dobie	Mar.	1	8	67	Mar.	8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
*†Aliez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30	
*†§When the Clock Struck Twelve (A.T.)	Niles Welch	2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb.	21	6700	74	Dec.	21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan.	3	7961	88	Nov.	16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May	10	6873	75	May	10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan.	10	8100	90	Nov.	2
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb.	7	8782	98	Dec.	28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr.	26	7533	84	Apr.	19
*†§Free and Easy (A.T.)	Buster Keaton	Mar.	22	8413	93	Feb.	22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May	31	7260	81	June	7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar.	15	8382	93	Feb.	1
*†§Good News (A.T.)	Special Cast	Not Set		8100	80	Apr.	12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May	17	7654	85	June	7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May	24	6358	68	May	31
*†§Lady to Love (A.T.)	Vilma Banky	Mar.	8	8142	90	Feb.	8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Rubin	Jan.	28	7200	80	Jan.	25
*†§Montana Moon (A.T.)	Joan Crawford	Mar.	29	7917	88	Feb.	8
*†§Not So Dumb (A.T.)	Davies-Nugent	Jan.	17	7650	85	Nov.	2
*†§Redemption (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Gilbert-Nagel-Adoree	Apr.	5	6019	67	May	10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May	10	9372	104	Feb.	1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June	7	6570	73	May	3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan.	31	6225	69	Jan.	18
*†§Strictly Unconventional (A.T.) (Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Alison Skipworth	May	3	4970	55	Feb.	22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr.	19	6100	68	Apr.	19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan.	31	8773	97	Dec.	14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug.	2		70	May	24
*†§Woman Racket (A.T.)	Moore-Sweet	Jan.	24	6387	71	Dec.	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A.T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9	70	May	3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A.T.)	King-Love-Haines-Crawford			
*†§Richest Man in the World, The (A.T.)	Mann-Nugent			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
*†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Applause (A. T.)	Helen Morgan	Jan.	4	7066	78	Oct.	12
*†§Behind the Make-Up (A.T.) (D)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct.	26
*†§Benson Murder Case, The (A.T.)	Powell-Paliette-Calvert	Apr.	12	5794	65	Apr.	19
*†§Big Pond, The (A. T.)	Chevalier-Colbert	May	3	6984	78	May	17
*†§Border Legion, The (A. T.)	Arlen-Wray-Holt	June	28				
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb.	15
*†§Civilian Clothes (A. T.)	Cooper-Collyer	July	12				
*†§Dangerous Nan McGrew (A.T.)	Helen Kane	July	5				
*†§Dangerous Paradise (A.T.)	Carrell-Arlen	Feb.	22	5244	58	Feb.	22
*†§Devil's Holiday, The (A. T.)	Nancy Carroll	May	24	6743	75	May	17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May	24
*†§Honey (A. T.)	Nancy Carroll	Mar.	29	6701	74	Feb.	22
*†§Kibitzer (A. T.) (D)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug.	31
*†§Ladies Love Brutes (A. T.)	George Bancroft	Apr.	26	7177	70	Apr.	19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May	31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	28				
*†§Love Parade (A. T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct.	19
*†§Men Are Like That (A. T.)	Hal Skelly	Mar.	22	5500	61	Nov.	23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar.	15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr.	5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May	10
*†§Roadhouse Nights (A.T.) (Reviewed as "River Inn" in Dec. 28, 1929 issue	Morgan-Ruggles	Feb.	15	6700	74	Dec.	28
*†§Safety In Numbers (A. T.)	Charles Rogers	June	7	7074	79	June	7
*†§Sap from Syracuse (A.T.)	Jack Oakie	July	19				
*†§Sarah and Son (A. T.)	Ruth Chatterton	Mar.	22	6868	77	Mar.	22
*†§Seven Days' Leave (A. T.) (Reviewed under the title of "Medal" in Nov. 23, 1929, issue	Gary Cooper	Jan.	25	6100	68	Nov.	23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6120	68	June	7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6492	71	Jan.	4
*†§Social Lion, The (A.T.)	Oakie-Brian	June	21	5403	60	June	21
*†§Street of Chance (A. T.)	Wm. Powell	Feb.	8	8100	90	Dec.	28
*†§Texan, The (A. T.)	Gary Cooper	May	10	7142	68	May	17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May	17
*†§Vagabond King, The (A. T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan.	11
*With Byrd at the South Pole		June	21				
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar.	22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr.	26

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Coming Feature Attractions

Title	Star	Rel. Date	Length		Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers				
*†§Anybody's War (A.T.)	Moran & Mack		6750	75	Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack				
*†Better Wife, The (A. T.)	Chatterton-Brook				
†§Blue Angel, The (A.T.)	Emil Jannings				
*†§Business Is Pleasure (A.T.)					
*†§Cave Man, The (A.T.)	Geo. Bancroft				
*†§Dancing Mothers (A. T.)					
*†§Feet First (A. T.)	Harold Lloyd				
*†§Fighting Caravan, The(A.T.)	Cooper-Torrence				
*†§Flesh of Eve (A. T.)	Nancy Carroll				
*†§For the Defense (A.T.)	William Powell	July 26			
*†§General, The (A. T.)	Huston-Francis				
*†§Grumpy (A. T.)	Cyril Maude				
*†§Heads Up (A. T.)	Rogers-Kane				
*†§Honeymoon Lane (A. T.)	Eddie Dowling				
*†§Huckleberry Finn (A. T.)	Junior Coghlan				
*†§Kid Boots (A. T.)	Jack Oakie				
*†§Ladies' Man (A. T.)	William Powell				
*†§Last Company, The (A.T.)	Veidt-Evans				
*†§Laughing Lady, The (A.T.)	Chatterton-Brook				
*†§Laughter (A. T.)	Nancy Carroll				
*†§Leave It to Lester (A.T.)					
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	6560	65	May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier				
*†§Love Waltz, The (A.T.)	Harvey-Batten				
*†§Manslaughter (A. T.)	Colbert-March				
*†§Morton of the Talkies (A.T.)	Jack Oakie				
*†§Molinoff (A.T.)	Charles Rogers				
*†§Morocco (A. T.)	Cooper-Dietrich				
*†§Monte Carlo (A. T.)	MacDonald-Buchanan				
*†§New Morals (A. T.)	Chatterton-Brook				
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan				
*†§Right to Love, The (A.T.)	Ruth Chatterton				
*†§Rodeo Romance (A. T.)	Arlen-Carroll				
*†§Rose of the Rancho (A. T.)	Gary Cooper				
*†§Royal Family, The (A. T.)	Frederic March				
*†§Scarab Murder Case (A. T.)	William Powell				
*†§Sea God, The (A. T.)	Arlen-Wray				
*†§Silent Enemy, The	Indian Cast		8000	88	May 17
*†§Skippy (A. T.)					
*†§Spoiler, The (A. T.)	Gary Cooper				
*†§Station S-E-X (A. T.)	Clara Bow				
*†§Tom Sawyer (A. T.)	Jackie Coogan				
*†§With Byrd at the South Pole					
*§§Youth (A. T.)	Hershelt-Wray				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1294	
*†§Bedelia	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A			1 reel	May 24
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep "C" Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Ticket	Eddie Cantor	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale			
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
*†§Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House			
*†§Salt Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1631	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

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FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June 21			
*†§Beyond Victory (A.T.)	Boyd-Collyer	July 13			
*†§Big Shot, The (A. T.) (F)		June 29			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A.T.)(F)	Wm. Boyd	June 8			
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb. 2	7607	84	Nov. 15
*†§Hit and Rathered (A.T.) (F)	Eddie Quillan	Aug. 24			
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May 25			
*†§Painted Desert (A. T.) (F)	William Boyd	May 11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	July 19			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 14			
*†§Saratoga (A.T.) (F)	Constance Bennett	July 5			
*†§Swing High (A.T.)	Twelvetrees-Scott				May 1
*†§Treasure Girl (A. T.) (F)		Aug.			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton			
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The(A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Pardon My Gun (A.T.)				
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A. T.)(F)				
*†§War and Woman (A. T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	20 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§Beauty Spot, The (A.T.)	Dawson-Carney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon			
*†§Big Top Champions (A.T.)	Sportlight	Mar. 23	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§FiftyMilesfromBroadway(A.T.)	Watson-Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May 19	1 reel	May 1
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rice		2 reels	May 11
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 8
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A.T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A.T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler-Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*†§Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Royal Flush, A (A.T.)			2 reels	
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reels	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
*§†Sporting Brothers (A.T.)			1 reel	June 7
*†§Streets of Mystery (A.T.)	Vagabond Adventure Series	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trying Them Out (A.T.)			2 reels	June 7
*†§Trumpeter, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6252	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6564	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8164	92	Nov. 9
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8090	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6175	65	May 31
*†§Framed (A.T.)	Bryant Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6071	70	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	6138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June 1	6163	72	May 31
*†§Runaway Bride, The (A .T.)	Astor-Hughes	May 24	6234	69	May 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	68	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes in Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A.T.)					
*†§Check and Double Check					

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

(A.T.)	Amos 'n' Andy						
*†§Cimarron (A.T.)	Richard Dix						
*†§Companionate	Olive Borden						
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks						
*†§Dead Game (A.T.)	Richard Dix						
*†§Dixiana	Bebe Daniels						
*†§Escape (A. T.)							
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey						
*†§Heart of the Rockies (A. T.)	Marshall-Daniels						
*†§High River							
*†§Hunted							
*†§Iron Trail, The (A. T.)							
*†§Ladies of the Past	Betty Compson						
*†§Lawful Larceny (A. T.)							
*†§Leathernecking (A. T.)	Foy, Jr.-Rubin						
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn						
*†§Perfect Alibi, The (A. T.)							
*†§Radio Revels (A.T.)	Special Cast						
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur						
†§Sensation (A.T.)							
*†§She's My Weakness (A.T.)	Lake-Carroll						
*†§Silver Horde (A. T.)	Brent-Wolheim						
*†§Upperworld (A.T.)							
*†§Wild Heart (A.T.)	Bebe Daniels						

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.(F)	Paula Trueman	Jan.	5....1 reel	
*†§Before Breakfast (A.T.)(F)		Mar.	9....2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F)	Marc Connelly	Feb.	2....1 reel	
*†§Campus Sweethearts (A. T.)(F&D)		Mar.	9....2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargeant	Mar.	16....2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar.	2....2 reels	Feb. 22
*†§Eventually But Not Now (A T.) (F&D)	Vaughn-Cooke	Apr.	13....2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan.	6....1 reel	
*†§General Ginsburg (A.T.) (F)	Nat Carr	Apr.	13....2 reels	
*†§Gunboat Ginsburg (A.T.) (F)	Nat Carr	Jan.	12....2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May	25....1 reel	
*†§Hot Bridge (A. T.) (F&D)		May	11....2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra	Feb.	9....1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar.	30....2 reels	
*†§Lost and Foundered (A. T.) (F&D)	Vaughn-Cooke	Jan.	19....2 reels	
*†§Lovin' the Ladies	Richard Dix	Apr.	6....6138....68	
*†§Magnate, The (A. T.) (F&D)	Marc Connelly	Mar.	30....1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			
*†§Mickey's Champs (A. T.)	(F&D) Mickey Yule	Feb.	2....2 reels	
*†§Mickey's Luck (A. T.)	(F&D) Mickey Yule	Mar.	30....2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.)	(F&D) Mickey Yule	Mar.	2....2 reels	
*†§Mickey's Merry Men (A. T.)	(F&D) Mickey Yule	July	20....2 reels	
*†§Mickey's Strategy (A. T.)	(F&D) Mickey Yule	Jan.	5....2 reels	
*†§Mickey's Winners (A. T.)	(F&D) Mickey Yule	Aug.	17....2 reels	
*†§Mickey the Romeo (A. T.)	(F&D) Mickey Yule	June	22....2 reels	
*†§Mickey the Whirlwind (A.T.)	(F&D) Mickey Yule	Apr.	27....2 reels	
*†§Mickey the Warrior	Mickey Yule	May	25....2 reels	
*†§Museum, The	Toby the Pug		1 reel	May 21
*†§Musical Moments (A. T.)	Felix Fernando Orch.	July	13....1 reel	June 14
*§†Off to Peoria (A.T.)	Nick & Tony		2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb.	9....2 reels	Dec 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb.	2....2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June	22....1 reel	
*†§Setting Sun, The (A.T.)	Vaughn-Cooke	Feb.	16....2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan.	5....2 reels	Dec. 21
*†§Song and the Sergeant, The (A.T.)		May	11....2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar.	2....1 reel	
*†§While Auto Waits (A.T.)(F)		Jan.	12	
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug.	3....2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept.	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Loy	May	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Duryea-Basquette	June	6200	63	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			June 21
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb 22
*†§What a Man (A.T.)	Denny-Segar	Apr.	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set 8860	98	Jan. 25
Asphalt	Froelich-Amann	Allied Film	Mar. 15 8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24 9000	100	Feb. 8
*†§Behind the Altar	Wilhelm Dietarle	Aff. European	6200	69	
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15 5400	60	June 7
Black Hills	Special Cast	Big Three	5000	55	
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Anglo	Apr. 6	100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 19 8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15 5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner				Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Pict.			
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat			Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8		Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20 6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11 7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4 6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4			
Figare		Franco-American	Not Set. 6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film			
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10 7609	85	Jan. 18
Hunted Men	Bob Steele	Syndicate	Apr. 4853		
*†§Immortal Vagabond (A.T.)	Hald-Froelich	Ufa Film			
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1 5538		May 31
*†Ingagi	African Hunt	Congo Pict. Ltd.	7200	80	Apr. 26
Jade Casket The	French Cast	Cosmos	5800	64	
*†§Ladies in Love (A.T.)	Day-Walker	Chesterfield	May 17 6217	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8 5825	65	Mar. 29
Lost Patrol		Pro Patria	Not Set. 5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15 6160	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31 9000	100	mins.
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15 5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1 4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent	5080	56	
Peacock Fan The	Dorothy Dwan	Chesterfield	5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7 5200	58	May 17
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15 5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 12 5600	62	
Sea Fury	Mildred Harris	Tom White	Not Set 5200	58	Dec. 7
*†§Secret of the Pueblo		Big 4	June 15		
Smoke Bellew	Conway Tearle	First Division	6605	73	
South of Panama	Carmelita Geraghty	Chesterfield	6300	70	
Stampede	Native Cast	Harold Auten	Apr. 26 7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar. 6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15 5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7 5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent	5917	66	
Western Honor	Bob Steele	Syndicate	Mar. 4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18 6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten			Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films			
Why Cry at Parting	Haim-Gralla	International	7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 15 7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30 8 reels	80	June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15 6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films	4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hall the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	5 reels	
*†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk. Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kaithari	Denver African Exp.	Talk. Pict. Epics		
*†§Worldly Goods (F)	Kirkwood-Kennedy	Continental		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 9
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gaucho	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1 1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12 350 feet	
*Liszt, Franz	Music Master Series	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 8
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22 350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the Cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May	18....5974	65	May 31
*†§High Treason (A.T.)	Hume-Gill	Not Set	6323	69	June 7
*†§Mamba (A.T.)	Hersholt-Boardman-Forbes	Mar.	10....6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan.	1....6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan.	10....6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May	12....6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar.	20....7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb.	15....7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			
*†§His Last Race (A.T.)	Garon-Barry			
*†§Journey's End (A.T.)	Colin Clive		11416	130 Apr. 12
*†§Kathleen Mavourneen (A.T.)	O'Neil-Delaney			
*†§Lasca				
*†§Land of Missing Men (A.T.)	Trem Carr			
*†§Left Over Ladies				
*†§Love Life, Laughter				
*†§Luxury Girl				
*†§Marcea-Maria				
*†§Medicine Man, The (A.T.)	Benny-Bronson	June	15....6211	69 June 21
*†§My Brudder Sylvest	Leo Carrillo			
*†§Oklahoma Cyclone (A.T.)	Trem Carr			
*†§Paper Profits				
†§Rainbow's End, The (A.T.)	Trem Carr			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Ridin' Fool, The (A.T.) ... Trem Carr
*†§Satin Straps ...
†*§Sunrise Trail, The (A.T.) ... Trem Carr ...
*†§Third Alarm, The (A.T.) ...
*†§Torrent, The ...
*†§Why Marry (A.T.) ... Hunter-Reynolds

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb 22
*†§Enchanted Forest, The (A.T.)			1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 1
*†§One Romantic Night (A. T.)	Gish-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion (A. T.)	Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride (A.T.)	Ma.Donald-Garrick	Aug. 16			
†§Raffles (A. T.)	Ronald Colman	July 26			
†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
*Whoopee (A. T.)	Eddie Cantor	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Second Hungarian Rhapsody		May 24		
*†§Tannhauser	Novelty Reel			
*†§Tintypes				
*†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	Aug. 24			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Plt, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 Issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†§Moonlight Madness (A. T.)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	June 29			
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	July 20			
*†§Storm, The (A. T.)	Special Cast	July 27			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar. 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1			
*†§Undertow	Nolan-Eller-Brown	Feb. 23	5025	56	Jan. 4
*†§What Men Want	All Star	July 13			
*†White Hell of Pitz Palu	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray			Apr. 26
*†§Boudoir Diplomat (A.T.)				
*†§Bullet Proof (A.T.)				
*†§Cohens & Kellleys in Ireland (A.T.)				
*†§East is West (A.T.)	Lupe Velez			
Flirt, The	Glenn Tryon			
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff			
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97 Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan			
*†§Lady Surrenders, The (A.T.)				
*†§Little Accident (A.T.)	Fairbanks, Jr., Page			
*†§Love Cavalier, The (A.T.)	Boles-Loff			
*†§Oregon Trail (A.T.)				
*†§Ourang				
*†Outside the Law (A.T.)	Nolan-Robinson			
*†§Resurrection (A.T.)	Boles-Velez			
†§Saint Johnson (A.T.)	Ayres-Wray			
*†§Scrub Oak (A.T.)	Hoot Gibson			
*†§Serenade (A.T.)	John Boles			
*†§Signal Tower (A.T.)				
*†§Singing Caballero (A.T.)	John Boles			
†*§Strictly Dishonorable (A.T.)	John Boles			
*†§Virgin of Stamboul (A.T.)				
*†§Week-End Girl	Laura La Plante			

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (Reissue)		May 3	1 reel	
Badge of Bravery	Ted Carson	Feb. 8	2 reels	Jan. 1
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 31
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Columbus & Isabella (Reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 1
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		reels	Oct 19
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar. 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	reels	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Should Poker Players Marry?		July 7	1 reel	
Sid's Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 25	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr 19
Sun of Courage	Bobbie Nelson	Feb. 12	2 reels	
Storm King (Re-Issue)	Edmund Cobb	Feb 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan 27	reels	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar 3	2 reels	
*†§Bowery Bimbees	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb 3	1 reel	Jan. 11
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hell's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May 11	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 16
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 16	1 reel	
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	June 30	1 reel	
*†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb 26	2 reels	Jan. 25
*†§Spooks	Oswald Cartoon	July 14	1 reel	
Steeplechase (A.T.)	Sporting Youth	Jan 6	2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July 16	2 reels	June 14
*†Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
Tarzan the Tiger (Serial)	Frank Merrill	Dec 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson			
*†§Traffic Troubles		Mar 12	2 reels	Feb 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixon	June 7	6830	74	May 31
*†Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9000	100	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280		
*†§Royal Box (A.T.) (German)	Moissi-Horn		8000	80	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22
*†§Song of the West (A. T.)	Boles-Segal	Mar. 15	7185	80	Mar. 8
*†Those Who Dance (A. T.)	Monte Blue	Apr. 19	6878	78	
*†§Under a Texas Moon (A. T.)	Fay Torres-Loy-Beery	Apr. 1	7188	83	Apr. 12
*†§Wide Open (A. T.)	E. E. Horton	Feb 1	6341	71	Mar. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*†§Dancing Sweeties (A.T.)	Carol-Withers	Not Set	Not Set	.75 June 14

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

Danube Love Song (A.T.)					
*†§Divorce Among Friends (A.T.)					
*†§Egg Crate Wallop, The (A.T.)					
*†§Fifty Million Frenchmen (A.T.)					
*†§Gay Caballero, A (A.T.)					
*†§Handful of Clouds (A.T.)					
*†§His Brother's Wife (A.T.)					
*†§Just an Hour of Love (A.T.)					
*†§Life of the Party, The (A.T.)	Winnie Lightner				
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman				
*†§Maybe It's Love (A.T.)	Brown-Bennett				
*†§Maytime (A.T.)					
*†§Moby Dick (A.T.)	John Barrymore				
*†§Nancy in Naples (A.T.)	Delroy-King-Sherman				
*†§Office Wife, The (A.T.)	Mackaill-Stone				
*†§Old English (A.T.)	George Arliss				
*†§Outward Bound (A.T.)	Howard-Mercer				
*†§Penny Arcade (A.T.)					
*†§Red Hot Sinners (A.T.)	Winnie Lightner				
*†§Recaptured Love (A.T.)	Bennett-Halliday	6094	68	June	7
*†§River's End, The (A.T.)	Claudia Dell				
*†§Sit Tight (A.T.)	Winnie Lightner				
*†§Soldier's Plaything, A (A.T.)	Lotti Loder				
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon				
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell				
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June	21
*†§Under Cover (A.T.)					
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt				

VITAPHONE VARIETIES (D)

Title	Star	Length		Reviewed	
Absent Minded	Perkins-Ford	882	10	Apr.	12
Aida, Frances	Songs	523	6	Feb.	8
And Wife	Elliott-Davis	971	11	Apr.	12
At Home	The Potters	1435	16	Mar.	15
At Your Service	Landis-Halligan-Blackwood	633	7		
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8	May	10
Believe It or Not	Robert L. Ripley	2 reels		May	24
Benefit, The	Joe Frisco	928	10	Feb.	8
Bernie, Ben	Orchestra	771	9	Apr.	19
Big Money	The Potters	1141	12	May	24
Boys Will Be Girls	Olive Shea				
Bridal Night	Arthur-Merriam				
Broadway's Like That	Ruth Etting	865	10	Mar.	8
Bubble Party, The		629	7		
Bubbles	Vitaphone Kiddies	688	8		
Cave Club, The	Leach, Merman-Pierlot	793	9		
Celeste Aida	Giovanni Martinelli				
Cheer Leader, The	Tom Douglas	826	9		
Christmas Knight	Washburn-Eddy-Middleton	696	8		
Collegiate Model, The	Ona Munson	2 reels		May	10
Contrary Mary	Bobby Watson	839	9	June	7
Cry Baby	Mary Louise Treen				
Danger	Litel-Campeau-Merriam	744	8	May	24
Desert Thrills	Edwin Bartlett	725	8		
Devil's Parade, The	Special Cast	888	10	June	14
Done in Oil	The Potters	1539	17	June	14
Ducking Duty	Conklin-Morgan	493	5		
Duel, The	Fields-Teasdale				
Eternal Triangle, The	Rich-Standing-Kaliz				
Evolution	Progress of Motion Pictures				
Evolution of the Dance		1071	12	Feb.	22
Faust	Duet 1st Act	872	16	Nov.	20
Feminine Types	Jean Barrios				
Fight, The	Norman Brokenshire	1 reel		May	10
Find the Woman	Hugh O'Connell	817	9		
Five Minutes From the Station					
Footnotes	Page Sisters & Oscar Grogan	519	6		
For Sale		523	6	June	14
Fore	Ford-Lane				
Frame, The	Boyd-Middleton	934	10		
Getting a Raise	The Potters	1136	13	May	10
Glee Quartette, The	Jack Buchanan	552	6	Feb.	15
Going Places		660		June	7
Grand Uproar	Jim McWilliams	702	8	May	31
Gym Jams	Lew Mayer	635	7	Apr.	19
Head Man, The	O'Connell-Kelly	796	9	Apr.	19
Heart Breaker, The		1315	15		
Heidt and His Californians				June	7
Her Relatives	Neely Edward				
Holland		733	8	June	14
Holiday in Storyland, A	Vitaphone Kiddies	799	9		
Idle Chatter	Lou Holtz	908	10	Apr.	19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels			
In the Good Old Summertime	Lew Fields				
Japanese Bowl, The		694	8	June	14
Jazz Rehearsal	Kane-Edwards	1 reel		May	10
Keeping Company	Eddie Buzzell	1746	19	May	10
Letters	Pauline Garon	800	9		
Let's Elope	Betty & Jerry Browne	645	9	June	14
Lobo, Dog of Dogs	Lobo	590	7	Mar.	8
Lonely Gigolo	Lotti Loder	922	9		
Looney Tunes					
Love Boat, The	Herman Timberg	754	8	Mar.	1
Married	Flint-Ridges-Foran				
Master Sweeper, The	Chester Conklin	904	10	Mar.	8
Matter of Ethics, A	Earle-Oakland	621	7		
Matinee Idle	Henry Hull	685	8	June	14
McLallen, Jack		1 reel		June	7
Military Post, The	Roberto Guzman	570	6	Mar.	15
Money, Money, Money	Mason-Keeler	876	10		
Nagger, The	Mr. & Mrs. Jack Norworth	845	9	June	14
Nay, Nay, Nero	Cameron-Watson				
New Racket, The		1 reel		Mar.	15
Nile Green	Broderick-Crawford	740	8	June	7
No-Account, The	Special Cast	777	9		
Office Steps		874	10	May	31
On the Rancho	Will & Gladys Ahern	600	7	Mar.	15
Only the Girl	Wattles-Marsh	580	6		
Operation, The	Edgar Bergen	835	9		
Pagliacci	John Charles Thomas				
Pa Gets a Vacation	The Potters	1243	14		
Paper Hanging	Johnny Arthur	1 reel		May	31
Paquita & Chiquita		832	9		
People Versus, The	Campeau-O'Malley	548	6		
Perfect Understanding, A	May-Oaks	537	6		
Pay Off, The	H. B. Walthall	1076	12		
Poor Aubrey	Franklin Pangborn	2 reels		May	10
Poor Fish, The	Cavanaugh-Ridges-Schafer				
Reno or Bust	Pangborn-Elliott	1150	13	June	7
Royal Fourflusher, The	Eddie Buzzell	1556	17	June	14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8		
Shakespeare Was Right					
She Who Gets Slapped	Tom Dugan				
Sinkin' in the Bathtub		1 reel		May	10
Slick As Ever	H. J. Conley	2 reels		June	7
Social Lion, The	Fox-Curtis	2 reels			
Song Paintings	Ann Seymour	1 reel		June	7
Song Plugger		1390	16	June	7
Sound Effects	Buddy Traps	653	7	May	10
South Sea Pearl	Gaston Glass	2 reels		May	10
Stand Up, The	Watson-Cameron-Mack	685	8	June	14
Still Alarm, The	Webb-Allen	1 reel		June	7
Strong and Willing	Trixie Friganza				
Strong Arm, The					
Surprise	Dugan-Leonard	1038	12		
Suspicion	Lyons-Earle-Morne				
System	Clements-Knapp				
Taking Ways	Codee & Orth	2 reels		May	10
Talking It Over	Jack Osterman	739	8		
Taxi Talks	Tracy-Alexander	1346	15	June	14
Temple Belles	Green-Blackman	1346	15	June	14
Tenement Tangle, A	Ryan & Lee	756	9	June	14
23 Skiddo	Lew Fields	854	10	June	14
Two of a Kind	Lytell-Fant	1 reel		June	7
Two Rounds of Love	Rennie-Dixon				
Vengeance	Richmond-Moorhead	819	9		
Websterian Students	Ryan-Lee	801	9	Apr.	19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8	June	7
Wedding Belles	Howard-Newton	485	5		
What a Life		955	11	June	14
Who Pays?	Murray-Oakland	942	10	Mar.	15
Window Cleaners	Brice-Edwards	637	7	Apr.	19
Work, Milton C.					
Yamekraw		857	9	Apr.	26

It Won't Be Long Now

MOTION PICTURE NEWS

Theatre Building and Equipment

BUYERS GUIDE

Featuring Recent Theatre Architectural Works of

C. W. & Geo. L. Rapp

ARCHITECTS

Strange but True

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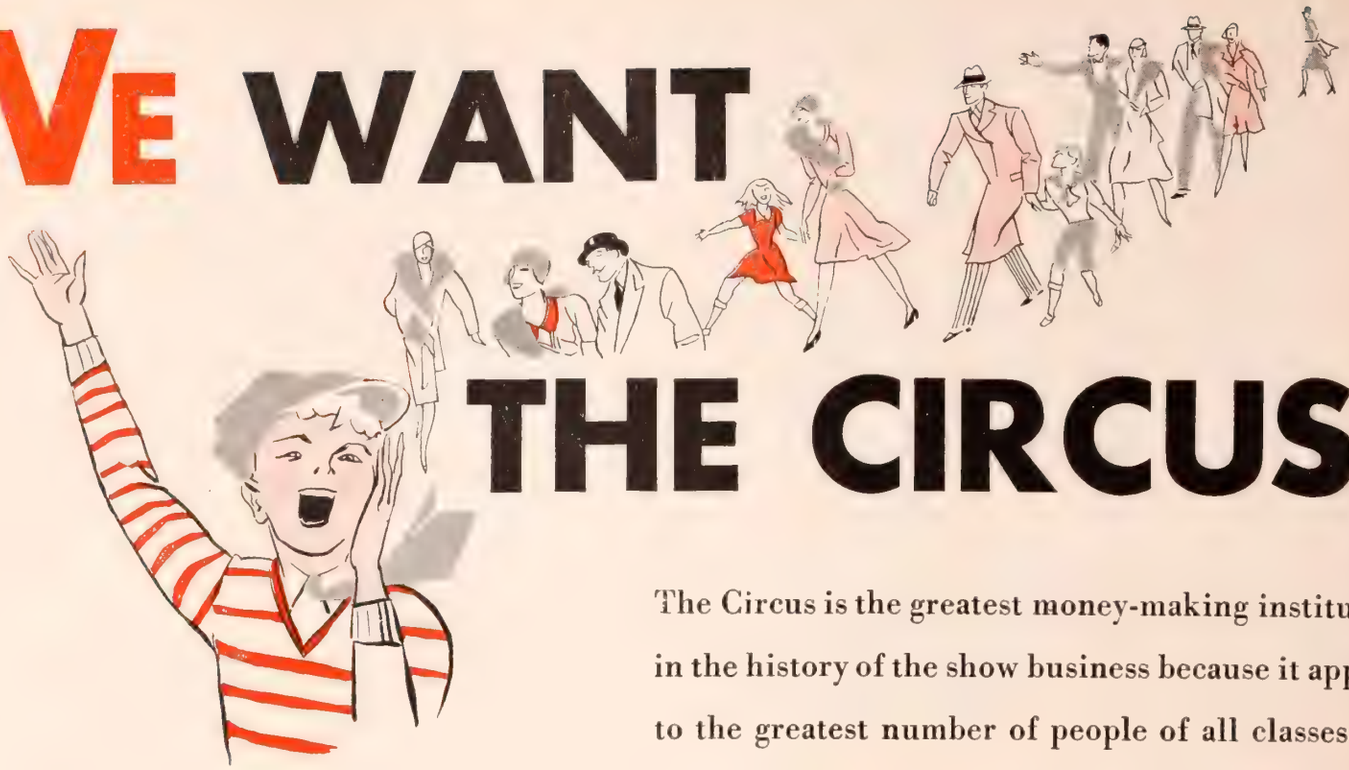
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Langan · *Directed by Joseph Santley* · *Produced by E.B.Derr*

The Circus is the greatest money-making institution in the history of the show business because it appeals to the greatest number of people of all classes.

Elementally, all human beings are children in their craving for entertainment with the carnival spirit of fun and frolic rampant. Children from six to sixty *want to see the circus*—the young for the unalloyed delight and thrill of the Big Top; the mature because they want to be lifted out of the dull routine of life—to park their conventional dignity and ritzy high hats on the outside and let themselves loose.

SWING HIGH is The Greatest Show On Earth brought in all its glamor, excitement, color, thrills to the audible screen. And it carries a gripping story of its own that the outdoor circus never had. It's the Big Top Show with all its graphic realism, plus the back-of-the-tent drama that circus patrons do not see. It's dramatic—colorful—spectacular—actionful—and packed with song hits galore!



PATHÉ

IN TWO SECTIONS JUNE 28, 1930 SECTION 1.

Motion Picture NEWS

Now
Playing
at $2 at
Astor, N. Y.
In Detroit it is
the talk of film row,
entering 2nd week, with each
day's receipts better than the day
before. Get ready for a truly big one!

THE BIG HOUSE

A Metro-Goldwyn-Mayer-Cosmopolitan Production

Director George Hill

WALLACE BEERY
CHESTER MORRIS
LEILA HYAMS
ROBT. MONTGOMERY
LEWIS STONE
GEORGE MARION
J. C. NUGENT

Story and dialogue by Frances Marion Additional dialogue by Lee Farnham and Martin Flavin

METRO-GOLDWYN-MAYER

VOL. XII. NO. 26 Price 20 Cents

Published Weekly $3.00 a Year

Los Angeles New York Chicago

BIGGER

Than We Said It Was!



She gambled all—
and lost all!

PREVIEWERS are wild in their praise of this one..."Intensely dramatic"... "certain box-office"..."a peach"..."hotter than 'Flaming Youth'" . . . That's the way their comments run . . . They're all talking about the wonderful cast...They're all commenting on the superb direction ...They're all saying that Universal certainly does mean business...They're all agreed that this one is bigger by far than any claims made for it before previews . . . And it's a money-getter just waiting for you to grab it for a quick date — NOW!!!



Warner Fabian's

"WHAT MEN WANT"

WITH PAULINE
STARKE
BEN LYON

Barbara Kent, Hallam Cooley, Robert Ellis. Directed by Ernst Laemmle. Produced by Carl Laemmle, Jr. Presented by Carl Laemmle. Songs: "What a Perfect Night for Love," "My Baby an' Me."

UNIVERSAL PICTURE

UNIVERSAL FIRST!!



© KESSLÈRE

"ADMIRAL BYRD CONQUERS THE SCREEN"

—*Film Daily*

"WITH BYRD AT THE SOUTH POLE" off on triumphant premiere long run at Rialto, N. Y., ranked by audience and reviewers with greatest hits of all times!

"ONE OF THE SUPREME ACHIEVEMENTS OF THE MOVIES." —*N. Y. American*

"The visual record of the feat accomplished by the American hero and his intrepid followers is more impressive than any volume containing the printed story. The film is liberally besprinkled with the glimpses of human interest, human drama, and pathos, all of which are so essential to entertainment."

"FICTION FADES AND HOLLYWOOD IMAGINATION PALES BESIDE THIS OFFERING."

—N. Y. Graphic

"The picture, beautifully photographed, satisfyingly complete, deftly cut and well titled, is worthy of its subject. Even if it were not the opportunely offered pictorial history of Byrd's important venture, it would still be a great film."

"I AGREE WITH PARAMOUNT — EVERYBODY SHOULD SEE IT."

—N. Y. Morn. World

"It is a vivid and comprehensive record, photographed by experts and projected with clarity and coherence. Of the technical excellence of the camera work, it may be reported that it is flawless. The pictures are destined to impress audiences with the glamor of the expedition."

"A SUPERB EFFORT, A GLORIOUS ACHIEVEMENT. WE ARE PROUD OF IT." *—N. Y. Daily News*

"It is a fast-moving, beautifully photographed, admirably edited and excellently titled film of a brave and worthy adventure, and into the most powerful sequence —that shows the actual flight above the southern polar regions—is synchronized the voice of Floyd Gibbons."

Admiral Byrd
—conquers the screen

By JACK ALICOATE

WE HAVE just witnessed the most unusual and powerful cinema document of all time. "With Byrd at the South Pole" will live forever. It is a priceless production jewel to add to the Paramount Publix treasure chest, a daring and fearless photographic achievement on the part of the cameramen, Joe Rucker and Willard VanderVeer and last but most important, it is the most significant historical contribution to date by the motion picture industry of America to the peoples of the world. To this generation, as well as posterity, it gives an honest and inspiring picture of the humor, heartaches, trials and hardships of that intrepid band, led by the courageous and colorful Admiral Byrd in his two years' conquest of the South Pole. "With Byrd at the South Pole" is noble — tremendous — unforgettable.

Should Play Everywhere

IT SHOULD be seen by every man, woman and child in America. It is already backed by the most far-reaching and legitimate publicity and exploitation campaign the amusement business has ever known. It should be played as a special and have the enthusiastic backing of every organization in your town or city. "With Byrd at the South Pole" is an unusual opportunity for the exhibitor, a compelling feather in the cap of Paramount, a decided achievement for the motion picture industry and a vivid and dramatic summary of a tremendous accomplishment in which every red-blooded American may well join with Admiral Byrd in pardonable pride.

Editorial from Film Daily—june 20th

"THE MOST HEARTENING HUMAN DOCUMENT THE CAMERA EVER FILMED." *—N. Y. Telegram*

"The picture presents a very clear idea of the perils and the hardships overcome and the unflagging courage displayed. There are some sharp flashes not to be equalled in the motion picture camera's recordings of actualities. There are human touches too, and comic ones."



MOBS PACK RIALTO THEATRE DESPITE BLISTERING HEAT OF BROADWAY!
"With Byrd at the South Pole" is doing the biggest business on New York's Main Stem. On wave of front page publicity heralding Admiral Byrd's triumphant return to America, this picture is soaring to the *GREATEST SUCCESS OF THE YEAR!*

"SETS A NEW MARK IN PICTURE MAKING."
—N. Y. Evening Post

"One shares the gayeties of the men as well as their perils and privations. There is a thrill in the mere sight of Little America, with its snow-covered huts and its tall radio towers, the only human community in the vast Antarctic area."

●

"PROBABLY THE GREATEST MOVIE EVER MADE." *—Editorial, Washington Star*

"They left the Auditorium a band of rabid movie fans. They had the honor of witnessing the preview of what is probably the greatest movie ever made. One easily could have witnessed miles and miles more of it. The Byrd expedition has brought back a real movie! And the movie men, as well as the explorers, certainly knew their stuff!"

●

"WITH BYRD AT THE SOUTH POLE"

Edited by Emanuel Cohen *Titles by Julian Johnson* *Narrative of Polar Flight by Floyd Gibbons*

PARAMOUNT GREATER NEW SHOW WORLD-BEATER

STILL

CRASHING THRU

ALL BOX OFFICE RECEIPTS EVERYWHERE

IN THE STICKS, IN THE TOWNS, IN THE CITIES

The One INDEPENDENT That Can't Be Stopped

by fire or flood, or other obstacle thrown across its path by opposition organizations.

The one Independent that will live when other organization jungle pictures with which it interferes are dead.

The one Independent that got away on a swift take-off that caught the combine unprepared.

The one Independent that is grinning and laffing in true Gorilla style at all organized rivals.

More Than

$1,000,000.00

In a Bare 14 Weeks in But Twenty-seven Play Dates

Chicago—Shubert, Garrick	9	weeks	$ 95,407.25	San Francisco—Orpheum	5	weeks	$105,233.25
Detroit—Shubert, Detroit	7	"	69,103.00	San Diego—Spreckles	2	"	21,300.00
Los Angeles—Orpheum	5	"	102,000.50	Washington, D. C.—RKO	2	"	21,109.75

THE WONDER FILM

"INGAGI"

(GORILLA)



Phila., Pa.—Chestnut St. Opera House	4	weeks	$ 52,221.00
Atlanta, Ga.—Fox	1	"	19,000.00
Toledo, O.—Pantheon	1	"	10,275.00
St. Louis, Mo.—St. Louis Theatre	1	"	22,000.25
Kansas City, Mo.—Pantages	1	"	19,000.50

Equally Sensational Grosses in Portland, Ore.; Minneapolis, Minn.; St. Paul, Milwaukee; Oakland, Cal.; Dallas, Tex.; El Paso, Tex.; Portland, Me.; and Other New England Centres
So Far Played, $86,254.50

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W. J. DRUMMOND
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Monarch Film Exchange
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New Jersey Being Booked from New York Offices, 729-7th Ave. Phone Bryant 8047

TITAN SMASH BEHIND TITAN SHOWS

Fabulous Resources Co-ordinated in Wide-Flung Promotion Machine To Speed Up Your Box-office!


34

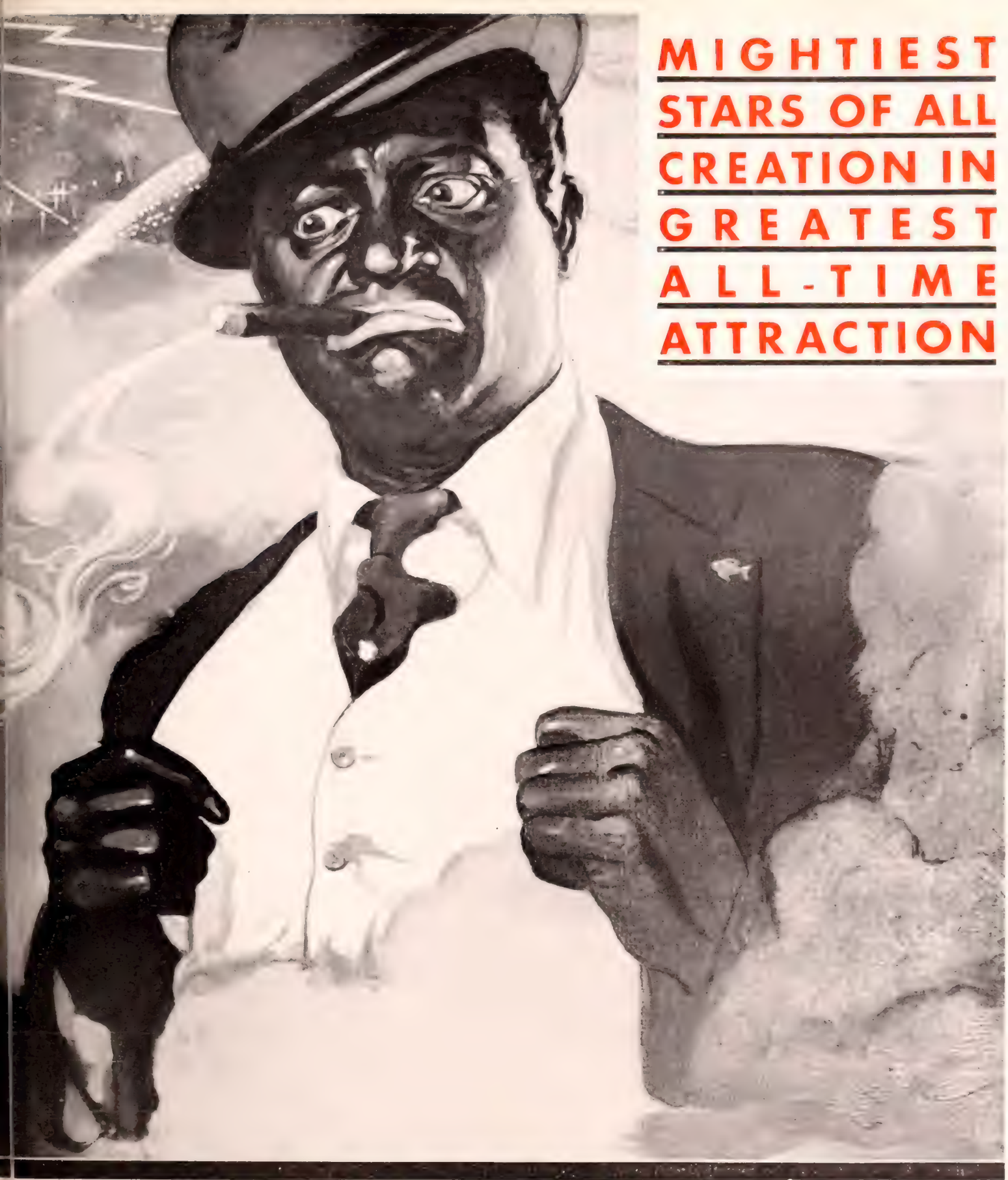
MIGHTY SPECIALS SOLD

TO PUBLIC IN DING-DONG CAMPAIGNS

56 TITAN JUNIORS IN GRAND SHORT-PRODUCT PROGRAM



AMOS 'N



MIGHTIEST STARS OF ALL CREATION IN GREATEST ALL-TIME ATTRACTION

AN DY

GREATEST ATTRACTIONS SINCE THE WORLD BEGAN!

AMOS 'N' ANDY

IN THEIR FIRST ALL TALKING FEATURE MOTION PICTURE

Radio Pictures and Amos 'n' Andy have joined forces in the most stupendous show enterprise of all time.

The Amos 'n' Andy show, backed by Radio's boundless resources, is utterly staggering in its money-getting possibilities.

In the sweep of all show ages there has never been an attraction like them . . . never an attraction to compare with their fabulous box-office values!

They came overnight from humble obscurity to seduce a world steeled to sentiment and steeped in cold sophistication.

It is a conquest so amazing, so without precedent, so frenzied and so devastating that only cosmic vision might grasp its import . . . The world is content to give itself in spellbound rapture . . . to listen . . . and to marvel!

AND NOW YOU GET THEM IN THE PAGEANT OF THE TITANS



ROARING EMPIRE

OF COMMERCE HURLS RESOURCES BEHIND AIR METEORS IN HUGE CAMPAIGN

Amos 'n' Andy bring something new to Show Business. Never before have stars offered such tieup possibilities.

RCA SHOW FAMILY—The RCA Entertainment Family will back its star attraction to the limit of its far-reaching power. Commercial leaders in every line of endeavor flock to their support.

RADIO—Radio backing of unprecedented magnitude is assured. The ninety millions of American listeners will follow their idols without interruption on the two Pepsodent broadcasts every night. Using the tremendous resources of NBC, RKO will fling another sensational Radio message from coast to coast upon completion of the picture.

The measureless selling power of the two weekly RKO hours will hammer its message home . . . "air-selling" these show monarchs till the world rings with their story.

VICTOR—Thousands of Amos 'n' Andy records are already sold. Victor announce them as their greatest record bet . . . are backing them as they have never backed stars before.

MORE RECORDS TO COME . . . in direct tie-up with the show . . . backed all along the line with showmanly dealer co-operation.

NOVELTIES—Greatest novelty set-up of all time. Surefire tie-ups with a dozen leading novelty houses. Aleady set or in preparation.

MINIATURE FRESH AIR TAXI-CAB—Millions of this sensational novelty already sold. Louis Marx, manufacturer, eager to tie in with smashing exhibitor support that means news-stands and department store co-operation throughout country.

AMOS 'N' ANDY CANDY BAR—Amos 'n' Andy Candy Bar to be manufactured and released in conjunction with the show by the Williamson Candy Company of Chicago. The whole tie-up and release of candy planned to take advantage of exhibitor aid and picture publicity

DISPLAY MATERIAL—Nationwide release backed by advertising and dealer displays. Display material from Pepsodent, Victor, Williamson, Marx Toy Company, and RKO provides unprecedented tie-up facilities.

RADIO MUSIC COMPANY—Radio Music Company will swing their unparalleled man-power and radio resources into action behind the songs in the show.

NATIONAL ADVERTISING—Saturday Evening Post, world's largest weekly, will lead an array of national publications in a clamorous campaign. Amos 'n' Andy section in Post will set a new "high" in institutional advertising. Fan and News publications to lend smashing support.

PUBLICITY—The publicity forces of the co-operating companies, alert to take the utmost from the greatest publicity set-up of all time, promise front page stories wherever papers are read. Story to be carried by international syndicate.



Special Note to Showmen:

Mel Brown has been engaged to direct Amos 'n' Andy... Harry Ruby will write the music and Bert Kalmar the story. The entire production will be under the personal supervision of Wm. Le Baron. This is an array of production talent that guarantees beaucoup sensations.

AIR CHANNELS THROB W
RADIO SHOWS AND N



VOICE OF THE TITAN ECHOES DOWN THE PATHWAYS OF THE SKY!

Resources of the Great National Broadcasting Company, Flung Out Across a Teeming Nation, Put Smash In Your Box-office!

NBC literally harnesses the air we breathe for showmen who play Radio Pictures.

No company in show business quite matches Radio in air selling its attractions.

Two splendid R K O hours a week are broadcast by NBC over 50 stations that tower into the clouds like Gods of flashing steel and concrete.

NO OTHER SHOW OUTFIT GIVES YOU AS MUCH IN GUARANTEED RADIO BACKING!

ITH DRAMATIC STORY OF EW TITAN CONQUESTS



12 MIGHTY HOLLYWOOD HOURS

The atmosphere of the Radio studio . . . Miracle City of Hollywood . . . will be carried to every city in America in 12 big hours . . . one air smash a month . . . with the start of the new show season.

All the Radio Pictures stars, bands, choruses, embracing upwards of 2,000 performers, will pour their genius into mikes planted inside the Titan plant in Hollywood.

For that intimate, homey, man-to-man, woman-to-woman selling flavor these 12 hours will quite excel anything ever flung across the ether from the Citadel of the Cinema!

Radio air experts, representing every unit in the Great Family of Electrical Entertainment, are planning new surprises with which to tell the dramatic story of Radio Pictures to the millions of American listeners. Radio Pictures literally will own the air when Amos 'n' Andy's big show swings into action. "Dixiana", "Cimarron", "Babes in Toyland" and all other Titan Attractions will ride the air currents to popularity.



SHOW WORLD SALUTES M

Grand-scale Productions For the G



DWARFS RADIO GIANT "RIO RITA"

DIXIANA

Bebe Daniels, Everett Marshall*
Bert Wheeler, Robert Woolsey

*Sensational Star of Metropolitan Opera Company

Score by Harry Tierney Book by Anne Caldwell. Directed by Luther Reed, who created "Rio Rita" Personally supervised by Wm Le Baron Musical direction Victor Baravalle; Dance ensembles Pearl Eaton; Sets and costumes Max Ree.

MOST COLOSSAL OUTDOOR ATTRACTION OF ALL SHOW AGES . . .

CIMARRON

EDNA FERBER'S EPIC OF EMPIRE
YEAR'S GREATEST NOVEL



Wild Pageantry of Rushing Thousands in the Grand Climax . . Produced on Fabulous Scale...Direction Wesley Ruggles . Screen Play Howard Estabrook

IGHTY TITAN ATTRACTIONS

reatest Show Palaces in America



SWEEPING EXTRAVAGANZA BURSTING WITH LAUGHS

HALF SHOT AT SUNRISE

BERT WHEELER, ROBT. WOOLSEY

Radio's Bounding Nit Wits Paint Paris Red! Score by Harry Tierney ... Book and adaptation by James Creelman and Cyrus Wood ... Henry Hobart supervision!

VICTOR HERBERT'S BABES IN TOYLAND

Immortal Music in Mammoth Carnival of Youth!

BERT WHEELER, ROBERT WOOLSEY, Joe Cawthorn, Irene Dunn, Dorothy Lee, Ned Sparks, Marguerita Padula, Edna Mae Oliver, Tiller Sunshine Girls, and 2000 others. Directed by LUTHER REED; Musical Direction by VICTOR BARAVALLE ; Costumes and Sets by MAX REE; DANCE Ensembles by PEARL EATON.

REX BEACH'S THE SILVER HORDE

Epic Romance of the Great Alaskan Salmon Run! Evelyn Brent, Louis Wolheim, Joel McCrea, Raymond Hatton. Directed by GEORGE ARCHAINBAUD. Supervised by WILLIAM SISTROM. Filmed on Actual Location in the American Northwest.

LEATHERNECKING

Rampaging Round Creation with the Fightin' Fools of the Marine Corps! Eddie Foy, Jr. Irene Dunne, Ken Murray, Benny Rubin, Ned Sparks, Edna Mae Oliver, Tiller Sunshine Girls. Directed by EDDIE CLINE. Music by ROGERS, FIELD & HART ... Produced under supervision of LOUIS SARECKY ... Sets and Costumes by MAX REE; DANCE Direction by PEARL EATON ... Musical Direction by VICTOR BARAVALLE.

HEART OF THE ROCKIES

BEBE DANIELS EVERETT MARSHALL

An Empire in the Clouds Dramatized in Pageantry, Song and Story. Score by Harry Tierney ... Book by Anne Caldwell ... Directed by Luther Reed under personal supervision of William LeBaron.

REX BEACH'S IRON TRAIL

The Titan Power of Beach Poured into a Heroic Drama of the Yukon. Produced under supervision of WILLIAM SISTROM.

BERT WHEELER . . . ROBT. WOOLSEY

World's Greatest Comedy Team in TWO Titan Fun Shows! Grand Scale Productions! Spectacle of Towering Dimension! Jammed with Girls! Tunes! Laughs!

HOLDING ALOFT THE TITAN BANNER IN MARCH TO PEAK



HERBERT BRENON



Two great Brenon attractions . . . backed by show-wise selection . . . will load a golden harvest into the pockets of showmen during the coming year!

RICHARD DIX



Three iron-fisted shows hewn from the soundest dramatic timber this hell-roarin' age can produce . . . In every role a Dix of "Cimarron" stature.

BETTY COMPSON



Radio brings this supreme trouper to you in TWO blood and steel dramas aimed at the heart of the world...titles announced shortly.

BIG SHOWS AIMED WITH UNFAILING EYE AT THE BOX-OFFICES OF THE WORLD . . .

3 ASSOCIATED RADIO BASIL DEAN PRODUCTIONS

JOHN GALSWORTHY'S Stage Hit

ESCAPE

With Sir Gerald Du Maurier, Edna Best, Lewis Casson, Gordon Harker, Horace Hodges, Madeline Carroll, Jean Cadell and many others.

A. A. MILNE'S Different Mystery Show

PERFECT ALIBI

AND ONE OTHER SOON TO BE SELECTED

4 RADIO SUPER-SPECIALS 4

First Great Railroad Melodrama in Novel Sound and Burning Dialog . . .

RECORD RUN

Louis Wolheim Joan Arthur Robt. Armstrong
Direction by George Seitz : Story, James Creelman

Samson Raphaelson's Heart Smash

OLD ACCORDION MAN

with Joseph Cawthorn

AND TWO OTHERS SOON TO BE ANNOUNCED

NEW VICTORY NINE

OFF WITH A RUSH



"SHE'S MY WEAKNESS" NIFTY CLICKER LOADED WITH B. O. DYNAMITE

NINE Victory Attractions for swift and decisive assaults on the box-offices of the world. Framed to fit all houses . . . geared for blazing dramatic action . . .

FIRST OF THE VICTORY NINE

SHE'S MY WEAKNESS

ARTHUR LAKE SUE CAROL WM. COLLIER, Sr. LUCIAN LITTLEFIELD

HIS MAJESTY BUNKER BEAN

By HARRY LEON WILSON LEE WILSON DODD

OTHER TITLES AND CASTS WILL BE ANNOUNCED SHORTLY.

RADIO BLAZES NEW TRAIL IN SHORT PRODUCT



NAMES!... ACTION!...

BIGGEST BOX-OFFICE NAMES IN THE MODERN SHOW WORLD.

BOUNCING TEMPO MAINTAINED BY TOPNOTCH DIRECTORS AND SURE-FIRE FILM EDITORS.

6 BROADWAY HEADLINERS
W.C. Fields, in "The Golf Specialist"; Bobby Clark and Paul McCullough, current rage of B'way in "Strike Up The Band" and four other smash hits. Produced by Louis Brock.

6 DANE-ARTHUR Comedies
Their first "Men Without Skirts" is a Smash.

6 LOUISE FAZENDA Comedies
Incomparable Louise, all set to hurl brand new laughs at a fun-hungry world. Larry Darmour Production.

6 NICK and TONY
Wop comedy team who bounce laughs all over the landscape. With Henry Armetta and Nick Basil creating the inimitable characters. Louis Brock production.

8 MICKEY McGUIRE
By popular demand of 8000 Showmen . . . fastest and cleverest of juvenile comedies . . Same casts. Produced by Larry Darmour.

12 HUMANETTES
Single Reel Novelties. Produced by Frank Newman. Real scoop for showmen, seeking the unique and novel.

12 TOBY the PUP
Best produced of all cartoons. Brisk box-office action . . . new gags . . . Invincible cartoon character. Produced by Chas. Mintz.



RADIO

ORGANIZES INVINCIBLE TICKET
AND SWINGS IT BEHIND YOUR



The Radio Titan works shoulder to shoulder with the showmen of the world in a monumental drive to sell tickets.

New and more vital exploitation help will be given this season by Radio Pictures.

Last year the Titan tore the lid off time-worn exploitation and kicked moss-grown tradition all over the lot.

His first season of operation proved conclusively he knew his showmen's onions. Now, with all the units of the Radio Family snugly co-ordinated and surging with the spirit that spells success, Radio Pictures will utterly swamp all competitors in the vigor and volume of promotional aid it gives exhibitors.

-SELLING POWER SHOW . . .

TITAN SHOWMANSHIP LINKS EVERY PHASE OF AMERICAN BUSINESS IN PROMOTIONAL SWEEP

Not only will the resources of the RCA Family be harnessed to the service of Showmen, but the leaders of many fields of commercial endeavor will be arrayed behind the Titan shows. RCA-VICTOR bring their years of brilliant salesmanship to the support of the Radio Musical attractions. The greatest campaign of Victor history will sell Amos 'n' Andy Records. The Saturday Evening Post will hurl its message from coast to coast . . .

NATIONAL MERCHANDISERS are eager to tie-in with the Titan product. Show campaigns soon to break with "Cimarron," "Dixiana," "Silver Horde," and "Babes in Toyland" . . . CIVIC ORGANIZATIONS, CHAMBERS OF COMMERCE throughout the South will support "DIXIANA" in grand scale drive . . . International packing house in million-window tie-up with "SILVER HORDE." A hundred other big tie-ups soon announced.



TITAN TOPS THE FIELD IN SMASH MERCHANDISING

Radio PICTURES



TITAN PROGRESS IS YOUR PROGRESS

SETTING NEW STANDARDS IN TWO REEL TALKING COMEDIES

Larry Darmour

ANNOUNCES FOR THE

1930-1931

SEASON

KARL DANE-



-GEORGE K. ARTHUR

THE TWO WORLD FAMOUS COMEDIANS IN THEIR FIRST APPEARANCES IN TWO-REEL TALKIES

IN A SERIES OF SIX

LOUISE FAZENDA



THE SUPER-COMEDIENNE AND MIRTH PROVOKER EXTRAORDINARY . . .

IN A SERIES OF SIX

MICKEY (HIMSELF) McGUIRE COMEDIES



CONTINUING WITH THE TOP-NOTCH KID TALKIES BASED ON THE FONTAINE FOX TOONERVILLE CARTOONS . . .

RKO

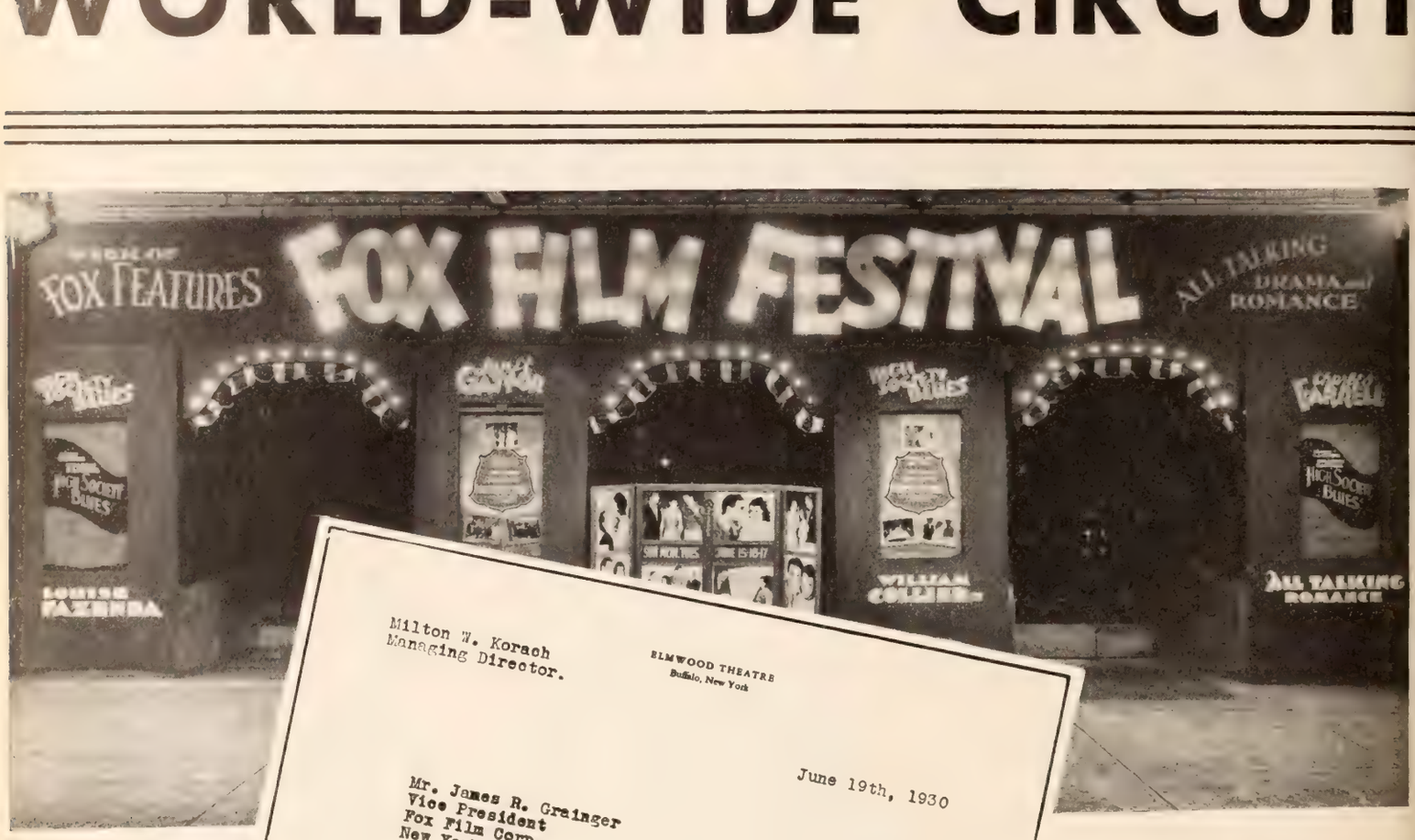
DISTRIBUTING CORPORATION

"DARMOUR SHORTS ARE LONG ON LAUGHS"

Produced by LARRY DARMOUR PRODUCTIONS, HOLLYWOOD, CALIFORNIA

for STANDARD CINEMA CORPORATION, NEW YORK CITY

SMALL INDEPENDENT OR WORLD-WIDE CIRCUIT



Milton W. Korach
Managing Director.

ELMWOOD THEATRE
Buffalo, New York

June 19th, 1930

Mr. James R. Grainger
Vice President
Fox Film Corp.
New York City.

Dear Mr. Grainger:

It has been a happy season here with Fox product, in spite of the fact that this is an independent theatre with no big brother chain to lean upon.

This has made my task more difficult, in making it a successful season. However chain or no chain, your sure fire box office attractions more than did their share and if the exhibitor did not get his, it was his fault and not the fault of the product.

I know the mere fact that your product got money for the independent will be a source of satisfaction to you.

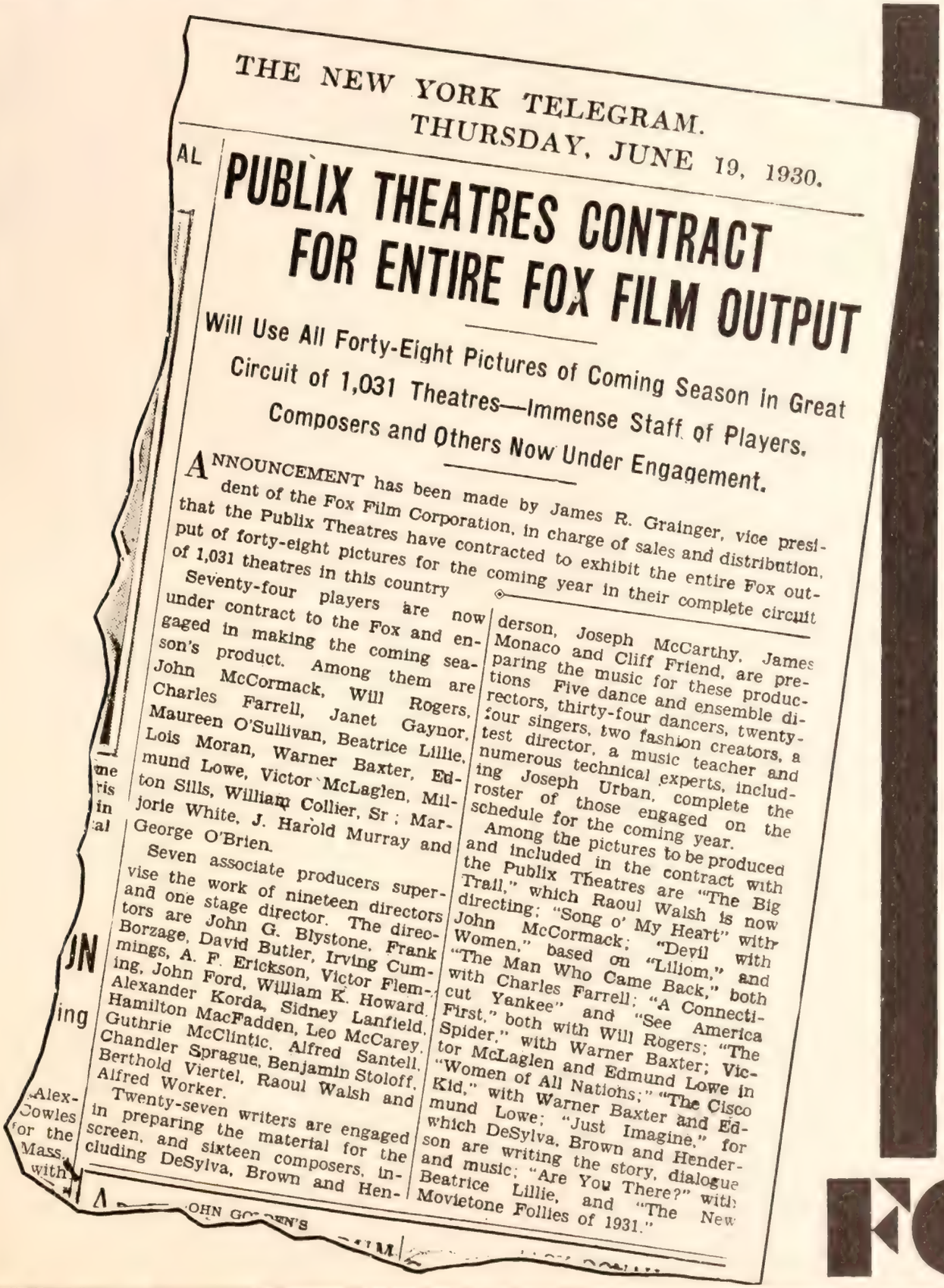
Accept with my compliments the enclosed photograph and assuring you of my continued co'operation,

Sincerely yours,

Milton W. Korach

. . In titles, Casts, Stories and Direction Fox Pictures for 1930-31 are again the Showman's Big Opportunity

ALL WANT AND NEED FOX BOX OFFICE PICTURES



THE NEW YORK TELEGRAM.
THURSDAY, JUNE 19, 1930.

PUBLIX THEATRES CONTRACT FOR ENTIRE FOX FILM OUTPUT

Will Use All Forty-Eight Pictures of Coming Season in Great Circuit of 1,031 Theatres—Immense Staff of Players, Composers and Others Now Under Engagement.

ANNOUNCEMENT has been made by James R. Grainger, vice president of the Fox Film Corporation, in charge of sales and distribution, that the Publix Theatres have contracted to exhibit the entire Fox output of forty-eight pictures for the coming year in their complete circuit of 1,031 theatres in this country.

Seventy-four players are now under contract to the Fox and engaged in making the coming season's product. Among them are John McCormack, Will Rogers, Charles Farrell, Janet Gaynor, Maureen O'Sullivan, Beatrice Lillie, Lois Moran, Warner Baxter, Edmund Lowe, Victor McLaglen, Milton Sills, William Collier, Sr.; Marjorie White, J. Harold Murray and George O'Brien.

Seven associate producers supervise the work of nineteen directors and one stage director. The directors are John G. Blystone, Frank Borzage, David Butler, Irving Cummings, A. F. Erickson, Victor Fleming, John Ford, William K. Howard, Alexander Korda, Sidney Lanfield, Hamilton MacFadden, Leo McCarey, Guthrie McClintic, Alfred Santell, Chandler Sprague, Benjamin Stoloff, Berthold Viertel, Raoul Walsh and Alfred Worker.

Twenty-seven writers are engaged in preparing the material for the screen, and sixteen composers, including DeSylva, Brown and Henderson, Joseph McCarthy, James Monaco and Cliff Friend, are preparing the music for these productions. Five dance and ensemble directors, thirty-four dancers, twenty-four singers, two fashion creators, a test director, a music teacher and numerous technical experts, including Joseph Urban, complete the roster of those engaged on the schedule for the coming year.

Among the pictures to be produced and included in the contract with the Publix Theatres are "The Big Trail," which Raoul Walsh is now directing; "Song o' My Heart" with John McCormack; "Devil with Women," based on "Liliom," and "The Man Who Came Back," both with Charles Farrell; "A Connecticut Yankee" and "See America First," both with Will Rogers; "The Spider," with Warner Baxter; Victor McLaglen and Edmund Lowe in "Women of All Nations;" "The Cisco Kid," with Warner Baxter and Edmund Lowe; "Just Imagine," for which DeSylva, Brown and Henderson are writing the story, dialogue and music; "Are You There?" with Beatrice Lillie, and "The New Movietone Follies of 1931."

FOX

50 BIG BOX-OFFICE NAMES IN PATHÉ'S *first five features*

SWING HIGH

Helen Twelvetrees, Fred Scott, Dorothy Burgess, Chester Conkli
Ben Turpin, Nick Stuart, Robert Edeson, Stepin Fetchit, Daphne Po
lard, Sally Starr, John Sheehan, Micky Bennett, George Fawcet
Little Billy, Bryant Washburn, William Langan.

Directed by Joseph Santley . . . . . Produced by E. B. D

NIGHT WORK

Eddie Quillan, Sally Starr, Frances Upton, George Duryea, John
Murray, Robert McWade, Tom Dugan, Babe Kane, Arthur Hoy
Ben Bard, Charles Clary.

Directed by Russell Mack . . . . . Produced by E. B. D

HOLIDAY

Ann Harding, Mary Astor, Edward Everett Horton, Robert Ame
Hedda Hopper, Monroe Owsley, Creighton Hale.

Directed by Edward H. Griffith . . . . . Produced by E. B. D

BEYOND VICTORY

William Boyd, Helen Twelvetrees, Fred Scott, June Collyer, Doroth
Burgess, William Holden, James Gleason, Zasu Pitts, Lew Cody
Rockcliffe Fellows, Helen Baxter, George Stone, Ed. Dearing.

Directed by John Robertson . . . . . Produced by E. B. Der

HER MAN

Helen Twelvetrees, Marjorie Rambeau, Ricardo Cortez, Phillip
Holmes, James Gleason, Mathew Betz, Thelma Todd, Ruth Hiatt
Franklin Pangborn.

Directed by Tay Garnett . . . . . Produced by E. B. Der

PATHÉ offers fifty outstanding box-office personalities in its first five features on 1930-31 program.

President E. B. Derr has not been content to have one star name carry a picture. In every instance he has surrounded the star, or stars, with an array of personalities whose collective box-office appeal is tremendous.

Here's an array of big names that spell Box-Office Draw:

And other great pictures with other great Pathé Personalities to come
CONSTANCE BENNETT, ROBERT ARMSTRONG *and* MARY LEWIS *are great stars in*
productions on the way, supported by brilliant casts in their respective features



MAX SCHMELING
JACK SHARKEY



GALLANT FOX
(Earl Sande up)



BOBBY JONES

DRAWING CARDS!



BABE RUTH

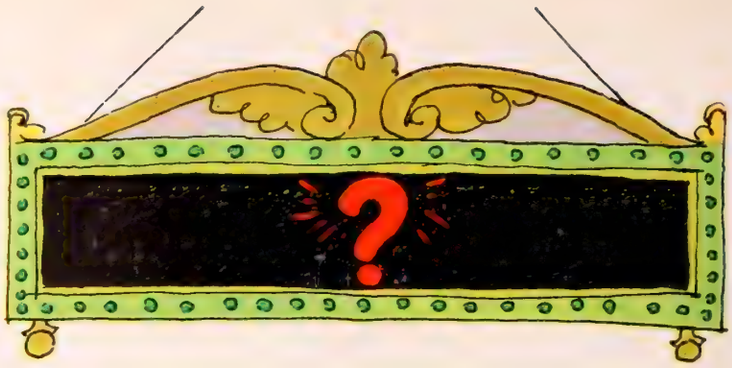




BILL TILDEN

AND IN PICTURE BUSINESS —

AN EMPTY MARQUEE MEANS *an empty house!*





BUT WHEN YOUR MARQUEE TALKS, *the folks listen!*

METRO-Goldwyn-Mayer
LAUGHS right out loud
WHEN other companies
ANNOUNCE they are
ELIMINATING STARS!
NEXT season M-G-M
BRINGS you
32 STAR PICTURES
OUT of its **52 TOTAL!**



METRO - GOLDWYN - MAYER PRESENTS

52 "LUCKY STAR" PRODUCTIONS FOR '30-'31



MARION DAVIES (3)

Two big stage vehicles to begin with! "ROSALIE" the Ziegfeld musical comedy by William Anthony McGuire and Guy Bolton. Music by George Gershwin and Sigmund Romberg. Lyrics by P. G. Wodehouse and Ira Gershwin. And "THE FIVE O'CLOCK GIRL" by Guy Bolton and Fred Thompson which ran a solid year in New York, and was a winner on the road. Kalmar and Ruby's swellest music. Big Time vehicles for Marion—and backed by million dollar Hearst ad drives!



GRETA GARBO (3)

RED DUST, the play by Wilson Collison is strong in theme as "Sadie Thompson." The great Garbo who has hurdled the stars to a height of her own, portrays the Parisian woman of the world, cast on a lawless Chinese rubber plantation, moving amidst the brutal passions of this frontier corner of the world. The star of "Anna Christie" and "Romance" (her new sensation!) is to be more than ever your money star.



LON CHANEY (1)

THE BUGLE SOUNDS is a powerful story of the Foreign Legion by Major Zinovi Pechkoff. Chaney has a hard-fighting role such as he had in "Tell it to the Marines" with the same director, George Hill. Much of the picture has already been photographed in actual locations in Africa while the famed Legion was under fighting orders. Chaney's marked success in Talkies, as shown in the completed "Unholy Three" means a Chaney bigger than ever!



WILLIAM HAINES (4)

REMOTE CONTROL, the rollicking, romantic melodrama which enjoyed a successful Broadway run is perfect for Bill Haines. The play by Clyde North, Albert C. Fuller and Jack T. Nelson takes you into a radio broadcasting room with Haines as announcer. He unknowingly thwarts the Ghost Gang operating by radio and wins a girl in the bargain. Haines is surefire always and his merry manner is just right for this one. Mal St. Clair directs!



NORMA SHEARER (2)

No star of the talking screen has delivered with the consistency of Miss Shearer. Her four talking pictures, "The Trial of Mary Dugan", "The Last of Mrs. Cheyney", "Their Own Desires" and "The Divorcee" have all been perfect Talkie performances. The record-breaking career of "The Divorcee" has put Miss Shearer right at the top, and "Let Us Be Gay" another big one now follows. You can rely on the two 1930-31 Norma Shearer pictures!



RAMON NOVARRO (3)

THE SINGER OF SEVILLE, already completed and previewed is in the bag. It's great! In the cast: Dorothy Jordan, Renee Adoree, Ernest Torrence, Nance O'Neil. Directed by Charles Brabin from Dorothy Farnum's dramatic story, with dialogue by John Colton. Novarro surpasses himself as singer, comedian, lover—one of our greatest actors! In one of the next year's Biggest! SONG OF INDIA by Achmud Abdullah follows.



JOHN GILBERT (2)

WAY FOR A SAILOR, brings you a Gilbert you have never had before. M-G-M knows its business! We have a world of confidence that the great Gilbert public will react to this rugged story with an enthusiasm expressed in receipts. Sam Wood, director of hits, is making it. Laurence Stallings of "Big Parade", "What Price Glory", "Cock Eyed World" fame wrote the dialogue from Wetjen's book. This picture has power!



JOAN CRAWFORD (4)

GREAT DAY, is Vincent Youman's outstanding musical dramatic success. Ready-made hits in it: "More Than You Know," "Great Day," "Without A Song," "Happy Because I'm In Love," etc. Joan Crawford builds with every picture (Watch "Our Blushing Brides!") and "Great Day" is the biggest vehicle she ever had. Harry Pollard, director. HER FORTUNE by James Montgomery is another big-time Crawford role. Joan gets the jack for you!



DRESSLER-MORAN (2)

RAZZLE DAZZLE is their new riotous talkie that comes in on the heels of "Caught Short" success! Metro - Goldwyn - Mayer is consistently the star-builder, and this happy pair's stardom has been celebrated with rousing box-office cheer. Dressler-Moran supply the kind of laughs the public wants in large gobs and you're going to make a great deal of money with these well-promoted, laugh-cocked comedies.



LAWRENCE TIBBETT (2)

THE NEW MOON with Grace Moore co-starring with Lawrence Tibbett will find Tibbett clinching the top spot that he reached overnight as the screen's greatest singer! This Schwab-Mandell show, with the Oscar-Hammerstein, 2nd-Sigmund Romberg songs, is a vehicle that every producer bid for. In itself, a great property, it's road-show-size with the Tibbett-Moore combination, backed by M-G-M enterprise. Imagine those two singing "Lover Come Back To Me!" Director, Jack Conway.



BUSTER KEATON (2)

The box-office is M-G-M's guide always, and the box-office reports on "Free and Easy" demonstrate gratifyingly that this clever comedian is a great bet in Talkies. Within a short time his second talking comedy "Forward March" will be convulsing your audiences. It's a marvelous laugh-getter and Keaton will be all set to enter 1930-31 as a prime contender for the top of the comedy field.



COSMOPOLITAN (4)

GRACE MOORE *in* a story based on Jenny Lind's dramatic career is one of Four Giant Cosmopolitan Productions. The golden-voiced beauty from the Music Box Revue and Operatic worlds is destined to be the new screen sensation. Recent Cosmopolitan productions were of the size of "Caught Short," "Broadway Melody," "The Big House"—so you know what to expect. Backed by the heavy, national advertising of Hearst!


Joe Brahram


Anita Page


Conrad Nagel


Andre Luguet


Bessie Love


Charles Bickford


Kay Johnson


Lawrence Gray


Dorothy Jordon


Lewis Stone


Mary Doran


Roland Young


Leila Hyams


Basil Rathbone


Gwen Lee


Harriett Lake


Raquel Torres


Wallace Berry


Edwina Booth


Charles King


Barbara Leonard


Harry Carey


Hedda Hopper


Raymond Hackett


Gilbert Roland


Ernest Torrence

20 "LUCKY STAR" PRODUCTIONS

with Star-Studded Casts

GOOD NEWS
Completed and previewed. It will outshine the stage success!

THE MERRY WIDOW
The Talkies were invented for just such a vehicle.

NAUGHTY MARIETTA
Victor Herbert's greatest music comes to your house

TRADER HORN
The picture that the whole world is waiting for!

BILLY THE KID
King Vidor's greatest. It challenges his "Big Parade."

MADAM SATAN
Cecil B. De Mille knows box-office. Here's a Giant Show!

LIKE KELLY CAN
Jimmy McHugh and Dorothy Fields of "Blackbirds" fame wrote the music!

TAMPICO
Joseph Hergesheimer writes a thriller of the oil fields!

THE CRISIS
Winston Churchill's famed novel of Civil War days!

MARCH OF TIME
A million dollars worth of up-to-the-minute showmanship!

PASSION FLOWER
Katharine Norris' best-seller is what your public wants!

MONSIEUR LE FOX
Willard Mack's Northwest Mounted story of 1,000 thrills!

DARK STAR
Lorna Moon's best-seller, with Marie Dressler in big cast.

WAR NURSE
Anonymous novel of a beauty on the Western Front.

THOSE THREE FRENCH GIRLS
Charmaine, Diane, Madelon)
A laugh, a kiss a minute!

BALLYHOO
Beth Brown's successful novel with a new circus angle!

THE WORLD'S ILLUSION
Wassermann's tremendous book comes to the talkies!

DANCE, FOOLS, DANCE
An original treatment of Youth's romantic problems.

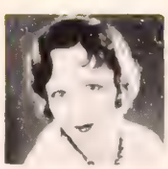
THE GREAT MEADOW
Elizabeth Madox Robert's frontier novel in its 100,000th copy!

DIXIE, THE DARK HORSE
The prize of racing stories in a big thrill-picture!


Catherine Dale Owen


Robert Montgomery


Edward Nugent


Julia Faye


Gus Shy


Cliff Edwards


Elliott Nugent


John Mack Brown


Lucille Powers


Duncan Renaldo


Catherine Moylan


Karl Dane


J. C. Nugent


John Miljan

METRO-GOLDWYN-MAYER'S "SHORTS HEARD AROUND THE WORLD"—SEASON 1930-1931



LAUREL-HARDY (6)

The pair that draw like a feature! They get prominent billing in de luxe house ads. They get it because they mean extra business! Laurel-Hardy are the life-savers of many a show.



DOGVILLE COMEDIES (6)

From their very first test on a $2 Broadway roadshow program they clicked as no other novelty has done in years! An amazing stock company of dogs and they Talk! "Dogville Comedies" are next season's Wow!

HAL ROACH
STARRING COMEDIES

He's raised the standard of comedy shorts and made them important factors on programs!



CHARLIE CHASE (8)

Consistent comedy success! Chase is a name that's been built into a sure draw!



OUR GANG (8)

Hal Roach has a brand new idea for the ever popular Gang. The folks love these kids!



THE BOY FRIENDS (8)

Hal Roach dopes out the big new comedy ideas. Here's his latest and it's swell.



COLORTONE REVUES (8)

M-G-M puts quality into these all-color subjects that you see in the biggest musical shows on Broadway. They've won audience favor!



NOVELTY GROUP (4)

Four tabloid film treats. "The Rounders", "Copy", "Gems of M-G-M" and "Song Writers Revue." Two reels each and each one distinctive entertainment.



BURTON HOLMES (12)

"Around The World With Burton Holmes" brings your patrons the man who has thrilled thousands at legit prices. Unique! More thrilling than fiction!



FLIP THE FROG (12)

A cartoon series by "Ub" Iwerks the man whose work has been giving joy to audiences for years. Better than anything you've seen in cartoon comedies!



HEARST METROTONE NEWS (104)

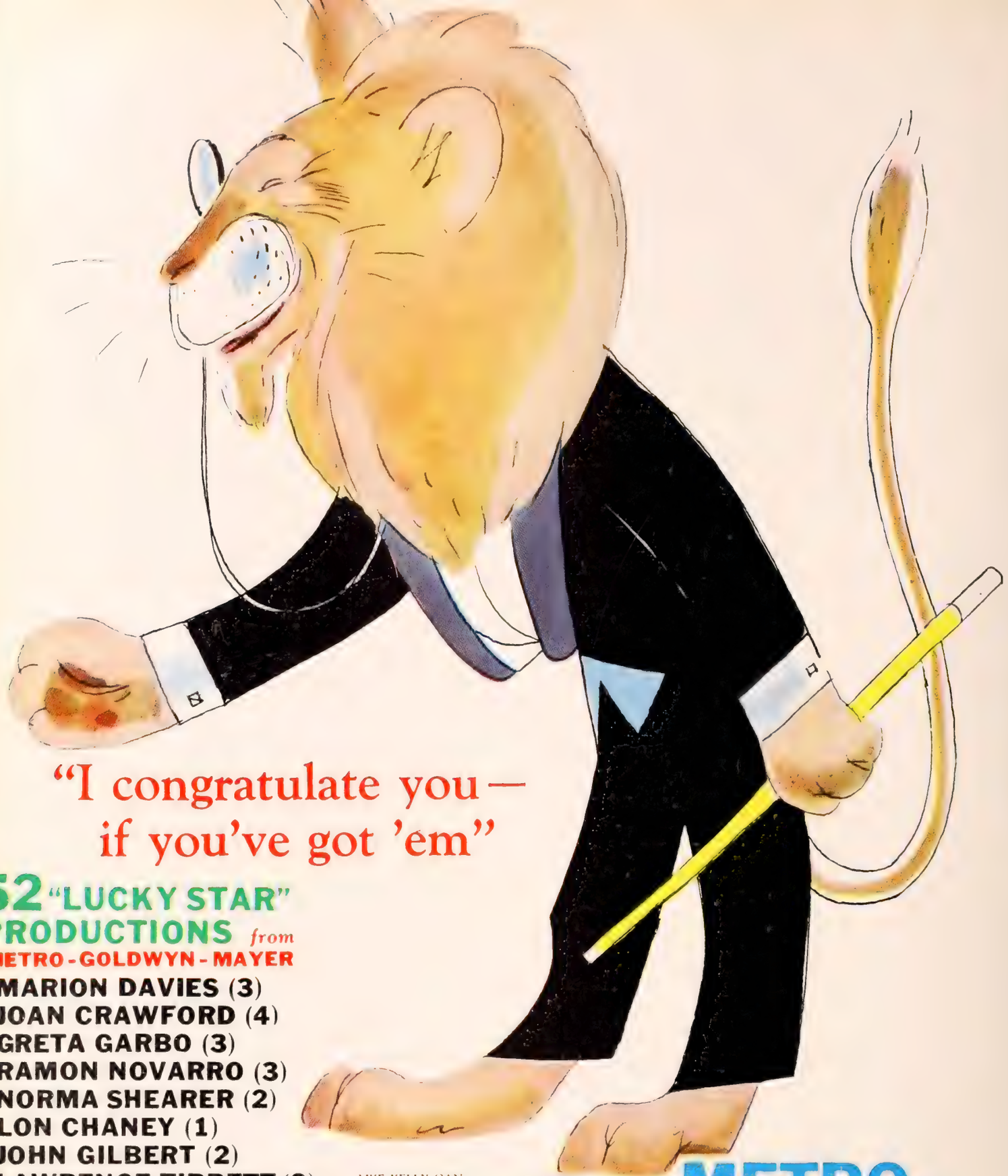
Playing all leading theatres the M-G-M talking newsreel represents the combined efforts of Hearst and M-G-M aggressiveness.





DID YOU GET THESE TWO BOOKS YET?

M-G-M's 110 page "Lucky Star" book and "Shorts Heard 'Round the World" book. Write for them today!



"I congratulate you—
if you've got 'em"

52 "LUCKY STAR" PRODUCTIONS *from* METRO-GOLDWYN-MAYER

MARION DAVIES (3)
JOAN CRAWFORD (4)
GRETA GARBO (3)
RAMON NOVARRO (3)
NORMA SHEARER (2)
LON CHANEY (1)
JOHN GILBERT (2)
LAWRENCE TIBBETT (2)
BUSTER KEATON (2)
COSMOPOLITAN (4)
(GRACE MOORE)
WILLIAM HAINES (4)
DRESSLER & MORAN (2)

Lucky Star Productions
GOOD NEWS
MERRY WIDOW
NAUGHTY MARIETTA
BILLY THE KID
TRADER HORN
MADAM SATAN (Cecil DeMille)
(20)

LIKE KELLY CAN
TAMPICO
THE CRISIS
MARCH OF TIME
PASSION FLOWER
MONSIEUR LE FOX
DARK STAR
WAR NURSE
THOSE THREE FRENCH GIRLS
BALLYHOO
WORLD'S ILLUSION
DANCE FOOLS DANCE
THE GREAT MEADOW
DIXIE, THE DARK HORSE

SHORT SUBJECTS
6 M-G-M DOGVILLE COMEDIES
6 LAUREL & HARDY COMEDIES
8 CHARLEY CHASE COMEDIES
8 OUR GANG COMEDIES
8 "BOY FRIENDS" COMEDIES
M-G-M COLORTONE REVUES (8)
NOVELTY GROUP (4)
BURTON HOLMES (12)
FLIP THE FROG (12 CARTOON)
HEARST METROTONE NEWS (104)

METRO-GOLDWYN-MAYER

"Your Lucky Star"

VOLUME XLI
NUMBER 26

Motion Picture News

NEW YORK CITY
JUNE 28, 1930

Depression Blues Drowning Out Merger Music; Public Is Stock - Unconscious

Optimist

Washington—Business in the industry is normal, a national survey shows, Adolph Zukor told President Hoover. He said the industry is better than at any time during the last ten years, with the exception of last year which was abnormally good. Business in certain localities still is abnormally good, he said.

Epic of Alamo Slated as Next Griffith Film

Hollywood—D. W. Griffith's next is likely to be an epic of the early days of Texas, with the Alamo figuring prominently in the story.

The producer-director has practically decided to accept the offer of a group of San Antonio oil millionaires to finance the picture on a big scale. It is reported that the Texans are ready to put up $1,000,000 for production of the picture if Griffith will consent to make it himself.

It is understood that only a few minor details remain to be adjusted before contracts are signed. Such a deal would make Griffith entirely independent of United Artists financing on his next production, but releasing arrangements would undoubtedly be made through that company.

Griffith has not been entirely satisfied with the supervision of United Artists on his current Lincoln production because of that organization's complete financing of the picture. The Texas deal, under consideration for more than a year, would give him full scope on production, and without interference of any kind. It is understood he will retain his financial interest in United regardless of who puts up the dough for his future pictures.

"D. W." is now in Texas to complete negotiations for the new outdoor adventure, and Albert Grey has just left to join him.

Warners, RCA Seeking British Sound Device

Both Warners and RCA are reported viewing with interest the Vivagraph sound reproducer recently brought to America. The device, made in Britain, is for both sound-on-film and disc reproduction, it is said, and can be made for marketing at between $750 and $1,000. An early demonstration is scheduled.

Rumors So Dear to the Heart Of the Industry Stilled By Cold Facts

It's all off so far as merger deals are concerned for a long, long time, according to close observers, who see in the current industrial situation and stock market slump a formidable obstacle to any proposed amalgamations.

The usual reports of impending mergers continue to be circulated, but these are spiked by a study of the current financial set-up. For instance, considerable circulation has been given a report that Adolph Zukor and David Sarnoff were approaching an agreement which had for its object the sale of Paramount to Radio-Keith-Orpheum.

This oft-repeated — and denied — yarn about an impending merger of the two companies is pooh-poohed because of the tight money situation, plus the element of friction declared existing between the two companies. This is declared due to theatre activities of R-K-O in general and the Libson deal in particular.

Paramount is said to have had the deal all set for acquisition of the Cincinnati chain, when R-K-O stepped in and grabbed off the Libson holdings. Another reported element in the situation is the Amos 'n' Andy contract. In this instance, too, Paramount was all set on a deal, it is said, when R-K-O, through its National Broadcasting System hook-up, turned thumbs down on the contract, and declared that if the broadcasting team was to work for any picture company it should be for R-K-O.

The closing of any deal of magnitude in the industry would necessitate a public stock issue and the public at present hardly is in any frame of mind to consider buying such stocks. A deal involving a company like Paramount would involve a figure estimated between $125,000,000 and $150,000,000, it is stated.

Dot's Too Bad, But the Polkas Spurn German Ties

Chicago—Polka brothers, who operate seven theatres in this district, also have business interests in Germany. A brother, each in his turn, spends one year in Germany conducting the family's foreign affairs. When his year there is up, he returns to America and is replaced abroad by the next brother in line.

Martin Polka, who did the last stretch in Germany, recently returned to this country on the termination of his year abroad. It now appears that the brothers have arrived at an impasse. Each denies that his turn to work in Europe has arrived, with only Martin, who retained his last passport, able to prove it.

A "Bum Steer"

Washington — "Some one has given you a bum steer," Abram F. Myers, president of Allied States Ass'n, told MOTION PICTURE NEWS when queried on report the Sentry Safety Control co-operative deal has fallen through. "If Sentrys are not being sold, it is because exhibitors, not relations, are busted."

Oh, Yes, Louella Helped Exploit Marion; Read On

Hollywood—When Marion Davies' latest talker, "The Floradora Girl," was slated as the opening attraction for the Pantages Hollywood Theatre, Louella Parsons figured she would assist with the exploitation of the picture outside of her syndicated columns in the Hearst newspapers.

So the columnist went to work—deciding that she could easily put over some corking exploitation for the benefit of her close friend, Marion. Final result of Louella's sincere efforts was two window tie-ups for the picture in Hollywood Boulevard stores!

Harry Green and Joe Schenck Plan 2 Films

Hollywood—With his one-year contract with Paramount expiring Nov. 1, Harry Green will move over to United Artists to be featured in two productions, "The Shyster" and "Papa."

The Jewish comedian, former stage actor and producer, purchased the two properties in partnership with Joseph M. Schenck, who will make the pictures under the Feature Productions banner. Green will get a salary of about $3,000 weekly for his two featured roles, together with a percentage of the profits of the pictures.

Green was offered a long-term contract by Paramount following his "Close Harmony" a year ago, but decided he would not tie himself up for more than one year. Agreement was finally reached for a contract covering that period, with Green getting a salary of $2,500 weekly over entire term of 52 weeks. In the meantime, he promoted the two picture deal with Schenck to follow his Paramount contract.

Motion Picture News

Vol. XLI NEW YORK CITY, JUNE 28, 1930 No. 26

CROCODILE TEARS MAY FILL BUCKETS BUT NOT TILLS

NINETEEN TWENTY-NINE was a wild year. Perhaps one of the wildest in the latter day history of American business. Profits ran amuck and ended the year at figures which surprised the most optimistic.

Nineteen thirty marks a change, a gradual return to the normal. Yet widespread are the complaints. Up and down the land, cries of despair and ruin are rampant. If you would believe a fraction of the stories bandied about the streets, the conclusion must inevitably be that the country is tobogganing toward collapse.

Snap judgment opinions are raising havoc with organized business. Aiding the bearish tone are newspapers that don't stop to analyze and individuals who, parrot-like, repeat what they hear for repetition's sake.

* * *

Why the Talk Turns Loose

THE truth of the matter is easy to understand. This is it:

Business is off by comparison with 1929, but last year should be no criterion, no marker of business prosperity. Compare 1930 with the sanity that prevailed in other years and then draw your conclusions. The picture will be different.

For instance. The myth has been circulated over the nation that the motor industry is shot to pieces. As a matter of fact, there is evidence to support the statement that 1930 is on a parity with 1926, peak year but one in that field.

The exception is 1929. But, after all, this applies to most other businesses. Banks are beginning to understand this and are, therefore, leaning toward the sound belief that 1929 should be marked down on the industrial calendar as a freak.

* * *

And in the Film Industry

THIS realization must sleep into the consciousness of the picture business for its own good. The element of novelty in sound has dissipated itself. In 1929, it was a factor in favor of heavy grosses. The box-offices of the nation proved it. With that gone, what has happened is this:

The level of the industry has settled down somewhere in the region of the peak business enjoyed when silent films were in their hey-day. No more could have been expected from sound and, in their rational moments, clear thinkers will concede this to be true. Why then the complaints?

* * *

Music Warranties Spell Trouble

ON Monday, the 5-5-5 meetings resume. Distributors and exhibitors will have a tough nut to crack in the proposed "music tax" warranty. Distributors say they are forced by their recording contracts with the electrics to insert the clause in contracts. They further admit their sympathies rest with the exhibitor in the question.

Exhibitors claim the clause is the bunk, hint at a test of its legality and make it clear that its automatic enforcement will weaken their fight against the tax. Therefore, objections.

There you have a dilemma and a situation that calls for the most delicate handling. The various "5's" of the tri-cornered session will require Atlantic City's cooling breezes to keep them out of temper.

* * *

Into the Record It Goes

THE advertising code a fact at last and our original observation of what to do to keep exhibitors in line remains unanswered. Yet it is the really serious knot in the entire tangled affair.

Granting that showmen should have enough sense to do so, we argue further that they won't. The race for business in these keenly competitive days is too tense.

Offenders in the ranks of advertising men reserve the right of two committee appeals and, finally, the Hays directorate. Even if disputes are cleared away in a hurry—if you can imagine the industry's headline names meeting to pass judgment on advertising copy—who is to judge what's offensive or no?

KANN.

Violators of New Advertising Code to Have "Attention Called" If Naughty

Holding Up the Works

Paramount's New York opening of the Byrd South Pole film simultaneously with the great explorer's return to New York was received in New York show circles as being a smart exploitation stunt. What most of the main stem theatre execs don't know, however, is the matter of a little deal which is understood to have been secretly made between Byrd and Paramount when the original contracts were signed. It provided that Byrd and most of his party hold out down at Panama until Paramount had whipped the picture into shape, and then make their glorious return to New York.

Rivals Outbid $4,500,000 in Fox Buy of Poli

New Haven—Fox paid $4,500,000 more for the Poli circuit than the Stanley and Keith-Albee interests offered, it was indicated in trial of the $1,000,000 suit of the Hancock Co., of New York and Massachusetts, against Sylvester Z. Poli. The chain was sold to Fox for a reputed $26,000,000.

A. F. Hancock testified that Louis M. Sagal, Poli's chief lieutenant, told him that E. F. Albee must have refusal of the properties before any sale be completed because of his assistance in booking vaudeville at low cost over the Poli chain for many years. Hancock said he arranged the sale involving Albee, but that Sagal told him Poli was arranging a sale to another customer who offered $4,500,000 more for the chain. Sagal told him he didn't "have to worry" about his commission, Hancock said.

Smell Time Had by All; Skunk Thrown in Lobby

San Antonio—Bombs have been a source of worry to theatre managers and police here for the past two months, but it developed for a local vandal to originate a new idea.

Just as the Rialto, downtown house, was closing its doors on Sunday night, two Mexican boys hurled a can containing a dead skunk into the lobby of the theatre as they drove past.

Without much ado, the manager of the house carried the can to his auto and drove to police headquarters, where there was a general exodus.

Experts are at work endeavoring to trace the vandal through finger prints on the can. In the last 60 days, stink bombs have been thrown into the lobbies of seven local theatres. In every case the bombs were hurled after the close of the day and after the audiences had left.

Huston Under U. A. Contract

Hollywood—Walter Huston has been loaned to First National for several pictures, but he still is under contract to United Artists, which has prior rights on his services.

Keep Ads Clean, Franklin Edict To His Managers

Los Angeles—Clean copy is the order to all members of the circuit issued by Harold B. Franklin, president of Fox West Coast Theatres. Calling attention to The Motion Picture News editorial comment on the code of ethics drafted for advertising and publicity departments of its members, Franklin declares that "advertising needs cleaning up and needs it badly."



Harold Franklin

"If our own doorstep is dirty, then let's sweep it clean," Franklin declares. "Next to the selection of our program, comes our advertising," he continues. "No picture is too insignificant to deserve our best advertising attention. We owe the great pictures a concentrated effort in keeping with the importance of that production.

"It should not be necessary for the producers, or the Hays organization, to give to Fox West Theatres a code of ethics to follow in the proper and decent advertising of our own business. Our own sense of decency, of business deportment and progressive enterprise should guide us in our advertising.

"The day is past when questionable illustrations or implied suggestions will draw a crowd to a box office. When we have to resort to this type of malicious and dangerous copy writing, then we will close that theatre and get out of the show business.

"A smart showman is entitled to use every honorable means at his command to attract business to his theatre, but he must not insult one single person, no matter how thin-skinned or sensitive that person may be. The dollar gained by cheap and unclean advertising will cost you many times its value. You may get away with misrepresentation the first time. Do you think you can fool the public the second or third time?

"Keep clean, keep honest. Be decent and fair in your advertising."

And Then Lots of Appeals to Eat Up Time Until Copy Is Moribund

Advertising and publicity men hereafter must toe the mark in so far as "clean copy" is concerned—or they will have their "attention called." And if they don't like that, they can start a merry-go-round of appeals that may end after the spicy bit of publicity has long outlived its value.

This is the interpretation put by some observers on the new advertising code of ethics recently adopted by the ad men at the instigation of the Hays office and designed to inject "good taste" into film advertising. The signatories solemnly pledged themselves to carry out the 12 articles contained in the code, but whether intentionally or otherwise, no penalty is provided for infractions of the code.

The agreement stipulates that when the code is transgressed "the association shall call the attention of the advertising and publicity director to the infraction of the code." However, if he does not agree with the association's viewpoint, he may present his case to a committee of three of his colleagues. Should they turn thumbs down on his slant, he can appeal further to three directors of the association, whose findings shall be final.

Without time limits set on the various steps in the procedure, it is possible that before a final decision is reached the offender is working on next year's announcement and doesn't care a whoop about the outcome of the case. However, the boys took precautions not to cramp their style, for they killed a suggestion that campaign and press books be pre-censored. They termed the idea "unfeasible and impractical."

The agreement provides also that when questions "involving good taste" arise the ad man shall confer with the association; that press books and all advertising accessories be sent to it immediately upon completion; that the advertising and publicity directors assume full responsibility for the matter turned out, and that use of copy shall be discontinued in case of a violation.

What the Code Provides

The articles of the code follow:

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."
2. Good taste shall be the guiding rule of motion picture advertising.
3. Illustrations and text in advertising shall faithfully represent the pictures themselves.
4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.
5. No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.
6. The history, institutions, and nationals of all countries shall be represented with fairness.
7. Profanity and vulgarity shall be avoided.
8. Pictorial and copy treatment of officers

(Continued on page 54)

The Insiders' Outlook

FUNNY are the ways of mergers. A new move on the consolidation checker-board finds its excuse for being in the desire of one organization to secure the production head of another and willing to bear the whole load in order to get him.

That load is rather considerable. The about-to-be-acquired outfit has a number of bosses. You can tell that by the way they scrap among themselves. It was a long struggle, the fight to keep their economic nose out of water, and it must be said on their behalf that they have succeeded. Now they are wealthy, use Rolls Royces, play golf, continue to slam desks and win arguments by out-yelling the other fellow.

As for the organization that stands willing to make the buy, it seems the current production regime isn't doing quite so well as it all sounded on paper. Therefore, the itch to make a change. The new white-haired boy is in the position to know this and, if he runs at all true to usual form, his price is soaring up as the dissatisfaction in the other camp grows.

Those who know the executive admit he makes good pictures cheaply. Specially, he makes the grade—largely by indulgence. A few individuals in Hollywood like him, but they constitute a considerable minority.

The production mogul whose decapitation is talked about has nothing to worry about financially. His fat four-figure-a-week contract carries plenty of comfort. Prestige-wise, the blow would be disastrous.

The most ironic slant on the entire situation is the smug satisfaction which exists in the minds of the new Moses' associates. They think the merger stunt revolves around their services.

Nothing could be funnier.

* * *

Yes, in 1930

In a certain theatre chain, headquartering in a city not so far from New York and important because of its strategic value, racial differences slowly, but surely, threaten disintegration.

Coupled with that condition, cancerous and bigoted as any broad-minded individual must concede it to be, is another exhibition of the ancient and honorable practice of firing competents and hiring relatives to fill big jobs. It's raising a particular mess of hell and the procedure is beginning to leave its mark.

Yet those who can put through the remedial measures that would end the foolishness sit by and, in their ignorance or indifference—it's hard to say which—permit a perfectly good property to rub chins with the bow-wows.

15 Minutes to Go

Hollywood—You can't time-clock brains, but Hollywood thinks and does otherwise.

At one of the big plants here, the latest gag is a time-clock for writers and directors. They punch in and they punch out. And, in case they have forgotten what constitutes a working day in this factory, little slips have been passed around advising the day begins at nine and ends at five.

That's all the gang here required to develop a new line of folklore about this particular studio. The latest is this:

That on Tuesday, a studio worker ran breathlessly to the street yelling for the police. The bluecoats arrived pronto for once and asked what the trouble was all about. Imagine their surprise when told by said employee that he had just seen a writer plugged as he emerged from the studio's sacred portals.

It seemed he had walked out at 4:45 and was shot dead by the gateman.

* * *

Fox Staging Come-Back?

Is William Fox coming back to the picture biz? Mebby so, for an inside report is that the former chief of the concerns bearing his name early next year will head a $25,000,000 venture. The informant does not say the project will be in films, but that is the understanding.

According to reports at the time he sold his holdings Fox was said to have received a five year contract to continue with the company as an advisor. The gag was, it is said, to keep him from starting a rival organization during the life of the contract.

Since that time, he is reported to have been flirting with Universal and Columbia. One never knows what Fox will do.

* * *

Hatchets Flying

Nice quiet business.

This is the yarn of a producing company torn asunder by as many factions in the ranks as it has units. The internal bickering has been cleverly held in check until now. Only occasionally has it flared into the open, but it won't be long now before the lid flies clear off the top of the caldron. When it does—well, it will be just too bad.

The trouble is narrowing down to two groups. One is seeking control. The other has practically had it until now. But the aggressor rides high in the saddle while the one-time power is slipping more rapidly than its adherents appreciate.

When the balance shifts, as it appears it will, there will come with it an entirely new set-up bringing nobody can quite figure what. It is entirely possible that as the one faction bows out and the other in, the decks may at the same time be cleared for a merger. Sounds like a riddle, is supposed to be and that's that.

* * *

Some Reasons for Cheers

Because "Holiday", cleverly acted by Ann Harding, dialogued by Philip Barry and produced by Pathe, gets the break it deserves on Broadway. The picture plays extended run at the Rivoli.

Because Paramount had the vision and the guts to take a chance on filming the Byrd Antartic Expedition and because the picture comes through its two year period of uncertainty as one of the finest contributions to the celebrated history of motion pictures.

Because the Fox employees clear down the line from highest to lowest were paid back dollar for dollar their investment in Fox stock and because it demonstrates what many don't believe: this business has a heart.

THE INSIDERS

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"Music Tax" Knot Offers Big Problem For 5-5-5 Confabs Resuming on Monday

Lubitsch Loves Little

Hollywood—One per cent of his love was not enough for Helene L. Lubitsch, so she obtained a divorce from Director Ernst Lubitsch. Her husband, she said, was "99 per cent in love with his work and had no time for home." A property settlement was made out of court.

Edison Is Not Movie Inventor, Crawford Says

"Edison is the commercial and exploiting genius of the motion picture, but he is not the inventor. The 'first movie' was not made by Edison in 1888 or any other year," states Merritt Crawford in a verbal bombshell thrown at mythical lore around which is woven the belief that "Thomas A." is directly and solely responsible for motion pictures, from the inventive standpoint.

Crawford's bomb was hurled at a letter by David L. Hardenbrook and printed on the editorial page of the *New York Sun*.

"Although generally credited with being the 'inventor' of the motion picture," Crawford states, "Mr. Edison never 'invented' anything connected with it. He merely popularized it and helped importantly to make it commercially possible."

Delving deeply into the history surrounding the first days of the industry's technical progress, Crawford points out that "the United States courts already have determined that point and have awarded priority over Mr. Edison in the invention of 'step photography' to Dr. J. E. Marey, Louis A. A. Le Prince and William Friese-Greene and to Du Cos du Hauron and others as anticipating him by many years in devising the essential parts of the camera and projector.

"Judge Wallace in 1902, writing the unanimous opinion of the United States Circuit Court of Appeals, for the Southern District of New York. Judges Townsend and Lacombe sitting with him, in the case of Edison vs. The American Mutoscope Company for infringement of his camera patent (see Federal Reporter, No. 114, 1902), stated that Mr. Edison was in no sense a "pioneer" in the invention of the film, the motion picture camera or projector and that all he contributed to the art 'required but a moderate amount of mechanical ingenuity' and not inventive genius. On this basis every claim to originality by Mr. Edison, which had been maintained in the lower courts, was disallowed.

"The first true movie on celluloid film was taken with Dr. Marey's camera, with one lens from one position, in the Champs Elysées, Paris, in 1886. Before that he did it on a sensitized paper band. Le Prince and Friese-Greene accomplished the same thing.

"Regarding Edison's 'talking movies,' while he experimented in this field from the year 1886, when the great Muybridge called on him in the hope that he might link up his chronophotographic glass plates with the newly invented phonograph, it is history that he never succeeded in making them successfully."

Arbitration, Protection Other Big Issues—No Score Charge Action?

Efforts to untie the knot of the "music tax" warranty are expected to highlight meetings of the 5-5-5 contract conferences which are to be resumed Monday at Atlantic City. The dilemma presented by the proposed warranty, arbitration, protection and score charges are chief among the remaining points to be settled on the contract. Preliminary draft of the contract was completed, except for the aforementioned points, at meetings in New York of a subcommittee consisting of two members of each group.

Representatives of distributors, the M. P.T.O.A. and Allied States Ass'n., are parties to the conferences, with affiliated exhibitors represented without vote.

Distributors, under terms of their licenses to record sound, are required to lease their films only to houses licensed by the American Society of Composers, Authors and Publishers. They declare their hands tied in the matter, and that they have no other choice than inserting a warranty in the contract. Exhibitors protest against such a clause, declaring it automatically will force payment by every theatre of the ten cents per seat license fee, and prove injurious in their fight to secure repeal of the tax provision of the copyright law.

Not Tackling Score Charge?

On the matter of score charges, exhibitors are making efforts to have the charge made part of the rental. Distributors are expected to decline to act upon the matter, holding that the subject is a matter of individual company policy, and so not within the committee's jurisdiction. At a later date, a general meeting of distributors may be called to consider the exhibitors' contentions in the matter.

All parties are agreed upon arbitration, but its nature and the machinery necessary to make it effective remain to be determined upon.

The protection question is regarded as having been started toward solution through the zoning committee work now under way throughout the country.

Committee members scheduled to attend the meeting are: For distributors—S. R. Kent, Phil Reisman, Felix Feist, Al Lichtman, Lou B. Metzger. For the M.P.T.O. A.—M. A. Lightman, R. R. Biechele, Jack Miller, Jack Harwood, Charles Piquet. For Allied—W. A. Steffes, Nathan Yamins, H. M. Richey, Jim Hone, Col. H. A. Cole. For affiliated exhibitors—Sam Dembow, Publix; E. A. Schiller, Loew's; Harry Arthur, Fox; Spyros Skouras, Warners; Joe Plunkett, RKO.

Frank Walker, a member of the original M.P.T.O.A. committee, who has sat at all sessions, is to attend in an advisory capacity at the request of M. A. Lightman. He withdrew from the committee after Paramount bought control of the Comerford circuit of which he is general manager.

There Must Be a Reason

Hollywood—"The trouble with boy friends is that they all want to make you over again into something else. It burns me up—especially when it's me, as I am that they fall for. Wouldn't it you?"

Clara Bow speaking.

Music Warranty Clause Is Rapped At K. C. Meeting

Topeka, Kan.—Members of the Kansas and western Missouri exhibitor unit are opposed to incorporation of a warranty clause on the "music tax" in the new standard contract, they made clear at their convention here. The convention elected a new slate of officers, after R. R. Biechele had declined to run, and revised its constitution to give the chains a vote for each theatre. This, in effect, will enable chains to control.

One hundred and fifty exhibitors attended the sessions. The name of the organization was changed to M. P. Theatres Ass'n. of Kansas and Western Missouri. Theatre owners formerly was incorporated in the name. Ben Andres, Kansas legislator, was toastmaster at the banquet.

The convention endorsed the code of ethics adopted by producers, called for repeal of the "blue" labor law and called upon producers to give attention to juvenile appeal in pictures. Discussion of admission taxes emphasized that the majority are against any price cutting.

New officers are: Earl Van Hyning, Iola, Kan., president; Barney Dubinsky, Jefferson City, vice-president; Jay Means, Kansas City, treasurer. The directorate was increased to 14, composed of seven exhibitors from each of the two states. Directors are: Kansas—Harry McClure, Topeka; R. R. Biechele, Kansas City; W. R. Robertson, Pittsburgh; C. L. McVey, Herington; J. C. Hartman, Wichita; E. E. Sprague, Goodland; A. R. Zimmer, Dodge City. From Missouri—J. C. Staples, Rockport; Frank Weary, Richmond; C. R. Wilson, Liberty; Charles Burkey, Kansas City; Lloyd Linhart, Clinton; Barney Dubinsky, Jefferson City; A. F. Baker, Springfield.

"Explanation" Made, So Steffes to Attend Meet

Minneapolis—"Satisfactory explanation" has been made of the published allegation attributed to "a Haysite" that he wanted Publix to give him a theatre, and W. A. Steffes, chairman of the Allied States Ass'n. committee will sit in on the 5-5-5 conferences when they resume Monday at Atlantic City.

Protection Threat Used as Sandbag to Force Sale of Indie Houses to Chains

Kick About Footage

London—Exhibitors here, as in the United States, are concerned over short length of talkers. As a result, they are asking distributors to state the footage of pictures they book, so they may gauge their programs accordingly.

2-Man Demand Of Operators Gets Showdown

Minneapolis—Unless operators comply with the demands of Minneapolis independents that only one man be required in the booth, their services will not be required after July 5, they have been notified, following a meeting of exhibitors. The theatre operators want helpers. The proposed helper would not be a member of the operators' union. St. Paul independents are expected to take a similar stand.

Locations Chosen by RKO For Rex Beach Pictures

Seattle—After selecting locations in Alaska for the filming of two forthcoming Rex Beach film dramas, four production officials from the RKO studios came here by airplane from Ketchikan.

George Barthelon, E. Conjager, Thomas Atkins and H. Wellman are the film men and they chose sites near Ketchikan for the filming of "The Silver Horde" and a site near Cordova for shots of "The Iron Trail."

The men, with a party of about 50 screen stars, directors, camera men, and technicians, will return to this city later in the summer to embark for Alaska.

Ask Daylight Repeal

Huntington, Ind.—The City Council at its last meeting referred to its ordinance commission a petition asking the repeal of the daylight savings time ordinance, passed hurriedly at a meeting in May. Backers of the repeal petition packed the council chamber and voiced their disapproval of the fast time vociferously.

Bishell Buys Theatre

Spokane—A. J. Bishell, who has been manager of the Uptown in Seattle, has purchased the Empress here and has arrived to take personal charge.

To Raze Patterson

Baltimore—Grand Theatre Co., associated with the Durkee Theatrical Enterprises, has purchased the Patterson, residential house, from Harry Reddish, who will relinquish control July 7 when the theatre will be razed so that another may be built there.

Will Be Put Out of Business, Exhibitors Told in New Racket

Clubbing of independents to force sale of their theatres is being resorted to by several big chain operators, through enforcement of extended protection, Motion Picture News has been advised. The system is a surreptitious one and is being employed in a number of spots.

As an instance, representatives of a certain circuit are working the gag of going into various towns and telling exhibitors that they either must sell to the circuit or be saddled with a protection restriction which will put them out of business.

Unless they peddle to the circuit, these independents are reported being told, protection ranging up to one year will be demanded by theatres in nearby towns, where the circuit operates.

Club Declared Effective

The racket is said to be working, with prices of independent houses being beaten down by its use. An instance is cited of a circuit representative interviewing an independent who had no desire to sell his houses. He was alone in his particular town and both of his theatres were making money. To his disinclination to sell was answered that if he didn't it would be just too bad for him, because the circuit intended to get such a long period of protection over his town that the pictures would be past history before he was given a tumble. Subsequently, his houses were sold to the circuit.

Exhibs Protest Talker Showings In N. W. Schools

Seattle—Exhibitors here are aroused over showing of talkers in schools throughout the state, which are charging admissions for the shows. This unfair competition has caused a protest by the Pacific Northwest exhibitor unit to Electrical Research Products, Fox and the Film Board.

The protest specifically mentions North Bend, where "The Romance of the Rio Grande" was shown over Western Electric equipment.

Vote on Daylight Bill At Baltimore in Fall

Baltimore—Voters are to pass upon the proposed daylight saving ordinance at the November election, under a ruling of Attorney General Thomas H. Robinson.

Frels Sells Normanna

Cuera, Tex.—The Normanna has been purchased from Rubin Frels by the Hall interests, operators of a chain in Taft, Kingsville, Sinton, Beeville and other cities.

Favor Arbitration

Des Moines—Return of arbitration is desired by a number of Iowa exhibitors, according to Miss McGrevey, secretary of the Film Board. The procedure was abandoned late last year, due to the Thacher decree.

Double Feature Gag Adopted at Syracuse House

Syracuse—Double featuring is being instituted at Warners' Strand, the house playing two pictures every third week. Reaction of other first runs here is being awaited, particularly since Loew's State has dropped stage shows for the summer. The move will shave $4,500 weekly off the theatre's net, it is estimated.

Levine Set for Comeback In the Serial Field

Nat Levine's Mascot Pictures will again produce serials for release on the state rights market. Three are planned immediately, with silent and talker versions on two subjects.

A new wrinkle, according to Levine, will be incorporated in the initial release, starring Rin Tin Tin. In addition to sound and silent serial versions, there will be duplicate versions in straight feature form. Second on the bill is a Tom Tyler Western episode yarn, with the third, a wild animal film, likewise available in four forms.

Take Over Exchange

Milwaukee — Celebrated Players Film Corporation's local exchange has been turned over by J. S. Grauman to V. F. DeLorenzo and William Scharun, booker and cashier of the exchange, respectively. Both of the latter have been connected with the exchange for a number of years and are well known to exhibitors in the northwest.

Tickets for Cans

Lakeland, Fla. — A city-wide clean-up campaign was conducted here this week, with the city authorities handing out a free theatre ticket to each child turning in 50 tin cans. The kids put it over hot, with over 100,000 of the tin containers passed over for tickets.

Iowa Houses Wire

Des Moines — Universal sound-on-film equipment was installed at two more Iowa houses this week. E. A. Parrish installed the equipment at the Opera House at Cambridge, and an installation was made at the Opera House at Woodward for W. A. Belt.

National Home for Television, Mystery Behind Construction of 'Radio City'

See Tough Fight

Charlotte—Exhibitors here are facing a tough fight in their efforts to combat a proposed ten per cent tax on admissions. A measure providing for the ten per cent levy is slated to be introduced at the next session.

Brock Transfers Units to Coast; May Return East

While RCA Photophone officials still are divided on plans for improvements at the Gramercy studio in New York, Louis Brock is transferring his production activities to the RKO studio in Hollywood.



Louis Brock

Present plans call for the making at Hollywood of some of the series he is under contract to produce for RKO, but it is problematical if he will remain on the Coast. This is due to the fact that he plans a series of "Headliner" shorts, with Broadway stars, who would not be available on the Coast.

Mark Sandrich, who is directing the "Nick and Tony" series, leaves soon for the Coast. Brock is expected to start production in about three weeks. As soon as a final okeh is secured upon plans for the Gramercy plant, work will be rushed to completion, which is expected to take between 60 and 90 days.

G. Currier, Joe Kennedy's Sponsor, Dead in Boston

Boston—Guy W. Currier, prominent lawyer who died here this week, was the man who sponsored Joseph P. Kennedy in his picture debut.

Currier arranged the finances by which Kennedy purchased FBO from Graham's of London several years ago and also interested David Sarnoff and the Radio Corporation in the Keith holdings.

The Currier-Kennedy alliance, it is further understood, hit the rocks many months ago as a result of which the former withdrew his support from Kennedy's activities. In the settlement of labor troubles at Hollywood studios recently, Currier played an important part as mediator acting on behalf of the industry.

While his name was rarely discussed in print within the industry, Currier was well known to S. R. Kent and Nicholas M. Schenck.

Nation-Wide Programs Seen When RCA Finishes Big Amusement Center

Cloaked with mystery induced by statements that gracefully avoid definition in fact, the big story behind "Radio City" to be built by John D. Rockefeller, Jr., and the Radio Corporation of America does not hinge on the several theatres which will decorate the huge plot running from Fifth to Sixth Aves. and from 48th to 51st Sts., in New York.

Those houses will be important. Roxy will stage, direct and operate one. A second will be the home of RKO vaudeville and a third will house dramatic and musical plays. But the closely-held secret of the $250,000,000 development revolves around television.

"Radio City" will be the national home of television. Ten or twelve stages equipped with television broadcasting apparatus will be built into the structures that will comprise the RCA development. This entertainment center will take several years to erect. But by that time, television, as an entertainment factor, is expected to be ready for the American public.

Just how RCA will market the programs remains to be seen. There are approximately 10,000,000 radio sets in the United States and many thousands of miles of telephone wires which may be fitted into the television reception and transmission.

There are over 500 radio broadcasting stations operating today throughout the United States and the potential value of all of them in building up national television hook-ups is reported a subject of study by RCA engineers.

Those familiar with their subject state television will be made available for the home exactly like radio and that the entertainment programs will eventually be as varied.

How theatres will fit into final marketing plans is a matter to be worked out on the basis of revenue. It may be that home television sets will prove the greater revenue inducer or a combination of television broadcasting to both theatre and the home developed as a middle ground solution.

Tough Times Ahead In Australia With Tax

Trouble ahead for American distributors in Australia is seen as an aftermath of the 30 per cent tax levy enacted last week at Canberra.

The impost taxes, remittances and gross earnings accruing from American pictures are expected by the Australian government to return $2,500,000 annually. The general economic situation on the island continent is held to be responsible for the move.

"Resurrection," will be done by Finis Fox.

Fox to Adapt "Resurrection"

Hollywood—Adaptation and continuity of "Resurrection," will be done by Finis Fox.

What a Sentence!

Hollywood—Sally Eilers and Hoot Gibson, who are about to become newlyweds, are understood to have hit upon a plan whereby they steer clear of the Reno-vation process for at least five years.

They have promised each other, so the story goes, to weather the storm for that period.

Fanchon & Marco Booking Office Bucking Publix

A Fanchon & Marco presentation circuit totalling 60 weeks and rivalling Publix in bookings will be in operation by the winter.

Fox houses in the East will supply 20 of the 60 weeks and the rest of the country, the difference. At present, the Crotona in New York is the only house running the "Ideas," because opening days, as they stand at present, don't allow for the bookings. However, it is probable, these will be changed in the fall to permit the introduction of F. & M. units and vaudeville in additional theatres.

M. D. Howe, carrying the title of general booking manager, is in command of the Fanchon and Marco companies, of which there are two. Fanchon and Marco, Inc., of California is the parent company and Fanchon and Marco Corporation of New York, a subsidiary. The former owns half the New York company and Fox Theatres the remainder. These companies have absorbed the former William Fox Vaudeville Booking Office.

Jack Loeb as vice-president of the California company will serve as talent scout, dividing his time between New York, California and the Continent.

Jersey Exhibs Charge Apathy On Protection

Atlantic City—Asserted inactivity of the government in dealing with the protection situation in New Jersey, after it had requested the exhibitor unit to postpone its court fight on the issue, was scheduled to highlight the convention of the association here Friday. Advance indications were that association members would have considerable to say over the contract situation.

At the sessions here, Joseph M. Seider, veteran leader, will withdraw as president, insisting that his name be kept off the ballot. He will call upon members to supply funds for the employment of paid operating heads of the association.

Picture Industry One of Few to Show Boost in Earnings, Despite Depression

National Survey Reveals Film Business in Healthy State; Mergers Predicted

Surface appearances of the industry's financial structure indicate that the field will be one of a very small group of industries which will show higher earnings in 1930 than in '29, it is revealed in a survey just completed by Moody's Investors' Service, a Wall Street stock analytical organization.

Stock decline of blue chip leaders in films is attributed to a sympathetic movement with the trend of the whole market.

Earnings for the second quarter will be considerably lower than the first, chiefly because of the usual seasonal decline, it is said, although the figures will surpass those of the June period last year.

Operation of all companies with full steam ahead in the talker field is not given entire credit for healthy intakes of last year, despite the new blood recruited to box offices by sound. Increased efficiency in all three branches is recognized as a correlated factor which helped to skyrocket 1929 and early '30 earnings. Concentration of activities, owing to mergers and absorptions of numerous small units, brought about the new high rate of efficiency, the report points out.

3,000 Installation Possibilities

Although installation costs of sound equipment presented a serious obstacle for small independent theatres and chains, it is stated that this difficulty has been largely surmounted by now. The survey revealed 55 cents as the average admission price in key spots, and 35 cents as the country's average.

Seven thousand houses, of the 22,000 accounts operating, are said to be permanently or temporarily darkened, or showing on a short part-time basis. Of the remaining 15,000, 64%, or 9,500, are wired, according to the survey, which reveals the fact that 2,500 of the present silent group of 5,500 will never be wired, leaving only about 3,000 full-time possibilities for wiring.

Future installations must depend on the natural growth of the number of theatres constructed.

"This year will offer the final test for sound pictures," states the survey. "Some producers are already stressing the quality of pictures in work, believing that this will be the important factor from now on rather than the mere presence of sound. The question also is being raised, what will happen when the current interest in talking pictures begins to show signs of flagging?" To this question, the company offers color as an answer, pointing out that the big companies have thrown a halter around color to checkmate its speed in development, loosening the reins only when necessary as a means of increasing attendance. "Color production is more costly than plain black and white, and current expansion with coincidental remodeling and construction costs imposes an important burden on producers at this time."

High cost of wide film, insofar as technical and equipment changes are concerned, and an increase in negative costs will force a slower treatment than sound, it is stated. "It will constitute an important stimulus to increasing attendance," however, when the industry is set to accept double width pictures.

In its study of television, the survey found that "it is probable that its possibilities will become more clearly defined as further technical developments are made and other factors, like cost, become estimable."

Chain Holdings Up 50 Percent

"So rapid is the expansion at present that accurate appraisals of theatres held by the largest producers cannot be made," states "Moody's" in commenting on the "phenomenal" growth of theatre activities of the big units. It is estimated that Paramount, Loew's, Warners, Fox and RKO have, on the average, increased theatres owned or controlled by over 50% since the close of 1928.

"Warners and Stanley controlled less than 500 theatres at the close of 1928, but now have approximately 825 or a gain of 65%. Loew's had 125 early in 1929 and now controls 190, a gain of over 50%. Paramount has a similar gain, from around 800 to 1,300. The Wesco division of Fox alone has increased about 80% to 450.

"Concentration of theatre ownership seems to be following the trend production has taken. Independents still outnumber the leaders who probably control around 35% of active exhibition outlets compared with 60% of production.

"Construction is the more advantageous and sound way of building a chain," believes "Moody's" due to the great amount of "deadwood" which usually goes along with a chain deal. Delay in construction is, however, an argument for the purchase of theatres already built.

"Undoubtedly some theatres bought are discontinued entirely, because of a noticeable tendency in recent years of audiences to be drawn from a wider area to the larger, newer theatres, the result of greater use of automobiles and generally better roads. This point is emphasized by the sharp drop which has been seen in construction of small, exclusively-theatre buildings since 1927. According to F. W. Dodge Corp., 545 such buildings were erected in 1927, only 458 in 1928 and 299 in 1929, a drop of 45 per cent. from 1927 to last year. The cost also declined around 50 per cent. per unit. Unfortunately no separate figures are available in regard to construction of combination theatre-office buildings, but the foregoing figures are probably much larger numerically though representative of a much smaller value and seating capacity.

"The greatly accelerated attendance over the past year has enabled absorption of expansion costs to a certain extent, although the ultimate expense has not been taken care of in many cases and purchasing of theatres continues at breakneck speed. Over-expansion in a short space of time, we think, is the greatest single difficulty motion picture companies face. But reflection of this in lower earnings because of higher costs and increased capitalizations is not yet due, and may be avoided by shrewd and careful management.

"Serious competition for the motion picture industry from the legitimate stage is almost negligible, the more so with the advent of sound and talking pictures, and primarily because of the great difference in admission prices. Lively discussions of the possibilities of television as a cause of lowered motion picture theatre attendance are possible, but great refinements, technically and in price, are still required before home television sets attain widespread usage. It is also likely that employment of this invention for the benefit of the screen trade will be evolved, because television broadcasts may eventually be possible as a means of transmitting performances or events from a central spot to numerous screens. Competition from abroad appears very slight, as attested to by the great predominance of American films in foreign markets, and imports will probably continue to be films with limited appeal.

The Merger Mart

"The distinct tendency in this industry in recent years has been, as indicated before, toward grouping of the main interests. Will this trend continue? In part the answer lies in the extent of future governmental investigation of the industry and decisions in the matter of large companies dominating the field. Besides the actual consolidations mentioned there have been many more rumored that did not go beyond the preliminary stages. There remain a few companies outside the largest but of considerable size, and of possible value to further pooling of concerns: Universal Pictures, Pathe Exchange and Columbia Pictures. The last two are strictly producers, the first at present gradually liquidating its holdings of exhibition facilities. Outside the movie field is Shubert, which may yet be included in a combination. Radio Corporation of America has considered acquiring Columbia Graphophone, Ltd. Granted freedom from authoritative restraint, we feel the tendency in the field will be toward further concentration of control in all branches of the industry. It would not be surprising to see, within a reasonable length of time, even fewer dominating factors in the industry and further submergence of the more specialized concerns."

Sees German Truce

Paris — Reopening of the German market to American producers is forecast by George Canty, American film commissioner, representing the Dept. of Commerce here. He is optimistic over the patent situation, declaring that an early settlement will be reached.

Selling Stops in Illinois Pending New Protection Schedules; Exhibs Mark Time

Wild and Woolly

St. Louis—"Blood is precious. Don't spill yours! Leave town now."

When Charles Chastain, of the State Theatre, East St. Louis, read the above in a note handed to him by a mystery man, his blood pressure jumped skyward. A second note followed and Chastain got in touch with local police, who are still running down clues for the apprehension of the writer. And, in the meantime, the exhib is keeping under cover.

Mayer, Thalberg, Schenck, Rubin, In Chi Confab

Hollywood—Indicating that there is a good chance for M-G-M to launch production of foreign talker versions abroad, Louis B. Mayer and Irving Thalberg, production heads of M-G-M studios, are in Chicago. They will meet and confer with Nicholas M. Schenck and J. Robert Rubin, president and secretary of Loew's on the foreign talker situation.

Immediately after the conferences in Chicago, which may last for several days, it is reported that Rubin will return East and depart for Europe to put whatever policy is decided on into effect without delay.

M-G-M has gone into production of foreign talkers and dialogue versions rather extensively during the past eight months. A special department was organized overnight at the local studios, and several Spanish, French and German talkers have been turned out successfully. Whether or not this type of foreign talker, with linguists imported from abroad added to those picked up locally, will get the decision over special foreign versions produced in various European countries, depends upon the current conferences in Chicago.

Reisman Promotes Nine Members of Field Force

Nine new field promotions were made this week by Phil Reisman, general sales manager of Pathe, making a total of 25 such promotions during the last year. The new advancements are: Charles Lundgren to city sales manager at Chicago; Floyd Heninger to assistant manager and head booker at Salt Lake City; and El Windward to salesman; James Lewis as a salesman at Kansas City with Joe Mazetis succeeding him as head booker and office manager; Nelson T. Powers as a salesman at Memphis, succeeded by T. T. Brown as booker and office manager; James Stapleton to the post of salesman from that of cashier at Portland. At Denver, Leon Abrams, formerly at Kansas City, has been made booker.

Convention "Pep" Oozes as Film Salesmen Wait for Command to Swing into Action

Chicago—Film selling here is at a standstill, pending adoption of new protection schedules. Exhibitors of the territory are averse to singing new contracts before finding out just what they are entitled to under the proposed new zoning arrangement.

These exhibitors are expecting a better break under the new schedules, so will not sign contracts until ascertaining just what this break will be. Meanwhile, new films are lying on the shelf, and local exchanges are smarting under the curtailment of business on new season product.

Agreement has been reached on principles in proposed rezoning of Cook County and downstate Illinois and a sub-committee is endeavoring to apply these conditions to general and local situations. Pending completion of the committee's work, the Film Board is guarding closely news of the major agreements which are to govern the metropolitan area, despite the fact that sales practically are at a standstill.

The committee frankly admits that it has not the slightest idea when its work would be completed. Members interested enough to hazard a guess fixed the time at anywhere from two weeks to a month, depending, they said, upon the length and intensity of controversies. The committee is composed of Jack Miller (Chicago Exhibitors' Ass'n., chairman; Jack Rose (Coston Booking Circuit), Max Balaban (Publix), Felix Mendelssohn (Film Board), Sidney Meye (Fox Theatres) and Norman Moray (Warners).

Salesmen Chafe at Bit

Pending the deliberations of this committee local film salesmen remain, for the most part, inactive. The clean-up sales drives are over and the salesmen who, fresh from their companies' conventions, were champing at the bit two weeks ago are now sitting idly at their desks wondering when they will be at liberty to work on the new product.

The final deliberations of the downstate committee seeking agreement on major considerations of a new protective system will result in earlier availability all along the line. Originally, it had been proposed to make pictures available to the 10 cent houses in 133 days. The later revision of that protection schedule will bring availability to the 10 cent house 29 days earlier. The maximum protection limit of the largest downstate cities (on the basis of one mile for each 1,000 of population) remains 40 miles, but a revision of the regulations governing overlapping protection areas reduces the number of instances in which the full 40-mile protection radius may be claimed.

To Define Second Runs

Other considerations of the downstate plan which still await approval are: Small towns adjacent to and within a radius of three miles from a larger town should be

(*Continued on page 54*)

Time!

Chicago—Plenty of arguments have marked the rezoning conferences but progress is being made. A near-battle between Max Balaban and Arthur Schoenstadt, representing respectively Publix-B. & K. and the Schoenstadt circuits, has proved one of the highlights. C. C. Pettijohn of the Hays office is taking no active part in the discussion, remaining in a room apart from the committee and joining the meeting only when asked for advice.

Hughes Controls Multicolor; Erects $500,000 Plant

Hollywood—Immediate construction of a $500,000 laboratory for quantity production is planned by Howard ("Hell's Angels") Hughes, following his purchase of control of Multicolor, as exclusively reported by Motion Picture News.

Hughes will be the first customer, planning all his future films in color. The new plant is scheduled to have a weekly capacity of 1,000,000 feet of positive.

Showdown Due in Twin City Operator Squabble

Minneapolis—Twin City independents are declared standing pat on their threat to close their doors for the summer or employ non-union operators if their demand for one operator is refused. The union insists upon two operators in the booth. The exhibitors have made a compromise offer of one operator and a non-union helper in booths where disc equipment is used. Twenty-three exhibitors have agreed to give union operators the gate if their demands are refused.

"Big Fight" Scheduled To Play RKO Globe

Marking the second outside picture to play the house since it was taken over by Radio-Keith-Orpheum, "The Big Fight" opens a week's stand at the Globe, New York, Friday. The deal, states Harry Thomas, Sono Art-World Wide distribution chief, follows the preview held recently at the New York Athletic Club. This special showing was arranged for 2,000 guests by Michael L. Simmons, director of advertising and publicity.

Another in All-Color

Hollywood — Warners have purchased talking picture rights to "His Brother's Wife." Plans call for production in all-Technicolor.

Fox West Coast Bucks Tom Thumb Golf Racket By Opening Own Courses in L. A.

1,600 Miniature Links in County Hit Box Office and Spur Circuit to Action

Los Angeles—With a total of 1,600 miniature golf courses operating in the county of Los Angeles, and with others springing up like mushrooms in every vacant lot, Fox West Coast Theatres have definitely decided to invade the field with a dozen layouts as an initial experiment.

This policy was decided upon by Fox West Coast officials after it was found that the miniature courses were cutting into the business of neighborhood theatres at an alarming rate, and there seemed to be no let-up in the popularity of the putting courses.

In order to study the inside of the golf racket immediately, the Fox West Coast Circuit completed deals last Saturday to take over three courses already in operation, with each one acquired located within a half block of a large suburban theatre. The trio of experimental layouts include the Bantam Course, close to the Alexander, Glendale; the Ritz miniature layout opposite the Ritz theatre; and a newly constructed course adjoining the Golden Gate in East Los Angeles.

Besides this group, Fox West Coast have started construction of the most picturesque layout so far planned in the city. It is situated next to the Fox Belmont and will compete with a nearby course that is reported to be netting $500 daily.

Operation an Experiment

An official of Fox West Coast denied the report that the circuit had appropriated $500,000 for the construction and purchase of miniature golf courses. He stated that the organization was conducting an amusement business on a large scale; and Fox West Coast intended to stay in that field for many years to come. He further stated that the acquisition of the three courses was in the nature of an experiment, and if it was discovered that the golf course brand of entertainment presented itself as a permanent brand of entertainment for the public, the circuit would undoubtedly take recognition of that fact.

The purchase of the trio of miniatures, together with the expected addition of at least nine more to bring the total up to twelve, is primarily a move on the part of the circuit to make an exhaustive study of the golf racket at first hand.

First Exhibitor in Field

The sudden move of Fox West Coast to acquire and build the miniature courses marks the first attempt of any theatres on the Coast to enter the golf game to compete with the hundreds of courses that have sprung up practically overnight. Although it is reported that the courses to be operated by Fox West Coast will not cut their prices in order to cut into the heavy profits being made by the layouts conducted by independents, it is expected that the circuit will eventually make some tie-up whereby patrons of their theatres will receive coupons or stubs enabling them to play the circuit courses at lesser fees than are regularly charged.

Although denied that Fox West Coast is going into the miniature golf course game on a big scale, it is reported that the circuit has imported the best builder of this type of course from the East, and he will supervise construction of the Fox West Coast layouts throughout the West. It is further understood that he has a patent putting surface that is not affected by either rain or water, and this has many advantages over the putting surfaces being installed in independent courses.

After Part of Tom Thumb's Money Bag

Legislative steps to tax receipts of Tom Thumb golf courses, keen competitors of picture houses, are expected to materialize shortly in several key towns where the new outdoor game has caught on like wildfire. In St. Louis, a proposed city ordinance would take $50 yearly from each course, and the chief of police has promised to arrest proprietors who allow patrons to become too noisy after midnight. The games have eaten heavily into theatre receipts.

Omaha Bows to Tom Thumbs and Night Baseball

Omaha—Between night baseball and miniature golf, both downtown and neighborhood houses here have run into some stiff competition. The freak attractions seem to thrive on hot weather and the town is getting plenty of it.

Western League baseball brings Omaha here for games two weeks out of the month. Since the lights were strung up on May 29, the average nightly throng in the stands has been 2,500, except Saturday and Sunday when 4,000 attend. Afternoon games previously did well to draw 200 although Saturday games were usually good for 1,000 and Sunday about 3,000.

The ball games undersell the theatres as males are taxed 75 cents and women only two bits, making a couple for a dollar. Movie houses are $1.20 a couple, except the all-sound places. Ladies are admitted free to the games Saturday night, but are charged the male scale on Sunday night. The ball park has a 5,000 capacity.

A dozen Tom Thumb courses are packed from 7 p. m. till 1 a. m. and later. Afternoon business is mediocre, however. All the houses in town are squawking, the golf being the bigger gripe of the two.

One from Wynn for Para.

Simultaneously with acquisition of talker rights to George White's play, "Manhattan Mary," Paramount signed Ed Wynn to star. Wynn was secured by Jesse Lasky through a special arrangement with Florenz Ziegfeld.

Fox, Loew, Price Cut in St. Louis Socks Other Runs

St. Louis—Reduced admission scale by Fox and Loew has done more damage along the big row than was at first anticipated. The long b.o. lines no longer crowd front doors of other important keys. Now they scurry toward the 50 cent shows at Fox and Loew's, where both houses are playing to more fans than ever before in their history.

The Ambassador continues its steady plugging of Ed Lowry's units and, as a result, attendance holds up there, but at the Missouri it's a different story. The Skouras theatre has hit a terrific slump, chiefly because of its higher prices, without any stage show. On July 4, however, Skouras will open with an elaborate presentation policy at the Missouri as the answer to the uptown cut rate policy. Charley Skouras announces the chain's policy to continue with uncut prices.

The Municipal Opera at Forest Park is also an unhealthy blotch on the local scheme of amusement activities. Playing to upwards of 10,000 nightly, the civic venture is breaking all attendance records. In addition, Tom Thumb golf courses keep many away with their long session which starts early in the evening, continuing until 4 A. M.

Christies Enter Non-Theat Field Through Wilding

Detroit—Wilding Pictures Prod., Inc., non-theatrical producer-distributor, has become a subsidiary unit of Metropolitan Sound Studios, Hollywood, of which Al and Charles Christie are the controlling factors.

The new division will continue in the industrial field under direction of N. E. Wilding. The company makes talkers under a Western Electric license.

Doorman Beaten Halting Theatre Gate Crashers

Gouverneur, N. Y.—Six boys who tried to crash the gate of the Gralyn beat up the doorman when he stopped them. They fled when another employee, attracted by his shouts, came to the doorman's rescue. Village authorities are seeking the culprits.

Government Sees Fertile Field for U. S. Equipment in Far East and Africa

New Equipment Fields

The United States Department of Commerce sees "a large and fertile field of exploitation" for American equipment in the Far and Near East and in Africa. In a Trade Information Bulletin covering thirty-one countries, these possibilities are discussed in minute detail.

The full text will be published in the regular editions of MOTION PICTURE NEWS as well as in *The Showman* section, out July 12.

Time Ripe for Replacements in Hundreds of Theatres, Report Points Out

Washington—Countries of the Far East, Far East and Africa are developing into important markets for equipment of American manufacture, according to an exhaustive bulletin to be released here today by the Department of Commerce.

Hundreds of theatres in these markets are using old and antiquated projectors, the bulletin points out, and the field, therefore, is wide open to development. The survey is based on information gathered by representatives of the Departments of State and Commerce and compiled by Nathan D. Golden, assistant chief of the Motion Picture Division of the former.

Golden, in discussing the possibilities abroad for American equipment, said to MOTION PICTURE NEWS:

U. S. Equipment "Last Word"

"In the Far East, the exhibitors of Australia New Zealand and Japan regard our American equipment as the last word in quality of performance and construction. In the Near East the major part of the projection equipment used is that of German and French manufacture. This is primarily due to the failure of American equipment to be introduced on any large scale and the considered high cost of our equipment.

"Sound and talking pictures are being introduced to the markets of the Far East Near East and Africa on a larger scale. This should open to American manufacturers a large and fertile field of exploitation, since new equipment is invariably installed in a theatre which has changed to sound pictures.

"There are hundreds of theatres in the above-mentioned market whose projectors are old and antiquated. Most of them have outlived their usefulness and are ready for replacement with up-to-date equipment. There are also as many theatres using but one projector.

"Since price is the determining factor in the purchase of new equipment, American manufacturers must compete with those of Germany, France and the few minor manufacturers of Australia and Japan to gain a foothold in these regions. However, the superior quality of American equipment is fast overcoming this price barrier wherever our equipment has had an opportunity to display its performance over that of foreign makes."

Projector Exports Drop

During 1929, there were exported to all foreign countries 4,180 projectors of 35 and 16 mm. gauge, valued at $805,266. This is a drop of 773 projectors exported over the 1928 period, at which time 5,953 of both types were reported with a value of $950,202. A breakdown of exports to the Far East, Near East and Africa shows that 474 standard or 35 mm. projectors of American manufacture valued at $143,016 and 1,280

(*Continued on page* 48)

Depkin in Charge Of Warner Houses In Wisconsin Zone

Milwaukee—Expansion plans and operation of Warner theatres in Wisconsin are under direction of Bernard Dapkin, Jr., formerly in charge of company houses in New York state. Theatres under his control are: the Downer, Juneau, Riviera, State, Kosciuzko, Venetian, Lake and Granada here, the Appleton at Appleton, Sheboygan, Sheboygan; Venetian, Racine, and Kenosha, Kenosha. David Flam, formerly with Fox Metropolitan Theatres, New York, is here as publicity director.

Kahn Completes New 16m Sound Camera Mechanism

Samuel Kahn, a mechanical engineer, will market a new 16mm. sound-on-film portable camera, which may be made reversable into a projector. The camera, Kahn told MOTION PICTURE NEWS, can take 100 pictures per second and is suitable for slow motion work.

Kahn is negotiating for manufacturing and plans to dispose of a complete unit, including camera, a small "mike" and amplifier, at $250 or $300.

Iowa Exhibitors to Hold General Meeting in Fall

Des Moines—General meeting of the Iowa exhibitor unit is scheduled for this fall, at which time the new contract is expected to be submitted. Discussion of the proposed new contract featured a recent meeting at which President E. P. Smith was chairman.

Back to Hollywood

Hollywood—After a year's contract at the Paramount Long Island Studios, Alice D. G. Miller has returned to the M-G-M lot to write an original story for a Joan Crawford starring talker. Miss Miller got her first start as a scenarist with M-G-M about seven years ago, and was under contract to the organization for five years.

Goulding Guiding Powell

Hollywood—Edmund Goulding will direct William Powell in "Ladies' Man" for Paramount.

Tobis Syndicate Seen as Next Emelka Owners

Berlin—Tobis Syndicate is now mentioned by insiders as the likely successful bidder for control of the powerful Emelka interests.

At the recent Emelka directors' meeting, held at Munich, no plans were made known concerning the company's future, further strengthening the report that the government will dispose of its holdings in that concern.

Photocolor to Make 20 More for Columbia

Twenty Photocolor subjects will be made for the 1930-31 Columbia program, it is understood. Common stock of the color firm has been admitted to trading on the New York Produce Exchange.

Capitalization of Photocolor Corp. consists of an authorized outstanding issue of 100,000 shares of no par value non-participating preferred stock, and an authorized issue of 600,000 shares of no par value common stock of which approximately 350,000 shares are distributed among some 881 stockholders.

Artkino Guild Planning Film Theatre in Boston

Artkino Guild has affected a working agreement with the Little Theatre Ass'n., which operates the Little Theatre in Newark, N. J., whereby it will aid in establishing a permanent art film theatre in Boston, to be known as The Screen. Under the leadership of Stuart I. Whitmarsh, a membership campaign, along lines similar to that conducted in Newark, is to be started at once. Offices are in the Pierce Bldg., Boston.

Paramount Signs Ina Claire

Ina Claire, erstwhile Pathe star, has been signed by Paramount for the feminine lead in "The Royal Family." She is slated to arrive at the New York studio in August to start work in the picture. Frederic March is the only other member of the cast so far assigned. Previously, it had been reported that Ruth Chatterton was to appear in the film.

Small Town Showmen Pruning Prices; Swing to 35 Cents Top Is Spreading

Novelty of Talkers Out as Draw, Second NEWS Survey Brings to Light

While admissions in key cities are holding to an even keel, many smaller towns are feeling the necessity of pruning their prices, it is shown in the second instalment of a national survey made by Motion Picture News.

These small towns jacked up their prices when sound came into popularity, getting a 50 cents or 60 cents top for talkers. These levels are being lowered in a number of instances throughout the country, with many small town houses reverting to a 35 cents top. The move is declared prompted by present industrial conditions plus the fact that the novelty equation of sound has worn off, coupled with the tendency of their patrons to seek entertainment in larger nearby towns, where for the same price they can see a more elaborate show.

Additional key cities covered in the second instalment follow:

Chicago Suburbans Follow Usual Summer Reductions

Chicago—Normal summer policy and not the general business depression reduced admissions at most neighborhood stands, including de luxe circuit houses in outlying districts. The loop houses maintain the usual scale. Matinee cuts bring prices from 30 to 20 cents, and nights are now 20 instead of 35 cents.

Bargain Prices, But No Slashing in Iowa Houses

Des Moines—Price scale throughout the state remains normal during the summer, averaging 35 cents top. In many spots, however, exhibitors are holding bargain nights, mostly on Tuesdays when all scales hit the low of 10 cents. Week pictures are booked, with prizes of aluminum, dishes, etc., being used by practically all the smaller theatres. This policy is new in Iowa.

John Anderson's Princess, at Boone, draws from 1,200 to 2,000 with 10 cent prices on Tuesday nights, representing close to one-fifth of the town's entire population. His regular top is 40 cents, and 50 cents on week-ends.

New Orleans Theatres Continue Scale Despite Slump in Business

New Orleans—Although box-offices are slumping houses in this town refuse to cut prices, although the Orpheum, Saenger and Loew's State give bargain matinees occasionally. Night prices at all runs remain as usual.

Los Angeles Area Holds Firmly to Old Price Scale

Los Angeles—There is not a single instance in Hollywood or Los Angeles where admission prices have been reduced, either independents or circuits.

Two-for-One in Cleveland To Keep the Fans Coming

Cleveland—While local admission prices have remained unchanged, maintaining an average of 25 cents, more than 35 per cent of suburban houses around Cleveland are offering two admissions for the price of one on nights when no premiums are offered, so that the result is practically identical with a price cut.

This policy has been adopted more to keep picturegoers in the habit of attending theatres than to increase profits. First runs, however, hold firmly to the normal scale.

Bum Business in Atlanta, But Cuts Are Ruled Taboo

Cleveland—Although box office receipts have dropped to an alarmingly low level in this territory, neither chains nor independent, are slashing admissions. In the judgment of exhibitor leaders, only a drastic cut would reflect at the box office, pointing out that a small price cut has never been known to bring larger grosses. Admissions generally in the Atlanta territory are reasonable and no house could afford a drastic reduction.

Severe price slashes last year not only failed to improve grosses, but actually hurt theatres where the new policy was adopted. Exhibitors are redoubling their efforts to build stronger programs and merchandise them more aggressively. They are building up to present prices rather than risk the dangerous policy of building down to lower scales.

Chaplin To Sing Own Songs

Hollywood—Hold everything! Charlie Chaplin is reported to be capitulating to talkers. Not that it's to be any grand plunge from pantomime to talk, but he's reported planning to have three songs in his "City Lights," which he had planned as absolutely voiceless. Charlie is reported practicing, which means that he is considering singing at least one of the songs himself. He has written the words and music for three numbers scheduled for the picture.

Cuts Admissions

Washington—Admission prices have been slashed at the Fox and now are 25 cents until 1 P. M.; 25 cents for balcony and 35 cents for mezzanine and orchestra until 6 P. M. 35 cents for balcony and 50 cents for mezzanine and orchestra until 11 P. M.

Ten Cleveland Houses Under Hammer Friday

Cleveland—Offered as a circuit, in groups of five and separately, ten theatres, operated for the last year by Frank X. Shaut, receiver for the Ohio Amusement Co., are being sold at auction here Friday. The deal will require the buyer to carry out Shaut's contract for installation of RCA Photophone equipment at the Knickerbocker, Jewel, Savoy, Southern and Dennison Square. The Garden and Lincoln some time ago installed sound equipment.

"Blues" Victorious in Iowa

Des Moines—Sunday movies went down to defeat at Grundy Centre. The vote was 430 to 220. P. A. Igo, manager of the local theatre, paid costs of the election. The movement was opposed by several ministers of the town.

Houston House Loses to Robber

Houston—Seventeen hundred dollars, representing Saturday receipts, were taken by a lone masked robber who obtained admittance to Publix' Metropolitan.

Kansas Houses Hard Hit by Bad Crops and Slump

Kansas City—Theatres of Kansas have been hard hit by the industrial depression, according to a survey just completed. Within two months, 219 theatres of the state have closed their doors, with another 175 expected to go dark within the next 60 days.

Relying principally on wheat and corn, Kansas has been hard hit by torrential rains, damaging the corn crop considerably. Because of the price of wheat, there is speculation as to whether the crop will be harvested. Another damaging factor has been a Supreme Court ruling on the labor law, which has resulted in darkening of many houses on Sunday.

Plot Charged in Alleged Ban on Film, "Ingagi"

Hollywood—Prepared for an expose of film making, particularly as concerns the use of action and voice doubles, miniatures, glass shots and studio "foreign" and other trick views, Nat H. Spitzer, president of Congo Pictures, has brought suit for $3,365,000 damages in Federal Court here charging an attempt to ruin his production, "Ingagi." Named as defendant are the Hays organization, Carl E. Milliken, National Better Business Bureau and others.

Banned in Ohio

Cleveland—"Ingagi" has been banned by Ohio censors, who revoked its license on the ground of alleged faking. Louis Israel, owner of the Cinema, advertised that the distributor had an injunction forcing him to continue the run, but the censor's action relieved him from his contract.

Eaton in West

With plans for four or more Grantland Rice Sportlights, Jack Eaton, editor and director of the Sportlight, which is produced by the Van Beuren Corp. and released through Pathe, has gone to Colorado and Wyoming.

McElwaine in N. Y.

Donn McElwaine, veteran director of publicity at the Pathe Coast studios, is in New York.

Filmusical Vogue Wanes as Producers Pay Out Heavy Dough to Idle Composers

The Trouble Source

"Faulty sound is no longer in the theatre, but rests in the picture," MOTION PICTURE NEWS was informed by an authority in the equipment field, who stated that theatre reproducing is quickly reaching the stage of perfection, while many obstacles are still to be overcome in recording.

Nate Blumberg Shakes Up RKO In Pacific N. W.

Seattle—Several changes have been made in the line-up of Radio-Keith-Orpheum executives in the Pacific Northwest. The changes were made public by Nate Blumberg, assistant general manager of the circuit, who presided at a local conference of managers.

Homer B. Gill is new northwest district manager, succeeding James Carrier, who goes to the New York territory. Ellis C. Bostick, for several seasons manager of the former Pantages here and more recently in Milwaukee for RKO, becomes manager of the local New Orpheum, succeeding Henry Sommers, who is transferred to the Keith Memorial at Boston. John Rogers, recently in the Chicago theatre field, will succeed Walter Fenny as manager of the RKO at Tacoma.

At the session here, in addition to the men involved in the above changes, were Ted Gamble, Portland manager; J. Knox Strachan, Spokane manager; and Joe Cooper, publicity and exploitation director for the Northwest territory. Following the meeting here, Blumberg, Gill and Cooper left for Portland. Blumberg will continue his tour of RKO houses throughout California.

Paine & Moran Promoted When Heineman Moves Up

Oklahoma City—R. I. Payne, former San Antonio manager, is in charge of the Universal office here, succeeding W. P. Moran, who has been named manager at San Francisco. Moran succeeds W. J. Heineman, recently named assistant western sales manager. L. C. Baxley, erstwhile Dallas salesman, has taken over management of the San Antonio office.

Handling Continental Ten

Hollywood Pictures, headed by Adolph Pollak, is handling the 10 pictures comprising the line-up of Continental Pictures in the New York territory. Continental is one of the units of W. Ray Johnston's enterprises.

Stuck with Contracts While Public Spurns Revues and Operettas

Hollywood—With filmusicals on the skids—if not already out—producers find themselves loaded up with term contracts calling for heavy weekly sums to composers of musical comedies and operettas.

The burning question right now is just how these contracts will be adjusted without stiff "pay offs" to holders of the agreements. It's causing plenty of worry to producers, especially since most of the composers were unloaded on coast executives by eastern officials of their own organizations.

With Warners deciding to soft pedal film operettas and filmusicals on programs of both their own and First National for the coming season, the organization finds itself carrying plenty of overhead via term contracts with Jerome Kern, Otto Harbach and Oscar Hammerstein II. The trio was originally imported to write original operettas for the two companies. Two of the compositions still have to be produced, "Call of the East," written by Kern and Harbach, and "Children of Dreams," by Hammerstein and Sigmund Romberg.

One Trio that Clicks

In view of Warners' stage efforts during the last year, when "Fifty Million Frenchmen" and "Top Speed" were produced on Broadway, it is entirely likely that the company will switch Kern, Harbach and Hammerstein to the writing of stage operettas to prevent losses on those contracts.

De Sylva, Brown and Henderson holding contracts with Fox for three and United Artists for two productions—to be produced alternately—command what is reported as the top dough for composers with stipend of $200,000 per picture besides percentage of gross after negative cost. In addition, the trio has complete approval on story, cast and director, according to inside information. With "Sunny Side Up" and "High Society Blues" their two pictures for Fox, hitting heavy, it looks as if the De Sylva, Brown, Henderson combination will remain as permanent fixtures in pictures.

Al Jolson Starts Work on "Sons o' Guns" at U. A.

Hollywood—Al Jolson has moved over to the United Artists studio to start work on "Sons o' Guns." Lily Damita will play opposite him in the role she played on the stage. She was loaned by Samuel Goldwyn to Joseph M. Schenck, who is producing the Jolson film.

Eason Megaphoning Boyd

Hollywood—Reaves ("Breezy") Eason will direct William Boyd in the "Painted Desert" instead of "Rawhide." The former has been on the shelf at Pathe for over a year and has been dusted off to be made into a talker.

The Breaks

Budd Rogers, Sono Art-World Wide Sales chief, has reason for his enthusiasm over "The Big Fight," for it's been getting real breaks, so far as timeliness is concerned. It drew 2,000 persons to a preview the night before the Sharkey-Schmeling encounter, and now a return bout assures extension of a high level of popular interest in boxing.

Day Per Week Seen As Saved by New Studio Slate Gag

Declared to add a full working day per week, a new time-saving appliance has been installed at the Paramount New York studio. It is a new type of slate for numbering scenes and takes. One slate, it is said, equipped with automatic name slides, now does the work of three slates under the former system. By this means there is utilization of formerly wasted film which passes through each camera as the synchronized motors gradually attain the speed desired.

Heretofore, each scene in each different camera was numbered at conclusion of the action, necessitating delay while the foreground was cleared, additional current, holding up of the succeeding scene and services of three or four men with as many slates. The new method saves time for the necessary tasks, and enables the camera crew to prepare for the next scene within a few seconds.

New Fox Building Nearly Ready; Arthur Moving In

The six-story building, supplementing Fox headquarters at 10th Ave. and 55th St., will be ready in about a month. The Eastern division of Fox Theatres, generaled by Harry C. Arthur, will be the first to move in, vacating present quarters at 1600 Broadway in favor of the fourth floor of the new structure in a few days.

James R. Grainger and his executive sales force, now occupying the second floor of the headquarters building, will take over the sixth floor of the new building. Clayton P. Sheehan, now in Europe, will find his foreign staff on the fifth floor when he returns from abroad sometime late in the summer.

On the third floor will be offices for Harley L. Clarke, S. R. Burns, W. C. Michel, Oscar Oldnow and other executives. Glen Allvine, heading the publicity and advertising department, will also be quartered there.

Films to Make Kids Picture Conscious Spur Hollywood Producers Into Action

Major Companies Scheduling Pictures Aimed Squarely at Juvenile Trade

Hollywood—Kiddies patronage must be brought back to picture theatres. Producers now realize it and are making plans accordingly. This accounts for the inclusion in 1930-1931 schedules of major companies of pictures designed with particular appeal to children.

For years western and outdoor dramas provided attractions for children. But an over-production of westerns made that type of picture unprofitable to release. With the advent of sound, sophisticated dramas were produced in abundance, with resulting loss of patronage from the children who sought other fields of amusement. Executives with close theatre contacts now see the gradual loss of kid patronage and have decided to recapture the young folks as steady theatre-goers.

A survey of next year's production schedules shows a liberal number of features planned with special appeal to children.

Paramount is in the lead with a total of three kid pictures. This company will produce talker remakes of "Tom Sawyer" and "Huckleberry Finn" with Jackie Coogan and Junior Durkin featured. It is likely these two pictures will be followed by "Huck and Finn." Paramount will also make a feature based upon the cartoon strip "Skippy" drawn by Percy Crosby. The company is now searching for a youth to play the title role.

"Penrod" as Remake

First National is preparing a talker remake of "Boy O' Mine," which was produced in silent form several years ago. The talker version carries the title, "Father's Son." This company has also scheduled for early production talker remakes of "Penrod" and "Penrod and Sam" both from the stories by Booth Tarkington.

Warners are planning a talker remake of "Schooldays" from the Gus Edwards vaudeville act of that name. When made it will carry an all-child cast.

"Babes in Toyland" a musical operetta, will be RKO's chief bid for kid patronage. This organization will also produce about four program pictures with Arthur Lake in the role of a high school or college youth.

Universal meets the situation with a series of comedies and an all-talking serial called "The Indians Are Coming." They will also remake the "Leather Pusher" series in talker form.

Columbia with the Frank Capra production, "Rain Or Shine," has a circus story with distinct kid appeal.

Pathe, with the youthful comedian, Eddie Quillan, offers a series of features the kids are expected to go for strong. His first, just completed, is called "Night Work."

Charlie Chaplin is always a distinct draw with the kids of all ages. His picture "City Lights" is likely to be finished this season. Harold Lloyd is making "Feet First" another kid attraction. Buster Keaton is another whose comedies are held to be particularly enjoyable to the young folks.

Western Back with Rush

Besides these pictures which are distinctly of the juvenile type, studios are planning many which will appeal to the young and old alike. Westerns, railroad stories, comedies of a slapstick nature, underworld and adventure stories are found on practically every program. Among some of the productions of this type are: "The Spider," "Scotland Yard," and "The Spy," mystery and underworld adventures; "The Big Trail," "Cisco Kid," "Last of the Duanes," "Wyoming Wonder" and "Fair Warning," westerns; all from Fox. For comedy, Fox will have, "The Connecticut Yankee" and "Lightnin'," with Will Rogers and "Soup To Nuts" written by Rube Goldberg.

Paramount's adult-child attractions will be "The Spoilers," "With Byrd At The South Pole," "Anybody's War," with Moran and Mack, "Animal Crackers" with the Marx Brothers, "Fighting Caravans," "The Silent Enemy," with an all-Indian cast, "Rose of The Rancho" and "The Scarab Murder Case."

Warners will appeal to kids through the comedy angle with such pictures as "The Egg Crate Wallop," and "Maybe It's Love." "Steel Highway," "Three Faces East," and "Rivers End" will also be a type popular with juveniles.

First National plans "Dawn Patrol" and "Going Wild" air pictures. "The Bad Man" and "Adios" bandit adventures; "Kismet" and "The Widow From Chicago," melodramatic productions that are also good for getting young folks to the box office.

Caddo, with "Hell's Angels" finally released, which it feels has been anticipated by youngsters all over the country.

Outdoor Angle Counted On

RKO with Wheeler and Woolsey in "Half Shot at Sunrise," have a comedy offering with a child appeal. "Cimarron" the Richard Dix special, will carry outdoor and adventure appeal as does "The Record Run" a railroad story.

M-G-M. lists as features attractive to juveniles, "Billy The Kid," a western; "Caught Short" and "Razzle Dazzle," Dressler and Moran comedies; also "Trader Horn," "The Unholy Three," "March of Time" and "Way Out West" all of which are pictures which the studio says should attract the young folks.

Aside from these features there are numerous companies producing comedies which, as always, have been made with kid interest in mind.

Lowdown On Censorship

"Nobody in the movie industry really wants to do away with censorship," according to *Judge*, which believes that "the customer, when he hears about it, feels that he is getting three-star stuff.

"The producer believes his works really need censoring. Only the censor knows that he is fooling the public. If the producer really wanted to be sophisticated, he could do what Caball has done—talk over their heads."

Gov't Sees Fertile Field For U. S. Equipment

(*Continued from page* 45)

amateur or 16 mm. projectors with a value of $106,394 were exported during 1929.

The leading market in the geographical territories is Japan, importing 130 35 mm. projectors valued at $22,876 and 883 projectors of 16 mm. gauge with a value of $70,268. British South Africa is second, purchasing 72 American 35 mm. projectors with a value of $22,679 and 11 projectors of 16 mm. gauge valued at $1,928. The next largest market is Australia.

University Degree for Anna Aiken Patterson

Atlanta—In recognition of her work at the Tallulah Falls Industrial School, where she served as teacher, and in the general field of education, Mrs. Anna Aiken Patterson, founder and former editor-publisher of "The Weekly Film Review," has received the honorary degree of Doctor of Letters from the University of Georgia. Mrs. Patterson is a graduate of the state normal school and the University of Chicago.

Cukor and Gasnier to Co-Direct "The General"

Hollywood—George Cukor and Louis Gasnier have been assigned to co-direct "The General," in which Walter Huston will return to the Paramount fold. He has been appearing in D. W. Griffith's "Abraham Lincoln."

California to Pass Upon Daylight Saving in Fall

Hollywood—Daylight saving is to come up this fall in California. Theatre interests throughout the state are opposing the proposed change in time.

Warned Against Impostor

Winnipeg—Exhibitors have been warned against an impostor selling theatre equipment, who has been posing as the son of P. J. Nolan, president of Nolan Theatre Enterprises, Ottawa.

Tiffany to Revamp Production Schedule As Result of Sales Department Protests

The Tiffany Executive Line-up



GRANT L. COOK
Executive Vice-President



L. A. YOUNG
President, Tiffany Productions



OSCAR R. HANSON
General Sales Manager



CHARLES M. STEELE
Comptroller



ARTHUR A. LEE
Manager, Foreign Dept.



A. L. SELIG
Director, Advert'g-Publicity

On the Convention Side Lines

Chicago—Oscar Hanson took the stand to tell the convention that Tiffany did not want a single feature on its new schedule that could not be sold everywhere, and then invited opinions from branch managers on the sales prospects of the tentative product in the territories of each. So many responded that all day Tuesday was given over to hearing criticism and suggestions relative to new product. The result was that numerous changes in the feature list were made.

* * *

Henri Ellman, as Mid-West manager, found himself in the role of unofficial host to the conventioneers. They kept that Henri busy.

* * *

L. A. Young came by airplane to open the convention. A brief address and some convention business done with, he returned to Detroit the same day. He was back on the job again early Wednesday morning for the wind-up, however.

* * *

Phil Goldstone, without blushing, set $20,000,000 *as the minimum figure he wanted the new product to return within the year.*

George Caldares of Los Angeles had the local fashion experts gasping. Even J. ("Ham") Lewis, Chicago's acknowledged sartorial authority, turned in his tracks on Michigan Avenue for a second look when Caldares passed.

* * *

The Canadian contingent, headed by Harold Pfaff of Toronto, Dominion supervisor for Tiffany, began negotiations with the Union Stock Yards for a meeting place in one of the mammoth refrigerators at the Yards as the thermometer passed 95. *By the time it had reached* 97, *negotiations had been completed but the Canadian delegates were nowhere to be found. It developed that Jim Foy of Toronto had struck up an acquaintance with the Congress Hotel's head janitor who had invited him to his quarters, thirty feet below the street level. About the subterranean card table besides the janitor, Foy and Pfaff, were Maurie Davis of Montreal, H. T. Long of St. Johns, H. D. Buckley of Calgary, and Charlie Lindau of Chicago who was waiting for a street car.*

(Continued on page 50)

Constructive Criticism of Field Men, Voiced at Convention, Heeded by Chiefs

Chicago—Tiffany will revise its production plans for the 1930-31 season on a wholesale scale as a result of dissatisfaction on the part of the company's sales representatives over proposed feature productions decided upon in advance of the company's convention here.

The new production schedule, it was decided at the closing session today, will comprise 26 features, 12 westerns and 50 shorts. The features will include six special productions and 20 program pictures. It was the feature group of 26, a part of which was tentatively decided upon in advance, that left the sales managers cold, and which, in consequence, will be revamped by company executives on their return to New York this week.

Six of the westerns received the okay of the convention. They are: "Near the Rainbow's End," "The Ridin' Fool," "The Oklahoma Cyclone," "The Land of Missing Men," "Headin' North" and "The Sunset Trail." The remaining six have not been decided upon as yet.

New Animal Series

The 50 shorts will include a new animal series to be known as "Tiffany Chimps." The series will be comprised of six two-reel pictures. Trained chimpanzees and monkeys will carry out the stories with synchronized sound and dialogue. The balance of the shorts will include 26 new Voice of Hollywood releases, six new Jubilee Singer releases and six new Musical Phantasies.

The production budget was not fixed pending final decision on the new feature line-up.

The decision to revamp the company's new schedule, agreed on in part in advance of the convention, came as a result of the resolve of Tiffany executives to produce features which would have uniform sales possibilities throughout the country. All day Tuesday was spent in going over the proposed feature list, with district and branch managers being given an opportunity to register criticism and suggestions with Oscar Hanson, general sales manager, and Phil Goldstone, production manager.

The result of these conferences was the decision made during Wednesday's closing sessions to revamp almost the entire list of 15 features that had been submitted to the convention. Objections to the proposed list ranged all the way from varying sectional tastes to dissatisfaction over titles. Recommendations for a new choice of story material to replace the discarded ones were also invited.

The convention ended three days of conferences with a banquet Wednesday night. Oscar Hanson presided at both business sessions and banquet. President L. A. Young commended the conventioneers on the showing made by the company's field forces during the year and pledged them an even better product for the coming year.

Convention Sidelights of the Tiffany Meet

GRANT L. COOK believes Chicago must be full of good breeders. What else, he asks, in view of the recent census figures, could offset the town's expert marksmen?

* * *

Car Harthill and B. Edelman of Chicago tipped off a few of the delegates that they could show them some of the plain and fancing shooting for which the town is famous. They were taken to the Military Tournament and War Show current at Soldier Field in Grant Park.

* * *

A prominent triumvirate spotted in Peacock Alley at the Congress earlier than breakfast time on Tuesday was composed of Charles M. Steele, comptroller of the company; S. H. Wilson, manager of the contract department, and Phil Meyer, eastern district supervisor.

* * *

M. A. Brown of Los Angeles trying to sell J. E. O'Toole of Milwaukee on the climate stuff. "But no beer goes with it," pointed out O'Toole. And what good is climate without beer?

* * *

Things noted: H. W. Fitelson, general attorney of the company, "in conference" with Arthur Lee, foreign departament manager, at the Detroit Coffee shop.

* * *

Some of the fight fans who followed the sport Tuesday night were: Harry Brown of Washington, Mark Goldman of Cincinnati, Henri Ellman, C. H. Hill of St. Louis and S. Tewksbury of Portland.

* * *

"Why bother with the fireworks at the War Show?" inquired Jerry Marks of Denver, "Tiffany is staging plenty around the Congress."

* * *

Roy Avey of Oklahoma City, using his home town population as a standard, found plenty of defects in the local femmes. There was an immediate movement started to stage next year's conveition at Oklahoma City, wherever that is.

* * *

"The Rotarians," moaned Carl Shalit of Detroit, watching the patrol wagons pull away from the Hotel Tnesday night, "are having a better time in Chicago than we are."

* * *

J. S. Groves of Dallas and Charles A. Gibbs of Charlotte patronizing the rubber-neck buses. . . . L. J. Miller of Omoha reported to have purchased an interest in the Chicago subway system.

STEVE MONTGOMERY, recently made head of the company's Indianapolis office, related that business in that city is in the doldrums. Publix's Paramount Theatre there, one of the largest in town, Steve said, has closed for the summer.

* * *

Three of Tiffany's six specials this year, predicted Carl Goe, assistant sales manager, will surpass "Journey's End" in box office possibilities.

* * *

Bill Adwell of N' Awleans has proof that Chicagoans are uncivilized. They take one hour for lunch. In his home town, he says, it's a good way of passing an afternoon.

* * *

Ralph Morrow, southern district supervisor, reported swell business throughout the cotton belt last year with every indication that the new product would hang up an even better record there.

* * *

Al Selig crashed the local prints for some good space on the convention happenings.

* * *

W. D. Shapiro of Boston and E. H. Strickland of San Francisco had to be restrained from hitting a man who greeted them as brother Rotarians. The Rotary International Convention was in session at the Congress and Stevens Hotels during the Tiffany meeting, which contributed plenty of confusion along the south end of Michigan Avenue, what with 15,000 Rotarians all looking for the same Thing up and down that thoroughfare.

* * *

Al Blofson of Philadelphia took it on the chin when the local ball club handed a couple of defeats to the Phillies.

* * *

E. J. Hayes of Albany and J. B. Fields of Washington sat through Monday afternoon's sessions with their feet in a pail of ice water and their handkerchiefs ditched in favor of sponges.

FIRST at the banquet table Wednesday night and last to leave was W. C. Gehring of Buffalo, reports Henri Ellman. He added that the same performance held true at the business sessions during the convention, so perhaps the habit isn't such a phoney one, after all.

* * *

Allan Moritz of Cleveland denies that the popularity of "Journey's End" in his territory can be accredited to its theme song—"Journey's End, I Love You."

* * *

Ben Lourie of New Haven is all pepped up over Tiffany's forthcoming westerns—12 in all. They'll go big in his district, he says, as the Yale undergraduate in particular is strong for "foreign pictures," and everyone in New Haven know that America ends just the other side of the Alleghenys. That guy Lourie must be a Harvard man.

* * *

R. C. Hill of Salt Lake City was just as enthusiastic over the promised westerns. People out his way, he said, are as interested as any one else in seeing what a cowboy looks like. Figure that out.

* * *

J. Lefko of Pittsburgh, in spite of a perfectly clear conscience, said he was afraid to go home until he had rid his clothes of that Peacock Alley scent.

* * *

M. A. Hulling of Seattle was among the farthest from home, but from his decorum you might have imagined the whole family had traipsed along with him. But, then, what can you do in Chicago you can't do in Seattle. Or anywhere else for that matter?

* * *

E. S. Olsmith of Kansas City making a bus driver's holiday of it by attending the movies while here.

* * *

J. W. Mangham of Atlanta was awarded two pairs of flannel underwear for being the only man at the convention who failed to complain about the heat.

* * *

George Almon of Memphis, the gossips say, will ask for a transfer to the company's Chicago office presently. The reason—doesn't like Memphis.

* * *

Abe Fischer of Minneapolis and H. I. Goldman of Boston were the convention's only casualties. Each dislocated a jaw during the screening of one of Tiffany's new animal picture shorts. Laughing, not yawning.

Tiffany Clan Gathers on the Shores of Lake Michigan



Chicago—The last of the national sales conventions was held by Tiffany here this week. Plans for next season were outlined and sales policies discussed.

New German "Kontingent" Discussions Imperil Settlement of Patent Tangle

What the H----?

"If matches are made in heaven, how come the brimstone on one end," Walthill queries in "Vitaphone News."

RCA Invades Canada with Small Theatre Equipment

With RCA Sound Equipment, Ltd., a new corporation, as official distributors in the Eastern provinces, RCA Photophone has launched a campaign for the introduction of its small theatre type of sound reproducing equipment in Canada. RCA Sound Equipment will establish headquarters in Winnipeg, with George H. Wiley, former district representative in the Buffalo territory, in charge. A branch office will be opened in Vancouver, B. C., which will be under the management of G. M. Dickman, who has been transferred from the Seattle territory.

Electrics, Limited, which is a subsidiary of the Canadian Westinghouse Co., will operate in Ontario, Quebec, Nova Scotia, New Foundland, Prince Edward Island, New Brunswick and Cape Breton.

Rogers Seeks Stars for Series of Four Features

Services of several stars are being negotiated for by Charles R. Rogers for the series of four features he is to produce for R-K-O. His affiliation with R-K-O was exclusively announced last week by Motion Pictures News. The pictures will be made on the Coast.

Syndicate Pictures Lease Phil Goldstone Studios

Hollywood—Syndicate Pictures Corp., of which W. Ray Johnston is head, has leased the Phil Goldstone studio on Santa Monica Blvd. for the production of the Syndicate westerns and to house the new Powers Cinephone recording equipment.

Fire in Cleveland House

Cleveland—Fire in the Heights theatre, caused by defective wiring, damaged the house to the amount of about $1,000. The fire occurred in the afternoon when no performance was being held. The Heights belongs to the Washington circuit, of which M. B. Horwitz is general manager.

Errol Cast for "Lilli"

Hollywood—Leon Errol has been signed by Samuel Goldwyn as the comedian in Evelyn Laye's first singing picture, "Lilli," which goes into production under George Fitzmaurice's direction on the arrival of Miss Laye from Europe.

Plan Jewish Talkers

Jerusalem—Hebrew talkers now are being prepared for production in a Paris studio.

German-Talkers-for-Germany Plan, Geneva Conference Debacle Cause Hitch

Paris—German legislative activity seeking to ban all talkers but those made with domestic capital and the breakdown of the Geneva economic conference threaten the peace of the international patent conference under way here.

Following four days of preliminary skirmishing, the meeting of German and American representatives, gathered under the chairmanship of Will H. Hays, terminated Thursday to be resumed on Monday. In the intervening three days, the German representatives returned to Berlin on private business, the nature of which has not been officially revealed. That it concerns the new "kontingent" regulations has been established by Motion Pictures News.

The preliminaries resulted in a promise requested by the German delegates that statements to the press be withheld until accord has been reached. It is learned, however, that no propositions looking toward a settlement of the patent muddle which is keeping American talkers out of Germany have been advanced to date.

The American group, including Hays, John E. Otterson of Electrical Research Products, Inc.; Charles J. Ross of RCA Photophone, Inc., and John C. Graham, Paramount's European representative, who, in this instance, is representing his own company as well as United Artists, M-G-M, Fox, Educational, Universal, Pathe, RKO, and other producer members of the Hays organization with the exception of Warners, is understood to be considerably disturbed over the new legislative turn which has cropped up in Berlin.

See Patent Accord Nullified

This move would bar out of Germany all talkers except those either produced in Germany or elsewhere with German capital, players and technical staffs. If the law should be enacted, the impression prevails that there would be little gained by settlement of the patent angle. Until now, Warner talkers with German titles super-imposed on the action have been playing throughout Germany by virtue of Warners' defiance of Western Electric and a direct licensing arrangement made with Tobis-Klangfilm.

The Reichstag now is considering a ban of this type of hybrid talker, thereby effectively shutting the market to all but German-made talkers.

The Geneva economic conference, designed to eliminate all forms of artificial trade barriers, originally embraced 19 signatory nations. This week, Poland and Czechoslovakia withdrew and Germany immediately followed. Whether or not the new American tariff is responsible is a question, but indications are that this is the reason.

During the many months that the conference deliberated, the American film in-

(Continued on page 54)

This Editor Knows

Closing the movies wouldn't help church attendance.—*Tampa Tribune.*

Seattle Meeting July 8 To Map Zoning Schedules

Seattle—Exhibitors of this territory have been invited to meet here July 8 under auspices of Allied Amusements of the Pacific Northwest, to discuss plans for zoning of this territory. At the meeting a committee will be named to work with a committee to be chosen by the Seattle Film Board to set schedules for the territory. Miss Lola Gentry, Los Angeles Film Board secretary, was here in connection with the proposed meeting.

Color Firm Formed to Handle Sennett Films

Hollywood—Mack Sennett plans to install a color printer at his Ventura Blvd. studio to turn out product of Mack Sennett Color Film Co., Ltd. The printer is to have a capacity of 280,000 feet weekly. His new company is capitalized at $225,000 and has been authorized to issue $78,000 worth of stock.

"Swing High" on a Grind Policy at Geo. M. Cohan

Pathe has leased the George M. Cohan, New York, for three weeks for showing of "Swing High," which opened Thursday, running continuous. Its picture, "Holiday," has been set in at the Rivoli for a run.

25 Grand Being Paid By 'U' for Eddie Cantor Yarn

Hollywood—Eddie Cantor is reported receiving $25,000 for a comedy original, "Sell at the Top," based on the stock market, from Universal.

Writing Rogers Script

Hollywood—Having finished the dialogue and adaptation of Paramount's "Easy Come—Easy Go," which will feature Leon Errol, Joseph Mankiewicz is writing the adaptation for a collegiate musical comedy for Charles "Buddy" Rogers. The original for the filmusical was written by Herman Mankiewicz.

Enright Stays with W. B.

Hollywood—Ray Enright has signed a new term contract to direct for Warners. His first picture under the agreement will be "Red Hot Cinders," comedy starring Winnie Lightner. Enright has been with Warners for several years.

Plan Toronto Office

Toronto—Tone-O-Graph is to open an office here, according to Lean Rudd.

Co-Op Movement In Screen Field To Halt Battling

Important manufacturers in the screen field will band together in a co-operative sales movement, if negotiations now under way to relieve that branch of the industry from a chaotic condition are successfully consummated.

When sound opened new markets for screens, the field became overrun with fabrics allegedly perfect for sound, and a cut throat competitive war soon developed. As a result, it is understood, old time manufacturers were forced to slash prices beyond actual costs, and those who held to former price levels were near doomed.

The new plan would place sales responsibility in the hands of a new corporation, which would cover the country with single representatives handling the screens of member units, instead of the present plan which now sends at least a half dozen salesmen to distant points to battle for one sale.

Each organization will maintain their separate identities and continue to manufacture the same brand of screen which they now market. Exhibitors will benefit, it is pointed out, by securing the expert advice of the sales representative who would advise on the proper screen for his house.

Beaded Screen, Raven Screen Corp. and others are understood to be favorably inclined toward the new plan.

Rushing the Ax

Trenton, N. J.—Thirty policemen walked out of Prosecutor English's chambers downhearted and disgusted. And all because city authorities threw into the ashcan 800 summonses for "blue" law violations against local theatres and others, after the coppers had been urged to slap every violator hard with a summons.

Sheridan Moved Up; Now Jersey Chief for Fox

Hal Sheridan, a veteran in theatre operation in northern New Jersey, has been appointed district manager of that division for Fox Theatres. The promotion was made by Harry C. Arthur and returns H. M. S. Kendrick, whom Sheridan succeeds, to the home office in New York where he will act as an assistant to Arthur.



Hal Sheridan

Following a period of war service, Sheridan served with Proctor and Walter Reade circuits as a manager. In 1925, he took over management of the Tivoli, Jersey City, for Morris Kutinsky, then operating as the New Jersey Theatrical Enterprises and was general manager of that circuit when Fox Metropolitan acquired it.

Loop Is Arena Of Warner-Fox Theatre Battle

Chicago—Invasion of the first run field here by both Fox and Warners is being anticipated. However, the reported truce on theatre building between Fox and Publix, following a five-year booking deal on Fox product, may result in dropping of plans for a loop house by the latter.

Warners will gain a strong foothold here in August when theatres of the Coston and Federated circuits are taken over. Coston is to be general manager of the theatres, it is understood, and probably will be in charge of future Warner expansion here.

3-Cornered Ohio Fight Centers at Steubenville

Steubenville, O. — The three-cornered fight for supremacy in Ohio is centered here for the time being. Warners have taken over the Olympic and Capitol. Publix has exercised an option on what is known as the Floto property, a strategic location, and intend to erect a theatre building to occupy the entire block. RKO has taken an option on two prominent business locations for theatre purposes.

Abbott Comes East

George Abbott, stage and screen director now under contract to direct Paramount is en route to New York from Hollywood.

"RIO RITA" and "HIT THE DECK" ARE GROSSING MORE THAN ANY OTHER TWO SUCCESSIVE PICTURES BY ONE DIRECTOR

"DIXIANA" coming soon

All of them

Adapted

SCENARIZED

and

DIRECTED by



LUTHER REED

Canadian Government Not to Interfere With Paramount-Famous Deal Is Belief

Gov't vs. Chains

Raleigh, N. C.—If the decision of the lower court holding the chain store tax law valid is reversed by the state supreme court, before which the matter is now pending, the state will be forced to make refunds of all collected taxes, according to a decision by the commissioner of revenue's department.

Chain store taxes and penalties amounting to $63,445 have been collected to date under the 1929 act (revenue act, section 162), under which a tax of $50 is imposed on each store under the same management and operation, after the first.

Decision to Keep Dominion Firm, Personnel Intact Precludes Action

Ottawa—With Paramount intending to keep the identity and personnel of the Canadian chain intact, there is little likelihood of any molestation from the government in connection with the purchase of Famous Players Canadian Corp. Arthur Cohen, managing director of the Canadian firm, has said there is to be no disturbance of the company's set-up.

Further, the Dominion is in the midst of a Federal election campaign, with the voting to take place July 28, and the political leaders have something else to think about than the activities of a commercial enterprise. The discussion in the Canadian House of Commons, toward the close of the last session, regarding the so-called menace of an American film invasion, is now largely regarded as political eye-wash from party leaders with a view to catching the vote of the rank and file of franchise-holders in the Dominion.

Minority Stockholders Silent

There has been no further pronouncement from the Minority Shareholders' Protective Association, with headquarters at Toronto, since the Paramount-Publix deal was consummated and the minority group has indicated by its subsequent silence that it is willing to accept the inevitable. There is no further talk of film quota laws for Canada, of the enforcement of the Alien Labor Act nor of the continued promotion of the inquiry into the affairs of Famous Players Canadian Corp. under the Combines Investigation Act. J. J. Fitzgibbon, new director of theatre operations for the Canadian chain, visited Ottawa, following the hot rumors, and found all serene.

Farmer John

If you want to take Herb Cruikshank's word for it, this happened at a Hollywood party, relates Sid Skolsky. A group of picture stars were telling what they did in their childhood days.

During the lull in the conversation, John Gilbert started things going by saying: "You boys wouldn't believe it, but my early youth was spent on a farm. Why, I got so that I could do practically anything around a farm."

"Yeh," queried one of the wise listeners, "can you lay an egg?"

"Sure," came back Gilbert. "Did you see my last picture?"

Liberty Prod. to Open 20 Offices; Pollak N. Y. Head

Liberty Prod., headed by M. H. Hoffman and the Halperin brothers, will open 20 exchanges throughout the United States. In some keys, the company will maintain its own offices and in others arrange for physical handling of product by existing exchanges.



Adolph Pollak

Adolph Pollak, who handled Columbia under franchise in the New York area for several years and later sold out when the Brandt organization became a national distributor, will head Liberty's exchange in New York, which will be located in the Film Center Building. He also will supervise offices at Buffalo, Albany, Philadelphia and Washington.

Hollywood Pictures, a local exchange in the metropolitan district, continues as a Pollak enterprise. Liberty will produce 20 talkers for 1930-1931, centering activity on the coast.

3,000-Seat Theatre to Be Built at Davenport

Davenport, Ia.—United Realties will operate the 3,000-seat theatre which is to be part of the theatre and hotel project planned here. The house will be built at Third and Brady Streets. The project involves about $2,000,000.

Loew's Manager Drowned

Cleveland—John Higgins, 23, manager of Loew's Alhambra, was drowned when the boat in which he and three companions were sailing on Lake Erie capsized.

Byrd and His Aides to Help Plug Param't Film

Read Admiral Byrd will aid Paramount in lining up customers for his South Pole film, now playing the Rialto, New York. The explorer will make a personal appearance at the house on Saturday, to be followed later by appearances of key members of his crew.

O'Reilly Premieres

Charles L. O'Reilly opened the Queensboro, Queens Boulevard and Grand St., Elmhurst, L. I., Thursday night. The theatre has been remodeled.

The Flying Shapiro

Vic Shapiro is in New York from Hollywood. Annual vacation stuff to study the skyline.

No more trains, says Vic. He now does all of his transcontinental traveling by air, this trip being his second experience via that method.

Fox Gross May Reach New Total Of $45,000,000

James R. (Jimmy) Grainger, Fox general sales manager, is well on the way to a new record of sales for his company, according to official estimates which anticipate a gross between $45,000,000 and $50,000,000 for the 1930-31 season. Of this total, a substantial amount will be contributed by the foreign sales department, which has representation in practically all countries of the globe. Clayton P. Sheehan is head of this department.



James R. Grainger

The Fox sales department was put well along on the road to a new record for the company through closing of a 100 per cent contract by Paramount Publix.



Clayton P. Sheehan

For the 17 weeks ended April 26, net earnings amounted to $5,722,000 as compared with $3,904,000 for the same period of 1929, or an increase of 46 per cent. The company points out that this increase was made after liberal write-offs of approximately $7,000,000 on negative and positive films for the year 1930.

The Fox gross this year is being swelled appreciably by the deal with Publix, which has booked the Fox product for all of its situations.

Rosenwald Transferred

Cleveland—Ben Rosenwald, formerly with the M-G-M sales force in Pittsburgh, has been transferred to the Cleveland territory.

Ill. Exhibs Mark Time Pending New Protection

(Continued from page 43)

considered as second run situations. A key center town (population of 3,000 or over) shall have 14 days' protection over towns smaller than itself within a 10-mile radius; 10 days over those within a 20-mile radius; seven days for 30 miles and five days for 40 miles. This schedule shall apply only to theatres charging the same admission price as those of the key center town.

One extra day of protection shall be afforded the key center for each five cents lower admission price in the smaller town.

Second run houses charging the same admission price as a first run theatre may play a picture 14 days after the first run. An admission five cents less than the first run's plays 21 days after. A 30-cent house plays 45 days after; 25-cent plays 63 days after; 20-cent plays 81 days after; 15-cent plays 95 days after, and 10-cent plays 104 days after first run.

Unfair Advertising Banned

Smaller towns shall not be permitted to advertise a protected picture in public print until the engagement of that picture in the larger town has ended. Second run theatres shall not advertise a second run picture, either inside or outside of the theatre, until the first run engagement has been completed. If this clause is violated the second run theatre will be set back 30 days on the advertised picture without interference with subsequent runs.

In computing protection, two-for-one tickets shall be considered as half the admission price regularly charged and the permanent Chicago zoning committee may re-zone any theatre at any time in instances where this policy is either adopted or abandoned.

Double or triple programs shall not be permitted unless all features on said program shall be over eight months old. (The original proposal stated that such pictures should be one year old. This was later modified by approximately 16 weeks.)

Application of these principles to individual localities and theatres is now being undertaken.

Following the example established by the California re-zoning board, this state, too, will have a permanent zoning committee empowered to re-zone whenever closings or the construction of new theatres alter the existing situation.

Fire at Camera Exchange

Considerable excitement was caused in the Godfrey Building, New York, Monday, when fire broke out in the Ruby Camera Exchange. Considerable damage was done by the blaze, which was of brief duration.

Beaudine Gets Assignment

Hollywood—"Father's Son," adaptation of the Booth Tarkington play, will be directed by William Beaudine. Leon Janney will play the lead. Julian Josephson adapted the play.

Atta Boy, Nils

Hollywood—Nils Asther is taking his art quite seriously these days, according to Florabel Muir, studio scribbler, who nominates Nils as being "one of the handsomest lads in the racket, if one yearns for his style of beauty."

"I believe there is a big future for me in the movies," Asther is credited with saying, "but I'm not going to be in a hurry about cashing in on it. I'm not going to be miscast any more. No more slick-haired parts for me. I hate 'em."

The Scandinavian Valentino declares stoutly that the best thing that ever happened to him was to be freed from his M-G-M contract. "They wanted me to come back for some retakes of 'The Sea Bat'," Nils stated. "My contract had expired and I told them nothing doing. My part was bad enough and I couldn't see how all the retakes in the world could make as bad a picture as that any good."

50 Theatres Under Wing of Louis Marks in New Jersey

Newark—Fifty theatres in northern New Jersey will be under jurisdiction of Louis L. Marks, new general manager of Warner theatres in New Jersey. Marks, with his brother, Meyer, formerly operated the Marlbro and Granada at Chicago. He succeeds Dave Weshner, who becomes director of advertising and publicity for all Warner theatres. Weshner will remain here about two weeks before establishing headquarters in New York.

Melville Brown Hails Revival of Stage Plays

Hollywood—Revival of past successes of the stage is one of the boons of the sound film that is just beginning to be appreciated, according to Melville Brown, R-K-O director, who has just returned from New York where he had an opportunity to scan the list of available plays. Opuses of 10 and 20 years ago, which were thought to have passed into the limbo of yesterday, are being brought out for screen showing, now that the new film medium is able to present them in suitable form, he points out.

Series of New Tie-ups On Paramount Films

Paramount has completed a new deal for tie-ups on Philco radios. The arrangement calls for a hook-up on one picture a month, starting in August. The hook-ups began with "The Love Parade" and continued on several other pictures. A new 24-sheet posting arrangement, calling for posting in 200 cities by Aug. 1, has been arranged.

Company Formed to Make English, Italian Films

Sacramento, Cal.—Italio-American Pictures, Los Angeles, has been incorporated to make talkers in English and foreign tongues. The company, which is capitalized at $100,000, has as its directors Alberto Guglielmi Valentino, Victor R. Hansen, Fred C. Windermere and George H. Bowles.

Breakdown of Patent Confab Is Threatened

(Continued from page 51)

dustry was sanguine that the move would become fact, thereby eliminating the burden of quota laws. That dream is now shattered.

In some inside circles in New York, Erich Pommer, Ufa production executive in Berlin, is regarded as the behind-the-scenes figure in the proposed German legislative restrictions.

Pommer, long head of the Ufa studios at Neubabelsberg, was brought to this country several years ago as a producer for Paramount. At a Paramount sales convention held following his arrival, Jesse L. Lasky lauded Pommer and his producing capabilities to a point, which, it was then reported, Ben Schulberg, head of the coast studio for the Zukor organization, resented.

Regardless of the truth or otherwise of the report, it is a fact that Pommer's tenure as associate producer was short-lived, and that, after an association at M-G-M, he returned to Ufa and Berlin.

Those who are familiar with the situation now are inclined to place credence in the report that Pommer is moving in retaliation against the American industry and is taking the legislative by-lane to bring this about.

Towne Comes East

Hollywood—Having disposed of his fifth original story in three months, Gene Towne, author-scenarist, has gone to New York to confer with Otto Warnack, regarding the presentation of a stage play. The latter is a newcomer to Broadway's producing ranks.

Witmark Plans Rest

Jay Witmark has resigned as vice-president and general manager of M. Witmark & Sons, Warner music publishing subsidiary. He is planning an extended rest.

Lasky Goes to Coast

Survey of production activities at the Paramount studio is planned by Jesse L. Lasky, who now is on his customary summer visit at the studio.

Appeals to Kill Time In Ad Code Procedure?

(Continued from page 37)

of the law shall not be of such a nature as to undermine their authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall bear in mind the provision of the production code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with meretricious purpose, and salacious postures, shall not be used.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

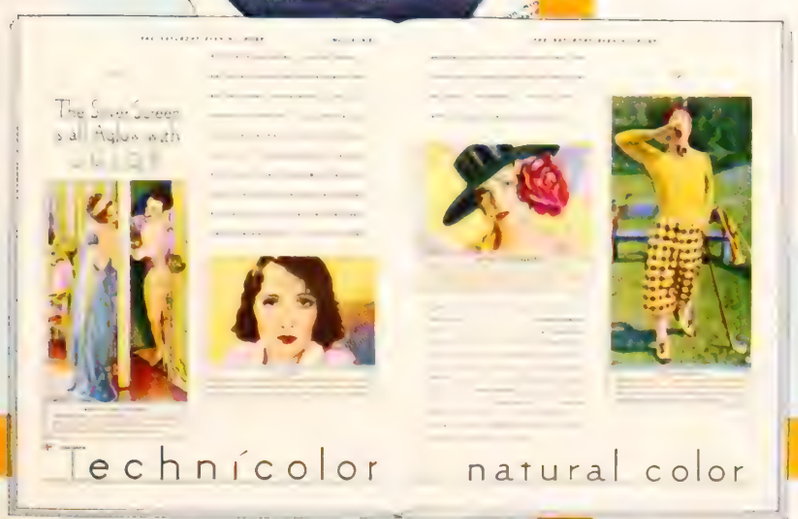


100 Feature Productions in 1930

53 Million Color Pages in 6 months

Smash! Smash! *Smash!* On all fronts of popularity! Never before in motion picture history has there been such a tremendous, consistent, and dynamic drive to the top of recognition. Practically unknown eight months ago, Technicolor TODAY is . . . Box-Office . . . *big* BOX-OFFICE . . . everywhere it shows! 53 million color pages, in six months, the greatest advertising bombardment ever turned loose in the industry—in The Saturday Evening Post, and in all the leading fan and trade magazines. Yet this is just a start! Technicolor advertising will continue throughout the year, winning, earning, *holding* new friends and greater audiences every month. Feature the name, TECHNICOLOR! Spotlight it—for "solid-capacity" runs in YOUR theatre!

Technicolor *is natural color*



THE GREATEST ADVERTISING CAMPAIGN IN MOTION PICTURE HISTORY . . .

Play Up Technicolor *and* Build Up Receipts



Show Girl in Hollywood, starring ALICE WHITE (First National)



JOE E. BROWN is funnier than ever in Hold Everything (Warner Bros.)



The Rogue Song — LAWRENCE TIBBETT and CATHERINE DALE OWEN in a scene from the magnificent Metro-Goldwyn-Mayer Technicolor musical drama

When a Technicolor Picture comes to town it's the exhibitor's opportunity to cash in on the thousands upon thousands of Technicolor full-color advertisements that Technicolor's smashing national advertising campaign has circulated among the drawing population in the area.

In The Saturday Evening Post, in all the large-circulation fan magazines, in the leading trade periodicals, Technicolor is blazing a trail of color — *smash after smash* — that is the topic of current interest wherever movies are shown. When a Technicolor Picture comes to town *its audience is ready and waiting to GO!* Right now color-enthusiasm is at its "white-hottest" degree. Every patron of your theatre is waiting for the cue — waiting, listening, *watching* for *your announcement* — IT'S IN TECHNICOLOR! Play up Technicolor and build up receipts! Tie in directly with Technicolor's mighty advertising support. Reap results in bigger, better—greater B. O.!

Technicolor is a Box–



RICHARD BARTHELMESS starring in First National's Son of the Gods, with Technicolor



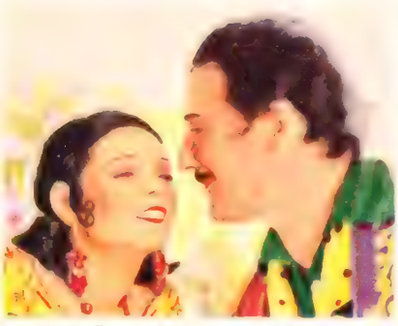
[illegible] with JACK [illegible] and HOPE MARLOW [illegible]



DENNIS [illegible] Paramount's Technicolor hit, The Vagabond King



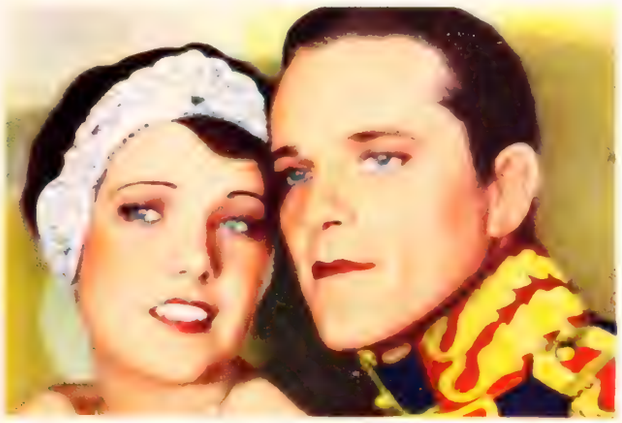
MAURICE CHEVALIER stars again in Technicolor in Paramount's newest sensation, Paramount on Parade



Under a Texas Moon, outdoor Technicolor production (Warner Bros.)



[illegible] glorious Song of the West [illegible] JOHN BOLES and VIVIENNE SEGAL (Warner Bros.)



Song of the Flame, First National's tremendous Technicolor [illegible] production, with BERNICE CLAIRE and ALEXANDER [illegible]

Office Name - *Advertise it!*

Technicolor
is natural color



PAUL WHITEMAN stars with Technicolor in Universal's loveliest and liveliest musical-merrymaking extravaganza, King of Jazz

TECHNICOLOR IS A BOX-OFFICE NAME

ADVERTISE IT!

SOME OF THE
TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIDE 66,** with Jeanette MacDonald and John Garrick (United Artists), Technicolor Sequences; **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **CHASING RAINBOWS,** with Bessie Love and Charles King (Metro-Goldwyn-Mayer), Technicolor Sequences; **DIXIANA,** with Bebe Daniels (Radio Pictures); **FOLLOW THRU,** with Charles "Buddy" Rogers and Thelma Todd (Paramount); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HEADS UP,** all-star cast (Paramount); **HELL'S ANGELS,** with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo), Technicolor Sequences; **HIT THE DECK,** with Jack Oakie and Polly Walker (Radio), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.), Technicolor Sequences; **IN THE GAY NINETIES,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **KING OF JAZZ,** starring Paul Whiteman (Universal); **MAMBA,** with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); **MAMMY,** starring Al Jolson (Warner Bros.), Technicolor Sequences; **MLLE. MODISTE,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **NO, NO, NANETTE,** with Bernice Claire and Alexander Gray (First National), Technicolor Sequences; **PARAMOUNT ON PARADE,** all-star cast (Paramount), Technicolor Sequences; **PUTTIN' ON THE RITZ,** with Harry Richman (United Artists), Technicolor Sequences; **RIO RITA,** with Bebe Daniels, Robert Woolsey and Bert Wheeler (Radio), Technicolor Sequences; **SALLY,** starring Marilyn Miller (First National); **SHOW OF SHOWS,** with 77 stars (Warner Bros.); **SHOW GIRL IN HOLLYWOOD,** with Alice White (First National), Technicolor Sequences; **SON OF THE GODS,** starring Richard Barthelmess (First National), Technicolor Sequences; **SONG OF THE WEST,** with John Boles and Vivienne Segal (Warner Bros.); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **SWEET KITTY BELLAIRS,** all-star cast (Warner Bros.); **THE CUCKOOS,** with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); **THE GOOD BAD GIRL,** starring Marilyn Miller (First National); **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE MELODY MAN,** with Alice Day and William Collier, Jr. (Columbia); **THE MYSTERIOUS ISLAND,** with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer); **THE ROGUE SONG,** with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); **THE SINGER OF SEVILLE,** starring Ramon Novarro (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE VAGABOND KING,** starring Dennis King, with Jeanette MacDonald (Paramount); **UNDER A TEXAS MOON,** with Frank Fay, Noah Beery, Myrna Loy and Armida (Warner Bros.); **UNDER WESTERN SKIES,** with Sidney Blackmer and Lila Lee (First National); **VIENNESE NIGHTS,** all-star cast (Warner Bros.); **WHOOPEE,** starring Eddie Cantor (United Artists).

Will Likes B. & K.'s $9,000 Per Week; Needs Polo Pony

Los Angeles—"I haven't got any ambition bein' here except the money," declared Will Rogers as he stepped off the Twentieth Century this week to fill a seven days' engagement on the stage of B. & K.'s Chicago theatre. This is reputed to be the first time Rogers has ever appeared in person at a movie theatre.

"Look," he continued. "They're goin' to pay me $9,000 for one week here." He paused, mentally tasting the amount. "Gee!" he smiled, "that's a lot of money."

His sailor straw hat was pushed to the back of his head. He chewed a liberal helping of spearmint (?) with evident satisfaction.

"Tell you the truth, though, I need that money. The wife said I couldn't have a new polo pony and I said, 'Like fun I can't, I'll go earn some money of my own'."

"What do you think of the Chicago gangsters?" some one asked.

"Tell you," Rogers frowned. "I ain't goin' to talk about Chicago gangsters because I once wrote a piece for the papers myself and I don't want any free transportation of the kind they furnish. Like I used to say when I was in the South, 'I'll joke about Coolidge and the senate but I never say anything about the Ku Klux Klan because I don't fancy being massaged with tar.'

"But it's nice to be appearing here instead of Boston, where I just was. I had to keep thinking about the Watch and Ward society every time I opened my mouth."

Rogers stroked a shock of hair that drooped across his forehead as the interrogation switched to politics. Would he be a presidential candidate in the next election?

"No," he replied. "I ain't figurin' on runnin' for president at the next election and neither is Morrow from all I can gather. But if we both do, I'll withdraw in favor of the senator. I was just over to see Morrow yesterday. He's a lovely little feller and deserves all his popularity. Say, he's so popular he could have run as a Democrat and won the election. He could of won as a dry atheist.

"The tariff?" he replied to a question. "Don't know much about the new tariff except that it ain't in favor of me because I ain't got anything to sell. I don't think any of the senators know anything about it either, except what they read in the papers. It was just a good day for passing things so they decided to pass it.

"Well, say, fellers, write me a letter. It's gettin' late and I have to go over to the Sherman and change my gum before the show. I wanta see Gen. Dawes, too. If he's in favor of the World's Fair here so am I. Dawes is a swell feller and treated me royal when I was in London."

Rogers, it is now apparent, will get his new polo pony. The Chicago was grossing better than $9,000 a day during the early part of the week, a sensational pace for the house.

With him, on the Century, was George Jessel, Hollywood-bound for some picture work.

Cert

Dave (Manhattan Playhouse) Lustig's wisecrack: "It's an ill wind that blows another fellow's wife's perfume down the corridors of a bachelor's apartment."

Advance Trailer To Expand; Van Praag Sales Head

Advance Trailer is about to launch an expansion campaign. New offices to augment divisional headquarters in New Orleans, Chicago, Los Angeles and New York and a drive on talking trailers are planned.



Morton Van Praag

Morton Van Praag, former general sales manager for Universal, has signed with I. Schwartz, president of Advance, as sales manager and under his regime the expansion move will get under way.

In addition to its trailer business, Advance is in the market with an animated song series on a two-a-week basis and with a Master of Ceremonies series, released one a week, while a new group tentatively called Song Choruses is in the making.

Dunnellon to Vote On Sunday Shows

Dunnellon, Fla.—A petition, carrying the required number of registered voters, has been presented to the city council asking repeal of the ordinance which prohibits Sunday shows. The petition caused heated discussion but in the end the city attorney was instructed to draft an ordinance providing for an election on the subject.

Color-Music Suit Will Be Appealed to Circuit Court

Wilmington—Her suit against the Stanley Co. for alleged infringement of copyright in use of a color-music combination is to go to the Circuit Court of Appeals, for Mrs. Mary Hallock has been granted an order allowing the appeal. The trial judge, who decided against her in the action, granted the appeal.

Silverstone Returns

Maurice Silverstone, managing director for United Artists at London sailed Wednesday for England, after conferences in New York with Joseph M. Schenck, president, and Arthur W. Kelly, vice president of United Artists.

Lalumiere Here for Product

C. Lalumiere has arrived in New York from Montreal to line up product for his Art theatre. Lalumiere will continue the silent policy of his house.

Salesman's Code Now Operating in Chicago Region

Chicago—Film [illegible] are [illegible] governed now by the code of ethics drafted by the Film Board, in what is expected to prove a model plan for the nation. The experiment is being watched with interest by distributors with a view to possible adoption in other territories.

Following are the ten rules of conduct drafted for salesmen of the territory:

1. Respect your competitor's application for contracts and approved contracts. By doing so you are respecting the contracts of your own company.
2. Do not discuss legal phases of other distributors' contracts with an exhibitor.
3. Remember that you are representing the third largest industry in the world. Conduct yourself accordingly.
4. Do not be a scandalmonger.
5. Observe the credit committee rules to the letter. The days of trickery are over.
6. Remember that a contract today is a legal document that must pass the approval of a court.
7. Under no circumstances enter into any oral side understandings. If a written agreement must be made other than contained in the contract, be sure to keep a copy for your manager's approval.
8. Remember that we have a copyright bureau and no verbal agreements should be made concerning additional exhibition dates or towns other than specified in the contract.
9. Report to your manager any case of bicycling by an exhibitor, whether it be your company's product or that of another distributor. It is a violation of business ethics not to report the same, and it is for the best interests of the industry that it be reported.
10. These rules are made to protect your future in this business and their observance will benefit you.

Business Tonic Sought By Seattle Exhibitors

Seattle—As a tonic to stimulate weakened grosses at local box offices, two first run down-town theatres attempted to lure extra patronage by sponsoring contests for patrons.

John Hamrick, Music Box, offered $200 in prizes for the best 100-word letters from amateur critics after they saw "Courage" at his theatre. The picture ran only one week and it is a question whether or not the contest brought enough added business to the theatre to warrant the $200 expenditure.

At the Fox Fifth Avenue a more elaborate contest was being staged through the co-operation of "The Seattle Post-Intelligencer" and the American Mail Steamship Lines. Each week six varied still photographs are being flashed on the theatre screen and the person who identifies correctly the six pictures each week for four weeks will receive free a 55-day trip to the Orient on an American Mail Liner. The pictures shown weekly include Oriental scenes and one film star.

Sound Censorship Halts Development Of Industry In Italy And Belgium

Mussolini's Eagle Eye Watches Dialogue in Italy, Where Foreign Talk Is Taboo

Washington—Mussolini's dictatorship has all but killed the film industry in Italy, where Il Duce has posted an iron ruling prohibiting many types of pictures from entering the country. Sound is unable to make a foothold because of a general veto which extends to all talking films in languages other than Italian.

The U. S. Dept. of Commerce M. P. Division, in its survey of European film conditions, fourth installment of which appears herewith, points out that efforts are being made to get around the language bar by superimposing Italian on certain films.

Censorship of sound is a great obstacle to future development in Belgium, too, according to the survey, while conditions are at a standstill in the Netherlands, because of sound, it is stated.

In Denmark exhibitors have found no material increase in attendance after sound installations, an unusual condition and one which is contrary to the general rule throughout Europe. Norway is awaiting further sound developments before proceeding to expand, states the government report.

Full details of the survey covering these five countries follow:

Theatre Building Checked

Washington — In most European countries, except key centers such as London, Paris and Berlin, construction of new theatres has been practically halted, due, chiefly, to a desire to determine just what trend should be followed with sound.

In Italy, there was one new house erected in all of 1929; Belgium built only ten, the Netherlands four, none in Denmark and not a single house in Norway. Sound installations progressed comparatively as slowly as construction.

ITALY

By MOWATT M. MITCHELL
American Commercial Attache, Rome

One of the handicaps on the Italian film trade is the severity of the censor board in dealing with practically every class of film. The general veto which extends to all talking films in any language other than Italian and which extended at one time also even to song in foreign-language films has, to some extent, discouraged theatre owners from installing apparatus for the projection of such films.

Films dealing with modern Russian life, no matter where produced, which tend to extol communistic theories are absolutely taboo, and in the case of certain Russian films which eventually were projected, they were so cut as not only to have eliminated all objectionable matter, but also to make even the plot entirely garbled. This ruling has recently been somewhat modified.

An effort is being made to get around the regulation proscribing talking films in a foreign language by superimposing Italian on certain films, but opposition is being raised even to that, it being claimed that the Italian language is made ridiculous when evidently uttered by a foreigner masking as an Italian. However, certain of the more tenacious importers are arranging for this superimposing of Italian on such films and, in the case of a rather unusual British film, hope to prevail upon the censor board to pass that particular picture.

It would appear that during 1929 only one new cinema was erected in Italy. This particular theatre is situated at Milan, has a seating capacity of 2,500, and is called the Odeon. No information is available regarding reconstructed cinemas during the year.

From reliable information it appears that 51 theatres have been equipped with sound apparatus, although their location and seating capacity are not known. American apparatus is installed in 25 of them, Melovox (French) in 18, Gaumont (French) in six, and Pio Pion (Italian) in two. The Italian apparatus sells at about 60,000 lire ($3,152).

With the present lack of organization and the general unpopularity of Italian films, it is not surprising that production should be on an exceedingly small scale. In fact, during 1929 only four films were produced in Italy, all silent. The average cost of these was about $25,000. Augustus Films produced 1, A. D. I. A. (Association Direttore Italiani) 1, and Supreme-film 2.

The Cines studio of Rome is the only studio equipped for the production of modern films.

During the year, 806 films were presented to the censor board. There were 244 American feature films, of which 47 were with sound; and 207 foreign features, all silent. Of the news reels, comics, etc., not over 500 meters, 157 were American, of which 103 were with sound; and 98 were foreign, all silent; of those from 500 to 1,000 meters, 80 were American, of which 10 were with sound, and 20 were foreign, of which one was with sound. In no case was a silent version presented with the sound production.

American Films Dominate

American films dominate the Italian trade; in some cases American films run for two or three weeks, which is not true of foreign films. Beyond the difficulties touched upon, caused by the zeal of the censor board, no regulations appear to be proposed which will injure or affect American films in Italy.

It will probably be some time before most of even the larger Italian cinemas are equipped with sound equipment. The general dislike of the public for dialogue or song films and their general continued preference for the orchestra and its music keep the installation of such sound apparatus from being an imperative necessity. Before the taste of Italian audiences changes, it is thought that better and less expensive machines will be put on the market.

The introduction of sound apparatus in Italy naturally created a certain stir, mingled with curiosity. It is now some time since the sound film was first presented to an Italian audience. While it was a great attraction at the beginning, it would not be true to say unreservedly that sound films are liked or appreciated by Italians. American engineers and others who have installed sound apparatus are perhaps too inclined to the statement that Italian theatre owners do not know how to present the new pictures. There may be some truth in this, but the general criticism, on the part of Italians, as a whole, is that sound films are unnatural, the voice reproduction poor, and the musical effects unsuited to the taste of Italians.

BELGIUM

By LUCIAN PUTNAM
Sec'y to Commercial Attache, Brussels

During 1929, ten new cinemas were constructed in Belgium, thus increasing the number of existing seats by about 7,000, and two were improved, adding about 1,000 seats. It is announced that the Olympia of Brussels will be transformed into a picture house during the course of 1930. A rumor is also spreading that offers have been made by an important film-producing company to buy the Alhambra, also of Brussels, which is the largest theatre in the city.

During 1929 the following motion picture houses were equipped with sound apparatus:

	Seats
Coliseum (Brussels)	1,200
Cameo (Brussels)	800
Trianon (Brussels)	450
Victoria (Brussels)	700
Monnaie (Brussels)	800
Agora (Brussels)	2,000
Scala (Brussels)	1,000
Eldorado (Charleroi)	1,100
Rialto (Ostend)	1,000
Coliseum (Liege)	1,100
Palace (Liege)	2,000

The sound equipment in these theatres is of American manufacture.

Five films were made in Belgium during 1929; only one was a sound film. The total cost of the films produced is estimated to be around 2,000,000 francs (about $278,000). The four silent films produced are mostly on patriotic subjects.

The principal producer in Belgium is Lux Films (G. Schoukens), whose studio is located in the Boulevard de Nieuport, Brussels. The films produced are of no importance on the world market and are of local interest only. However, the sound film produced, called "La Famille Klepkens," may be projected in France. This film is the first sound film produced in Belgium and was shown for the first time at the Coliseum on Jan. 17, 1930, in the presence of members of the royal family. The principal item of interest is the language spoken by the actors, a mixture of so-called Belgian-French and Flemish, which limits the market for the picture to Belgium and certain parts of France. The picture was taken partly in Belgium and partly in Paris, and the sound version was made in a Paris studio. This film will have three versions—a silent one, one in French, and one in Flemish.

There was no production of sound short subjects in Belgium during 1929. There are no Belgium studios equipped for sound film production.

During 1929 approximately 700 new films were censored for release in Belgium; 70 per cent of them were American, 15 per cent German, 10 per cent French, and 5 per cent Belgian.

During 1929, 17 sound films were projected in Belgium. Of these 16 were American films, the other one being "Les Trois Masques," a French film produced by Pathé-Natan. The American films also appeared in silent versions. (*Continued on page* 61)

Belgium Exhibs Peeved Over High Taxation

(Continued from page 60)

The motion picture business in Belgium was satisfactory during 1929, although the people operating cinemas complained bitterly about the taxes levied. The prestige of American production was well maintained throughout the year, particularly for the sound film, which was the outstanding feature of the market.

Up to the present time, sound films have met with great success in Belgium. However, many Belgians do not understand English, and sound versions in English may be less popular when the first curiosity craze is finished. The American distributors very much fear the competition of French sound films in 1930. It is reported that 18 French films are in preparation and will undoubtedly be projected in Belgium. The American distributors also fear that if American firms do not produce French sound films, much ground will be lost on the Belgian market. They think that 1930 will not be as favorable for silent films as 1929, as the demand for sound films is steadily increasing. However, in several centers of the Flemish part of the country the market for silent films will not suffer greatly, as Flemish sound films are not likely to be produced, and neither French nor English can be understood by the people.

50 Installations Expected

It is estimated that during 1930, 50 more cinemas will be equipped for the projection of sound films.

The trend toward equipping cinemas in the provinces with sound film apparatus is becoming marked. Charleroi and Ostend each have one theatre now equipped for sound films, Liege two, and plans are under way whereby Antwerp will have several in the near future. However, any great development of sound film projection appears to be hampered by the high price of American equipment.

There are no indications of studios being fitted with sound equipment in the near future.

There is no legislation inimical to the interests of American films in view. New legislation, principally for reduction of taxes paid by the theatres, may be expected in 1930, since such reductions have been proposed in the general tax programs submitted at the end of 1929.

The film distributors are starting a campaign against the censoring of sound films on the grounds that children of 14 years of age can go to any legitimate theatre where no censorship exists as long as the plays are not essentially objectionable on moral grounds. They also state that because of the fact that certain picture houses project their films with discs obtained from other sources, the distributors can not undertake any responsibility if such discs are not irreproachable. The distributors claim they will start a press campaign if they do not receive favorable treatment in this connection from the censor organization.

THE NETHERLANDS

By PAUL S. GUINN
Acting Commercial Attache, The Hague

The outstanding development in the Netherland motion picture situation in 1929 was the advent of the sound film. Sound apparatus was first installed in a theatre in Amsterdam in May, 1929, and a tabulation made early in December showed that 57 theatres in most of the principal cities and towns are now so equipped, while it is anticipated that installations in provincial theatres beyond first-run houses will, in the near future, considerably increase this total.

British Firms Combine

London—Audible Filmcraft, Ltd., has been formed to combine International Screen Prod. and British Screen Prod. Argosy, and British Filmcraft will be invited to join the combination, states George Pearson.

Four new theatres, with a total capacity of 2,350 seats, were constructed in 1929. These are Watergraafsmeer, Amsterdam, 300; Over t IJ, Amsterdam, 400; Van Oss, Nijmegen, 600; and Feijenoord, Rotterdam, 1,050. One cinema of 400 seats (Heerengracht, The Hague) has been converted from a legitimate theatre, while reconstructed theatres account for an additional 400 seats, so that the total seating capacity has been advanced by 3,150 seats. These reconstructed theatres are the Roxy, Amsterdam, of 550 seats; the De Kroon, Zwolle, seating capacity of which was increased from 300 to 550; the Palace, Haarlem, seating capacity of which was increased from 600 to 750; the Veendam of 300 seats; and the Helmond and Assen, also of 300 seats each. These two latter were damaged by fire and were rebuilt.

Home Production Nil

Sound apparatus of domestic production dominates the market, accounting for 45 out of the total of 57 installations. Of these 45, thirty are Loetafoon, 10 Nillson, three meulkens, one Kesslerphone, and one Asta National. In addition, there are five of American manufacture, five Tobis (German), one Naturetone, and one Rommofone, the two latter being English.

The Netherlands does not have any well-developed motion picture production industry, only two feature films having been produced during the year by local enterprises, dealing primarily with the Netherland East Indies. The first of these, known as "Maha Cyclus," was put out by the Polygon company at Haarlem, and the other, "With Willy Mullens Through the Netherland East Indies," was made by Willy Mullens of The Hague. They were both silent films.

Little or no progress has as yet been made in the production of sound short subjects, although it is rumored that the Willy Mullens concern is planning a sound studio.

U. S. Films in Lead

The number of feature films censored in the country during 1929 is placed at around 700, out of which about 600 were American. About 80 feature films with sound were censored, and a silent version accompanied most of these. Nearly all of the sound films were produced in the United States. According to the Central Film Censorship Committee of the Netherland Government, 3,003 films, totaling 2,255,350 meters in length, were censored during 1929. The division of these by country of origin is not given.

As a whole, the year was favorable for the film trade, although the summer season was particularly bad. Trade opinion considers that the sound films already shown have been favorably accepted by the public, more especially the singing, dancing, and talking type, and are generally well understood with the aid of superimposed titles. While the sound film is still somewhat of a novelty, the trade is generally confident of its future. Higher prices are obtained for these films, and it is anticipated that they will account for considerable financial returns in the future. Practically all houses in the country want sound equipment, and it is believed that even the provincial theatres will soon be wired.

As far as can be ascertained, there are no particular production plans for 1930, although, as indicated, one concern is reported to be contemplating a sound studio.

No legislation inimical to American films was passed during the year.

Outlook for Danish Market Looks Dubious

By P. H. PEARSON
Ass't Trade Commissioner, Copenhagen

The outstanding development in the Danish motion picture industry during 1929 was the introduction of the sound film. However, the expectations and hopes linked to this development were not fulfilled, and despite the advent of this innovation, the year can be characterized as a rather unsatisfactory one for the Danish industry.

Only meager statistical material covering the entire year is available as yet, but from the data on hand it can be seen that the earnings of the Danish motion picture theatres during 1929 registered a decrease compared with the earnings during 1928. The income of the Copenhagen cinemas during the first half of 1929 amounted to 3,200,000 crowns ($857,600), while during the corresponding period of 1928 the receipts totaled 3,700,000 crowns ($991,600), a decline of about 13.5 per cent. This drop in revenue was caused to some extent by the fact that several of the largest houses were closed for some time to permit the installation of sound equipment. These installations have been very expensive, a feature of which the saving occasioned by the fact that an orchestra is no longer needed has made little impression.

Furthermore, the trade states that the new films have not been the causes of any material increase in attendance. Also, owing to the fact that it has been difficult to book a sufficient number of sound-film releases, the wired theatres have been forced to show silent films intermittently and thus at times have been burdened with the additional expense of orchestras. The result is, therefore, that while the receipts have registered a decline, the expenses of some of the houses have registered an increase. This circumstance, on top of the burdensome taxes which are exacted, makes the financial problem a difficult one. As no sudden change is expected, the outlook for 1930 does not appear bright.

Theatres Seat 140,000

There are about 400 motion picture theatres in Denmark, of which only about 270 operate daily. The total seating capacity of the houses is estimated at 140,000. In Copenhagen there are 37 theatres with a total seating capacity in the neighborhood of 30,000. No new houses were opened during 1929, nor were any reconstructed during the year.

There are 18 theatres equipped with sound apparatus, of which nine are located in Copenhagen and nine in the larger provincial towns. Fifteen of the wired houses are fitted with apparatus of American origin, while three of the systems are of Danish origin, the Petersen & Poulsen equipment. The installations are all adaptable to synchronized as well as nonsynchronized films, and thus can be employed for the creation of sounds in connection with the projection of silent films. The following list

(Continued on page 72)

"Killing" of Talkers Is Amusing to British Trade

London—Considerable amusement was manifested by the British trade over publication in daily newspapers of stories purporting to show that the talker boom has passed, and that theatre patrons are deserting this type of film entertainment.

Germany Offers Competition to U. S. in Denmark

(Continued from page 61)

gives the names of the wired houses, their location, seating capacity, and origin of sound equipment:

DANISH THEATRES WIRED FOR SOUND FILMS

Name	City	Seating Capacity	Type of Equipment
Paladsteatret ...	Copenhagen.	1,600	American
Kinopalact	Copenhagen.	1,200	American
Grand Teatret..	Copenhagen.	600	American
Colossaeum	Copenhagen.	900	American
Aladdin	Copenhagen.	884	American
Roxy	Copenhagen.	1,000	American
Kinografen	Copenhagen.	200	Petersen & Poulsen
Rialto Teatret...	Copenhagen.	700	American
Det lille teater..	Copenhagen.	594	American
Valby Teater ...	Valby	600	American
Kinografen	Odense	800	American
Paladsteatret ...	Odense	800	American
Palaeteatret	Horsens	420	American
Kino	Horsens ...	400	Petersen & Poulsen
Regina Teatret..	Aarhus	940	American
Slotsbiografen ..	Hillerd	275	American
Paladsteatret ...	Vejle	520	Petersen & Poulsen
	Aalborg ...	600	American

Little Production Last Year

Danish production of silent films during 1929 was small, as was also true of earlier years, and was confined to two features, both of which were produced by the A. S. Palladium of Copenhagen. The production cost of each of these films is estimated at approximately 200,000 crowns ($53,600). No extensive production is planned for 1930.

The Danish sound film industry at present is not very far advanced, and production to date has been confined to a few one-reel subjects consisting of songs and short talks in which only local artists appear. The future of this branch of the Danish industry is not thought to be particularly promising, as the domestic market is not of sufficient size to warrant the expense involved in the production of feature films, and there is little demand for Danish-dialogue films outside of Denmark. It is expected that Danish sound film production during 1930 will be limited to a single feature and a few one-reel subjects.

The only Danish film company which possesses a studio equipped for sound film production is the A. S. Nordisk Tonefilm, Mosedalsvej, Copenhagen, which was organized shortly after the Nordisk Film A. S. discontinued operations in 1928. The new company, which recently increased its capital to 2,000,000 crowns ($536,000) in order to extend its activities in the field of sound film production, has rented the vacated studios of the Nordisk Film A. S. where the Petersen and Poulsen system of recording has been installed. This system is based on the disc principle.

Germany Close U. S. Competitor

The statistics of the Danish censor's office are compiled for fiscal years ending March 31. According to the records of that office, there were 1,656 films, of a total length of 1,654,194 meters, exhibited during the fiscal year 1928-29. Of the total, 46 were sound films and, of these, all feature sound films were American-made. There were 545 feature films shown and 959 sketches. The United States is far ahead as regards both the number of films supplied and their total length, and during the fiscal year accounted for almost 58 per cent of the aggregate number and approximately 8 per cent of the total meterage.

The domestic industry, although it ranks second in point of the number of films exhibited, with 27 per cent of the total to its credit, is not of great importance as a supplier, as the aggregate length of the Danish films exhibited amounted to but 69,079 meters, or only four per cent of the total. Germany offers the most important competition to the United States in the Danish film trade, and for the reported year its share represented slightly over six per cent of the total number and 14 per cent of the total length. France followed, with a little over four per cent of the number and six per cent of the length. The table which follows indicates the country of origin of the films shown in Denmark during the fiscal year 1928-29, their number, length, and the percentage of each supplied by each country.

FILMS CENSORED IN DENMARK IN 1928-29

Country of Origin	Number	Per cent of Total	Meters	Per cent of Meterage
United States	955	57.7	1,123,625	67.9
Denmark	452	27.3	69,079	4.2
Germany	106	6.4	238,445	14.4
France	71	4.3	101,535	6.6
England	27	1.6	57,115	3.4
Russia	16	1.0	41,515	2.4
Sweden	14	.8	15,925	.8
Norway	10	.6	3,945	.2
Italy	5	.3	3,010	.1
Total	1,656	100.0	1,654,194	100.0

Very little statistical material is available for the period since April 1, 1929. However, 424 films were distributed between April 1 and August 31. Of the total, 237 were American, 69 Danish, 67 German, 28 French, 15 English, four Swedish, two Norwegian, and two Russian. During the same five months 27 sound films were shown, 17 of American origin. During the remaining four months of 1929 an additional 73 sound films were exhibited, making a total of 100 sound films shown from April 1 to Dec. 31, 1929.

1929 a Year of Depression

The Danish motion picture situation in 1929, as already mentioned, may be characterized as rather depressed. Owing to the high entertainment tax, amounting to 40 per cent of the gross income, in addition to a license tax and the usual governmental taxes, such as income, etc., profits of the theatres have not been as large as might be desired, and some theatre owners are said to be faced with financial difficulties. American films continue to be preferred by the public, and the American "talkie" has been the most important feature of the year. However, local exhibitors state that while the sound film met with favorable reception when first introduced, attendance has fallen off, as the curiosity of the public has been satisfied and their interest has waned.

The foreign talking films are handicapped by the fact that only a small minority of the public understands English. Although the sound-without-dialogue films have no linguistic difficulties to overcome, the trade states that there is a noticeable preference for music furnished by regular theatre orchestras as opposed to the music accompanying a sound film.

The fact that only 18 out of 270 theatres so far have installed sound equipment indicates that the development of this innovation is rather slow. A factor contributing to this slowness is the common belief that the purchase price of the installation is much too high and will soon decline. Those that have fitted their theatres with sound equipment state that they have not received the monetary benefits which were expected. Among the reasons advanced for the unfavorable returns is the fact that it seems to be rather difficult for local motion picture theatres to book a sufficient number of sound film releases. This means that they must show silent films intermittently, which necessitates engaging an orchestra and thus incurring an expense which the installation of the sound equipment should have saved them.

No legislation inimical to the interests of American films has been passed, but the American sound apparatus, since its introduction, has been the object of a good deal of comment. Local press articles at first devoted their complaints solely to the price question, and Danish cinema owners and others expressed the belief that the price involved an unreasonable profit to the American manufacturers. After the introduction of the Danish machines, additional articles appeared in which it was claimed that the American sound film producers were attempting to keep Danish machines out of the market by stipulating as a condition that American sound films must be projected by American machines, and at the present time this question is the subject of controversy.

British Standard Contract

London—Final draft of the standard contract of producer-artists is under way. The uniform agreement is being sponsored by the Federation of British Industries.

Construction at A Standstill in All of Norway

NORWAY

By MARQUARD H. LUND
American Commercial Attache, Oslo

No new cinemas were constructed in Norway during 1929. The old Admiral Palads in Oslo, with 900 seats, was reconstructed for sound film equipment and the seating capacity increased to 1,400. It is now called the Eldorado.

Four American sound installations were made during the year, two of which are in Oslo—one in the Eldorado and the other in the Coloseum, with a seating capacity of 2,200. In addition, the Verdensteatret in Trondhjem, seating capacity 1,200, and the Bibliotek in Fredrikstad, seating capacity 800, were equipped with American sound apparatus.

The German Klangfilm equipment has been installed in the Paladsteatret in Oslo; this is a trial installation, subject to approval. It is not being operated at present, owing to mechanical difficulties. A German engineer is expected to remedy the trouble. A Bergen theatre has also purchased a Klangfilm installation.

Nordisk Tonfilm, a Danish concern making the Poulsen and Petersen equipment, has made an installation in the Parkbiograf in Skien. Another is to be made in the Boulevard, Oslo, on a trial basis. The Nordisk Tonfilm equipment is said to be particularly well suited for theatres of small size. Its approximately cost is 12,500 crowns ($3,350).

The Glomen Komune has installed an apparatus of American make in its Rode Molle theatre.

Three feature films were produced in Norway during 1929—"Laila," "Froken Statsadvokat" and "Selvigs Norgesfilm." These are silent films. The cost of "Laila" is estimated at 290,000 crowns ($77,720), the cost of the other two is not known. "Laila" was made by Lundefilm, and the other two privately. No short sound subjects were produced during 1929, but it is expected that a beginning along this line will be made in 1930. A short sketch was produced in Copenhagen during December with Norwegian artists, which was scheduled to have its première in Oslo about Jan. 15, 1930.

"Froken Statsadvokat" is now playing in Oslo, but has not proven very popular. "Laila" had a very big run all over Norway, and is to be shown in the United States also. "Selvigs Norgesfilm" is purely a scenic film, intended partly for publicity purposes in foreign countries.

There are no studios in Norway for either silent or sound film production.

The Statens Filmkontrol censored 825 films during 1929. Of these, 337 were released for actual showings, 216 of which were American.

High and Low On Music Row

If memory serves me anything, Robbins Music Corp. should find at least one "natural" included in the first contribution of Jimmy McHugh-Dorothy Fields songs to M-G-M's forthcoming nicker, "Like Kelly Can." This pair of tunesters has written seven (which in itself is a "natural," ask dad; he knows) songs which are, "Opening Chorus," "I'm Learning a Lot from You," "I'm Doing That Thing," "Go Home and Tell Your Mother," "Like Kelly Can," "One More Waltz" and "Dance, Fool, Dance." Elmore White has recently relinquished the general managership of Davis, Coots and Engel and a 10% share in the business, to succeed George Piantadosi as professional manager of Robbins.

* * *

Pat Flaherty, at a preview of "Man Trouble" at Movietone City, became so enthused over the possibilities of several songs in the score that he promptly called Charlie Harrison at the New York quarters of Red Star Music Co. to put on the rave. "Pick Yourself Up, Brush Yourself Off," "What's the Use of Living" and "You Do, Don't You?" written by Joseph McCarthy and Jimmy Hanley, are responsible for the expensive tete a tete.

* * *

Professor Jean Richtera of Paris has discovered that vegetables vocalize and that by placing various vegetables before a sensitive microphone one can hear real symphonic-like music. The lads, frequenting the balconies of our theatres in the dear departed past, must have known this because now it can readily be seen that their missiles of the garden patch were just another way of saying "Hey, Ham, listen to these and hear real music."

* * *

M. Witmark & Sons will publish "Miss Waltz" and "Hullabaloo," written by Dubin and Burke and O'Keefe and Dolan, respectively, for the Warner comedy, "Dancing Sweeties." Sam Serwer says, "Keep your eyes on 'Hullabaloo.' It's in the bag."

* * *

When it comes to getting radio plugs, we take our hat off to Al Woods, Gene Austin's "crooning song plugger." Due to Al's activities, "Be Careful with Those Eyes," a Gene Austin number, was included in the list of the ten most frequently played songs on the air for the past seven weeks. Nuf sed.

* * *

Sammy Lerner and Burton Lane are responsible for "My Real Ideal" from Shubert's "Artists and Models," published by Harms, and "As Long as You're Near Me," which Remick is exploiting. Lerner is manager of the organ slide department at DeSylva, Brown & Henderson.

* * *

Joe Davis is all het up over Andy Razaf's "On Revival Day," a negro spiritual which already has clicked with orchestra maestros. Davis has also issued a new-priced dance folio, containing 20 songs and retailing at 20 cents. Other publishers are planning price reductions in order to stimulate music sales.

* * *

We ran into Al Bryan this week and he did not seem to be enthusiastic about the theme song situation on the Coast. He is glad to be back and intends to free lance. Before leaving us he said, "There are plenty of contracts that will never be renewed on expiration."

PINCUS

"We'll Get the Films We Want" —Mrs. Winter

Denver—"What we really want, we don't have," is the motto for chiswomen advanced by Mrs. Alice Ames Winter, a member of the public relations committee of the producers' association and liaison officer between the Hays organization and the nation's clubwomen, told the General Federation of Women's Clubs at its meeting here.

"We, the mass, are the judge, jury and dictator," Mrs. Winter declared. "The producer, by the very terms of his business, is obliged to fall in step with us and give us what we want—if we make him understand what we want." Fluidity, she said, is the most remarkable thing about the industry.

"Sound and color and new camera inventions jostle each other every day," she said. "They are changing everything while we talk. They are not mere additions to an art, plastered on its outside, but they are changing the kinds of topics that can be filmed and every detail of how they shall be filmed."

Indiana Endorsers Plan Fourth of July Pageant

Indianapolis—Plans have been started for the annual Fourth of July celebration sponsored each year by the Indianapolis Indorsers of Photoplays. The party this year will be held in the morning at the Palace here. Mrs. Clarence Finch is general director. Patriotic organizations will decorate the theatre. The affair is given for all school children and their parents, war veterans, members of the G. A. R. and all patriotic organizations. A pageant will be shown and a motion picture viewed.

Special Women's Prices At Toledo First Run

Toledo—The Vita-Temple has organized the Business Women's Club, with an enrollment to date of around 10,000, composed of workers in local factories to whom Manager Jack O'Connell issues membership cards entitling holders to admission to his theatre-after working hours at 25 cents, which is one-half of the regular admission charge.

Brewer Manages Connollee

Eastland, Tex.—J. E. Brewer of Oklahoma City has taken over the management of the Connollee here.

Rialto Reduces Prices

Crowell, Tex.—The Rialto has reduced Friday and Saturday night admission prices from 25 and 50 cents to 15 and 35 cents.

Urling Building Another

Steubenville, O.—W. B. Urling, operating the Rex here, is building a new house which is to have a seating capacity of 800. Completion is scheduled for middle of August.

Before the "Mike" In N. Y. Studios

IT LOOKS like Nancy Carroll will not have time to [illegible] at the Paramount New York studio, with Frederick March, Frank Morgan, Diana Ellis and Glen Anders featured under the direction of H. D'Abbadie D'Arrast, who also wrote the [illegible] "Animal Crackers," is handling the photography.

* * *

Y'oughta pipe the pajamas Frank Morgan flashed during his Santa Claus act. (He gave Nancy a bracelet.) Getting back to those pajamas, it's a good thing that the pajama fad is not in vogue this summer. Yeh, they were green.

* * *

And so down to the restaurant for our noonday repast and our first reports of the Silver Lady. "What lines," said one of the assistant directors. "What a figure," said another. "Some baby," sighed Joe Ruttenberg. Well, enough is too much, so we ups to the main stage to take a look at this creature. What we saw made us yell "Foul." Instead of a chicken we learned that the Silver Lady was the name of the yacht featured in Buddy Rogers' new picture "Heads Up" under Victor Schertzinger's direction.

* * *

George Dewey Washington, colored warbler, is slated to make another short under the direction of Ray Cozine. Cozine has recently completed "While the Captain Waits," starring Armida, the Mexican, and "New Rythm," featuring the Havana Casino Orchestra.

* * *

New arrivals at the Paramount New York studios are Howard Bretherton, director, who will work on a production not yet announced, Carol Lombard, the wise-cracking lady of Buddy Rogers' "Safety In Numbers," who is to appear in the cast of "The Best People" under Fred Newmeyer's direction, and a trio of scenarists, Herman Mankiewicz, Sid Silvers and Paul Gangelin.

* * *

Found. A husband who can dictate to his wife as to what to do and how to do it. Lost. The illusion that such a man never lived. We have reference to Arthur Hurley, director at the Eastern Vitaphone studio who directed Irene Shirley, stage actress, in "Lost and Found." Even a Philo Vance could see that Miss Shirley was none other than Mrs. Arthur Hurley. Wallace Sullivan and Stanley Rauh wrote this variety.

* * *

Believe it or not, there is one fellow who does not crave "a big hand." He's got a big enough pair, as he demonstrated by picking up twelve regular-sized biliard balls with one hand. "Rubber-face" Sullivan and the man who can coax music from tree leaves are the others whom Robert L. Ripley, the cartoonist, introduces in the fourth of his "Believe It Or Not" series.

* * *

Leo Donnelly is singing a new song, "Tonsorial Blues." Leo shaved bright and early one morning and headed for the Eastern Vitaphone studio where he was to make "Stepping Out." Upon arriving there after a hectic multi-stop flight on the subway, he was told to step out and shave again. When he learned that several scenes were to be shot on Riverside Drive, Donnelly wanted to know if he'd need a haircut by the time the unit got there.

THE STUDIO SLEUTH.

Briefly Told News

Kelley to Operate a Chain

St. Louis—Community Theatres, Inc., was formed to operate a local circuit. George W. Kelley, Gertrude A. Kelley and N. H. Hartenbach are incorporators.

New Link in Midland Chain

Hutchinson, Kans.—Boller Bros., of Kansas City, are drawing plans for Midland Circuit's new house here, to be built at East 1st Ave. It will seat 1,550.

Fox Switches Capitol to N. E.

Fox's Capitol at Portchester, N. Y., will be operated by the New England division, having been taken from the New York office.

Shannon Starts with Para.

Hollywood—Robert Terry Shannon, former newspaper editor and fiction writer, begins work under his new Paramount contract immediately, writing a Clara Bow original as his first.

Myers on Para. Writers' Staff

Hollywood—Henry Myers augments the writers' staff at the Lasky studio, having been recruited by Paramount from the Broadway stage.

Holmes Reversing Roles

Hollywood—Taylor Holmes has been engaged by RKO to direct Arthur Lake in "His Majesty, Bunker Bean," a talker. Holmes played the title role in this on the stage 15 years ago.

Hildebrand Promoted

Washington—W. F. Marshall, formerly office manager and head booker of the Pathe Exchange, has been succeeded by Russell Hildebrand, assistant booker, who has been with the exchange for ten years in various jobs.

Two Houses Close

Richmond, Va.—The National and Lyric, of the Wilmer & Vincent Chain, have closed for the summer.

Closed for Summer

Lynchburg, Va.—The Gayety, recently take nover from the Casey Chain by Paramount-Publix, has been closed for the summer.

Liberty Starring Robson

Hollywood—May Robson has been signed for a starring appearance in Liberty Prod. by M. H. Hoffman and Halperin Bros., heads of that company.

G-r-r-r!

Phil Baker's crack in "Artists and Models": "Warner Brothers and the National Biscuit Co. have formed a merger to produce talking animal crackers."

An Uproar on Opera

The big productions of the future probably will be grand opera. Take this tip from "Judge," which warns that "the grand opera talkie will be hard on the customer, but it will destroy forever the romantic sanctity that has frightened the public away from opera."

"The opera libretto is much sillier than the ordinary movie story" (which shows how much "Judge" knows about motion pictures).

"The Metropolitan tenors rank with the most wretched actors in the world," (and again we take exception to the publication). However, this sheet charges the movie customer with being "dumb," but "he will prefer a Chaliapin and a Jeritza to a Martinelli or Galli-Curci."

Torrence in "River's End"

Hollywood — David Torrence has been cast in Warners' "River's End." Dorothy Mackaill has the feminine lead.

Haines Title Changed

Hollywood—"Way Out West" has been set as release title of William Haines' latest picture directed by Fred Niblo. Working title was "Easy Going," from original story by Byron Morgan and Al Block.

Seek Henigson Device

Hollywood—Several studios are declared dickering with Henry Henigson for use of his enclosing device for cameras, developed at Universal under supervision of Carl Laemmle, Jr.

Bacon Gets Assignment

Hollywood—Warners have purchased "Ex-Mistress" and will produce it as "Just An Hour of Love." Lloyd Bacon will direct, with Charles Kenyon writing the adaptation.

Pathe Filming Erskine Novel

Hollywood—John Erskine's story, "Adam and Eve," will be filmed by Pathe. Sada Cowan has written the screen adaptation. Constance Bennett has been assigned to play the role of Eve.

Assigned to "Silver Horde"

Hollywood—George Archainbaud has been assigned the direction of RKO's "Silver Horde."

Griffiths Add Two

Chandler, Okla.—Griffith Amusement Co. has taken over the Odeon and H. & H. theatres here.

Publix Opens Another

Abilene, Tex.—The Paramount here has opened.

Bostick Quits Pantages

Minneapolis—E. C. Bostick, for four years manager of the Pantages here, and before that at the head of the New York Pantages office, has resigned to manage RKO's new Seattle house. Nick Piersong has returned to Minneapolis to replace him.

Again with Barthelmess

Hollywood—Marion Nixon will be Richard Barthelmess' leading woman for the third time in his next First National picture, "Adois."

LeRoy to Direct "Gorilla"

Merwyn Le Roy will direct "The Gorilla" for First National.

Gardner Votes Sunday Shows

Gardner, Ia.—Sunday shows were victorious in a referendum here. A 400-seat theatre now is under construction.

Grossman Seeking Another

Nevada, Ia.—W. P. Grossman, who sold the Palace here to L. F. Martin, does not intend to retire but, instead, is seeking another house.

New Onawa, Ia., House

Onawa, Ia.—Frandsen & Weeks, operators of the Opera House here, are building a 600-seat house.

New Pathe Director

Hollywood—Ray McCarey, brother of Director Leo McCarey, has been named a director for Pathe. He previously was assistant director.

Lalley Gets Coast Berth

Hollywood—H. F. Lalley, former manager of production at the Pathe eastern studio, which was destroyed by fire, has been named production manager of two reel comedies at the Coast studios, working under supervision of John C. Flinn.

Pacent's Turkey Agent

Elie Gelaki, company representative in France and Belgium, has been appointed representative of Pacent Reproducer Corp. in Turkey.

Coast Regionals Combine

San Francisco—"The Pacific Coast Exhibitor-Bulletin" is the name of the combine "The Pacific Coast Exhibitor" and "Motion Picture Bulletin." Thomas D. Van Osten is publisher and editor.

Shame!

Shop Assistant: "These are excellent stockings, Madame. I can assure you that many actresses wear nothing else."

From Everywhere . . .

Geography Puzzle

Hollywood—Conchita Montenegro, Spanish dancer and stage actress, has been imported by M-G-M for spots in Spanish versions which that company will produce in the coming year.

Delmar Directing Comedies

Hollywood—Harry Delmar has been signed by John Flinn, Pathe production chief, to direct a new series of comedies. His first will be "All for Mabel."

Liberty Buys Vehicle

Hollywood—Liberty Prod. has purchased the stage play "Davy Jones Locker," written by Richard Barry and will produce via its new wide screen system. Barry will do the adaptation and dialogue.

Hatton in "Silver Horde"

Hollywood—Raymond Hatton has been added to the cast of "The Silver Horde" Rex Beach's Alaskan story which RKO will make in talker form. Others in the cast include, Evelyn Brent, Joel McCrea, and Louis Wolheim. George Archainbaud will direct.

Spence on RKO Lot

Hollywood—Having finished writing additional dialogue for the talker version of his stage play "The Gorilla," Ralph Spence has moved over to RKO to contribute additional dialogue for "Half Shot At Sunrise," a Wheeler-Woolsey co-starring comedy.

Finske Gets Division

Denver—Louis J. Finske, former district manager, has been named division chief for Paramount Publix with headquarters here. C. Clare Woods, Colorado district manager, will serve under Finske.

Sign Starr and McCoy

Hollywood—In preparation for production of a group of Christie Comedies which will be produced for Educational release, the Christies have added Jimmie Starr and Harry McCoy to their scenario staff.

Cohen Adds Another

Burlington, Ia.—Re-christened the Iowa, the Jewel theatre has been opened under new management. Jake Cohen, head of the Strand Theatre of Ottumwa, has bought the house. The theatre was remodelled and equipped for sound. K. C. Thompson, formerly of Chariton, has been made manager.

Armstrong Turns Gangster

Hollywood—Robert Armstrong steps into a gangster role again to play the lead in "Taking The Rap," a Pathe talker which goes into production immediately.

Judith Vosselli Cast

Hollywood—Judith Vosselli, who appeared in "The Rogue Song," has been given a part in Grace Moore's first picture, a story suggested by the career of Jenny Lind. Sidney Franklin is directing at M-G-M, with a supporting cast that includes Gilbert Emery and General Theodore Lodi.

Tom Moore in "Rainbow"

Hollywood—Tom Moore will head the cast of "Rainbow," from the story by F. McGrew Willis. Lola Lane will play the feminine lead. Russell Hardie, Roscoe Karns, Wheeler Oakman, and William Davidson have been signed for prominent roles. Walter Lang will direct for James Cruze Prod.

Plan Dollar Opera

Chicago—Plans for a dollar opera for the masses now are being worked out by a subcommittee of the recreation committee of the city council.

Schines Plan Another

Bellefontaine, O.—John H. May, Gloversville, N. Y., has purchased several lots here on which it is said a $175,000 theatre will be erected. The purchase was made by May as an individual, although he is a representative of Schine, Inc.

Plans Springfield House

Springfield, O.—Phil Chakeres, operating the Regent-State, has negotiated purchase of downtown site on which a new house will be built, according to announcement.

Named Photophone Distributor

Montreal—Electrics, Ltd., has been appointed distributor in eastern Canada for RCA Photophone.

Business Men Seek Theatre

Whiting, Ia.—Local business men have interested themselves in efforts to secure a sound theatre for this town.

From the Rear

Hollywood—Stuart Erwin, Paramount contract player, has been assigned to an important role in Chevalier's latest starring talker for Paramount, "The Little Cafe."

But since the picture got under way, Erwin has been parading around the studio with a trick hair-cut. It's a distinctive cut from ear to ear, with an apparent high water mark above his sunburn.

The gang tried to figure it out for some time, and finally someone asked Erwin why the haircut.

"You see, it's this way," he replied. "In most of my scenes in the picture I have my back to the camera, and naturally I have to register personality some way!"

Getting a Rep

A Hollywood actress is suing for $1,000,000 damages to her reputation and even if she didn't have much of a one before she filed the suit she ought to succeed in getting one now.
—Coxsackie (N. Y.) *Union-News*.

Arranging Spanish Version

Tampa, Fla.—Philip D'Esco, director of properties for Inspiration-United Artists studios, is in Tampa arranging for the leasing of Rocky Point, the location where "Hell Harbor" was made. D'Esco says that he is now negotiating for the Spanish rights of the picture and if he is successful he will come here and make the picture, drawing on Tampa's great Latin population for most of the players.

Conducts Training School

Tampa, Fla.—Harry Weiss, general manager of the five Tampa Publix houses, has established a training school for the service staff of the company theatres. All details of theatre operation will be taught by J. C. Shivers, who will be in charge of the school under the supervision of Weiss.

Supporting Marjorie

Hollywood — Thelma Todd, Franklin Pangborn and Mike Donlin have been added to the cast of Pathe's "Her Man" which stars Marjorie Rambeau. Tay Garnett is directing.

Virtue Bows Out

Hollywood—Universal has selected title of "The Lady Surrenders" for the film version of "Sincerity" which John Stahl will direct.

Five Close in Kansas

Kansas City—Kansas theatres recently closed include the Opera House, McLouth; Isis, Omaga; Royal, Ottawa; Isis, Soloman, and Idle Hour, Wilsey.

Warners Change Title

Hollywood—"Women in Love" is the new title of "Penny Arcade," Warner picture adapted from the stage play. It will be directed by John Adolfi, with Grant Withers, Evelyn Knapp and Lucille La Verne in the cast.

Theme Song for "All Quiet"

Hollywood—A theme song for "All Quiet On the Western Front" will shortly make its appearance via sheet music and records. A song of that title has been written by Lou Handman and Bernie Grossman, both on the musical staff at Universal. Handman, Kent and Goodman will publish.

It is intended to use the song number as an exploitation plug for the picture, as the song is not used in the picture itself.



THERE'S a dark shadow hanging over the sunny town of Hollywood, threatening the happiness and existence of every one in pictures, casting terror into the hearts of even the elect. It's the fear of being blacklisted.

To be blacklisted may be as pernicious, as far as a career is concerned, as to be "spotted" by gangsters.

Many an actor, director, and writer has taken his slide to oblivion via the blacklist route. He's found it to be a one-way street, with "Out of the Picture" marked in capital letters at the end of the trip. Some few have made comebacks up this tortuous path; more have not.

The fear of being banned by Hollywood is the more insidious, because one seldom can prove that he is or isn't on somebody's list of condemned. And only the rashest of souls dare to break with protests, the deadly silence which surrounds their banishment.

There's many a homeless player wandering from studio to studio unable to find a berth, watching his depleting bank roll and feeling as though he must be accursed with a plague.

Hollywood's black list is no neat scroll sent out from headquarters upon which the names of the doomed are written. It's an unwritten list, seldom official.—*Picture Play*

* * *

"Lovin' the Ladies"—all of them—is characteristic in real life of Richard Dix, handsomest bachelor in filmdom. . . . Archie Mayo * * * in face and figure is said to be strongly reminiscent of photographs of Honore de Balzac. Like the famous prototype, Mayo possesses that contradictory combination of qualities—a keen sense of humor and a genuine feeling of tragedy. —*Houston (Tex.) Chronicle.*

* * *

Popularity of the Hays' Code of Ethics for the movies is unbounded in Hollywood. It is so popular that none of the directors or producers will permit anybody to shoot anything that is in the meaning of the code. Every week is "Kindness to the Code Week" in Hollywood. The Code shall not be harmed. It shall not be touched. It shall not even be read or talked about. And a good code is a dead code.—*N. Y. Press.*

* * *

She was behind a Hollywood lunch counter serving pork and beans to a newspaper man. She was pretty, young and even beautiful, and had a certain class. The man asked a very original question—every one did. "Why don't you try for the movies?"

"Naw," she flashed, "I'd rather eat."

—Baltimore Sun

* * *

Overheard at a showing of "General Crack": "John Barrymore hasn't a face like you and me. His is only two profiles pasted together."—*Motion Picture Magazine.*

In His Brother's Footsteps

Robert Coogan, brother of the famous Jackie Coogan, makes probably his first screen appearance in the current Columbia Screen Snapshots, being shown on a golf links with Douglas Fairbanks, Jr., taking lessons in the game. Although the club is bigger than Bobby himself, he smacks the ball without any difficulty and delivers an aside in a voice that registers well. He also resembles Jackie and no doubt will some day emulate his career in the films.

Beautiful—But Dumb!

She's a flapper. A foreigner. Very blonde. Very cute. Not too wise. And, writes a sob sister, she doesn't know our language well. Although she's a movie fan, she isn't yet familiar with our stars. Asked which actor she likes best, she responded that to her "Warner Bros. is the most wonderful of all." Warner Bros.? "Oh, yes," she explained, "he is in great demand. His name appears before ever so many theatres.

"Warner Bros. beats Lon Chaney for disguises," she insists. For, despite her admiration, she can seldom recognize him.

Good old Warner Bros.

UNLESS reports from Hollywood are incorrect, "Back Pay" is Corinne Griffith's swan song. The case of Miss Griffith and the talking pictures is a sad one. One of the most glamorous and beautiful stars of the silent pictures, Miss Griffith has lost practically all of her appeal in the transference from silence to sound.

All of her audible ventures have been failures in comparison with her work in the silent films. A good deal of the blame falls upon the star because her voice is rather colorless, with little or no shadings, and her work has been ineffectual and lacking in subtlety.

But a good deal more of the blame must be charged against the selection of the star's stories and direction.—*N. Y. Telegram.*

* * *

May we take back any nasty things we may have said about Marion Davies' talking ability? We discovered in "The Florodora Girl" that it hasn't been Miss Davies' fault if her first talkies were somewhat of flops. What she has needed is a proper vehicle.—*Hunt in Portland (Ore.) Journal.*

* * *

Aileen Pringle will shortly start a newspaper column of cinma chatter. Miss Pringle rates as quite a literary person. We understand that, like Fred Allen, she has about four feet of the five-foot book shelf.

Miss Pringle seems rather proud of this fact, judging from the brand of talking she revealed in the few talkies in which we have heard her. She puts on a lot of dogma, a lot of oh-my-dear, if you know what we mean. She gives the impression of being terribly swell.—*Baltimore Sun.*

* * *

This magic light of television will receive its greatest welcome from the high-pressure boys who are ever on the alert for some new idea upon which to base a stock-selling campaign. There will be millions in it for them and nothing in it for the public. Certain types of stock frauds are epidemic and television is certain to be one of these.—*N. Y. Mirror.*

* * *

The rumor of that Douglas Fairbanks-Mary Pickford tiff is persistent.—*N. Y. Journal.*

JOHN DRINKWATER, it seems has been hired by Carl Laemmle to write Mr. Lammle's biography. And, it first glance, it must be admitted there is a certain incongruity about this. Mr. Drinkwater, as a dramatist of some eminence, has chiseled his name on a pretty high tower. Mr. Laemmle, as a moving-picture producer of perhaps greater eminence, has chiseled his name on a hot-dog stand. Thus you can see why Mr. Laemmle might be hired to write Mr. Drinkwater's biography, but you have a hard time seeing why Mr. Drinkwater should be hired to write Mr. Laemmle's biography.—*N. Y. World.*

* * *

Speaking of Gus Edwards recalls the gag that was current when Edwards was touring the country for child talent. It was said that when a mother saw him coming she would warn others by shouting: "Pull in your kids; here comes Gus Edwards." —*N. Y. News.*

* * *

Lon Chaney Talks!! About Himself!!

"I care nothing whatever about fame. The less I have of it, the better for me, personally. I work for money and I work because I am interested in the things I do. . . .

"I never read. For what I need I go to life, direct. I have never been in the home of a motion picture actor or actress. I have never had an actor or an actress in my home. Not because I am not fond of the people I work with, but because I want to forget my work and everything connected with it when I am through for the day."—*Motion Picture Magazine.*

* * *

When Will Rogers sprang that chewing gum ad in "Happy Days" he looked and acted guilty. No! the movies are NOT paid for such ads.—Scott's.

* * *

The Trenton, N. J., drive is directed particularly at the Sunday movies. That shocks us a little. We had thought that under the benevolent and moral rule of Will H. Hays the pictures would be at least as edifying as church.—*N. Y. Herald-Tribune.*

* * *

You probably know that Ginger Rogers and Jack Pepper are telling it to a judge but her new heart-thumper is Jack Oakie. . . . Willie Howard calls it "Wall St. Whiskey"—one drink, and you get a seat on the curb! . . . The Dolores Del Rio-John Farrow combination is hotter than fire. . . . There is great distress in the King Vidor-Eleanor Boardman dwelling because the second born is a girl, too. . . . J. Von Sternberg, the moom pitcher director whose real tag is Joe Stern, and Marlene Dietrich, the German Garbo, are pashing it. . . . Adolph Menjou, who roasted all the cinema impresarios when he went to Yurrop that time, has apologized in person. . . . The Al Christies have foundered.—*Winchell in N. Y. Mirror.*

Very Possible

"Is it true," queries a reader of this column, "that the yesmen in Hollywood have become nod-men since the coming of the talkies?"

—Harrison Carroll in Los Angeles Herald.

that — Quips Lifted and Sifted



LAYMEN who have never been in the land of the muttering snapshots regard Hollywood's residents as consisting of but two general classes, this belief having been well nurtured by sob sisters and viewers-with-alarm.

One class consists of stars and directors who live in purple mansions, eat caviar for breakfast, change wives and shirts simultaneously, and are carried to the studios on the backs of Nubian slaves to collect their $30,000 a week.

The other class—according to popular legend—consists of hollow-cheeked, starving extras, who exist on two meals a day, mourn for their happy homes in Kansas, and lurk about the studio gates begging crusts of bread and drug-store gin.

The popular idea of both classes is remotely near the truth.—*Graham in Picture Play.*

* * *

Luncheons to the press, it is admitted, never result in kinder reviews of new films. In fact, a prominent studio executive is seriously considering the possibility that his firm may be driven to make better pictures.—*Picturegoer, London.*

* * *

Three years ago Mary Brian had about as much sex appeal as an oyster. She was but a chubby child who was trying hard to become a motion picture actress. But, since then, something has happened. She has developed into a delightfully charming young woman.—*Talking Screen.*

* * *

The latest sport at Elinor Glyn's, inaugurated at a recent Hollywood outdoor party, is the Highball Handicap. The swimmers race across the pool to one end, where a row of highballs awaits them. They toss these off and race back across the pool to where another relay of highballs is arranged on the edge of the tiles. The one who survives without drowning in the race gets the prize—a highball.—*Motion Picture Magazine.*

* * *

I hear from her intimates that Constance Bennett is all in a flurry because Claire Windsor is being shown around New York by none other than Phil Plant, who used to be Connie's husband. What burns Connie up the most is the diamond bracelet which Claire is sporting.—*Music in N. Y. News.*

* * *

The Gus Edwards Theatrical Enterprises has just been organized in Hollywood. All the stock is owned by Gus and Mrs. Edwards, with Gus on margin.—N. Y. Press.

* * *

A Hollywood expert explains that many talking pictures are written round a theme-song. It seems a pretty poor excuse.—*Punch, London.*

Nice Divorcee

Hollywood—Perfectly friendly is the way Hollywood describes the divorce of Ernst Lubitsch. So much so that the missus is declared to be arranging hotel and eats for her erstwhile director husband.

Hollywood's Credo

By H. A. Woodmansee

The creed of Hollywood is the creed of the yes-man.

Agree with the boss.

Follow the crowd.

Flatter, and, at any cost, avoid giving offense.

It's pretty good safety insurance in a spot where criticism and non-conformity are often drastically punished. That's why the croak of "yes . . . yes . . . yes" wells up from Hollywood like a chorus of bull-frogs in the old mill pond.

And yet there is courage in Yes-Man's Land. A few take their jobs and even their careers in their hands and dare to say and do what seems best to them. Here and there an actor, director or other studio figure, famous or obscure, shatters the Movietown calm with a loud and emphatic "No!" Particularly is this true in the new talkie era.

BLUE LAWS!

This fine piece of cheese was wished on us by fanatics who hung witches, tortured, beat and abused those who did not follow their stringent rules.

Down through the years these laws have remained because we failed to elect representatives with "guts" enough to repeal them.

Fanatics combine and work. Our lawmakers fear to offend them, so we, the liberal minded, are the goats who passively take what they shove down our throats.

There is only one way to beat it. We must TALK, and when we talk loud enough men will hear and repeal those un-American laws. Never vote for a "refawmer." Elect liberal men and get rid of these Blues.—*Scott's.*

* * *

The modern talkie protagonists neither have nor need talent. In our day, we had to be able to act. Nowadays, if a girl has a good pair of legs, she can be starred overnight.—*Joe Weber in Motion Picture Magazine.*

* * *

Renee Adoree is fighting a game battle for her life. For the past several months she has been in a sanitarium, a victim of tuberculosis, but physicians note an improvement.—Talking Screen.

* * *

Lew Cody looks as if he has forsworn the flesh pots for good.—*N. Y. News.*

* * *

Phil Baker—a splendid comedian and an extremely likeable guy. Most comics are dizzy in one way or another. Baker is not like the rest. Not quite like them, anyhow.

Phil's greatest fault is that he loves to gamble. In this respect, he has reformed quite a bit of late. But every once in so often the fever crops out again.—*Hellinger in N. Y. Mirror.*

* * *

A foreign supervisor submitted a French script. The producer told him to get a college professor to look it over. He did. The "prof." o. k.'d it, collected the money, split with the supervisor, and returned to his history class. He didn't know French from Siamese.—Picture Play.

TALKIES glimpsed through no eyes of their own, are more poignant with potentialities than anything I have seen in any field of art, in my lifetime, taking into consideration the size of possible audiences. Talkies developed so rapidly that the producers were forced to turn to some good manuscripts for lack of anything else and before they had a chance to key their productions down to their idea of what the public wanted. They were also forced into hiring some good actors, and the results were fine.

The talkies are going to force the screen toward more intelligent effort, since it is harder to bluff the microphone than the old silent screen. A lot of gush which went all right in pantomime, and to the accompaniment of soft music, is going to sound just like that when the words are spoken.

Hollywood is being forced to a new fidelity to art.—*Don Herold in Plain Talk*

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BULL-etin!

(Interview)

"[illegible] production—*a production which has a strong and fundamental story behind it—and you can bury my name amid the others on the credit sheet," Bebe Daniels.*—N. Y. American.

* * *

When Jack Gilbert was making Olympia he rebelled at carrying Catherine Dale Owen the length of a terrace because she weighed 117 pounds.

He demurred loudly until they found him a double weighing 98 pounds. So if you ever have dreams of being rescued from a heavy sea, or other peril by this [illegible] 98 pounds.

That lets a lot of us out.—**Mollie Merrick in N. Y. Eve. World.**

* * *

As a composer of popular songs, Irving Berlin is a recognized success, but as an author of film stories his status is dubious, to put it mildly. Tangible and none too flattering evidence of his efforts in this field may be seen in "Mammy."—*Cincinnati Enquirer.*

* * *

The Radio Corporation of America will omit its regular quarterly report to stockholders by special permission of the Stock Exchange. It will give autographed photos of Amos 'n' Andy instead.

The Radio Corporation says the shareholders will have to wait until the end of the first six months, at which time it may give the complete report with television pictures.—N. Y. Sun.

* * *

Gene Buck's favorite piece of music is "Hello, 'Frisco." He wrote it himself. . . . Pola Negri, before she took to the movies, answered to the name of Appolloni Achlupez. . . . Erich von Stroheim, before he discovered Hollywood, was a flypaper salesman, a deputy sheriff, a lifeguard, a riding master, a singer in a German cafe and a dishwasher. . . . And on the Gay Ilop farm in Hollywood there is a lion (you've seen it in pictures) which wears bridgework so that it will look fierce when it yawns or growls. The lion is so old that all its teeth have fallen out, and it is really as tame as a kitten.—[illegible]

Check and Double Check

Amos 'n' Andy haven't a monopoly on twisted words. It was only the other day when Jesse Lasky, himself, spoke of the stories "interpolated" by his pictures. But what we started out to say is that there's a cutie in Hollywood who says that she "curdled" a kitten on her lap; that she loves to see the football boys go into a "hovel" and that the heroine of the picture threw herself "prostitute" across the bed.—*Screen Book.*

"Chi's" Average Programmers Lower Grosses

Chicago, June 21.—Another uneventful week in the Loop, with a preponderance of average programmers and few flesh name draws the explanation.

The Palace maintained a good pace for its third week of vaude-film policy, taking $24,600 (102%), with "Women Everywhere" (Fox) the feature and Lou Holtz on the stage. The State-Lake, RKO's other Loop vaude-film spot, offset its friendly competition by climbing to $23,900 (90%), its highest figure since the policy change at the Palace. "Rough Romance" (Fox) was the feature and Al Trahan heading the vaude line-up. Credit is given the picture of the Schmeling-Sharkey fight for swelling the house's gross.

"All Quiet on the Western Front" (Univ.) finished a four weeks' run at McVickers with $13,500 (130%) for its last four days. The war picture was replaced in mid-week by Fox's "Arizona Kid," which was only fair in its opening days. "Paramount on Parade" (Par.) finished two weeks at the United Artists on the down grade, getting only $11,200 (85%) in its last four days. "The Big Pond" (Par.) replaced it in mid-week. "King of Jazz" (Univ.) showed no strength in its first week at the Roosevelt, taking only $22,500 (105%). "With Byrd at the South Pole" (Par.) will replace it after the twelfth day. The Oriental, with "Safety in Numbers" (Par.) was a worry at $31,500, with no name draw on the stage. The Chicago, with "Shadow of the Law" (Par.) was also off at $39,000 (70%).

Weather: Rain and cool, then warm and fair.
Opposition: "Mamba" (2nd time in Loop), Castle, "Shadow of the Law," stage show, Chicago; "Unguarded Girls" (1st week of "men only"), Garrick, "The Arizona Kid," McVickers; "High Society Blues" (2nd time in Loop), Monroe; "Safety in Numbers," stage show, Oriental; "The Man from Blankley's," Orpheum; "Women Everywhere," vaude, Palace; "King of Jazz," Roosevelt; "Rough Romance," vaude, State-Lake; "The Big Pond," United Artists; "Midnight Mystry," Woods.

"MAMBA" (Tiffany)
(Second time in Loop)

CASTLE—(300), 60c, 7 days. **Other attractions:** Universal newsreel. **Gross:** $4,100. **Rating:** 138%.

"SHADOW OF THE LAW" (Paramount)

CHICAGO—(3,940), 35c-85c, 7 days. **Other attractions:** Stage show, orchestra, comedy, newsreel, novelty short. **Gross:** $39,000. **Rating:** 70%. New program with Will Rogers on the stage and "Lady of Scandal" (Paramount) opened at better than $9,000 a day with holdouts for every performance.

"UNGUARDED GIRLS" (Indie)

GARRICK—(1,259), 50c-75c, 1st week. In here on "men only" policy after two weeks of "women only" at the legit Majestic. Stage models and lecture. Doubled its take at the Majestic, proving there are more males than females in this town who are interested in girls with s. a. and no canoe paddle. **Gross:** $8,200. **Rating:** 135%.

"ARIZONA KID" (Fox)

McVICKERS—(2,284), 35c-85c, 1st four days. **Other attractions:** Comedy, newsreel, musical short. Replaced "All Quiet on the Western Front" (Univ.) in mid-week. **Gross** (1st four days): $12,300. **Rating:** 100%. Last four days of four weeks' run, "All Quiet." **Gross:** $13,300. **Rating:** 130%.

"HIGH SOCIETY BLUES" (Fox)
(Second time in Loop)

MONROE—(962), 35c-50c, 7 days. **Other attractions:** Thirty minutes of newsreel. **Gross:** $3,600. **Rating:** 80%.

"SAFETY IN NUMBERS" (Paramount)

ORIENTAL—(3,960), 35c-85c, 7 days. **Other attractions:** Stage show, organ, comedy, newsreel, novelty short. **Gross:** $31,500. **Rating:** 72%. "The Floradora Girl" (M-G-M) succeeded this one and, despite full-page ads in the Hearst papers plus plenty of advance [illegible] house to big business.

"MAN FROM BLANKLEY'S (W. B.)

ORPHEUM—(762), 50c-75c, 7 days. **Other attractions:** Three Vitaphone acts and newsreel. House begins tryout of second-run policy. Will use everybody's product during trial period. Formerly nothing but Warner pictures booked in this W. B. house. "The Divorcee" (M-G-M), which played to big biz in the Loop for two weeks previously, inaugurates the new policy. **Gross:** $6,200. **Rating:** 100%.

"WOMEN EVERYWHERE" (Fox)

PALACE—(2,509), 35c-85c, 7 days. **Other attractions:** Five acts R-K-O vaude headed by Lou Holtz, newsreel, comedy, fight picture. **Gross:** $24,600. **Rating:** 102%.

"KING OF JAZZ" (Universal)

ROOSEVELT—(1,591), 35c-85c, 1st week. **Other attractions:** Comedy, newsreel, novelty short. Failed to show much strength and will leave after twelve days; "With Byrd at the South Pole" (Par.), replacing. **Gross:** $22,500. **Rating:** 105%.

"ROUGH ROMANCE" (Fox)

STATE-LAKE—(2,776), 35c-75c, 7 days. **Other attractions:** Five acts R-K-O vaude headed by Al Trahan, and Sharkey-Schmeling fight picture. Best week since Palace went vaude-film, with much of the credit to the fight picture. **Gross:** $23,900. **Rating:** 90%.

"BIG POND" (Paramount)

UNITED ARTISTS—(1,700), 35c-85c, first 4 days. **Other attractions:** Comedy, newsreel, musical short. Gross (4 days), $15,800. Rating, 110%. For last 4 days of two-week run, "Paramount on Parade" (Par.), which preceded "Pond." **Gross:** $11,200. **Rating:** 85%.

"MIDNIGHT MYSTERY" (Radio)

WOODS—(1,166), 35c-75c, first 4 days. **Other attractions:** Comedy, newsreel, Sharkey-Schmeling fight picture. **Gross:** 4 days, $9,690. **Rating:** 150%. replaced "White Hell of Pitz Palu" (Univ.), which was in for two weeks. **Gross** (last 4 days): $6,500. **Rating:** 100%.

Tough on John

Hollywood—With both Wallace Beery and Polly Moran spotted for prominent parts in "Way of a Sailor," it looks as if John Gilbert will have competition from the pair of comedy players. A tough spot for Gilbert, who is attempting a comeback in talkers after an inauspicious start.

AMPAS to Choose Judge For Texas Beauty Contest

The AMPAS are struggling with a weighty problem these summer days—that of selecting one of the seven judges whose pleasant duty it will be to give a bundle of once-overs to the entrants in the Galveston Pageant of Pulchritude and vote for their favorites. Edward L. Klein, president of the publicity men, has appointed a committee, headed by Martin Starr, assistant managing director of the pageant, to select the lucky judge.

This committee consists of Leon Bamberger, Paramount Publix representative; Joe Fine, of Fox Films; Eddie Finney, of United Artists; Tom Gerrety, of Metro-Goldwyn-Mayer; Paul Gulick of Universal; G. O'Neill of Pathe; Bert Perkins for First National and Warners', and Charles Lewis, of Motion Picture News.

This committee will proceed immediately to recommend to the body the name of one distinguished personality of the motion picture industry who will sally forth to Galveston as their representative in the great campaign. This cinematic luminary can be either a male or female star, a director or a producer of renown and reputation.

Baby Sun Arc with Noise Removed Claimed in L. A.

Hollywood—A baby sun arc lamp, claimed to be entirely silent while lighted, has been developed by Creco, Inc., local manufacturers of sun arcs. Since the introduction of sound, studios have been using incandescent spots and lighting, on account of their silent operation, and sun arc manufacturers have been casting around for a silent lamp to overcome this sales resistance.

Names Fail to Make Impression At Roxy, Capitol

"All Quiet's" continued healthy gross at the Gaiety, and a few light spurts here and there along Broadway were the only outstanding activities at box-offices of New York's group of big downtown theatres.

The Universal war opus again clicked nearly 21 grand, a splendid take for the Gaiety. The last week of "Rogue Song" at the Astor drew only about eight thousand, a figure plenty low for the Astor, where M-G-M sent in "The Big House" on Tuesday night to bolster up business for the warm period.

Capitol, Paramount, Rivoli and Strand all faired well, with the Paramount rating higher on its $71,900 gross made by "Social Lion."

The week witnessed the usual number of flops, "Silent Enemy" catching only $2,000 for the last three days of its five-week run and Rialto showing $17,800 for eight days of its fifth week of "Big Pond."

Molly Picon, appearing at the Capitol, offset to a considerable degree the appearance of Mme. Schuman-Heink at the Roxy, which did not benefit greatly by the latter's plug, although Miss Picon's visit to the Capitol failed to send the receipts soaring skyward at that house either.

"ROGUE SONG" (M-G-M)

ASTOR—(1,120), 50c-75c-$1-$1.50-$2, 7 days, 22nd and final week. **Other attractions:** Newsreel, overture. **Gross:** $7,909, an extremely low figure for this house, although the length of its run must be taken into consideration.

"LADY OF SCANDAL" (M-G-M)

CAPITOL—(4,700), 35c-50c-75c-$1.50, 7 days. **Other attractions:** Overture, cartoon ("Night"); Capitol presentation, "Dance Dreams"; Hearst Metrotone news, Molly Picon in person. **Gross:** $70,778, fair figure for warm weather; two grand better than "In Gay Madrid," which played the previous week.

"ALL QUIET ON THE WESTERN FRONT" (U.)

CENTRAL—(922), 50c-75c-$1-$1.50-$2.50, 7 days, 9th week. **Other attractions:** None. **Gross:** $20,104; an unusually fine performance, particularly with warm weather and the fact that the run has reached its ninth week.

"SILENT ENEMY" (Paramount)

CRITERION—(850), 75c-$1-$1.50-$2.50, 7 days, 5th week and final week. **Other attractions:** "Harvest Reverie; cartoon, "Wise Fly." **Gross:** $2,000 for 3 days and plenty low for the short closing period.

"JOURNEY'S END" (Tiffany)

GAIETY—(808), $1-$1.50-$2.50, 7 days, 12th week. **Other attractions:** Short, "Voice from Hollywood." **Gross:** $7,600.

"SOCIAL LION" (Paramount)

PARAMOUNT (3,700), 40c-50c-65c-85c-$1, 7 days. **Other attractions:** Vaudeville, "Moonbeams"; overture, "Slavische Rhapsody," with Paul Ash conducting; Jesse Crawford at the organ; comedy, "Fat Wives for Thin"; "Feline Fighters." **Gross:** $71,900; a splendid take.

"BIG POND" (Paramount)

RIALTO—(1,904), 40c-50c-65c-85c-$1, 7 days, 5th week. **Other attractions:** Golf short, "Match Play"; Floyd Gibbons, "Come Take a Trip in My Airship." **Gross:** $17,700 for eight days, which is plenty miserable.

"BAD ONE" (United Artists)

RIVOLI—(2,103), 35c-50c-65c-$1, 7 days. **Other attractions:** Short, "Jazz Preferred"; "His Honorable the Mayor"; cartoon, "Barnyard." **Gross:** $34,700, a jump of about 11 grand over last week when "One Romantic Night" was on the boards.

"MAMBA" (Tiffany)

ROXY—(6,200), 50c-75c-$1-$1.50, 7 days. **Other attractions:** Newsreel and personal appearance of Mme. Schuman-Heink. **Gross:** $81,764, a drop of $16,000 under previous week, although the current gross is not bad considering a general slump; Schuman-Heink did not click as heavily as was expected.

"HOLD EVERYTHING" (Warners)

STRAND—(3,000), 35c-50c-60c-85c-$1, 7 days. **Other attractions:** Shorts: "Evolution"; Martinelli in "Celeste Aida" from Aida; "And Wife"; "The People Versus." **Gross:** $27,257, much better than last week, but not too good.

"NUMBERED MEN" (First National)

WINTER GARDEN (1,493), 35c-50c-65c-85c-$1, 7 days, 2nd week. **Other attractions:** Comedy, "For Sale"; the Potters in "What a Life!"; shorts, "Taxi Talk," "Devil's Parade," Max Schmeling short. **Gross:** $21,332, lowering previous week's take by at least five grand.

"Journey's End" Socked Down to 35% in Baltimore

Baltimore—Business at a number of big theatres here took a wallop during the week, due principally to the hot spell and many heavy showers. Even at those theatres with refrigeration, business barely held up.

Up on Howard street near Loew's Stanley, the Auditorium and the Little, a miniature golf course has been constructed and while this may help business at those houses rather than hurt due to people wanting to rest after a game, it pulls some attention from the theatres. It is open day and night.

Even though "Florodora Girl," had reams of advertising in the Baltimore "News" and Sunday "American" (Hearst papers), this did not put over that picture strong with the public although shown in the refrigerated Stanley. The gross was $16,300, rating 93%.

Then there was the John Gilbert picture "Redemption," shown at Loew's Valencia which grossed about $3,100 giving it a rating of 89%. It is usual for a Gilbert picture to be shown at the Century which has a normal 100% rating of $21,000.

The worst business of the week was done at the Auditorium with "Journey's End." Gross was estimated at $2,800, rating 35%. Here again is illustrated the fact that running a picture as a road show attraction in Baltimore with two reserved seat shows daily and the top at night $1.50, will not be accepted by the public.

With the elimination of vaudeville at the Hippodrome and the lowering of prices, "Three Sisters," fared rather badly, the gross being figured at $3,500 with a rating of 50%. The high spot for the week was Will Rogers in "So This Is London," at the New Theatre.

Weather: Clear and hot all week with intermittent showers all day and all night Tuesday.

Opposition: "Journey's End," Auditorium; "Hell Harbor," with Loew-Capitol unit ("Japanites," headed by Ted Claire), Loew's Century; "Three Sisters," Hippodrome; "They Learned About Women," Keith's; "This Mad World," Little; "Second Floor Mystery," Metropolitan and Rivoli; "So This Is London," New; "Florodora Girl," Loew's Stanley; "Redemption," Loew's Valencia; "In Gay Madrid," Parkway after one week at Loew's Century. No stage attractions, but Carlin's Amusement Park going full blast.

"HELL HARBOR" (U. A.)

LOEW'S CENTURY—(3,221), 25c-60c, 6 days. **Other attractions:** Metrotone news, Loew-Capitol stage unit ("Japanites," headed by Ted Claire); Educational scenic ("Bearded Lady"); organ, orchestra. **Gross:** $17,250. **Rating:** 82%.

"FLORODORA GIRL" (M-G-M)

LOEW'S STANLEY—(3,650), 25c-60c, 6 days. **Other attractions:** Metrotone news, Laurel and Hardy in "Hay Wire," (M-G-M comedy); "Killing the Killer" (novelty); organ. **Gross:** $16,300. **Rating:** 93%.

"REDEMPTION" (M-G-M)

LOEW'S VALENCIA—(1,500), 25c-50c, 6 days. **Other attractions:** Metrotone news, Charley Chase in "Fast Work," (M-G-M comedy); "Manhattan Serenade," (M-G-M colortone revue). **Gross:** $3,100. **Rating:** 89%.

"IN GAY MADRID" (M-G-M)

LOEW'S PARKWAY—(1,000), 25c-50c, 6 days. **Other attractions:** Metrotone news, Pathe Audio Color Review; Charley Chase in "Fast Work," (M-G-M comedy). **Gross:** $4,500. **Rating:** 90%.

"SECOND FLOOR MYSTERY" (Warners)

RIVOLI—(1,982), 25c-50c, 6 days starting Saturday. **Other attractions:** Pathe news, "Musical Beauty Shop," (comedy); "Barnyard Concert," (Mickey Mouse cartoon); "Holiday In Storyland," and "Evolution," (Vitaphone Varieties); organ. **Gross:** $4,000. **Rating:** 50%.

"SECOND FLOOR MYSTERY" (Warners)

METROPOLITAN—(1,500), 15c-50, 6 days beginning Saturday. **Other attractions:** Kinograms, June Horoscope, "French Kisses," comedy; Holiday in Storyland," and "Evolution." (Vitaphone Varieties); organ. **Gross:** $3,000. **Rating:** 50%.

"THREE SISTERS" (Fox)

HIPPODROME—(2,500), 35c-75c, 6 days. **Other attractions:** Pathe news, Synchro Song "This Is Heaven"; "His Baby Daze" (Educational comedy); "Trouble for Two," (Educational comedy); Pathe Review. **Gross:** $3,500. **Rating:** 50%.

"THEY LEARNED ABOUT WOMEN" (M-G-M)

KEITH'S—(3,016), 25c-50c, 6 days beginning Friday with a midnight show Sunday. **Other attractions:** Pathe cartoon, Pathe news. **Gross:** $5,200. **Rating:** 65%.

"SO THIS IS LONDON" (Fox)

NEW—(1,500), 25c-50c, 6 days. **Other attractions:** Fox Movietone news, "Mickey the Romeo," (Mickey McGuire comedy); "Snapshots of Hollywood," "Pallooka Flying School," (Radio act). **Gross:** $9,500. **Rating:** 95%.

"THIS MAD WORLD" (M-G-M)

LITTLE—(267), 35c-50c, 6 days. **Other attractions:** "Business In Great Waters," "Jungle Drums," (Tiffany color); "Glorious Vamps," (United Artists Featurette). **Gross:** $600. **Rating:** 60%.

"JOURNEY'S END" (Tiffany)

[illegible] **Gross:** [illegible] **Rating:** [illegible]

Just Under the Line

Washington—More than 3,500 filed patent applications in the last week before the rate was advanced to $25, almost doubling the number of average weekly requests for patent rights. An unusually large number of motion picture patents, embodying practically all phases, were in the group.

$7,000 Take Sends "Hold Everything" To Oklahoma Top

Oklahoma City—There was spirited competition among first runs for top honors, with Warners' "Hold Everything" copping the prize by several points. The gross at the Criterion touched $7,000, rating the musical 125%.

"Born Reckless" tied for the percentage honors, taking in $5,000 at the Liberty. Lively streams passed practically all local b.o. windows, a welcome relief from the tough slump with which the downtown stands have been visited in recent days. A stretch of wet weather sent would-be outdoor funsters scurrying to shelter in picture houses.

Weather: Wet for most of the week.

Opposition: "Flirting Widow," Empress; "Born Reckless," Liberty; "He Knew Women," RKO vaude, Orpheum (4 days); "Hold Everything," Criterion; "True to the Navy," Capitol; "Near the Rainbow's End," Fanchon & Marco "Idea," Orpheum (3 days)

"FLIRTING WIDOW" (F.N.)

EMPRESS—(1,300), 25c-50c, 7 days. **Other attractions:** Universal news, Our Gang comedy. **Gross:** $4,500. **Rating:** 110%.

"BORN RECKLESS" (Fox)

LIBERTY—(1,800), 25c-50c. **Other attractions:** Fox news, Clara McCullough in "All Steamed Up." **Gross:** $5,000. **Rating:** 125%.

"HE KNEW WOMEN" (RKO)

ORPHEUM—(1,500), 25c-50c, 4 days. **Other attractions:** Pathe news, RKO vaudeville. **Gross:** $3,200. **Rating:** 100%.

"HOLD EVERYTHING" (W. B.)

CRITERION—(1,000), 25c-50c-75c, 7 days. **Other attractions:** Paramount news, Lew Major in "Gym Gems," Ann Seymour's song "Painting." **Gross:** $7,600. **Rating:** 125%.

"TRUE TO THE NAVY" (Para.)

CAPITOL—(1,200), 25c-50c, 7 days. **Other attractions:** "Manhattan Serenade" with Raymond Hackett and Mary Doran, Metro news. **Gross:** $6,000. **Rating:** 100%.

"NEAR THE RAINBOW'S END" (Tiffany)

ORPHEUM—(1,500), 3 days, 25c-50c. **Other attractions:** Fanchon & Marco's "Idea's Pictured" Ideas, Pathe news. **Gross:** $3,000. **Rating:** 98%.

"All Quiet" Dents The Tills at K. C. Downtown Houses

Kansas City—"All Quiet on the Western Front" was in line for the blue banner at the close of its sixth day when it had $15,000 in the till. The Shubert, which has been closed for some time, was reopened to house this picture as a road show.

At the Pantages, receipts went up to $17,500, or 175%, on Fox's "So This Is London." The Mainstreet, playing Radio's "Midnight Mystery" with "Up the Congo" as an added attraction, took in $15,000, or 100%. The Midland had normal business with Metro's "In Gay Madrid," grossing $15,000. Warners' "Aviator" at the Uptown brought $6,000, which was normal. The Newman stood at 75% or $7,500, with Paramount's "Safety in Numbers," and the Royal was also 75%, or $3,375, playing "Dumb-bells in Ermine," (Warners).

Weather: Warm.

Opposition: "All Quiet on the Western Front," Shubert; "Midnight Mystery," five acts vaude, Mainstreet; "So This Is London," Pantages; "Safety in Numbers," Newman; "Dumb-bells in Ermine," Royal.

"ALL QUIET ON THE WESTERN FRONT" (U.)

SHUBERT—(1,[illegible]), 25c-50c, 7 days. No other attractions. **Gross:** $15,000 (Week ending June 7, Shubert not open regularly.)

"IN GAY MADRID" (M-G-M)

MIDLAND—(1,[illegible]), 25c-50c, 7 days. **Other attractions:** M-G-M Charley Chase comedy, "Ten Million Husbands"); Hearst Metrotone news, five acts vaude, headlining Buck and Bubbles, colored comedians. **Gross:** $15,000. **Rating:** 100%.

"MIDNIGHT MYSTERY" (RKO)

MAINSTREET—(1,[illegible]), 25c-50c, 7 days. **Other attractions:** "Up the Congo," (Sono-Art); Pathe news; five acts vaude. **Gross:** $15,000. **Rating:** 100%.

"SO THIS IS LONDON" (Fox)

PANTAGES—(2,166), 25c-50c, 7 days. **Other attractions:** "Station S-T-A-R," Universal news. **Gross:** $17,500. **Rating:** 175%.

"THE AVIATOR" (W. B.)

UPTOWN—(2,200), 25c-50c, 7 days. **Other attractions:** M-G-M colortone revue ("Shooting Gallery"); Mickey Mouse in "Opry House, Universal news. **Gross:** $6,000. **Rating:** 100%.

"SAFETY IN NUMBERS" (Para.)

NEWMAN—(2,000), 25c-60c, 7 days. **Other attractions:** Harry Langdon in "The Fighting Parson"; Frank Cambria's "Artists' Reverie"; screen snapshots; Paramount news. **Gross:** $7,500. **Rating:** 75%.

"DUMB-BELLS IN ERMINE" (W. B.)

ROYAL—(1,[illegible]), 25c-50c, 7 days. **Other attractions:** Columbia short, "Noah Knew His Ark"; Paramount scenic, "The Tide Rises"; Paramount news; Jazz talkomedy, "Musical Beauty Shop." **Gross:** $3,375. **Rating:** 75%.

German-American and Arabian Firms Formed

Hollywood — German-American Pictures, Ltd., and Pan-Arabian Pictures Corp., Ltd., have been organized here. The first is headed by Trem Carr.

Directors, all of Los Angeles, are Trem Carr, Gustav A. Barth, Charles A. Post, George H. Bowles and Victor R. Hansen. Stock subscribers included the directors and F. Schumann-Heink, O. K. Hunsaker and Fern Andra.

The Pan-Arabian Company was capitalized at $200,000. Directors are Edward E. Gillett, Tom Davis, J. Haick, Dr. Alexander Mulkie and Charles Andrews.

100 Foto-Voices Installed

[illegible] at Palace, Saxis; Strand, Cheriton; and Standardsville, Standardsville, Va., brings the total number of installations of Foto-Voice sound equipments to over 100. Installations are mainly in this section.

Good Show Sends "Social Lion" to Rating of 170%

Des Moines—"Social Lion," while it scored as good entertainment and won many laughs can not be held entirely responsible for the box office report of 170% at the Paramount for the last half with a gross of $8,000, since the stage show, with a farewell appearance of the band director, Charlie Agnew without a doubt was a great draw. Weather was O. K. for all of the houses except the Strand which has not yet finished its new ventilating system. "Journey's End," showing at the Des Moines received much favorable comment and drew a rating of 150%, grossing $8,500. "Movietone Follies," playing the Orpheum, grossed $5,473, rating 120%.

Weather: Cool.

Opposition: "Journey's End," Des Moines; "Shadow of the Law (3 days), stage band, Paramount; "Social Lion," stage band (4 days), Paramount; "Crazy That Way," RKO vaude (4 days), Orpheum; "Movietone Follies," RKO vaude (3 days), Orpheum; "Mamba" (4 days), Strand; "Strictly Unconventional" (3 days), Strand.

"SHADOW OF THE LAW" (Para.)

PARAMOUNT—(1,700), 3 days, 25c, 35c, 60c. **Other attractions:** Para. news, Bob Hamilton, feature organist, stage band, vaud. with Jack and Jane McKenna, Bonita Frede and "Gordon's Dogs." **Gross:** $4,001. **Rating:** 98%.

"SOCIAL LION" (Para.)

PARAMOUNT—(1,700), 4 days, 25c, 35c, 60c. **Other attractions:** "U." news, Bob Hamilton, organist, Charlie Agnew farewell show in "Pied Pipers," Educ. comedy ("Fat Wives for Thin"). **Gross:** $8,-000. **Rating:** 170%.

"JOURNEY'S END" (Tiffany)

DES MOINES—(1,600), 7 days, 25c, 35c, 50. **Other attractions:** Para. news, Para. song cartoon ("Good Old Summer Time"); Para. comedy ("Honeymoon Zeppelin"). **Gross:** $8,500. **Rating:** 150%.

"CRAZY THAT WAY" (Fox)

ORPHEUM—(2,000), 4 days, 25c, 50c. **Other attractions:** RKO vaud., Pathe news, Pathe comedy ("Hollywood Bride"). **Gross:** $4,672. **Rating:** 100%.

"MOVIETONE FOLLIES" (Fox)

ORPHEUM—(2,000), 3 days, 25c, 50c. **Other attractions:** RKO vaud., Pathe news. **Gross:** $5,472. **Rating:** 120%.

"MAMBA" (Tiffany)

STRAND—(1,100), 4 days, 20c, 30c. **Other attractions:** Para. news, "U." Sporting Youth ("School Mates"); Para. musical ("Chords of Memory"). **Gross:** $2400. **Rating:** 95%.

"STRICTLY UNCONVENTIONAL" (M-G-M)

STRAND—(1,100), 3 days, 20c, 30c. **Other attractions:** Pathe news, M-G-M comedy ("Skirt Shy"); Columbia cartoon ("Desert Sunk"). **Gross:** $1,900. **Rating:** 95%.

Talker Western Monthly On Big 4's New Program

At least one talker western a month will be released during 1930-31 by Big Four Film Corp., states its president, John R. Freuler. Two series of six each are planned. National Players, Ltd., another enterprise headed by Freuler, will make a minimum of six of the 12 westerns planned.

One and possibly two series of melodramas also are planned. Freuler is leaving New York in a few days to go to the Coast.

Sunday Show Ban Feared In Drive at Montreal

Montreal—Exhibitors here are fearing the Sunday closing drive recently inaugurated may be extended to theatres. The new civic executive committee recently made a round-up of storekeepers who kept open on the Sabbath and 33 prosecutions resulted.

Writes Finis to Theme Songs

Hollywood—Hugo Riesenfeld sounds the deathknell of the theme song, which he claims has outlived its usefulness because it served merely as an accompaniment to silent pictures. Now in talkers it is replaced by one of several song numbers, either the "hit" number or a selection that has a definite relationship to the main story situation, states Riesenfeld.

Cool Weather Saves Cleveland From a Slump

Cleveland—A fairly cool week, with occasional showers was of material benefit to local theatres, with the result that several of the houses had big weeks, and the others reported better than summer average. "All Quiet on the Western Front" did almost capacity during the first week of its road show engagement at the Hanna, and "Caught Short" was a decided hit at the Stillman. Al Jolson in "Mammy" and Will Rogers in "So This Is London" also pleased.

Weather: Comfortably cool with occasional showers.

Opposition: First Runs: "All Quiet on the Western Front," Hanna; "Caught Short," Stillman; "One Romantic Night," Allen; "Back Pay," State; "So This Is London," Palace; "Mammy," Hip; "The Aviator," E. 105th St.

"ALL QUIET ON THE WESTERN FRONT" (U.)

HANNA—(1,500), 7 days. 50c-$1.50. **Gross:** $14,000. **Rating:** 93%.

"CAUGHT SHORT" (M-G-M)

STILLMAN—(1,900), 7 days, 40c-75c. **Other attractions:** "Manhattan Serenade" (M-G-M); "Killing the Killer" (Talking Picture Epics, Columbia); Hearst Metrotone news. **Gross:** $22,500. **Rating:** 85%.

"ONE ROMANTIC NIGHT" (U. A.)

ALLEN—(3,300), 7 days. 30c-60c. **Other attractions:** "The General" (M-G-M); "In The Good Old Summer Time" (Paramount song); Hearst Metrotone news. **Gross:** about $15,500. **Rating:** 85%.

"BACK PAY" (F.N.)

STATE—(3,400), 7 days. 30c-60c. **Other attractions:** "Here We Are" (Standard Film); "Mr. Smith Wakes Up" (Standard Film); Campus Crushes" (Educational); Paramount news. **Gross:** $17,000. **Rating:** 85%.

"SO THIS IS LONDON" (Fox)

RKO PALACE—(3,600), 7 days. 35c-75c. **Other attractions:** "A Bird in the Hand" (Paramount); Pathe news, Sharkey-Schmeling fight pictures(State right). **Gross:** $23,500. **Rating:** 86%.

"MAMMY" (Warners)

RKO HIPPODROME—(4,500), 7 days. 35c-75c. **Other attractions:** "Musical Beauty Shop" (Pathe); Aesop's Fables (Pathe); Fox Movietone news, Sharkey-Schmeling fight pictures (State right). **Gross:** $16,800. **Rating:** 84%.

"AVIATOR" (Warners)

KEITH'S EAST 105TH ST.—(2,200), 7 days. 25c-50c. **Other attractions:** Sportlight (Pathe); "Mickey the Warrior" (RKO comedy); Sharkey-Schmeling fight pictures (State Right); Pathe news. **Gross:** $12,-700. **Rating:** 84%.

"INGAGI" (Skirboll Bros.)

CINEMA—(800), 7 days. 25c-50c. **Other attractions:** Mickey Mouse cartoon (Columbia); "Pay Off" (Vitaphone); "Voices from Hollywood" (Vitaphone); "Reno" (Vitaphone); Fox news. **Gross:** $1,800. **Rating:** 72%.

Fleet of Trucks to Show Warner Industrial Films

Warners will maintain a fleet of trucks carrying projection equipment, in connection with its new industrial department. A. Pam Blumenthal heads the new department. The trucks will make the films available on street corners, at fairs and other places where desired.

"Courage" Sends B. O. Barometer Down to $6,100

Minneapolis—The Minnesota, showing "Safety in Numbers," drew the big gross of the week, $35,500, which gave the house a 90% rating. The State ran second in the money by clicking $19,350 to give the house an 80% listing.

The Century, showing "Courage," took just that to show the film. It grossed only $6,100 to a 60% rating. The saddest story of all was unfolded at the R-K-O Orpheum where "Rough Romance" took in only $14,-000 to register the house a rating of 60%.

The Lyric, playing "Those Who Dance," grossed $3,000, which is 90% for that house. The Aster was the only house in the Loop that clicked the bell at 100%. They showed "City Girl" to a gross of $3,000.

Business is unusually bad in this town. The summer slump and the disordered condition of the times makes people pause before shoving their coin through the box office window. This town supposedly has 16,000 men out of work and there seems to be but slight prospects of any improvement before next spring. Therefore, the boys who keep the lights lit in the Minneapolis Loop are going around with a worried look upon their brows.

Weather: Warm.

Opposition: "Rough Romance," "Scooter" Lowry heading variety bill, Hennepin Orpheum; "Safety in Numbers, Publix stage show, "Rivers of Romance," Minnesota; "Golden Calf," State; "Courage," Century; "Those Who Dance," Lyric; "City Girl," Aster.

"ROUGH ROMANCE" (Fox)

R-K-O ORPHEUM—(2,300), 35c-50c-75c, 7 days, 3 shows daily. **Other attractions:** Five acts vaude headlined by "Scooter" Lowry. **Gross:** $14,000. **Rating:** 60%.

"SAFETY IN NUMBERS" (Para.)

MINNESOTA—(4,025), 35c-40c-75c, 7 days, 4 shows daily. **Other attractions:** "Rivers of Romance," Publix stage show, overture. **Gross:** $35,500. **Rating:** 90%.

"COURAGE" (W. B.)

CENTURY—(1,640), 30c-50c-75c, 7 days, 6 shows daily. **Other attractions:** "Mickey Mouse" song cartoon, Paramount news, "Campus Crushes," talking comedy. **Gross:** $6,100. **Rating:** 60%.

"GOLDEN CALF" (Fox)

STATE—(2,300), 25c-35c-60c, 7 days, 4 shows daily. **Other attractions:** Laurel-Hardy comedy, Pathe revue, newsreel. **Gross:** $19,350. **Rating:** 80%.

"THOSE WHO DANCE" (W. B.)

LYRIC—(1,238), 15c-25c-30c, 7 days, 7 shows daily. **Other attractions:** "Our Gang" comedy. **Gross:** $3,000. **Rating:** 90%.

"CITY GIRL" (Fox)

ASTER—(812), 20c-30c, 7 days, 7 shows daily. **Other attractions:** Newsreel. **Gross:** $3,000. **Rating:** 100%.

Add Two Directors to Cleveland Exhib. Ass'n

Cleveland—The Cleveland M. P. Exhibitors' Ass'n., has increased its board of directors from seven to nine members and have added to the board Fred Desberg, general manager of Loew's Ohio Theatres, and J. E. Firnkoess, R-K-O district manager. The Loew and R-K-O houses have only recently joined the local and state exhibitor associations. The other board members of the directorate are Paul Gusdanovic, Henry Greenberger, John Kalafat, Albert Ptak, Jules Schwartz, H. E. Horwitz, M. P. Brown, J. J. Harwood, president, and George Palda, vice-president.

New Victor Studio

Hollywood—RCA-Victor will spend $250,000 on erection of a recording studio here. It will be built by the Austin Co., which has constructed a number of picture studios.

Top Omaha Spot To Davies Film; Grosses $16,675

Omaha—Big money went to "Floradora Girl" (M-G-M), which brought the Orpheum $16,675 for a 115% week. Lots of free space from "Bee-News" (Hearst) helped.

Fox's "So This Is London" was good for $10,450 at the World (110%), while the Paramount had a normal week of $8,000 with "The Devil's Holiday (Par).

"Spring's Here" (F. N.) did $2,100 at the State (100%) for the first three days. "Lummox" (U. A.), the last half, hit 110% for $2,475.

Weather: Warm and clear.

Opposition: "So This Is London" [illegible] vaude, World; "Devil's Holiday," Paramount; "Floradora Girl," RKO [illegible]; "Spring's Here," [illegible] and "Lummox," [illegible]

"SO THIS IS LONDON" (M-G-M)

WORLD—(2,500), 25c-60c, 7 days. **Other attractions:** U. S. Indian band, three other acts, Paramount news, comedy. **Gross:** $10,450. **Rating:** 110%.

"THE DEVIL'S HOLIDAY" (Par.)

PARAMOUNT—(2,900), 25c-50c, 7 days. **Other attractions:** "Below Zero" (M-G-M), "Bird's Flight" (Par.), Par. news and organ. **Gross:** $8,000. **Rating:** 100%.

"FLORADORA GIRL" (M-G-M)

ORPHEUM—(3,000), 25c-60c, 7 days. **Other attractions:** Nan Halperin and 3 other RKO acts, Pathe news, shorts. **Gross:** $16,675. **Rating:** 115%.

"SPRING'S HERE" (F.N.)

STATE—(1,200), 25c-40c, 3 days. **Other attractions:** Universal news, shorts. **Gross:** $2,100. **Rating:** 100%.

"LUMMOX" (U.A.)

STATE—(1,200), 25c-40c, 4 days. **Other attractions:** Universal news, shorts. **Gross:** $2,475. **Rating:** 110%.

Providence B. O. Figures Hold As Theatre Opens

Providence—Despite the palpitation incident to a new theatre opening, Publix staging the premiere of its new Paramount Thursday night, exhibitors found last week's business slightly better than average. Beaches called forth mighty attendances during the afternoons but the show houses reaped a golden harvest at night.

Loew's was near average with $19,000 for "Floradora Girl" and near normal business likewise was recorded at the Majestic, which hit $10,200 with "Ladies of Leisure." RKO Victory reports $9,000 with "On the Level" and the RKO Albee a bit over $10,000 with "Not Damaged."

Weather: Clear, warm.

Opposition: Uptown stock and the [illegible] films: Loew's State, "Florodora Girl"; RKO Victory, "On the Level" RKO Albee, "Not Damaged" [illegible] Campbell. Gross: $[illegible]. Rating: [illegible]. "Ladies of Leisure."

"ON THE LEVEL" (Fox)

RKO VICTORY—(1,600), 15c-50c, 7 days. **Other attractions:** "High Tones," animal cartoon ("Mickey the Romeo"); news. **Gross:** $[illegible]. **Rating:** [illegible]

"LADIES OF LEISURE" (Col.)

MAJESTIC—(2,400), 15c-50c, 7 days. **Other attractions:** "Fat Wives for Thin," Fitzpatrick "Travel Talk," Fox News. **Gross:** $[illegible]. **Rating:** [illegible]

"FLORADORA GIRL" (M-G-M)

LOEW'S STATE—(3,800), 15c-50c, 7 days. **Other attractions:** "Killing the Killer," "Reel McCoy," "Mickey the Mouse," "Audio Revue," Metrotonen ews, organlogue. **Gross:** $[illegible]. **Rating:** [illegible]

"NOT DAMAGED" (Fox)

RKO ALBEE—(2,300), 25c-75c, 7 days. **Other attractions:** Five acts vaude headed by Morris and Campbell. **Gross:** $10,000. **Rating:** 90%.

Blue Tie-Up

Joe Weil, Universal's exploitation chief, has made a novel tie-up in the creation of "Rhapsody Blue," a new color, inspired by "The Rhapsody in Blue" episode in "King of Jazz." The Textile Color Card Ass'n is introducing the new color.

"Lady of Scandal" Climbs to 160% In 'Frisco Run

San Francisco—The week proved to be much better than the previous one. The Fox did high business with "Lady of Scandal." Here the gross was $39,000 and the rating 160%.

Maurice Chevalier drew thousands to the St. Francis, which reported excellent business all week. The picture grossed $14,000 and rated 125%. His acting was well liked by all. "King of Jazz" drew fairly well at the Warfield, but not as well as contemplated. It grossed $22,000 and rated almost 100%. The Golden Gate reported 100% and a grossing $18,000 with "What a Man."

Other theatres came closer to 100% than they have for some time. The weather was foggy and some days cool and windy. A little cooler than usual this year.

Weather: [illegible] nearly [illegible] fair.

Opposition: St. [illegible], Fox & Mar. "Idea," "Lady of Scandal," Fox; "Big Pond," St. Francis; "Border Legion," California; "Shadow of the Law," Paramount; "King of Fashions," Warfield; "What a Man," RKO vaude, Golden Gate; "On the Level," Orpheum; "Courage," Embassy; "Sunny Skies," Davies.

"COURAGE" (Warners)

EMBASSY—(1,500), 50c-65c-90c, 7 days. **Other attractions:** Universal newsreel, Vitaphone Varieties, cartoon, "Evolution of the Movies." **Gross:** $10,000. **Rating:** 95%.

"SUNNY SKIES" (Warners)

DAVIES—(1,150), 35c-50c, 7 days. **Other attractions:** Vitaphone Varieties, Universal newsreel. **Gross:** $6,000. **Rating:** 90%.

"REDEMPTION" (M-G-M)

CASINO—(2,400), 40c-60c, 7 days. **Other attractions:** State revue, news. **Gross:** $9,000. **Rating:** 85%.

"LADY OF SCANDAL" (M-G-M)

FOX—(5,000), 50c-65c-75c-$1, 7 days. **Other attractions:** Concert overture, on the stage "Smiles Idea," by Fanchon-Marco. **Gross:** $39,000. **Rating:** 160%.

"BIG POND" (Paramount)

ST. FRANCIS—(1,400), 35c-50c-65c-90c, 7 days. **Other attractions:** News, "Campus Crushers," "Dresden Dolls." **Gross:** $14,000. **Rating:** 125%.

"BORDER LEGION" (Paramount)

CALIFORNIA—(2,200), 35c-50c-65c-90c. 2nd week. **Other attractions:** "Fat Wives for Thin," Paramount news. **Gross:** $12,500. **Rating:** 85%.

"SHADOW OF THE LAW" (Paramount)

PARAMOUNT—(2,600), 35c-50c-65c-$1. 7 days. **Other attractions:** Paramounteers, Lurette Steppers, comedy ("Number, Please"). **Gross:** $14,000. **Rating:** [illegible]

"KING OF JAZZ" (Universal)

WARFIELD—(2,700), 50c-65c-90c. 7 days. **Other attractions:** "Vagabond Travel Talk," "The Glazier's Secret," news, fashions. **Gross:** $22,000. **Rating:** [illegible]

"WHAT A MAN" (First National)

GOLDEN GATE—(2,400), 30c-40c-50c-65c, 7 days. **Other attractions:** R-K-O vaude. **Gross:** $18,000. **Rating:** 100%.

"ON THE LEVEL" (Fox)

ORPHEUM—(2,250), 25c-35c-50c, 7 days. **Other attractions:** Comedy ("Mickey's Whirlwind"), Pathe news, novelty revue, organ novelties, "Friendship." **Gross:** $9,000. **Rating:** 76%.

Miggens Honored

Ben Miggens of the Fox-Hearst newsreel organization was honor guest at the Park Central, his associates feting him on his departure Tuesday for Paris to take charge of the two companies' newsreel business in Europe. Truman H. Talley, head of the Fox newsreel activities, attended the affair.

Stage Show Aids Portland Publix To Click $12,000

Portland—[illegible] outside attractions and the return of summer weather, which brought forward the modern refrigeration in the first run houses, grosses stood at normal, with managers increasing their shows, giving all possible value for the customers' half-dollar. Paramount Publix, with their third stage show to back up William Powell in "Shadow of the Law," mounted to the top to $12,000, and 125%. Fox Broadway, showing "Not Damaged," however, was a close second, $11,650 gross and percentage of 115%. "The Big House" at United Artists drew sufficiently well to hold over a second week, with gross of $10,450, 105%. also followed closely by R-K-O Orpheum showing "The Fall Guy" with a gross of $10,000 and 100%. Matinee business was away off.

Weather: Fair and considerably warmer, affected grosses.

Opposition: "Not Damaged," Broadway; "The Big House," United Artists; "The Fall Guy," Orpheum; [illegible] Rialto.

"SHADOW OF THE LAW" (Paramount)

PARAMOUNT PUBLIX—(3,085), 25c-50c, 7 days. **Other attractions:** "Number, Please," Harry A. Gurfain's "Idea" with "Happy" Phil Lampkin and his Paramounteers; Kerr & Weston, Anna Chang, Norm Anderson, Elise 12 Steppers, Jean Dahlgren, Voice of Paramount, Con Maffie at Wurlitzer, Paramount news. **Gross:** $12,000. **Rating:** 125%.

"NOT DAMAGED" (M-G-M)

FOX BROADWAY—(1,912), 25c-60c, 7 days. **Other attractions:** "Box o' Candy Idea," Laurel & Hardy short ("Haywire"); Herman Kenin and his Fox Broadway band; Jones and Hull, comics; Fox Movietone news; Henri LeBel at Wurlitzer. **Gross:** $11,650. **Rating:** 115%.

"THE BIG HOUSE" (M-G-M)

FOX UNITED ARTISTS—(945), 25c-50c, 7 days, midnight extra show. **Other attractions:** Metro acts, Hollywood Varieties, Fox news. **Gross:** $10,450. **Rating:** 105%.

"FALL GUY" (First National)

R-K-O ORPHEUM—(1,700), 25c-50c, 7 days. **Other attractions:** Landers Bros., Geo. Andre & Co., Palm Beach Nights, Welch song bird, Sybil Vane; Pathe news, Frank Potter and R-K-Olians, Catherine Custer at Wurlitzer. **Gross:** $10,000. **Rating:** 100%.

"LADIES OF THE EVENING"

HAMRICK'S "MUSIC BOX"—(1,835), 25c-50c, 7 days. **Other attractions:** Vitaphone acts, Pete Ashe at Wurlitzer, Fox Movietone news. **Gross:** $9,875. **Rating:** 98%.

"MAMBA" (Tiffany)

RIALTO—(1,498), 25c-50c, 7 days. **Other attractions:** Paramount news, Chinatown fantasy ("Peace and Harmony"), comedy ("Pretzels"), cartoon. **Gross:** $9,785. **Rating:** 97%.

NOTE: Week marked closing of Hamrick's "Blue Mouse," and opening of Studio Theatre, 450 with stock company, and opening "Lotus Isle," a third amusement park.

Theatre Bandits Get Long Prison Terms

Terre Haute, Ind.—Three bandits, specializing in theatre and automobile holdups, were given heavy sentences in the Circuit Court here. Edward Shouse got 25 years and Clarence Hollingsworth and William Bohn 10 years. Shouse was convicted of holding up Zella Tuttle, cashier at the Grand and taking approximately $200. Bohn also was connected with this robbery, but had pleaded guilty to another robbery. Hollingsworth had a part in the theatre holdup with the others, but pleaded guilty to another crime.

Sono Art Signs Tom Moore

Hollywood—Tom Moore has been signed for "Rainbow," which James Cruze is producing for Sono Art-World Wide Pictures. Liola Lane plays opposite.

"Swing High" Flops in L. A. Taking $7,500

Los Angeles—One of the worse performances at local first runs in many weeks was the 47% rating knocked off by Pathe's "Swing High," which grossed only $7,500 for a full seven-day period at the Orpheum. The exploitation was heavy, but not effective, despite the big dough spent on a circus ballyhoo and other stunts.

The high was again hit by "Hell's Angels," the Hughes air epic taking $32,300 for a 202% rating at the Chinese. "So This Is London," in its first week at the Carthay Circle took $20,200, rating 162%. The weather was fine and warm.

"LADY OF SCANDAL" (M-G-M)
HOLLYWOOD Grauman's Egyptian—(1,800), 7 days, 35c-65c. **Other attractions:** Ben Bernie and band, Movietone news, talker comedy. **Opposition:** "Show Girl in Hollywood," "Texan." **Gross:** $8,700. **Rating:** 116%.

"SHOW GIRL IN HOLLYWOOD" (First National)
HOLLYWOOD—Warners' Hollywood—(3,000), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Lady of Scandal," "Texan." **Gross:** $12,000. **Rating:** 86%.

"BIG POND" (Paramount)
LOS ANGELES United Artists (2,100), 4th week, 7 days, 35c-75c. **Other attractions:** Jack White comedy, "Oh, Darling"; Paramount news; organ con- Gay Madrid," "Back Pay," "Swing High," "Alias cert. **Opposition:** "Divorcee," "Border Legion," "In French Gertie," "White Cargo." **Gross:** $9,500. **Rating:** 70%.

"BACK PAY" (First National)
LOS ANGELES—Warners' Downtown—(2,400), 7 days, 35c-65c. **Other attractions:** Vitaphone Varieties, news. **Opposition:** "Divorcee," "Big Pond," "Border Legion," "In Gay Madrid," "Swing High," "Alias French Gertie," "White Cargo." **Gross:** $12,000. **Rating:** 80%.

"ALIAS FRENCH GERTIE" (RKO)
LOS ANGELES—RKO—(2,700), 7 days, 35c-65c. **Other attractions:** RKO vaudeville, Pathe news. **Opposition:** "Divorcee," "Big Pond," "Back Pay," "Border Legion," "In Gay Madrid," "Swing High," "White Cargo." **Gross:** $15,500. **Rating:** 97%.

"SWING HIGH" (Pathe)
LOS ANGELES—Orpheum—(2,750), 7 days, 35c-65c. **Other attractions:** Talker comedy, Pathe news. **Opposition:** "Divorcee," "Border Legion," "In Gay Madrid," "Big Pond," "Back Pay," "Alias French Gertie," "White Cargo." **Gross:** $7,500. **Rating:** 47%.

"WHITE CARGO" (Congo)
LOS ANGELES—California—(2,000), 1st week, 7 days, 25c-50c. **Other attractions:** Talker comedy, sound news. **Opposition:** "Divorcee," "Border Legion," "In Gay Madrid," "Swing High," "Big Pond," "Back Pay," "Alias French Gertie." **Gross:** $7,000. **Rating:** 93%.

"THE TEXAN" (Paramount)
HOLLYWOOD—Pantages—(3,000), 7 days, 40c65c. **Other attractions:** Fanchon-Marco "Seeing Double" Idea, Mickey Mouse cartoon, news. **Opposition:** "Show Girl in Hollywood," "Texan." **Gross:** $17,800. **Rating:** 119%.

"HELL'S ANGELS" (Caddo)
HOLLYWOOD—Grauman's Chinese—(2,023), 4th week, 7 days, twice daily. 75c-$1.50. **Other attractions:** Sid Grauman prologue. **Gross:** $32,300. **Rating:** 202%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
LOS ANGELES—Fox Carthay Circle—(1,650), final 3 days after 8 weeks, twice daily, 75c-$1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $4,300. **Rating:** 90%.

"SO THIS IS LONDON" (Fox)
LOS ANGELES—Fox Carthay Circle—(1,650), 1st week, 7 days, twice daily, 75c-$1.50. **Other attractions:** Abe Lyman and band, Movietone news. **Gross:** $20,000. **Rating:** 162%.

"IN GAY MADRID" (M-G-M)
LOS ANGELES—Loew's State—(2,418), 7 days, 35c-65c. **Other attractions:** Fanchon-Marco "Cadet" Idea, comedy, Metrotone and Movietone news. **Opposition:** "Divorcee," "Border Legion," "Big Pond," "Back Pay," "Swing High," "Alias French Gertie," "White Cargo." **Gross:** $25,000. **Rating:** 93%.

"BORDER LEGION" (Paramount)
LOS ANGELES—Paramount—(3,596), 7 days, 35c-65c. **Other attractions:** Christie comedy, Aesop fable, Paramount news. Milton Charles' organ concert. **Opposition:** "In Gay Madrid," "Divorcee," "Big Pond," "Back Pay," "Swing High," "Alias French Gertie," "White Cargo." **Gross:** $29,000. **Rating:** 116%.

"DIVORCEE" (M-G-M)
LOS ANGELES—Fox Criterion—(1,652), 6th week, 7 days, 35c-65c. **Other attractions:** Cartoon fable, Movietone news. **Opposition:** "Border Legion," "In Gay Madrid," "Big Pond," "Back Pay," "Swing High," "Alias French Gertie," "White Cargo." **Gross:** $8,500. **Rating:** 85%.

Slump Hits Theatres

San Francisco—Reverses suffered by the stock market have an almost immediate effect on theatre attendance here, although generally theatre business is last to be hit by slumps. The paying customers give the preference to seats in brokerage offices, due to their desire to be on the ground for quick action on trading.

"Society Blues" Only Ottawa Run To Reach 100%

Ottawa—Business in Ottawa during the week was inclined to be spotty, both with regard to patronage for individual days and for individual pictures. For instance, at Keith's "The Texan" failed to do more than summer average for three days, but "The Golden Calf" during the last half proved a real magnet. "High Society Blues" at the Avalon attained 100%, but "Hello, Sister" did not have much lure. Wet weather for three days also made a difference. The Sharkey-Schmeling fight pictures at the Centre caused a jump in receipts there.

Weather: Some days hot, others wet.
Opposition: "Return of Dr. Fu Manchu," Regent; "Texan" (3 days), B. F. Keith's, "High Society Blues" (3 days), Avalon, "Awful Truth," Centre, "Double Crossroads," Imperial; "Hello, Sister" (3 days), Avalon; "Golden Calf" (3 days), B. F. Keith's.

"RETURN OF DR. FU MANCHU" (Paramount)
REGENT—(1,225), 25c-60c, 6 days. **Other attractions:** Charlie Chase in "Fast Work"; Mickey Mouse cartoon; Fox Movietone news; orchestra. **Gross:** $5,100. **Rating:** 80%.

"TEXAN" (Paramount)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Comedy, "His Birthday Suit"; "Million Me's"; Pathe news. **Gross:** $3,750. **Rating:** 75%.

"HIGH SOCIETY BLUES" (Fox)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Sugar Plum Papa"; "Nights in Venice"; Fox Movietone news. **Gross:** $1,350. **Rating:** 100%.

"AWFUL TRUTH" (Pathe)
CENTRE—(1,200), 15c-50c, 6 days. **Other attractions:** Sharkey-Schmeling fight pictures; "Station Star"; "That Red-Headed Hussey"; Arnaut Bros. screen act. **Gross:** $3,800. **Rating:** 95%.

"DOUBLE CROSSROADS" (Fox)
IMPERIAL—(1,200), 15c-50c, 6 days. **Other attractions:** Hearst Metrotone news; comedy. **Gross:** $3,100. **Rating:** 80%.

"HELLO, SISTER" (Tiffany)
AVALON—(990), 25c-35c, 3 days. **Other attractions:** "Hoose Gow"; Mickey Mouse cartoon; "Do It Now." **Gross:** $975. **Rating:** 70%.

"GOLDEN CALF" (Fox)
B. F. KEITH'S—(2,596), 15c-50c, 3 days. **Other attractions:** Mickey Mouse cartoon; Universal reel; comedy. **Gross:** $4,750. **Rating:** 90%.

Powers to Study Sound

Prof. W. P. Powers is en route to Hollywood, by automobile, where he will make a study of sound recording and its effect on reproduction for Pacent Reproducer Corp. Powers, who is Pacent's technical research director, will return to New York Sept. 1.

Conquest in Foreign Deal

Porto Rican rights to "Dancer of Bercelona" have been purchased by Conquest Pictures, which recently secured U. S. rights to "The Last Rendezvous," a Spanish silent made by Rene Huet.

Filisti to Europe

L. P. Fillisti, who heads Arc Film, distributors of Religious Films, is en route to Paris and Rome.

Davies Knocks Lid Off Boston House Taking 31 Grand

Boston—Loew's State blew the lid off with a new high mark for the year of $31,000 for 150% with M-G-M's "Florodora Girl." It was the one really bright spot in an otherwise dull week for Boston theatres.

For at least two weeks prior to announcement of "Florodora Girl," Loew's State, with a clever tie-up with Hearst newspapers, conducted contests relative to the merits of musical comedies and styles of a score of years ago with the present. Add to this some clever "buggy rides" about Boston by Floradora girls and full-page newspaper advertising with the arrival of the show, the box office receipts jumped skyward.

"So This Is London" at the Keith Memorial touched $24,000 for 110%, while "Safety in Numbers," helped by Will Rogers in person, for a second week and a midnight show on Monday, kept the Metropolitan on its usual plane of the year with $34,500 for a rating of 120%. "Shadow of the Law" did average business. The rest of the houses fell below average, which is not to be wondered at as the week was generally observed as Commencement Week at Colleges and schools near Boston.

Weather: Fair, warm.
Opposition: "Safety in Numbers," Will Rogers in person, Publix's Metropolitan; "Devil's Holiday," vaudeville, Scollay Square; "Shadow of the Law," playing day and date at Publix's Olympia and Uptown; "South Sea Rose," Keith Albee; "So This Is London," which probably would have grossed better had Will Rogers not been playing in person at the Metropolitan, at Keith-Memorial; "Florodora Girl," Loew's State standing 'em up at every performance; "Caught Short," vaudeville, Loew's Orpheum; "Cock o' the Walk," Park, and "All Quiet on the Western Front," for a third week road show at the Majestic.

"SAFETY IN NUMBERS" (Paramount)
METROPOLITAN—(4,350), 25c-60c, 7 days. **Other attractions:** Will Rogers in person with extra midnight show Monday, new organ, cartoon, Paramount news. **Gross:** $34,500. **Rating:** 120%.

"SOUTH SEA ROSE" (Fox)
KEITH-ALBEE—(2,500), 25c-60c, 7 days. **Other attractions:** Vaudeville, RKOlians, comedy, Pathe news. **Gross:** $17,500. **Rating:** 90%.

"SO THIS IS LONDON" (Fox)
KEITH-MEMORIAL—(2,800), 30c-65c, 7 days. **Other attractions:** Comedy, Sportlight, Pathe news. **Gross:** $24,000. **Rating:** 110%.

"FLORODORA GIRL" (M-G-M)
LOEW'S STATE—(3,700), 30c-50c, 7 days. **Other attractions:** Laurel-Hardy comedy, "Haywire"; Hearst Metrotone news. **Gross:** $31,000. **Rating:** 150%.

"CAUGHT SHORT" (M-G-M)
LOEW'S ORPHEUM—(3,100), 25c-50c, 7 days. **Other attractions:** Vaudeville, girls' dance contest, Hearst Metrotone news. **Gross:** $19,500. **Rating:** 95%.

"COCK O' THE WALK" (Sono Art-World Wide)
PARK—(800), 25c-50c, 7 days. **Other attractions:** Double feature, "Dude Wrangler" (Sono Art-World Wide), Universal news. **Gross:** $4,500. **Rating:** 95%.

"ALL QUIET ON THE WESTERN FRONT" (U.)
MAJESTIC—(1,800), 50c-$2, 6 days. **Gross:** $9,945.

"DEVIL'S HOLIDAY" (Paramount)
SCOLLAY SQUARE—(1,800), 25c-50c, 7 days. **Other attractions:** Seven acts vaudeville; Paramount news. **Gross:** $13,000. **Rating:** 95%.

"SHADOW OF THE LAW" (Paramount)
(Shown day and date with Uptown)
OLYMPIA—(2,500), 25c-50c, 7 days. **Other attractions:** Specialty with Floyd Gibbons, comedy, cartoon, Paramount news. **Gross:** $13,000. **Rating:** 95%.

"SHADOW OF THE LAW" (Paramount)
(Shown simultaneously with Olympia Downtown)
UPTOWN—(2,000), 25c-60c, 7 days. **Other attractions:** Floyd Gibbons specialty, comedy, cartoon, Paramount news. **Gross:** $12,500. **Rating:** 100%.

Will a Flapper Magnet?

For the first time in the history of the house a flapper following with 30 per cent of the audience made up of the younger set, crowded Fox's Brooklyn to see Will Osborne, radio crooner, who has been making a series of personal appearances.

Night Baseball, Dog Tracks Add To Exhibs' Woes

Indianapolis—The worries of exhibitors keep on mounting. Greyhound racing and night baseball are responsible.

The greyhound racing, as practiced at a Jeffersonville dog track, has been held to be legal by a jury, and night baseball has been tried here by the Indianapolis American Association baseball club with phenomenal results. Judging from the interest of club owners in other cities of the association, which include Toledo, Columbus, O., Louisville, Kansas City, Milwaukee, St. Paul and Minneapolis, the idea is certain to spread to these cities. In fact some of the club owners who were here for the first games said they would try the experiment at once. That it will create competition for the theatres is certain. Paid admissions for the first four games at night showed an increased attendance of about 600 per cent over corresponding games played in the daytime and on the same week days. That increase certainly comes from some place and the theatre is the most logical place.

Dog Auction Dodge

The Jeffersonville jury found the owner of the track and four of his aids not guilty of operating a gaming house at the track. Defense attorneys contended that the racing plant is run in strict accordance with a dog auction plan held legal by Judge George C. Kopp. Under this system, $2, $5 and $10 interests in the racing dogs are sold at auction and the certificates are redeemed after races at value fixed by a board of appraisers. All the certificates have value, the track operators assert.

The prosecutor of the county argued, together with a representative of the state attorney general's office, that the dog auction is a subterfuge and that the defendants were guilty of gambling. Failure of the state to make its case against the operators apparently leaves the kennel club free to continue its race meetings.

Night Baseball New Form Of Competition on Coast

Hollywood—With midget golf courses attracting thousands nightly all over southern California to the detriment of theatre attendance, exhibitors now are confronted with regular night baseball by the Coast league and semi-pro aggregations. Special lighting was installed at the Sacramento ball park, with attendance increasing 400 per cent at the league night ball games. The experiment was so successful that club owners in San Francisco, Oakland and Los Angeles have decided to make similar installations immediately.

Dog Racing Continues

St. Louis—Although indictments have been returned by the Grand Jury at Edwardsville, Ill., dog racing tracks there are continuing operation. The races are a matter of concern for exhibitors there and in nearby towns.

The Fickle Public

"A movie star's career is not one to be envied. Those who live by popularity die by the lack of it. It must be tough to know that one day a nation will wait in line outside of a cinema palace and the next day you couldn't get them in—even if the admission were free.

"Fame in the theatrical world often comes overnight. And disappears just as rapidly. A star is getting a big salary. Some one realizes he has outlived his usefulness and he drops out of the picture. That's all there is to it. In a short time the audience has forgotten his name and is applauding a newcomer."—*New York News.*

Holdover Warning Sounded for Ohio Unit Membership

Columbus, O.—Warning to exhibitors against holdovers and a lesson in keeping books are contained in P. J. Wood's latest communication to his membership. Holdovers, he warns, violate the copyright law, stressing the importance of having in writing any arrangement made between the exhibitor and exchange.

In his dissertation on bookkeeping, Wood says he is astounded to learn that there still are many exhibitors who do their bookkeeping "on the back of an envelope or the front cover of Motion Picture News."

Wood also points out that Warners and First National are making sound-on-film pictures, and advises members against installation of any disc equipment whatsoever.

Jack Hoxie Now in the Dude Ranch Business

Jack Hoxie plans to enter the dude ranch racket, having organized the Jack Hoxie Sunshine Ranch & Pictures, Inc., a Delaware charter listing 50,000 shares of common, no par.

In the latest batch of new corporations and changes in the corporate field, there is a preponderance of theatre units, with sound equipment companies following:

New charters filed at Albany include the following, each listed with attorney's name, and all having headquarters in New York City except where indicated otherwise:

Mantell Sprinkler & Fire Prevention Apparatus Corp., C. Novelle, 320 Bway.; Edmund Amuse Corp., S. Brand, 347 5th Ave.; Renaissance Casino, W. B. Dessner, 60 E. 42nd St.; Hippodrome Optical Co., M. J. Greenberg, 2804 3rd Ave. Z. Roe, theatres, J. W. Searles, 55 W. 42nd St.; Park Circuit, L. E. Hirsch, 44 Court St., Brooklyn; C. D. S. Music Co., L. Scherr, 1560 Bway.; Fides Sound Films, W. J. Didonato, 220 Bway.; Alfred Music Co., Gould & Gould, 277 Bway.; Tooker Lithograph Co., N. Vidaver, 25 W. 43rd St.

At Albany, the secretary of state, has granted a charter to Publix News Reel Corp., of which I. G. Berkman, of Hempstead, L. I., acted as attorney. Others formed in the same state include: Barwall Corp., J. Frank, 130 W. 42nd St.; Gordon Prod., S. J. Baron, 214 W. 42nd St.; Robert W. Bergman Studio, A. H. Moran, 90 Wall St.; Jungle Film Corp., Photo-Voc, H. Mayer, 347 5th Ave.

R-K-O Planning Big Expansion At Cincinnati?

Cincinnati—Persistent reports, which John L. McCurdy, R-K-O divisional manager here, will neither confirm nor deny, have it that R-K-O is about to launch an extensive building campaign in Cincinnati.

Concurrently with the final and official transfer in New York of the Libson properties, recently acquired by R-K-O, it is reported that the latter will build two theatres, one, a 4,500-seat house to be erected at a cost of around $4,000,000 on a prominent downtown site, the location of which has not been disclosed. This house, it is said, will be known as the R-K-O Ohio. Another house, to be known as the R-K-O Radio theatre, is said to be included in the plan.

The properties of the Libson interests recently taken over represent a purchase price of approximately $8,500,000, according to those in the know. Theatres included in the deal are the Albee, Palace, Lyric, Capitol, Keith, Strand and Family here and the Colonial, Keith, State and Strand at Dayton, Ohio; Keith-Albee-Regent and Keith-Albee-Empress, at Grand Rapids, Mich. and Keith at Columbus, Ohio.

A real estate mortgage executed by R-K-O to secure a bond issue for $4,375,000 has been recorded here, the bonds bearing six per cent interest, payable semi-annually in May and November. The first National Bank of Cincinnati is named as trustee for the bondholders.

The mortgage covers the theatre properties mentioned above, as well as adjacent buildings, in some instances. In addition, it covers 7,948 shares of stock in the Ohio Theatre Company, and 9,000 shares of stock in the B. F. Keith Columbus Co. All of the bonds are subject to redemption on any interest-paying date at the election of the mortgagor.

Educational Lining Up Staff for '30-'31 Films

Hollywood—Following closely on the heels of completion of 1929-30 shorts, Educational is readying its staff for production of 1930-31 material. Nine comedy writers, three directors and 15 players are already under contract for the new group which will be made at the Sennett, Metropolitan and Educational studios.

Earle Rodney and Vernon Smith are in the new scenario department, working for Sennett. Walter Weems and Jack Jevne will also write for the same unit, while Harry McCoy, James Starr and Walter DeLeon are the first to be signed at Metropolitan. John Lockert and George Coogan will work at Educational.

Lyon Signed by W. B.

Hollywood—Upon Ben Lyon's return from his honeymoon with Bebe Daniels he will start with Warner Brothers under a new long-term agreement.

New Trailer Dept. at Warners

Lou Lusty will direct Warners' newly expanded trailer department. Product of the new department will continue to go through Vitaphone exchanges.

Opinions On Pictures

With Byrd at the South Pole

(Paramount Publix—Part Talker)

Epochal; Stirring; Box-Office

(Reviewed by Red Kann)

UNIQUE in the history of motion pictures, the pictorial record of Richard E. Byrd's saga of adventure in Antarctica etches itself into the memory with a permanence that time will not erase.

Never staged for drama, it is nevertheless as breath-taking a piece of dramatic realism as has ever been caught on celluloid. It shames the plotted pictures of Hollywood so far into the background that their emergence will merely demonstrate how weak-kneed staged drama can be.

Here is an action record of the greatest exploration venture of the century, shot by the pioneering cameramen of a pioneering band of intrepid adventurers who gave up two years of their lives and associations to discover with and for Byrd the secrets of the South Polar basin.

Drama in the raw and impressive because you know that every foot of the 82 minutes that the Byrd picture takes to run its footage is part of the authenticated document recorded on film by Willard Van der Veer and Joseph Rucker, ace Paramount cameramen who accompanied the expedition to Little America.

"With Byrd at the South Pole" opens with a short address by Rear Admiral Byrd who sketches in highlights some of the conditions and hardships confronted by his men in the ice wastes. Then, a shot of the bark "City of New York" which carried the party South and a series of impressive, danger-filled sea shots which graphically indicate the perils of the southern waters through which the boat plied from New Zealand to the Bay of Whales.

The camera takes you then to the Ross Barrier, guardian of the Antarctica, and picks out the dangers of all unknown—that faced the band of 42 men left on the ice to carry forward the objectives of the exploring party. Shelf ice that crashes without warning into the sea, crevasses that cover blind dangers and terrific storms that sweep up from nobody knew where without a moment's warning.

The construction of the camp, dubbed "Little America," is picturized in a quick, but self-explanatory, series of sequences; the life of the men, the blotting out of the sun for 125 days, the assembling of the aeroplanes, the wireless room via which the party kept in constant touch with civilization—step by step the camera carries you along until the objective of the trip is ready: the flight of the three-motored plane over the South Pole.

Then into the plane, the picture carries the spectator further, showing the mechanics of the flight, scenes of the barren icelands below and a memorable, thrilling insert of Byrd's famous message when his calculations convinced him that he was actually over the Pole. When he takes the American flag, weighed down by a stone from Floyd Bennett's grave, drops it through the floor of the plane and stands stiffly at salute in honor of his dead companion, right then and there enough kick reaches out from the screen to electrify any audience.

For reviewing purposes, space limitations forbid a more detailed description. The safe return to the base is followed in quick order by the return of the "City of New York" and the breaking of camp on a six-hour schedule to permit the expedition's return to civilization before the ice pressure closes in on them for another year.

There are many shots of great charm, such as those in which the dogs and a baby seal figure. There are many that are awesome in their audience reaction, such as the parade of whales in the ice-choked waters and the panorama of majestic, desolate mountains.

Considerable credit must go to Julian Johnson for his titles. His appreciation of the epic qualities of his theme were patently displayed in the execution of his end of the job. During the flight, Floyd Gibbons maintains a running fire of dialogue, tries hard and, in a measure, succeeds in whipping up enthusiasm for the deed. But the simplicity of the drama, it seems to us, is sufficient without injecting the spoken narrative. The pictures tell the story and the lines, therefore, become redundant.

Photographically, Van der Veer and Rucker did a masterful job. Their values are superb and remarkable in view of the atmospheric conditions and the constant battle against unknown odds which was theirs.

Historically, the picture has a worth upon which no valution perhaps can be placed.

Scientifically, the contribution remains to be determined, but that it will be of definite proportions goes without argument.

Commercially, "With Byrd at the South Pole" is an attraction which can't flop. This is the one picture which, in this reviewer's opinion, is clear of the usual trade difficulties involving first run and protection. First, second, third or any run, the picture stands alone and apart from anything the screen has offered to date. That should be enough guarantee for any showman.

Song cartoon or two-reel comedies will make a nice balance.

Produced and distributed by Paramount Publix. Photographed by Willard Van der Veer and Joseph Rucker. Edited by Emanuel Cohen. Music score by Manny Baer. Titles by Julian Johnson. Narrative of flight by Floyd Gibbons. Length, 7,411 feet. Running time, 82 mins. Release date, June 28.

Hot Pups

Hollywood—"The fiery horses of the Ku Klux Klan that pounded the midnight lanes of the South after the Civil War, that leaped to the bit again in the filming of D. W. Griffith's 'Birth of a Nation' sixteen years ago, are loose again."

This is how Heath Cobb press agents the revised edition of "The Birth" which is now being synchronized to sound and music.

Heath, incidentally, pulled another nifty in the same press story when he said that D. W. gets ten thousand smackers per day to supervise synchronization of his old masterpiece.

She's My Weakness

(Radio—All Talker)

Weak

(Reviewed by Robert Hage)

THE silly season has arrived and this picture will help to make it sillier. The indictments against it are many. It has a foolish story that runs around in circles; the direction is lackadaisical; the leads, Arthur Lake and Sue Carol, are about as romantic as dill pickles. But the most glaring of all is the appallingly bad performance given by William Collier, Sr. Not in years has this reviewer seen such amateurish work on the screen, bar none. Collier is camera-conscious every moment; his lines are delivered in a maddening monotone; his gestures are awkward in the extreme; at no moment does he seem aware as to what he is expected to do next.

Lucien Littlefield is the best trouper in the cast, but his specialty can become tiresome if overdone and how he overdoes it! The story concerns a pair of youths seeking the hand of the girl. Collier, as the uncle, tries to help Arthur win the girl. Arthur, in the meantime, becomes so annoying with his eccentric muscularities that you hope he gets the girl and becomes a henpecked husband. It's a sad, sad comedy.

If you've booked it pray for the breaks.

Needs plenty of good support.

Produced and distributed by Radio Pictures. Adapted from stage play, "Tommy," by Bertram Robinson and Howard Lindsey. Directed by Melville Brown. Adaptation and dialogue by J. Walter Ruben. Length, not set. Release date, August 24, 1930.

THE CAST

The Girl	Sue Carol
The Boy	Arthur Lake
The Rival	Allen Bunce
The Mother	Helen Ware
The Father	Lucien Littlefield
The Uncle	William Collier, Sr.

Temptation

(Columbia—All Talker)

Ordinary Program

(Reviewed by Don Ashbaugh)

JUST ordinary is the only verdict that can be applied to "Temptation," Columbia's picture featuring Lois Wilson and Lawrence Gray. Its mediocre story is redeemed by capable performances of the principal characters besides many humorous and pathetic touches with the real human quality.

The hero, played by Gray, has served a year in prison on a frame-up when he is paroled. He plans to go straight, but is ordered back to the gang. He is not particularly bad, nor particularly weak, but a drifter. He encounters Julie, the role taken by Miss Wilson, when he comes to New York, instead of going to Syracuse to report to the parole commissioner.

Julie is the cashier in a cafe and a girl set on having all the comforts and luxuries of living—in contrast with her youth of hard work.

She becomes engaged to the likeable Sam, played by Billy Bevan. The director, E. Mason Hopper, and Bevan both deserve credit for making Sam likeable and intelligent in spite of his quarter million dollars—a refreshing change from the usual unpleasant heavy. Bodil Rosing, in a brief appearance as his mother, gives one of the most delightful performances of a mother recently encountered.

Near the finish the picture takes on something of the quality of the usual gangster picture—the cabaret, the plot to rob a bank when the hero, whom Julie refuses to love, knowing what it will mean in poverty and sorrow, determines on that means to buy her things she has declared she wants above all else.

In the end Julie and Larry, hand in hand, go to meet the police she has summoned to keep the hero from gangsters—he will serve his other year and then, strangely enough, one is led to believe there will be a wedding. Completing the cast are Eileen Percy, Gertrude Bennett and W. L. Thorne.

"Temptation" cannot graduate out of regulation program classification, rating for double bills and daily changes.

Name comedies needed here.

Produced and distributed by Columbia. Directed by E. Mason Hopper. Adaptation and dialogue by Leonard Praskins. Photographed by William Marshall. Edited by Dave Berg. Length, 6,279 feet. Running time, 70 minutes. Release date, June 6, 1930.

THE CAST

Julia	Lois Wilson
Larry	Lawrence Gray
Sam	Billy Bevan
Babe	Eileen Percy
Mame	Gertrude Bennett
Warden	Robert T. Haines
Shipping Department Manager	Jack Richardson

Opinions On Pictures

Dangerous Nan McGrew

(Paramount—All Talker)

Nutty

(Reviewed by Reeve Hare)

IT must have been the heat in Hollywood. Nothing else can explain why this picture was made. It produces a bunch of laughs at the start, but after that the audience is so busy trying to figure out whether it is being kidded or insulted that it forgets to laugh at the funny spots. Looks like a bad case of delirium tremens.

The suspicion that it may have been intended as a burlesque of the "Shooting of Dan McGrew" school of heroics is quickly allayed by the injection of some ham pathos and sappy romance. All in all, it's humanly impossible to classify this production.

Dangerous Nan McGrew (Helen Kane) and Doc Foster (Victor Moore) operate a medicine show, but haven't sold a bottle of the nostrum in five years. Bob Dawes (James Hall), a desperado with a price of $10,000 on his head, joins them against their wishes. They hit a small town where the goofy son (Stuart Erwin) of a rich local family falls for Helen. On Christmas Eve Doc and Dawes get stewed and decide that it would be a great idea if Dawes would surrender himself and they could split the $10,000 reward. They proceed to smash all the windows in town and knock down lamp posts, but no constable shows up and the sequence is abruptly ended.

Next Dawes is depicted as the Santa Claus at a party given the next night by the goof and he pads out his costume with silverware, crockery, alarm clocks and other bric-a-brac, instead of pillows. Eventually he is exposed and Nan and the goof clinch.

This vehicle is Victor Moore's debut in talkers and he grabs the honors. His voice registers perfectly and he is destined to stage a big comeback in comedy roles. Helen Kane makes the best of a freak role and clicks a number of laughs. The others in the cast are so-so.

Don't make any promises for this picture. It is so loose and jerky that it appears to be the work of amateurs throughout and the story itself is a brainstorm. However, it will get by if audiences are not critical.

Bolster with musical shorts and a newsreel.

Produced and distributed by Paramount. Story by Charles Beahan and Garrett Fort. Directed by Malcolm St. Clair. Photographed by George Folsey. Length, 6,571 feet. Running time, 71 minutes. Release date, July 5, 1930.

THE CAST

Dangerous Nan McGrew	Helen Kane
Doc Foster	Victor Moore
Bob Dawes	James Hall
Eustace Mac	Stuart Erwin
Muldoon	Frank Morgan
Clara Benson	Roberta Robards
Mrs. Benson	Louise Closser Hale
Godfrey Conlon	Allen Fremont
Grant	John Hamilton
Sheriff	R. J. Malach

Sisters

(Columbia—All Talker)

Good Program Fare

(Reviewed by J. P. Cunningham)

FAVORABLE audience reaction bears out our belief that "Sisters" is good entertainment as a program attraction, particularly suitable for neighborhood stands. It might even get by at twice-weekly change houses, stacking up in the same class with "true life story" fiction which has such wide appeal with the masses. The comedy touches are well timed and dramatic sequences splendid.

Sisters play "Sisters" in this, with Sally O'Neil and Molly O'Day effectively portraying the leads, strongly supported by Jason Robards, Morgan Wallace, John Fee and Carl Stockdale. Russell Gleason, as the young chap from a small town who arrives in New York to cash in on the big dough, overacts.

The story, while entertaining, is old, has been given strong twists for the sake of convenience. The action seldom lags, however, and snappy chatter lined up from the first to last reel greatly enhances its value as a piece of popular screen fare.

Young Gleason, while taking the census, meets Molly, a model in a ritzy gown shop, who apparently depends on sugar daddy Wallace for money to maintain her elaborate apartment, although Gleason, being "green," doesn't recognize this situation. Molly's sister, Sally, oppressed with the weight of poverty and domesticity, steals Molly's boy friend, and a stiff tilt follows between the sisters, Molly fighting hard to keep Sally from deserting her baby and husband for the no-good Wallace. Action follows at a fast clip bringing Wallace to the cops as a bad hombre from Chicago. The $5,000 reward on Wallace's head goes to Gleason, giving him sufficient funds to buy a country newspaper and live happily ever after with Molly. The tight jam taught Sally her lesson and she reforms.

Sound cartoon and a two-reel slapstick are jake with this for a nice light summer bill.

Produced by Harry Cohn. Distributed by Columbia Pictures. Directed by James Flood. Story by Ralph Graves. Adaptation and dialogue by Joe Swerling. Film Editor, Gene Havelick. Photography, not credited. Released, June 15. Length, 6,284 ft. Running time, about 70 mins.

THE CAST

Sally	Sally O'Neil
Molly	Molly O'Day
Eddie	Russell Gleason
John	Jason Robards
Tully	Morgan Wallace
Johnson	John Fee
Jones	Carl Stockdale

Riders of the Rio Grande

(Syndicate—Synchronized)

A Poor Western

(Reviewed by J. P. Cunningham)

NOT the least bit unlike the Western feature of the cut-and-dried cattle rustling variety, suitable for the double feature day when youngsters must be served outdoor adventures. The locale is the most pleasant element of the entire production, with a cast headed by Bob Custer contributing little to its entertainment value, and direction by J. P. McGowan never rising from the depths of mediocrity. Synchronization is only average, and photography very spotty in parts. The story is consistent with the old far-fetched hokum policy of juvenile outlaw yarns.

It concerns a ruse used by a secret service man to round up the outlaws, who, not satisfied with cattle stealing, do a little counterfeiting on the side line. The love interest is brought into play when Custer gallantly aids Edna Austin and young Kip Cooper from the hands of Martin Chici, a tough hombre.

Use this only with a double feature bill, or plenty of very strong shorts.

Produced by J. P. McGowan. Distributed by Syndicate Pictures, via State Rights market. Direction by J. P. McGowan. Photographed by Hap Depew. Story by Sally Winters. Running time, about 58 minutes. Length, 5,223 feet. Released, September, 1929.

THE CAST

Jack Barnard	Bob Custer
Barbara Stedman	Edna Austin
Dan Stedman	H. B. Carpenter
Johan Stedman	Kip Cooper
Pedro Chici	Bob Burnham
Sandoval Soames	Martin Chici
"Tough" Hawkins	Merrill McCormack

The Big House

(M-G-M—All Talker)

Powerful Melodrama

(Reviewed by Red Kann)

WITH a love yarn and a few other embellishments thrown in, "The Big House" is the recent break at Auburn prison corralled and turned into picture form.

As a piece of entertainment it is usually [illegible] continues on its relentless way, but giving way sufficiently to the concessions demanded by box-office to send it over with the mob.

Purely as a piece of dramatic construction, therefore, the picture sometimes falters. From the angle of the crowd that pays to find out what it's all about, the middle course is unquestionably sound. "The Big House," as a consequence, will appeal where they like 'em strong and with much of the saccharine eliminated.

It is entirely possible, of course, for an apparently nice girl like Leila Hyams to fall in love with a shady character like Chester Morris, but it does appear to stretch the credulity. At any rate, that happens. It's important, too, for it determines Morris to go straight and later paves the way for the climax in the prison when the break takes place.

Robert Montgomery, as Miss Hyams' brother, finds himself facing a ten-year sentence for manslaughter; it was a case of killing a pedestrian while drunken brother was driving. In prison, he is quartered with Morris, a gentleman crook, and Wally Beery, who comes through with an impressive performance as Butch, machine gun expert, hired murderer, poison dispenser and all-around bad man.

The unrelenting hardships of prison life are displayed from the overcrowding of cells clear down the line to the rotten food and the brutality of solitary confinement. The director, George Hill, did a very good job in building up to the revolt that brews in the ranks.

Morris manages to escape through the mortuary, taking the place of a convict about to be buried and makes at once for the bookshop run by Montgomery's sister. There the romance between them begins. Later he is caught and returned to prison, where he learns the details of an impending break and attempts to discourage Butch, as ringleader, from going through with it. His efforts unsuccessful, the plan develops as prearranged, but the warden, a small part ably played, as usual, by Lewis Stone, is prepared through Montgomery's double-cross.

The climax, a wow for suspense, comes in the pitched battle between the jailbirds on the run and the prison guards. Tear bombs and tanks finally batter down the resistance, not, however, before Montgomery confesses he stool-pigeoned and Bennett and Butch shoot it out to a finish.

For his services on behalf of order, Morris secures his pardon and returns to the girl.

Beery is superb as Butch, the killer, who cries when he learns his mother is dead. It is unquestionably his finest work since "The Sea Hawk," and will send audiences out talking. Morris is extremely effective as the gentleman crook. Montgomery plays the weak-kneed brother in workmanlike fashion. Others in the cast are satisfactory, with Karl Dane played down to fill an extremely inconspicuous niche in the prison scenes.

Light shorts required. Feature plenty heavy.

Produced and distributed by Metro-Goldwyn-Mayer. From story by Frances Marion. Directed by George Hill. Dialogue by Miss Marion with additions by Joe Farnham and Martin Flavin. Edited by Blanche Sewell. Photographed by Harold Wenstrom. Length, 7,901 feet. Running time, 88 mins. Release date, June 21.

THE CAST

Morgan	Chester Morris
Butch	Wallace Beery
Warden	Lewis Stone
Kent	Robert Montgomery
Anne	Leila Hyams
Pop	George F. Marion
Mr. Marlowe	J. C. Nugent
Olsen	Karl Dane
Wallace	DeWitt Jennings
Grubby	Matthew Betz
Mrs. Marlowe	Claire McDowell
Donlin	Robert Emmet O'Connor
Convict	Tom Kennedy
Sally	Tom Wilson
Doctor	Frank Sheridan
Prisoner	Ryan Arm
Officer	Fredric Newton

Drums of Fear

(*Pathe—Talker*)

Great

TOM TERRISS' "Vagabond Adventure" series grows more interesting, more exciting with each release. It is one of but a few groups of short subjects now on the market which may be always depended upon to hold its audience breathless while the tale of some mysterious country is unfolded colorfully by Terriss with his pleasing English accent.

In "Drums of Fear" the "Vagabond" takes us deep into the land of cannibals, into their innermost hideout, where the camera caught a witch doctor in a death performance, gruesome among the skulls of many dozen subjects who crossed his path. This subject apparently necessitated plenty of nerve, to say nothing of camera skill. Splendid for any type of audience, young and old. Running time, 10 minutes

Ideal for a comedy drama. Do not use it with South Sea or mystery feature stuff.

Campus Crushers

(*Sennett-Educational — Talker*)

A Riot

ONE of the funniest and fastest-moving comedies we've seen in many a day and a sure laugh-getter from start to finish, thanks to a good story, a rapid succession of original gags and a dandy cast, including Andy Clyde, Marjorie Beebe, Nick Stuart and Lincoln Stedman. Andy Clyde, as usual, stirs the risibilities the most, but all of the cast have been furnished with opportunities to click laughs—and there's no let-up. Mack Sennett sure knows his comedy. Recommended heartily for all types of theatre-goers. Running time, 21 minutes.

Plug it in your advertising.

My Pal Paul

(*Universal—Sound*)

Novel

BELIEVE it or not, Paul Whiteman and Oswald the Rabbit are co-starred in this cartoon and they make an ideal team. The king of jazz and the bunny make melody out of all portions of the scenery, with heavy emphasis on "It Happened in Monterey," one of the songs in "The King of Jazz." The artist has been most kind to Paul, trimming down his figure so that he doesn't crowd out the rest of the landscape, and has made him an attractive actor instead of caricaturing him. Running time, 7 minutes.

Fine for building up any program.

Honk Your Horn

(*Educational — Talker*)

Satisfactory

LLOYD HAMILTON goes through his paces in the customary manner, getting over a satisfactory number of laughs through the bits of business provided for him. Those not critical about the comedy fare served them on the screen will enjoy it, and it will please generally. Directed by Alf Goulding. Running time, 19 minutes.

Okay wherever comedy is needed.

Kandy Kabaret

(*Paramount—Talker*)

Extremely Mediocre

LOUIS McDERMOTT wrote the business for this musical sketch and split directorial credit—if any—with Mort Blumenstock. The players are all kids who do their jazz stuff well enough, but appeared so d——d precocious to this reviewer that his first and final inclination was to walk up to the screen and spank them until they acted as regulation youngsters should. For doting parents, this is "in." For all others, out. Time, 10 mins.

Use strong shorts around it. Requires them.

Short Subjects

His Girl's Wedding

(*Universal—Silent*)

Fair

THERE are some good situations in this 2-reeler, but they have not been developed with any degree of skill and most of them fall flat. Arthur Lake, as usual, is called upon to leap about like a flea and interrupts the progress of the story. The punch scene in this one shows Arthur acting as best man at the wedding of the girl he loves. Innocently he uses muriatic acid to remove stains from the tuxedo of the bridegroom, whose clothes fall off during the course of the ceremoney. The groom then is exposed as a professional bigamist and Arthur gets the girl. Has a number of laughs. Director, H. Edwards. Running time, 19 min.

Will get by on the average program.

Eddie Cantor in Insurance

(*Paramount—Talker*)

WHICH demonstrates beyond all argument that even the best of them have rough sailing if the material is bad. Exactly that happens to Eddie Cantor in this short. Most of his gags are bearded with age and few of them carry any laughs. The background of the skit takes place in a doctor's office, where Cantor comes for treatment. Running time, 9 minutes.

Bolster with cartoon comedies and two-reelers.

Getting a Break

(*Paramount—Talker*)

Amusing

BROCK and Sully in a rather clever comedy skit. Pair play part of hick vaudeville performers who get a break in a big New York show. Complications leading up until the "break" form the nucleus for this piece, which has some good laugh lines. Recording is only average. Running time, 10 minutes.

Okay for average bill.

Deep South

(*Pathe—Songs*)

Well Done

A PICTURESQUE song-tale finely flavored with old Southern melodies, all popular tunes and rendered in a colorful setting with darkies, a plantation, the "colonel" and his pretty daughter. Sound and camera work is commendable. Running time, 10 minutes.

Just the thing on a feature comedy bill. Use a dramatic playlet and you're all set for a well rounded show.

Night

(*Silly Symphony—Columbia*)

Clever

A LOT of fun in this nonsensical cartoon. Owls performing jazz steps on water lilies; wasps turning collegiate; and even the man in the moon going in for the shimmy. Nicely synchronized and extremely diverting. Fine for any bill and particularly adaptable for hot weather entertainment. Recommended with no reservations. Running time, 7 minutes.

Two-reel comedies suggested and, of course, the newsreel, as usual.

A Romeo Robin

(*Pathe—Sound Cartoon*)

Okay

CLICKS at par, which means good cartoon comedy and appropriate musical synchronization, with occasional voice. Well done, but not sufficiently different from the general run to lift it out of its class. Running time, about 7 minutes.

Proper with a dramatic feature in need of light musical material.

Big Hearted

(*Pathe—Talker*)

Funny Domestic Comedy

LAUGHABLE slapstick, with plenty of laughs and no end of slapstick of the house wrecking variety. Ray Hughes makes some real spills while forcefully entertaining his new next-door nervy neighbors. The plot is stale, but Robert DeLacy brushed it up a bit, giving expert directorial twists which bring the story out of the rut. Running time, 15 minutes.

Spot this one after the feature, using it where the latter contains dramatic stuff.

CLASSIFIED ADS.

For Sale

The Columbia Theatre, Cave City, Ky. Seating capacity, 410. All equipment necessary for running a first-class, silent movie. The theatre is located in 11 miles of Mammoth Cave proposed national park. For particulars write to Miss M. D. Bullock, Cave City, Ky.

For Sale At A Bargain

One Audiphone Talking Outfit, complete with daylight screen. Lanett Theatre, Lanett, Ala.

WANTED: An Editor-Manager for the Society of Motion Picture Engineers. Applications are hereby invited for the combined position of business manager of the Society and editor of the Society's Journal. The editor-manager will be supplied with capable editorial and clerical assistants, and his duties will be (a) to edit the Journal under the jurisdiction of the Board of Editors, (b) to transact the routine business of the Secretary and Treasurer and the various committee chairmen, and (c) to assist the President in co-ordinating the various activities of the Society. Desirable qualifications of the applicant include a pleasing personality, managerial and technical editorial ability, and a broad knowledge of the motion picture industry. The salary will be not less than $6000 per year.

Applications should be forwarded to J. H. Kurlander, Secretary of the Society of Motion Picture Engineers, 2 Clearfield Avenue, Bloomfield, N. J.

HITTING THE HOLLYWOOD HIGH SPOTS

SOME one remarks that Will Rogers has been writing his widely-syndicated daily newspaper column while seated in the dentist's chair. Which might be a case of "What's one man's pleasure is another man's pain."

* * *

The regular popular crop of divorce actions and reported intentions are with us in the merry month of June. Settlement is in the air in the action of Mrs. Ruby Porter Brown against her melody-composing husband, Nacio Herb Brown. Billie Dove's divorce action against her director-husband will not be contested, according to reports; while latest rumors state there is a good chance of early divorce proceedings in the Douglas MacLean household.

* * *

While Clarence Brown has parked his airplane in the East during a European vacation, Wallace Beery, one of the most enthusiastic birdmen in the film colony, stepped out with the purchase of a six-passenger Travelair monoplane.

* * *

May Allison and James Quirk have arrived in town for a brief stay. Mrs. Quirk may accept a picture engagement.

* * *

Marion Davies is expected back from New York within the next week, and many actors will start eating again.

* * *

When Al Jolson goes to the local fights he takes his wife, Ruby Keeler, along so she can become an expert if any family quarrels might develop in the future.

* * *

Nancy Carroll's younger sister, Theresa, has arrived in Hollywood with intentions of breaking into pictures.

* * *

Jack Gilbert shaved off his moustache for his current M-G-M production, "Way of a Sailor." A Hollywood wisecracker remarked Jack would have to lose more than the moustache to get rid of the lisp.

* * *

Thornton Freeland, young director of United Artists, seems to be smitten with June Clyde, R-K-O feature player. At least they go around together pretty regular.

'U' Gets Kaufman as Comedy Supervisor

Hollywood—Setting plans for production of the limited number of short reel comedies to be produced during the coming year, Universal has engaged Eddie Kaufman as editorial supervisor for comedies.

Kaufman was former assistant and title writer for Jack White when the latter was producing head of Educational Studios during the past five years.

Popular Flappers Sought In Oklahoma City Contest

Oklahoma City—The Publix theatres here are conducting a contest for the most popular flapper in town and the girls are all excited. The tie-up is with Max Factor, Hollywood face painter, and the local Crown drug store, where Max's disguises are sold. Ticket stubs are exchanged for ballots at the drug store and the winner gets a free vacation trip to Hollywood.

Seattle Exhibs Combat Daylight With Late Shows

Seattle—With the coming of summer and daylight that lasts "far into the night," picture theatres here are advertising late performances every night in the week. To accomodate local residents who enjoy a game of golf, tennis, a swim or a motor ride during the daylight hours after supper, the theatres have arranged their schedules accordingly.

Jensen & Von Herberg at their Liberty advertise a complete performance beginning nightly at 10 o'clock for those who wish to stay up late. Admission after 10 P. M. is 25 cents, instead of the regular evening charge of 35 cents.

The Paramount and the Fox Fifth Avenue, both offering stage shows in addition to their picture program, present a complete performance beginning about 9:45 and ending about midnight. At the Fox, the feature attraction is never screened for the last show until after 10 o'clock. The RKO New Orpheum this week arranged schedules so that their last complete performance does not begin until 9:30 or shortly after.

These late performances mean added cost to the theatres in overtime, salaries to musicians, operators, stage hands, etc., but the local managers feel that the late shows are the only way to combat the competition of long daylight evenings, and believe that the added operating expense is more than offset by the business received from late attendance.

Plans Mapped for Annual Rochester Exhib Outing

Rochester—With a tug-of-war between downtown and neighborhood men as the chief feature, members of the Rochester exhibitors unit shaped final plans this week for their final outing at Coburg, Ont., July 1. They will be accompanied by delegations of exhibitors from New York, Buffalo and Syracuse.

Jules Greenstone, president of the Rochester group, is in charge of arrangements. He is being assisted by John J. O'Neil, games and transportation; William Tishkoff, prizes and entertainment; Max Cohen, commissary; Alexander Dunbar, sports and reception; Russell Carew, refreshments; Paul Fenyvessy, tickets and arrangements. The exhibitors will take their families for the first time.

Radio Association Hit for Stand on RCA Trust Suit

Chicago—RCA and its associates are engaged in establishing a monopoly in every phase of the radio art, B. J. Grigsby, chairman of the board of the Grigsby-Grunow Co., has announced the company's resignation from the Radio Manufacturers' Ass'n. He says RCA's activities are preventing the association from taking an active stand on issues of importance to the radio industry. The resignation is the result of the association's stand on the anti-trust action brought by the government against RCA, General Electric and Westinghouse.

PRESS AGENT PUFFS

"Douglas Fairbanks is an ardent 'Mickey Mouse' fan. He believes that these Disney creations released by Columbia are the last word in cleverness, skill and amusement. In a recent interview given to the Los Angeles Times, Fairbanks is quoted as saying that Mickey Mouse gags are the talk of the cartoon profession.

* * *

"The name of Charles Ruggles has been officially changed by Paramount to Charlie Ruggles. This change in the nomenclature of the busy comedian, who has made a reputation for himself with his screen drunks, was effected virtually by popular request. It was noted by Paramount executives that filmgoers invariably refer to Ruggles with the friendly name of "Charlie," s oit was decided to denote him thus in the billing.

"Ruggles, who is now in Hollywood preparing to appear in a screen musical with Jeanette MacDonald after having completed his new role in 'Queen High,' wired his approval of the change. He's known as 'Charlie' to all his friends, as well as everyone around the studio, where he is one of the most popular players. So the name was nothing new to him."

* * *

"Did you ever see cowboys kicking footballs in their distinctive high-heeled boots? John Mack Brown gave the members of the King Vidor 'Billy, the Kid' company this treat recently when M-G-M sent the troupe to New Mexico.

"Brown, ex-All-American star, took a football with him and inveigled a number of the neighborhood cow wranglers to join in a little spring practice."

Meyer Gets Quarters In Metropolitan Studio

Hollywood—Abe Meyer, head of the Meyer Synchronizing Service, has established headquarters at Metropolitan Sound Studios. Meyer's service includes publication and exploitation of original music, sound effect department, research and reference library; together with complete synchronization of productions.

Meyer's accounts include Christies, Lloyd Hamilton productions, Metropolitan Studios' Industrial Department, Rogell productions, Halperin productions, Brown-Nagel productions, Phil Ryan productions and Robert C. Bruce.

D. W. Handling Addition Of Sound to "The Birth"

Hollywood—D. W. Griffith has decided to supervise the sound effects, music, synchronization and added dialogue for the silent version of "Birth of a Nation," which is being handled by Triangle Film Corp.

Present plans provide for both a prologue and epilogue to be staged with Griffith and others talking for the necessary scenes. Regulation scenes of the picture will not be voice-dubbed, as was expected.

A synchronized version was completed several weeks ago, but this was discarded when Griffith consented to supervise the remake.



Court Ruling in Censorship Fight Kills Injunction

Attorneys here are arguing over the interpretation of the State Supreme Court's most recent ruling in regard to "Alibi," the United Artists picture which was denied a permit by the local censor board but played Chicago theatres under a writ of injunction restraining police from interfering with its showing. This injunction was later dissolved in an action brought by the corporation counsel's office which, at the same time, sought to show that mandamus and not injunction was the proper legal procedure to distributors whose pictures have been denied a permit. At that time, the Supreme Court upheld the distributors; approving the injunction procedure. Later, however, the Circuit Court in a similar case brought on by "Party Girl" (Tiffany) ruled that mandamus is the proper procedure.

Loopholes in Decision?

Following the later ruling of the lower court, the corporation counsel's office filed a petition with the Supreme Court for a rehearing of the "Alibi" case. This petition was denied, but the Supreme Court last week modified its earlier decision in several particulars. The modification is interpreted by some attorneys to mean that injunction proceedings will be supplanted by mandamus in the future. Others, however, believe that the modification leaves plenty of loopholes by which injunction may still be in order.

James V. Kearns of the corporation counsel's office here states that he has not received a copy of the modified ruling from the Supreme Court and does not know what it implies. Kearns instituted both actions against "Alibi" and "Party Girl" but said he had no knowledge in advance that the Supreme Court would give reconsideration to the "Alibi" ruling which resulted in the modification.

Accurate interpretation of the modified ruling, he said, will not be possible before receipt of the report containing the new decision later this week.

Distributors here are anxious to maintain the injunction procedure as it is operative immediately. Mandamus, on the other hand, requires lengthy court actions which sometimes take months before they are even placed on court calendars.

Wabash Ave.—South

THE M & M Film Co. doing a land office business during the past week with its pictures of the Schmeling-Sharkey argument. . . . RKO theatres first in the Loop with the fight pictures, after which everybody in town seemed to be supplied with a print. . . . United Artists will preview "Raffles," the first of the company's new season product to hit the town, June 30 at the United Artists theatre. . . . L. V. Kuttnauer, formerly Chicago agent for Phototone sound equipment, is now on country sales for United Artists. . . . Louie and Meyer Marks are now associated with Warners, as Empey News recently stated.

* * *

Al Blasko nearly ruined his ankle flipping a bus the night his town car broke down. . . . D. H. Finke back from an extended business trip in the East. . . . Mr. and Mrs. George (Disraeli) Arliss train-changing during the week, east-bound. . . . Charlie Loewenberg still missing from his office. Last heard of in Milwaukee. . . . Dick Beck solving the Tom Thumb golf competish by buying one of the damn things and running it himself. If they're not in the Castle, Dick figures, they're paying to monkey around his coursette.

* * *

B. & K. houses co-operating with the Chi Association of Commerce on a "Boost Chicago" campaign in the theatres. Trailers being used to depict the city's growth from a cowpath stop-over to the new census figure, ringing in all our individual prides and joys that the farmers come miles to see and no real Chicagoan knows anything about. The "boost-it" stuff even being given display space in B. & K.'s advertising in the dailies.

* * *

Add the carnival season and the tent roller skating rinks to the miniature golf courses and you have the three major horrors of this town's small exhibitor. . . . Chi Civic Opera stars reported to be lining up for picture work at the Fox West Coast studios are skeptical. Jose Mojica, the only one of their number who has gone Hollywood to date, has never been heard from since. . . . . B. & K. getting ready to put vaude back into the Belmont, giving it about the same policy on which it was run by RKO.

* * *

B. & K. plugged "The Floradora Girl" (M. G.M.), current at the Oriental, with an ancient Cadillac maneuvered by a couple in linen dusters and goggles. Even that "last horse left in the Loop" smiled. . . . The Orpheum and Crystal theatres, Joliet, Ill., have closed for the summer. . . . Ralph Cummings named manager of Publix's Nebraska and Iowa theatres.

* * *

The Rialto, Elgin, Ill., closed for the summer. . . . Essaness has taken over the Chateau and Madison Square theatres. . . . They counted them by thousands at the testimonial dinner to Tom Malloy, business agent, Local 110, at the Stevens last Saturday. The gross, at ten smacks a throw, was estimated at more than 50 grand. Twenty-five of that was presented to Malloy for his London trip as an American delegate to the International Trades Conference and as an evidence of esteem.

* * *

The Academy at Waukegan and the Washington at Chicago Heights, Publix-Great States houses, closed for the summer. . . . B. & K.'s Chicago approaching a new all-time record with Will Rogers standing them out on State Street for a couple of consecutive shows daily. The gross was hitting better than $9,000 a day at the start, with Will's salary paid the first day.

KANE.

Work Stopped on Exchange Bldg., Lessees Worried

Work on the Film Exchange building at 13th St. and Wabash Ave. has been discontinued with only the first floor foundation completed. No explanation has been forthcoming from the backers of the project on the inactivity at the site, though workmen have not been in evidence at the building for more than two weeks nor have the heavy tarpaulins covering the construction equipment been removed during that time. Leaseholders who were to go into the building October 1 are beginning to worry about what will become of the deposits they put up at the time of signing their leases, with the prospect that new leases and new deposits with another holding company may be the outcome in the event the halt in work is due to financial difficulties, as has been rumored.

Crack C. & N. W. Trains Equipped for Talkers

The Chicago & Northwestern Railroad will inaugurate talking picture entertainment in specially equipped theatre coaches on four of its crack Pacific Coast trains as a result of successful tests conducted by the railroad this week.

The theatre coach test was made this week on the Northwestern's California Limited, with railroad officials and Chicago film men comprising the audience. With the train traveling at 55 miles per hour between Chicago and Milwaukee sound reproduction was distinct and projection successful, it was reported. A full, all-talking program comprised the test. "Second Wife" (Radio) was the feature, with Educational furnishing a variety of short subjects. R.C.A. Photophone equipment was used.

Exhibs Profit by Booking Combines; To Get Lower Prices Buying On Own

Fast Worker

The publicity director for a local circuit also operates a trailer business here. It is the publicity director's duty, in this particular circuit, to oversee trailer copy and order it as required.

This publicity man writes his own trailer copy (against which the criticism of verbosity is frequently made), puts through the orders for the trailers (needless to say with whom they are placed), sets the price for them, okays the order and the invoice and walks into an adjoining office and collects the check.

Warner Invasion Of South Side Spurs on B. & K.

Announcement of Warners' south side theatre buy is believed to have hastened the closing of the deal last week which formally gave B. & K. its Englewood theatre site. Plans for acquisition of the site had been progressing leisurely up to the time of the Warner buy. Immediately thereafter the preliminary dickering over terms of the transaction came to an abrupt halt, the deal was made and B. & K.'s architects instructed to rush completion of their plans for the theatre. The house will be a 3,200-seater and will be named the Paramount.

The site of the theatre is at 63d St. and Union Ave., and comprises only a part of the property involved in the transaction. The Chicago & Western Indiana railroad, owners, specified that the parcel of land had to be sold in total or not at all. It was this pronouncement, according to report, at which B. & K. balked. The abrupt closing of the deal, however, gave B. & K. title to four acres of property, the entire parcel.

The deal involved purchase of the unexpired portion of a 999 year lease held by the Wabash railroad. The unexpired term is 971 years, and is believed to set a Chicago realty record for the purchase of long term leases. The consideration is said to be far in excess of the $340,000 specified in the deed.

In the same block is the Stratford, recently acquired by Warners, and the RKO Englewood. Warners, Capitol and Jeffery, likewise, are not far removed from this location.

Spanuth Heads New Bell & Howell Unit

H. A. Spanuth, well-known Chicago film man, has been placed in charge of a new production department at Bell & Howell here. No public information of the character of the new department is available yet, but it is understood that it will have to do with the production of coin-operated picture machines for home and public sale.

Windy City Showmen Use Co-ops as School to Learn Buying

Buying combines are serving as a training school in film booking, at least as far as a number of Chicago exhibitors are concerned.

The exhibitors subscribe to a booking service for a year or more and then drop out, feeling that they have learned enough and acquired enough confidence to profit by their knowledge. The odd part of it is, most of them have. For instance, an indie who has been paying $50 for a picture joins a booking service and gets his pictures for $35. After a year or so, he withdraws from the service and begins once more to buy his own film.

"$50," is the salesman's pronouncement.

"You're crazy," the exhibitor retorts. "I've been getting pictures for $35 for the last year and $35 is all I'll pay. Take it or leave it."

His proposition usually is taken.

Chicago Warner Club Forms Buying Combine

Wholesale purchasing of all and sundry merchandise will be made available to members of the Chicago Warner Club if a proposal to be made at a meeting of the club this week carries. The proposal provides for the establishment of purchasing rights with various merchandising houses which would give members of the club the benefit of wholesale prices when bought through the club.

At the same meeting permanent club quarters will be chosen. In all probability these will be on the sixth floor of the new Warner exchange building here. Part of this floor will be occupied by the Brunswick offices, while the remainder, and the roof where a garden and solarium may be installed, will go to the Warner Club, it is expected.

Laskers Develop New Chi Chain; Acquire Their 5th

The Laskers added a fifth theatre to their local chain this week with acquisition of Lubliner & Trinz's Ellantee, a 1,500-seat house at Clark and Devon. After alterations and installation of sound equipment the house will be re-opened about September 1 as the Roxy.

A 10-year lease dating from October 1 at a term rental of $135,500 has been signed. It provides for an annual rental of $11,000 the first year; $12,000 annually for the next two years; $13,000 annually for the next two years, and $14,500 annually for the next five years. Provision is also made for extending the lease an additional five years at an annual rental of $15,000.

The operating company will be known as the Devon Amusement Co. Jacob Lasker is president, and Benjamin Lasker secretary of the company, which now controls, in addition to the Roxy, the Music Box and Bertha in Chicago; Ritz in Berwyn and the Villa in Cicero.

War Is Hell

Lloyd Lewis, B. & K.'s literary advertising man, is now working on a biography of General Sherman, in pursuance of which most of his time outside of office hours is spent in research and accumulation of data on the Union leader's life and times.

"I," June Provines reports Mrs. Lewis as saying, "am going to demand a pension of the government for a husband lost in the Civil War."

Publix Scrapping Historic House In Aurora, Ill.

Paramount-Publix will scrap the largest theatre in Aurora, Ill., the Fox, to make way for a new $1,000,000 house on the site. Razing of the building will begin at once and will deprive Aurora of one of its most historically interesting structures.

The theatre building originally was the Temple of Music at the Buffalo Exposition in which President William McKinley was fatally wounded on September 6, 1901 by Leon Czolgosz, the anarchist. Following the Buffalo Exposition, a group of Aurora business men planning the erection of a Coliseum journeyed to Buffalo to purchase one of the fair buildings. They chose the roof and framework of the Temple of Music and shipped it to Aurora, where it became a municipal auditorium. It was later replaced by a larger municipal structure and the old building converted into a show house and named the Fox theatre, after the Fox River on which the Illinois city is situated. It was taken over by Publix several years ago.

Committees Appointed by Chicago S.M.P.E. Chapter

New committees named by the Chicago chapter, S.M.P.E., at the regular monthly meeting here were: membership and subscription committee: E. J. Couer, chairman; M. W. La Rue, Robert Matson, Detroit; E. A. Bertram and Michael Ellison.

Progress committee: L. P. Langford, chairman; D. F. Tattenham, R. H. Ray (St. Paul), Robert Matson (Detroit), and E. J. Couer.

These, with the committees previously announced, complete the organization of the Chicago chapter. The local society's next meeting is scheduled to take place at the Adler Planetarium in Grant Park at an early July date, to be announced later.

Hollywood Cast Numbers 153,294 Counting Extras

Hollywood — Population of Hollywood now totals 153,294, according to new census figures. This compares with 19,996 in 1910 and 50,000 in 1920. This is divided as follows: Beverly Hills, 17,421; Beverly Hills township, 35,927; Santa Monica, 37,-190; Culver City, 5,669; Venice township, 8,819.

New Omaha Chain Has Six Theatres in Line-Up

Omaha—The North Star, acquired by the Popuar Amusement Co., is the sixth theatre to be added to this string since spring. J. Earl Kirk has been named manager of the theatre, which was renovated and redecorated. RCA Photophone equipment has been installed.

Theatres now operated by this organization include the Moon, Princess, Muse, Hamilton, Lothrop and North Star. It is understood the company, organizers of which were formerly executives of the World Realty Co., are negotiating for the purchase of five houses they sold before reorganization of the new company.

Hearing Devices Launches Public Stock Development

Coleman & Co., Inc., New York brokers, are offering 4,000 share units of Hearing Devices Corp. at $50 per unit of one share of cumulative preferred and one share, no par common.

Hearing Devices is marketing DeForest Audiophones, an instrument for the deaf, and is plugging for an opening in the theatre field.

Samples Convince the Most Skeptical!



Words cannot prove the superiority of Silman Points. Send for Samples — try them. You'll marvel at the wonderful improvement when using

SILMAN
SYNCHRONOUS DISC
POINTS

The only perfect Point for Sound reproduction

No surface scratch. Clears voice articulation. Eliminates blurry, raspy tone

Send for Sample Package

Silman Distributing Co.

Sound Equipment and Apparatus

620 Grant Street Pittsburgh, Pa.

After the Gold Strike

Hollywood—Word came from Raoul Walsh, via Wyoming, where he is on location, that he had been having a bit of trouble with his sound apparatus—strange noises were creeping in. Later he reported that the trouble had been discovered. It was caused by song writers walking back to New York and humming their theme songs.

Inventor of Time Lapse Camera Dies at Capital

Washington—Howard Greene, 55, technical research engineer of the Dept. of Agriculture and inventor of the "time lapse" camera used in photographing the development of plant life, died at his home here, Sunday, following a sudden illness.

Greene was widely known in the film industry through his work in the office of motion pictures of the department. His "time lapse" camera was so constructed that a growing plant could be placed before it; at specific intervals, a bright light would flash on, a motor would start and the camera would take a picture. Usually these pictures were taken at intervals of a few minutes, and when the work was completed the full life history of the plant could be witnessed.

Stench Bombs Thrown In Three Texas Houses

San Antonio, Tex.—Police here are having a hard time rounding up stench bomb vandals. While they have been working spasmodically for months, the vandals Sunday night threw bombs in the Highland Park, Harlandale and Sam Houston Theatres, community houses.

The bombs were hurled through the front entrances of the theatres unknown to the managers until they were repelled by obnoxious odors Monday morning as they opened their houses.

Collegiate Closes

Fayette, Mo.—The Collegiate here has closed, lack of sufficient patronage being given as the reason.

New House for Amarillo

Amarillo, Tex.—A new neighborhood theatre will soon be opened here by the Tex Theatre Corp.

Jenkins Leases Theatre

Marionville, Mo.—Harold H. Jenkins has leased the Electric from C. T. Bastin, the owner.

HOTEL BRISTOL
• 129 WEST 48th STREET •
NEW YORK

Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet

Famous Table d'Hote Restaurants
Luncheon 50c . . . . Dinner $1.00
Also A La Carte Service

Room, Single, $2.00 - Double $3.00 Per Day
with
Bath, Single, $3.00 - Double $5.00 Per Day

"Ingagi" Panned, Toledo Theatre Jerks Out Ads

Toledo — Advertising on "Ingagi" was jerked summarily from the Toledo News-Bee when the picture was rapped by the newspaper as a phoney. The newspaper replied with a box, headed "Concerning Theatre Reviews," prominently placed on its theatre page a few days later and reading as follows:

"The Pantheon theatre has canceled all advertising copy in The News-Bee, giving as the reason an unfavorable review of the current film attraction "Ingagi."

"The News-Bee offers no apology for the review of the picture carried in all editions last Monday in which Ernest R. Moorefield, motion picture editor, branded "Ingagi" as a fake.

"'Ingagi,' under scrutiny of better business bureaus throughout the nation, has been banned by Will Hays to all members of the Motion Picture Producers and Distributors' association.

"The News-Bee told the truth about 'Ingagi' and will continue to tell the truth about other pictures playing at the Pantheon and other first-run Toledo theatres, regardless of advertising contracts.

"The theatregoing public is entitled to know what to expect in a film before paying money at the box office and it falls within the province of any news paper to prevent infringement upon that right."

The Blade reviewer gave the film a kidding, but apparently without drawing blood. The Toledo Times notice was in serious vein, even remarking of one episode in Sir Hubert Winstead's extravaganza: "It's so real it hurts."

Local wisecracker discussing the jungle opera was heard to say: "I can't see why anyone should get steamed up over seeing women consort with gorillas. That's part of the free entertainment in any night club." Nevertheless "Ingagi" stayed two weeks.

Langan Finds Sound Ab'd Lags Behind U. S. Studios

Hollywood—John Langan, former Paramount director, has returned to the Coast after a three months' trip to Europe. He reports that Ufa, under the supervision of Erich Pommer, has developed a high standard of sound reproduction, but the other countries of the Continent have not yet approached the average sound results being obtained by American producers.

Movie Star Rotogravures

Just Out. 25c Sellers. Ready for Framing.



Actual Size. 11x14 In.

Up to 1,000.....5c Each
1,000 or Over.....4c Each

Nancy Carroll, Janet Gaynor, Charles Farrell, Greta Garbo, John Barrymore, Maurice Chevalier, Dolores Costello, Bebe Daniels, Conrad Nagel, John Boles, Marilyn Miller, Clara Bow, Ronald Colman, Wm. Haines, Ramon Novarro, John Gilbert, Buddy Rogers, Rudy Vallee, Richard Dix, Richard Barthelmess, Mary Brian, Alice White, Joan Crawford, Norma Shearer.

Write for Set of "FREE SAMPLES"
One-Fourth Deposit on C. O. D. Orders.
M. E. MOSS (B) PUB. CO., Hartford, Conn.

MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor



A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Swivel Chair Managers"

"DON'T be a 'swivel chair manager'", shout several of the large chains. "You should not permit yourself to be tied up with detail and office work if you know your job." "A good manager is a man who gets out around the town, meets people, makes friends, interests himself in all sorts of community enterprises." "At night he should be right on the floor and around the theatre. Etc. . . . Etc. . . . Etc. . . .!

Which is pretty good copy for any circuit house organ or a meeting of the managers. And, no doubt, those who create these slogans, flowery phrases and lots of other baloney, really believe it will work out.

BUT. . . .!

We know of a manager on one of those large chains who received five separate letters from five different men in the home office, all dealing with the same subject, but covering individual viewpoints.

Each one of those letters had to be answered. And promptly. And each required a little thought before writing so that the manager would not be contradicting himself by saying something to one man and reversing his answer to another.

And then there are those half a hundred reports on everything going on in the theatre, from hiring and firing of help, to how many lines of free space he was able to promote. Reports of shows. Letters pertaining to revamping of certain programs booked into the house. And, — well if you work for one of the big chains you know all the rest of the details which must be sent in regularly.

The riddle, as we see it, is, — how the devil is a manager going to avoid being a "swivel chair" man with all the mass of stuff he must answer from every conceivable department in the organization, to the gross of reports called for by home office orders?

Of course one way out for the manager would be to work twenty-four hours a day. But then, he might fall asleep on the floor and that would be a violation of Rule 126,449. Then again, he might try hiring a flock of assistants for the sole purpose of answering home office puzzles, but again he would find that such a procedure was an infraction of Article 365, paragraph 178B, year 1929-30.

Efficiency men seem to grow on every hat tree in chain home offices, so maybe they will discover one efficient enough to dope out ways and means of curtailing fool letters, and duplication of orders from home office "chiefs."

Shorn of its thousand and one unnecessary details, a manager's job is by no means too much for any competent man to handle. But if you load him down with red tape it will tie him up into knots when he should be out and around the community with a free and clear-thinking mind.

"Chick"

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MANAGERS' ROUND TABLE CLUB

"LOTS OF LUCK TO SHERIDAN"

If you've heard rumblings and mysterious noises from over Jersey way, we'll relieve your mind of all misgivings and let you in on the good news and glad tidings that Hal Sheridan, popular District Supervisor of that portion of the Fox Theatre chain, was just appointed by Harry Arthur to the office of Division Manager for Jersey.



Among the visitors to Club headquarters are many men from the Fox Jersey division, and for months we have listened to them sing the praises of Sheridan and his method of giving the boys every possible encouragement and help. In these days of over-efficient chain management (not a pun, either), it's music to our ears just to sit back and hear those boys rave over someone, instead of eternally kicking about this, that or the other thing.

We know of mighty few men enjoying the popularity among the house managers as does Sheridan and with that kind of a foundation we can only see the greatest success for both Hal and the division now under his command.

If we may lift a well-known slogan, we would say, "Such popularity must be deserved," and in this case we say it in spades. Here's wishing Hal Sheridan and his entire division a trainload of good luck.

"Chick"

R. Mason Hall Of Norton, Va. Joins Our Organization

Pass out a fist-full of fingers and meet R. Mason Hall, manager of the Lyric Theatre in Norton, Virginia.

This new member states that he had been following our pages with interest for a long time now and he decided that in order to start the month of June off aright he would have to shoot in his application. So much for that. We want to say that it was certainly a bright June day when he became a member of the most alert group of life-wire showmen in the country. Hall has been in the show game for thirteen years and boasts the record of having worked for only four corporations in that time. For seven years he handled five houses for a southern amusement company, two years he was in business for himself operating theatres, three years were spent in Bristol, W. Va., with another corporation, and a year with the Publix organization, where he decided to resign in order to accept his present position, which affords him an opportunity to be out in the open and getting plenty of fresh air.



His present house is located right along "The Trail of the Lonesome Pine," and from what he tells us the air twenty-four hundred feet up can't be beat, the fishing is the best you can ever want, and the scenery is all that the pen of John Fox depicts it to be. As we are unacquainted with this showman's town we do not know what the possibilities are for exploitation but we do feel that whatever they are he makes the best of them and that he will prove an active member. We want to welcome him into the Club and hope to hear more from him in a little while. And if we ever hit that trail towards your region Mason, we're going to find out for ourselves just how good that fishing and scenery is. Oak?

Sound Installation At Oscar's House Is Now Completed

The reason that Earle Oscar hasn't been mentioned on our pages for the past few weeks has been due to the fact that he was very busy supervising the installation of sound at the Ritz Theatre in Athens, Ala., but now with that over with and his new policy well under way, he promises to be more active than ever.

Though we haven't his complete campaign on hand showing what he did to plug the opening, we managed to get hold of one of the double truck ads he promoted and we are reproducing it here. Bear in mind the fact that Athens is not a city; it's just a town, and you'll appreciate the work Earle put in to get this ad up. He hasn't everything to draw from that the bigger houses have and consequently must do the best he can with the material on hand, and you can take it from us that this special ad went over big in the town.



Another fine piece of showmanship was evidenced in the picture that he landed on the front pages of the local newspaper when the equipment arrived at the theatre. He called up the paper and had them send over a photographer to take a picture of the cases. The photo met with a lot of approval and persons were seen walking over to the front of the theatre to look at the boxes. This caused word-of-mouth comment and gave Earle a break even before he started in to work.

Now that he has this all set, and with so many fine productions scheduled for next season, it leads us to believe that he is going to furnish us with some corking slants on merchandising. Keep us posted, Earle, so that we can tell how things are going with you.

GUY A. KENIMER Says:

"I take a great interest in your Department of MOTION PICTURE NEWS and rarely a week passes that I do not find some valuable medium of exploiting and advertising some attraction".

Manager,
Palace Theatre,
Jacksonville, Florida.

You're BUYING Pictures Now!
HOW WILL YOU SELL THEM!

SIGN THE DIVIDEND COUPON BELOW!

Talking Trailers at a Popular Price!!

Exhibitors, you've waited a long time for this. Now, here it is! And naturally Ad-Vance brings it to you! AGAIN AD-VANCE HELPS SAVE YOU MONEY! THEY CUT YOUR OVERHEAD—AND BUILD YOUR BUSINESS! That's what we all want these days!

One Talking Trailer per week $3.50

3 Talking Trailers per week $10.00

(Special rates, combination silent and talking trailers.)

a—THE SMALLEST THEATRE CAN AFFORD THEM!
b—THE BIGGEST THEATRE CAN BE PROUD OF THEM!
c—They are short and punchy and practical!
d—They are real seat-sellers!
e—Novel, different—like a personal chat with your patrons!

125 feet of ticket-selling trailers!

Service includes synchronized openings, closings, day title combinations.

(Sound on Film)

Real, intelligent selling copy, plus synchronized music, PLUS intensive sales *TALK!* Hardly seems possible at that price! But wait'll you see and hear them. No more six to ten minute trailers that reveal too much of the picture; no more time-wasting, money-burning trailers. These mighty little "talkers" do the work! Ask the circuits that use 'em! Sign the coupon below—IT'S AS IMPORTANT AS THE FILM BUYING CONTRACTS YOU'RE NOW MAKING FOR THE SEASON!

Ad-Vance Trailer Service Corporation

CHICAGO
845 So. Wabash Ave.

NEW YORK
630 Ninth Ave.

LOS ANGELES
1928 So. Vermont Ave.

LABORATORIES and STUDIOS ~ 111 WESTCHESTER SQUARE, N.Y.

TEAR OFF AND MAIL THIS DIVIDEND COUPON

AD-VANCE TRAILER SERVICE CORP. 111 Westchester Sq. Bronx, N. Y.

Gentlemen:

I am interested in your new talking trailer service at common-sense prices. Send me full particulars. I will be interested in contracting for . trailers per week. This inquiry places me under no obligation.

. . . . . Theatre . . . . . (Address)

MANAGERS' ROUND TABLE CLUB

Matt Press Gives Us Some Dope On Show Experiences

Here at last is the first authorized version of the show career of Matt Press, manager of the Saenger Theatre in Hope, Arkansas, whose exploits have been recorded many times on these pages.

A hurry call to Matt netted us his photo and a load of dope on his life, and since we know that our members are always anxious to learn when the other fellow broke in and what he did in the years leading up to his immediate position, we hasten to present it as a guide to Matt's advancement.



At the age of twelve, Matt made his debut into the show business when he was engaged to make balloon jumps at Home-Coming and Fair Celebrations, with the poster paper proclaiming in screaming red type that the "Boy Marvel Would Make A Death Defying Leap From An Upheld Balloon Afternoon and Evening." After a number of years around the "lot," and when he had grown to manhood he was installed as agent and manager of the carnival. The off-months, during which the crew was in winter quarters found him employed in various theatres working in the capacity of bill-poster and on up.

His labor in the theatre enabled him to acquire a knowledge of projection and realizing the value of the movie, he deserted the carnival with which he had spent many years and entered into association with the Brownie Amusement Company who in 1912 were acclaimed as the pioneers of the "movie under canvas" shows and one of the first outfits to carry electrical equipment on the road for projection and lighting.

The advent of the embroglio of 1917 necessitated his resignation from the Brownie company and his entry into Uncle Sam's service as a buyer of hay to be used for export purposes. After the melee he rejoined the Brownie forces and was put to work establishing store-room picture houses in the smaller Louisiana towns, where he operated a string of eight of these theatres until his association with Publix the first of this year.

From what Matt has been doing with Publix it seems to us that his service with them is going to be both pleasant and profitable. We want to thank him for the active interest he is taking in the Club and we know he will continue because his fellow members as well as ourselves are plenty interested in hearing about his work at Hope.

After a rainstorm, one finds no footprints on the sands of Time. Good deeds, alone are indestructible monuments. The foundation is laid and construction goes on forever.

Louis Levine Moves From Worcester To Capitol In Athol

It is certainly an item of interest to learn that Louis Levine, former manager of the Regent Theatre in Worcester, Mass., has been offered the opportunity to handle the new Capitol Theatre in Athol.

We know that many of our members are personally acquainted with Louis and there's a good many more who know him through the Club pages. He went to Worcester from Boston where for more than fifteen years he was prominently identified in many branches of the show business, handling straight picture and combination houses. He acquired a host of friends during his two-year stay in Worcester and they, as well as we, know what a successful job he made of handling the theatre.

His new house, the Capitol, was rebuilt, after it was destroyed by fire last year and since its reopening has been conducted by the G. B. Theatres Corp. With Louis stepping in and taking over the reins it's safe to remark that he will no doubt have that house hitting on all six cylinders and in the smoothest possible manner. Incidentally, he continues working for the same men who owned the Regent Theatres, which were sold to another corporation.

We want to extend our congratulations to him and wish him continued success on this new venture and with him displaying the same brand of showmanship that has marked his many years in show business it makes it definite that he will chalk up another success to his credit.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

◆◆ HOUSE MANAGER ◆◆

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House For Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

Bill Levey Joins The Ranks Of The "Flying Showmen"

Showmen are taking daily to the air. The reason is obvious. Being good showmen they believe in keeping abreast of the times, and where formerly a bucket of paste and a lot of colored paper were the sole mediums (outside of curiosity, of course), that were used to bring them in, today these have been replaced by the most compact and concentrated form of show merchandising ever displayed.

All over the country, showmen continue to apply high power methods to their merchandising. Small towns and big cities are applying alike, whenever possible, the same form of showmanship. Though located in a small town, Bill Levey, big town showman, who handles the Beacon Theatre in Port Washington, Long Island, decided, long, long ago that when he set out to sell his shows they would be sold in a manner befitting the merchandiser of today. Past issues of the Motion Picture News Managers' Round Table Club section have proven the possibilities of his determined resolution.

With the booking in of "Young Eagles," he felt that the picture deserved to be sold in a manner that would have them talking about it long before it opened. Working on the principle that an interested person would ultimately mean a satisfied patron, he tied-up with one of the local newspapers and prevailed upon the editor to grant him a headline on the special edition, to be devoted solely to the Beacon.


The Port Washington News

SPECIAL AEROPLANE EDITION

'Curtiss-Wright Flying Service Now Located in Port Washington

The Port Washington News, The Special Aeroplane Edition, Comes to You from the Air Via a Curtiss-Wright Plane.

AIR-MINDED FOR ITTES TAKE TO THE AIR

Buddy Rogers Tuesday Visitor at The Beacon Theatre

OUR OWN LINDY

F. M. Chamberlain, Local G. A. R. Vet, Attends Reunion

Dare-Devil'

Judge Kohler Talks to Commerce Directors on Roads

. He then went out and tied-up with the Curtiss-Wright Flying School, a branch of which is located in Port Washington. From the airport heads he secured a plane which, together with a pilot, was placed at his disposal. This much done, he secured the co-operation of the newspaper editor and obtained thousands of copies of the special edition. The cut will show you what the paper looked like and from it you will be able to estimate the tremendous publicity value of a stunt of this sort.

In order to present properly the large amount of publicity he received we deemed it necessary to make over the front page and place Bill's publicity stories on it. The page originally contained the "scare head," a picture of Lindbergh, the story of the theatre manager's flight and a picture of Bill, himself.

The papers were carried aloft in the plane. A number of copies were signed by the pilot. Persons securing the signed copies were entitled to free tickets to witness "Young Eagles" at the theatre. In order to supervise distribution Bill himself went up in the plane, earning by his action the sobriquet of a "Flying Manager," and joining the fast growing ranks of other showmen who have become "Flying Managers." The papers were dropped about Port Washington and the surrounding towns and plenty of attention was drawn to the attraction being merchandised.

To further his friendly relations with the flying school, Bill showed them the value of imprinting a plug for his house and picture on the stock circulars that the air school uses. We are showing one of these circulars with this article in order that you may see how it is done, and if the occasion presents itself to you, your showmanship will be called into play and you'll come through with another win; or perhaps you can do it right now.



Bill got a corking break (one of those things that happens once out of a million times), by having "Buddy" Rogers, star of "Young Eagles," drop into the house to see his pal, Gary Cooper, perform in "Only the Brave." This served to get him a little more publicity in the local papers and the "made-over" page will show you what he received. Flying high as he did, is it any wonder that the picture received merchandising of the sort that couldn't be equalled in any of the metropolitan "de-luxers," and we feel that Bill is one more deserving of honorable mention in the ranks of showmen who are always doing something, and we know the future doings of the Century Circuit's first "Flying Manager" will be productive of many showman slants.

LEONARD M. O'NEILL is the new manager of the Regent Theatre, Salem, Mass.

JACK SANSON has been appointed manager of the new Strand Theatre in New Britain, Conn.

"LOBBY LAFFS"

By Dick Kirschbaum



"The Patron Is Entitled To Service!!!"

MANAGERS' ROUND TABLE CLUB

CIVIC CONTACTS

(From Fox West Coast *"Now"*)
By GERALD BAKER
Manager Charleston (Ill.) Theatres

When I first took up the duties in Charleston last October, my first thought and objective was to establish only the most pleasant relations with the newspaper. In the newspaper lies a power that makes or breaks you! Through this medium only is one able to immediately place himself into the proper limelight. After that it is solely up to this man to prove all that the newspaper says about him.

My first encouragement came through the Chamber of Commerce. Accepting an invitation to join, I attended a meeting soon after I came. During this meeting I was given the privilege of saying a few words about the Fox Theatres policy. Naturally, to a small town, the word Fox meant much. It seemed as though they were then going to enjoy a source of amusement never before even dreamed of, and with the assurance that the Fox Theatres not only meant a better and bigger entertainment to the city, but an organization that desired a fitting place with the progress of Charleston, made quite favorable impressions on the boys.

My first contact was in advertising. Here I had the chance to meet my friends in business. A trip pass here and there assured me that I would see them at the theatre soon. Next came the opportunity to give Charleston its first midnight show, incidentally falling on Hallowe'en.

The entertainment policy of Fox West Coast theatres was established first, followed by the express aim to reach into the schools. I'll admit the school superintendent received a season pass, and it didn't do any harm. Then, at regular intervals the teachers of the several schools were invited as my guests to attend pictures I was certain would meet with approval. This gave me an entrance not only to the schools but into the school room. My teacher-friends then advocated and even advised their pupils and students to attend the school kiddies' Saturday morning matinee which followed.

Here probably is an example of Mohammed and the mountain. It's two to one that the churches will not come to you. Therefore one must go to them. Before entering the managerial field my profession was theatre organist. I knew how the organists in the churches longed to feel the pulse of a high-wind-pressure organ. I contacted the organists, inviting them down to try the organ. This automatically invited me to try their organs. The chance to play a solo in their churches rolled around, and anyone can vouch for the thrill a "movie-organist" can give some of the old sisters when they hear a professional touch on the old groan-box.

Neighboring towns: Here again I have been able to publicize the Fox theatres through "musical contact." The little city of Oakland, Ill., just 14 miles distant, was staging a home-talent play for the benefit of a citizen, crippled and in need of money to submit to several operations. Hearing of this, I offered my services in presenting this play for them. I secured five musicians and we supplied all the necessary music.

My first contact with the P. T. Associations organization was in connection with a benefit show for the high school. Tickets were sold by the students. They received 50 per cent of the amount of tickets sold. I then discussed pictures with the president of the local district. She gave me the names of all the pictures that were endorsed by the National Congress, mention of which I carried in my advertising. As soon as I received new bookings I would call her and get her endorsements. This resulted in the exhaustion of much valuable time but it paid big dividends.

A move to build a Kiddies' Wading Pool has just come about. Applying to Mr. Reid, my division manager, for a donation, he suggested, with permission to donate a cash amount if desired, that we give another benefit show and donate 75 per cent of the receipts to this cause. I got a front page break in the leading newspaper which also carried propaganda "that the show was always willing to enter into any civic project," etc. Along with this show we have installed a small pool outside for contributions from the grown-up passersby. One merchant unsolicitedly donated his regular display advertising space of three columns 15 inches for our copy.

Charleston Progressive Citizens Association: This is an association organized recently to quietly but effectively stage the Sunday movie fight. I contacted with a few of the live business men of the town—influential citizens—to fight for me.

The Real Club Spirit!
"All For One And One For All"

Urban J. Schwartz Composes Songs In Addition To Work

Meet a versatile Assistant Manager, Urban J. Schwartz, of the Abowd Theatre in Findlay, Ohio. In addition to learning the show game he seems to be headed for a spot in the song writing firmament for we are in receipt of one of his songs entitled "Just Let Me Call You Sweetheart," which, according to what we have heard about it has become a favorite with the residents of Findlay.



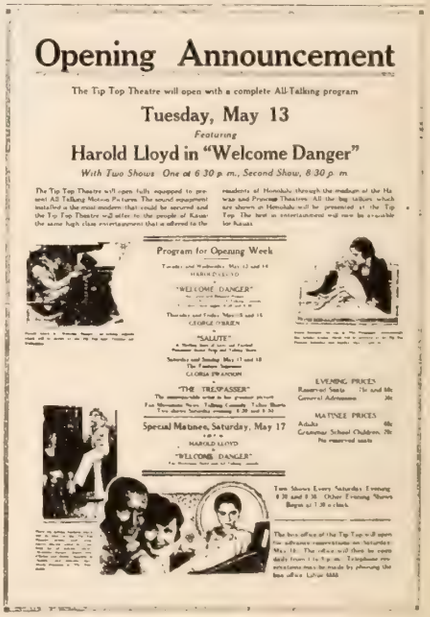
On the back page of the song copy, Urban's showmanship was displayed in the way he sold advertising space to the local merchants, and it is interesting to note that the theatre's ad was placed in a prominent spot. Distribution, we believe, is effected at the stores of the advertisers and at the theatre, and if they are using the organ at the Abowd another valuable plug is received.

If we checked up on our rolls we'd probably find a lot of showmen who are skilled in a great deal of other lines as well as the show business, as witness the number of artists, piano players, organists, ex-circus performers, actors and writers we have. With Urban's contribution we now have what seems to us to be an organization of the world's most versatile craftsmen. What do you think about it fellers?

Have you ever noticed that the man who has always extended a helping hand, never had occasion to complain about the other one being empty?

Here's How a Showman From Hawaii Boosts Business

Knowing that Henry G. Santos, manager of the Tip Top Theatre in Lihue, Kauai, Hawaii, was pretty busy installing sound in his house we did not expect to hear from him for a little while, but now that he is all set and has the house running along like a million dollar or so de luxer we feel that he is going to show his Club spirit and jump back again into the active fold.


Opening Announcement

The Tip Top Theatre will open with a complete All-Talking program

Tuesday, May 13

Featuring

Harold Lloyd in "Welcome Danger"

With Two Shows One at 6:30 p. m., Second Show, 8:30 p. m

The Tip Top Theatre will open fully equipped to present All Talking Motion Pictures. The sound equipment installed is the most modern that could be secured and the Tip Top Theatre will offer to the people of Kauai the same high class entertainment that is offered to the residents of Honolulu through the medium of the Hawaii and Princess Theatres. All the big talkers which are shown at Honolulu will be presented at the Tip Top. The best in entertainment will now be available for Kauai.

Program for Opening Week

Tuesday and Wednesday, May 13 and 14
HAROLD LLOYD
"WELCOME DANGER"

Thursday and Friday, May 15 and 16
GEORGE O'BRIEN
"SALUTE"

Saturday and Sunday, May 17 and 18
The Famous Impressario
GLORIA SWANSON
"THE TRESPASSER"

EVENING PRICES
Reserved Seats 75c and 50c
General Admission 35c

MATINEE PRICES
Adults 40c
Grammar School Children 20c
No reserved seats

Special Matinee, Saturday, May 17
HAROLD LLOYD
"WELCOME DANGER"

Two Shows Every Saturday Evening 6:30 and 8:30. Other Evening Shows Begin at 7:30 o'clock

The box office of the Tip Top will open for advance reservations on Saturday, May 10. The office will then be open daily from 1 to 5 p. m. Telephone reservations may be made by phoning the box office. Lihue 6888

In order that you might see that he is stepping on the gas out in his neighborhood we are showing you a full page ad he used to plug his first sound and talking pictures, and we guess that after careful examination you will agree with us that it is a pretty nice example of show merchandising.

Another slant that proves how he is entrenched in good-will with his local paper is seen in the front page space that his house rated on the talkie opening. The paper came through with a whole column on it and gave the programs for the week as well as describing the inner workings of the sound system. We want to compliment him on the excellent way in which he handled the campaign on the opening of the sound policy at his house and we hope that since a more fertile exploitation field is now open for him that he will keep us posted on what he is doing to bring them into his house. What do you say Henry, can we count on you to pass along what you and the rest of the showmen in your part of the country are doing?

MANAGERS' ROUND TABLE CLUB

Was This Showman Wide-Awake? Read This And Answer

Excavation work in front of their houses has often been cause for a lot of showmen to wear a harassed look, but it remained for Richard Boice, manager of the State Theatre in Mankato, Minn., to put the work of the "ditch diggers" to use as an aid to his house.

When they dug up the street in front of the theatre they dug deep. As a result there was a gaping hole that looked as though it reached to Australia, and as an illustration of it we'd like you to know that the pile of dirt heaped alongside the excavation reached as high as the marquee. It looked like a "dirty" trick to Boice—But.

He called showmanship into play. Since it was practically impossible to feature any sort of a front display, due to the dirt, he hit upon the idea of planting a huge banner on top of the baby mountain. And what he lettered on the banner has the whole town laughing yet. The copy read: "BEHIND THIS MOUNTAIN THE STATE THEATRE IS SHOWING JOAN CRAWFORD IN 'MONTANA MOON'."

How's that for sowmanship? It sold so well in the town that the picture seemed to do more business than would ordinarily have been done had the street been in prime condition. We want to hand Boice a little compliment for his alertness and we know that this stunt that we are passing along will more than meet with a hearty reception from the rest of the Club and consequently they'll want to hear more about him. So how about it, Richard? Keep us posted on your work, will you?

I don't care to fool any man; when he discovers I have fooled him he will do me more harm than my cunning did me.
—E. W. Howe.

And They Looked More Than Once At Ken Hoel's Gag

When we made a declaration that Findlay, Ohio, was in for a lot of fine showmanship due to the alertness of Ken Hoel it was no surprise to hear that Ken pulled a stunt recently that had every factory worker in town looking twice.

It happened this way. Feeling that "Paramount on Parade" deserved a boost, and knowing that a lot of his patronage was secured from the workers in the many factories around and in the city, he created the card that we are showing in conjunction with this story. The card measured eight by three and one-half inches.



Through an arrangement he made with the factory superintendents, Ken was enabled to put this in the racks where the time cards are placed. When inserted, all that could be seen were the words printed in red, "TO ALL EMPLOYEES A THREE-DAY NOTICE." And maybe the factory hands didn't leap over to the time rack to see what the meaning of the notice was. Many sighs of relief were breathed when the purpose of the gag was found out, and though we're sure we don't know, but since Ken says the time-keeping department expressed no unwillingness to have the cards put in the rack, there may be a moral in it some place and some fellows who had been "slowing up" may have looked upon the gag as not so hot. However, that's neither here nor there. This stunt went over very well and a good many of the factory employees were seen to smile when they entered the theatre.

Perhaps there happens to be a couple of factories near you. If so, here's your opportunity to secure some publicity that is really the equivalent of a personal contact and, handled right, will bring you in some extra box office business. Thanks, Ken, for this latest gag of yours and remember to keep us posted on the rest.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

JULY

July 1st	Battle of San Juan Hill.
July 1st	Dominion Day (Canada).
July 4th	Independence Day.
July 13th	Gen. B. Forrest Birthday (Tenn.).
July 17th	Munoz River Day (Porto Rico).
July 17th	Sherman's March to Sea—1864.
July 18th	America's Successful Counter-attack at Chateau Thierry.
July 21st	Battle of Bull Run—1861.
July 24th	Pioneer Day—Utah.
July 25th	Occupation Day (Porto Rico).
July 27th	Dr. Barbosa's Birthday (Porto Rico).
July 27th	Wireless between Japan and United States—1915
July 31st	Lafayette arrives from France—1777

These are good months to promote "Rainy Day Klubs" and other kiddie gags!

AUGUST

Aug. 1st	Beginning of World War—1914. Colorado Day (Colorado).
Aug. 2nd	President Harding's Death—1923. Birthday of Queen Mother (D. E. I.).

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.

MANAGERS' ROUND TABLE CLUB

WHAT ABOUT GIFT NITES?

Now we're stumped. We've always had an aversion for "giving" things away in order that theatres do business. We were not unlike many others in adopting the slogan: "Good pictures—good business."

But we are fooled. Apparently we're wrong. At any rate, in justice to those who place stock in what we have to say, we must tell the truth—even if it hurts. And in this case it don't hurt at all.

We are official adviser to a friend in the business of running some theatres who pestered us until we could not get rid of him without saying O.K. for a certain type of "nite." We will admit it was a little different than the old China or Silver Nite gags; but when we finally consented, we felt like the kid who had been trusted to look after the candy store for a few moments and then ate some of the sweets.

We were not even interested in finding out what the results were on the night they started the gag. And we had mighty little faith in what the result would be.

Imagine our surprise when the "cluck" house of the little outfit doubled their receipts the first night. But we withheld comment. The second week they stood them in the lobby. The third week they had them out to the curb. What the succeeding weeks will bring we don't know. But, despite our prejudices against this sort of thing, it is really responsible for the "cluck" coming out of the red, and right during the time when everybody else seems to be crying about "bum" business.

This may sound like "backing water" to those who knew our previous opinion of such stuff, but facts are facts and we don't mind telling the world about it.

Campaign For The Price-Slash At Fox Detroit A Corker

The recent shake-up at the Fox Theatre in Detroit, Mich., seems to have some marked effect on the new men in stalled. The managing director and publicity man in the short time they have been in the city have been burning up the town at breakneck speed. Special shows, previews, stage shows and knockout publicity have featured the work of the reigning showmen to date. The latest to come out of the city is an eight-page model of a tabloid (pink color and all) to plug the new edition of the Fox Movietone Follies and the price slash.



Competition in the city has been keen, with all of the ace houses digging deep and throwing up dough. Anything to drag in the biz. and cut out the next guy. We are showing a page of the tabloid turned out by the enterprising press agent of the house and also a sample of one of the ads showing the price slash. They engineered a campaign on the price slash that had Detroit going ga-ga.

250 stands, 500 car cards, 1000 two sheet snipes, 250 three sheets and 150,000 of the eight page tabloids. The local dailies ran eight stories of the theatre with pictures of the special decorations. The tabs were handed out at all the big auto factories as well as at the theatre. On the opening night of the price slash, batteries of Kliegs played upon the persons entering the house. The hokum clicked from the start and the house has been packing them in ever since.



Competition looks so hot around there that we expect to pass along some revolutionary stunts in showmanship as it's a sure thing that the rest of the houses are going to hit back and from the live-wire members we have on our rolls, who operate de luxers in the Auto City all that we have to say now is to watch our pages for the latest results of the showman battle in Detroit.

Wilbur Werthner Engineered A Stunt That Clicked Well

Canada is represented again this week along the new member line with the enrollment of Wilbur Werthner, manager of the Crown Theatre in Toronto, Ont.

Having been in the show game for a good many years, Werthner is fully equipped for the position he now holds. He started a long time ago as an usher and gradually worked his way up until he was given a house of his own to handle. The first house he managed was the Classic Theatre and since then he has handled the Gerrard and another house in Toronto. The house at which he is now located has been open but a short time and consequently he has been very busy making contacts for future use, but in order to show us that he is going to be a very active member, he shoots along a stunt he used in connection with "Flight."

A number of cards were inserted in the heralds that plugged the picture. The cards informed the reader that on the following Saturday a plane would fly over the city at a certain altitude. Patrons were invited to write down on the card the altitude at which they thought the aviator had reached. Space was left for the name, address, and estimate of the height, and the persons coming closest to the right amount were rewarded. The results were announced from the stage of the theatre, and since all of the cards had to be given in to the box office a special mailing list was secured that was sure to prove very valuable.

Well, Wilbur, from the way you have started out it appears that you intend to keep right in front with the rest of the live-wires who make up our Canadian enrollment and you know the best way to do that is to keep us posted on how you are merchandising your attractions.

EVANS H. DAVIS Says:

"I have followed the CLUB for the last year and a half and found it of great value and a lot of help in this managing business."

Manager, Rialto Theatre,
East Rochester, N. Y.

MANAGERS' ROUND TABLE CLUB

Live Ballyhoo On Marquee Sold Show For "Sig" Solomon

From all indications, at least to a showman's way of thinking, one of Ohio's leading cities, Youngstown, boasts some showmanship that ranks with the best being turned out in the largest cities in the country. When we start to talk about Youngstown, you'll no doubt get an idea that we are going to say something about S. S. Solomon, city manager of the Publix houses, with headquarters at the State Theatre. You'll have the right idea.



Solomon's activities have always furnished us with something that would be of value to Round Table members, and whenever we receive accounts of his work we hasten to pass them along. We are reproducing a photo here of the ballyhoo he arranged for "Devil's Holiday," and if it wasn't one of the most effective pieces of showmanship ever turned out in Youngstown we'll wear last year's straw hat next year. The large calendar in the center of the marquee was illuminated so as to show the play dates. On each side of the marquee five-foot-cut-out heads of Nancy Carroll were placed six inches away from the circular backgrounds. On each end of the marquee, two men dressed in devil costumes were posted. The men remained on the marquee from opening to closing with half-hour periods off for relief. What a stunt this proved to be, and it was all done at a total cost of forty-five dollars.

The State Theatre is so situated in the city that it can be seen from either end of the main street and the star gazing and jay walking indulged in by the residents when they had their eyes focused on the unusual display afforded ample proof that they were being sold on the picture. The newspapers picked up the stunt and gave it a free play in their columns, with one feature writer going to the extent of devoting his daily column to a description of it.

We also had on hand a layout of newspaper ads that were used to plug the picture, but lack of space would not permit our using them in this article; however, we hope that it won't stop him from shooting in another batch to us.

With "S. S." numbered among our active contributors, we know that the future issues of the Round Table Club are going to hold some more of his showmanship de luxe and all we can say now is to keep your eyes open for them because there's bound to be an angle or two that will be made to order for you.

S. H. HINMAN Says:

"I have just lately become a member of the best darn thing that ever happened in the picture racket . . . the membership certificate is right by me and the button is on the lapel. I'm proud of them both."

Manager,
Diana Theatre,
Medina, New York.

WE'RE ON OUR WAY!

Just about the time the ink will dry on this week's edition, your Chairman will be enroute for the Pacific Coast, with a few stops in between, where he will gather at first hand many interesting and important angles as applied to show business out in the West and Northwest.

As mentioned in last week's issue, we wish we were able to meet everyone of the thousands of boys who have made our job so pleasant by reason of their many fine letters and contributions for the Club pages. But we will take advantage of every spot we hit to say "Hello!" and hope that in the not too distant future we will be able to cover the entire country.

Between July 7th and 24th, those wishing to communicate direct with me on matters other than Club stories can address their mail to Hotel Roosevelt, Los Angeles, Calif. Regular material for the Club pages should be sent to Club headquarters same as usual, where it will be handled in the usual way and with as much speed as is possible to get the stories into print. Everything else pertaining to regular Club routine will continue during my absence and prompt attention will be given to all communications.

"Chick"

Moss Passes Along A Couple Of Hints That May Help You

There's two things that Richard L. Moss, manager of the Raymond Theatre in Pasadena, Calif., raves about. One is his job and the other the California sunshine. We'd like to inform him that when a showman does his work well, there's bound to be sunshine in any part of the country, and, especially so, if he loves to do it, as does Moss. Anyway, we didn't set out to start a discussion of the relative merits of sunshine as applied to the showman principle; what we want to relate is what Dick is doing to keep business rosy.

When he booked in "The Case of Sergeant Grischa," he decided that what the film needed more than anything was a good advance campaign. To that end he started his teaser ads running. The teasers stated: "Grischa is Coming," "Grischa is Powerful," "Grischa had no fluff or frills," etc. Cards of like nature were placed about the lobby. A day or so after the first teaser appeared people began to get inquisitive and ask themselves what it was all about. As a result, when play date arrived business went up way higher than usual. As a "Showman Tip" Moss advises that "MOST OF THE SCENES IN THE TRAILER SHOULD BE CUT OUT AS THEY ARE DEPRESSIVE AND GIVE THE IMPRESSION OF A WAR PICTURE. THE MORE MYSTERY THAT SURROUNDS THIS PICTURE THE BETTER IT WILL SELL."

In addition to this bit of ace show merchandising he also pulled a couple of other stunts that went over very well. One of these was in conjunction with "The Sky Hawk," when he announced that any Pasadena boy appearing with his mother at the theatre would be admitted free by paying his mother's admission. The newspapers picked up this stunt and arranged to have a photographer take a few pictures of it, which were later inserted in the paper. Another stunt that met with immediate favor was promoted with one of the newspapers and consisted of offering free tickets to the persons submitting the best reviews on "Anna Christie."

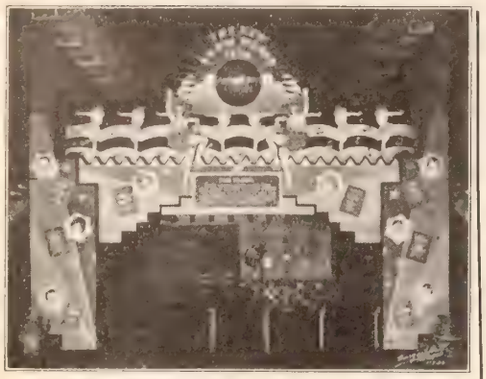
Moss reports that he is working on a couple of new stunts and as fast as the mails can carry them through to Club headquarters we will present them to you. We would like Dick to know that we intend to get some of that California sunshine soon, and we hope to drop in and see him.

MANAGERS' ROUND TABLE CLUB

BEAUTIFUL ART DISPLAYS!

—TO CATCH AND HOLD THE PATRON'S EYE—

The displays pictured on this page were created by Louis Sylvester, artist for the Tampa Theatre, Tampa, Fla. A complete description accompanies each display and should prove immensely valuable to other theatre artists anxious to improve their work or seeking new ideas. We are grateful to Paul Short, manager of the theatre, for furnishing us with this fine material.



Sunburst in red and gold metallics and clouds in blue tones outlined in silver. Revolving globe in green and blue with green and silver metallic letters. Background in silver and black with figures in metallic costumes. Side panels and top panel in brilliant colors outlined in silver. Silver metallic star heads and contrasting panels.



Background—dark blue with illuminated orange moon.
Figure—Lillian Gish in lavender dress, face in flesh tints.
Foreground—Veranda and house in stucco effect, made realistic by fountains and pathway.
Lettering—"Lillian Gish" and "One Romantic Night" in silver metallics. Panel in light green with dark blue lettering.



Background—worked in reds with black outline. Silver and gold stars.
Figures—Oakie in brown and red chair. Face of Oakie in flesh tints. Girls in silver and red metallic costumes.
Foreground—Dark blue and black.
Lettering—In red and silver.



Background—Orange tones and piece with figure, dark blue with illuminated orange circle. Metallic notes and hearts.
Figure—Flesh tones and costume of varicolored metallics.
Foreground—Black with silver border.
Lettering—"Nancy Carroll" in silver metallics. Panels red hearts with white lettering. "Honey" in light green illuminated cutout letters with white border. Green lights.



Background—Worked out in blues. Sunburst in orange and reds bordered with silver and crimson metallics.
Figure—Head of Gilbert in striking colors.
Foreground—Yellow with black Russian eagle.
Lettering—"John Gilbert" in crimson and silver cutout metallic letters. "Redemption" in orange and white cutout letters. Orange lights. Panels in dark blue with light lettering.



Background—Worked in greens with lighting effect. Circle shadows box in red and silver metallics.
Figure—Face of Arliss in greens.
Foreground—Dark green.
Lettering—Mr. George Arliss, silver with crimson metallics. "The Green Goddess" raised cut-out in green metallics.



This display is made in four divisions with lighting effect behind each. Brown and blue tones are used throughout. A realistic effect is created by the use of a real cactus, skull and rocks.
Used as a teaser a few weeks in advance of the show.
This was a little different than the usual run of Sylvester's work.



Background—Buildings painted in pastel colors with cut-out illuminated windows.
Figures—Girls in metallics. Head of Buddy Rogers in colors.
Foreground—Money bags in tones of brown. Stocks of cut-out gold money.
Lettering—"Buddy Rogers" on green metallics outlined with purple metallics.

MANAGERS' ROUND TABLE CLUB

Rod. Degener Is Making Good On Latest Assignment

Upon taking over his new position at the Palace Theatre in San Leandro, Calif., Rod Degener, who formerly managed the Golden State in San Pablo, Oakland, set to work to introduce the town to his showmanship.

As he is now located in a place where the drawing power is much greater than his previous position, he was enabled to arrange a tie-up with a local school of aeronautics that helped him to put "Flight" across to bigger and better box-office receipts.

The building wherein the aeronautical school is located, being adjacent to the theatre, he arranged to have their street window plug the display that we are showing in the accompanying photo. This display comprised such parts as the strut, rudder, casing for Wasp engine, crank shaft, testing compass, altameter, tecrometer, speed indicator and the many other things comprising the "entrails" of the big mechanical birds.



He also arranged to have heralds placed on the Western Air Expresses operating through the town and also at the local airport at Oakland. With this stunt to his credit already, and him just starting, it seems to us that Degener is going to pass along some interesting accounts of his work. What do you say, Rod? You know that you've got a million more opportunities now to pull some corking stunts and we know you can do it.

Earle Holden Has One That May Also Help Your Business

Angle after angle comes to Club headquarters on the new stunts that Earle Holden puts over at the Fairfax Theatre in Miami, Fla., and the only thing we can do is to look at them and pass them along to the Club members because we feel that they are bound to fit in some place. Where Earle finds all the time to dope these out is still a mystery to us, but then when we stop to figure out that showmen always work along these lines it's not so mystifying.

This latest of Earle's was used in connection with "The Cuckoos," but as we have been stating for a long time that no stunt must necessarily be used with a certain picture, you can use it on any. He secured a number of cards measuring eight by six inches and printed in black and white. The cards carried copy on the top reading: "FREE ADMISSION TO SCHOOL CHILDREN!" The Publix Fairfax will admit free to any performance from Friday, May 30, to Friday, June 6 (after school) any boy or girl of school age who secured the written signature, address, and phone number below of twenty adults who promise to see the year's comedy sensation, "The Cuckoos," with Robert Woolsey and Bert Wheeler at the Fairfax Theatre (Playdate).

Underneath the heading, space was left for the names, address and phone numbers of twenty adults. The bottom of the card carried a note, "SCHOOL CHILDREN!" When completely filled out, present this form at the FAIRFAX THEATRE Friday, May 30, to Friday, June 6 (after school), and see the comedians of "Rio Rita," Bert Wheeler and Robert Woolsey, in "The Cuckoos," absolutely free.

The stunt went over like wildfire. The kids were chasing all over town getting names, and the wisdom of Earle's showmanship is seen in the way this stunt helped to boost up his mailing list to a few thousand or so more names. The kids also had their interest in the house pepped up. There are many slants that can be worked in connection with this idea that Earle has so kindly passed along and we are sure that if you give them a little thought you will find that a good many angles will be seen. Oak, Earle; we know that this one is going to be just as welcome as the many others you have furnished us within the past and will be filed away with the others that the showmen are waiting for the opportunity to use.

A HELPFUL HINT!

Emergency calls have long been a problem with showmen. One of the forms of the "emergency calls" is the lady who wants to know why you can't flash a notice on the screen that she wants her boy to come home to eat because he's been in the theatre for five hours. And so they run. But a necessary emergency call and one that no real showman ever ignores is for a doctor. The medicos like to see shows as well as most people, but unfortunately, while they are in the midst of the performance, a hurry call comes in for them, and they're forced to leave.

In the old days a manager didn't mind going up on the stage inquiring whether a doctor was in the theatre. A nod to the organist, or a wave to the orchestra leader, and the house would be silent; but with talking pictures, not so good. A manager can't very well stop the picture, especially on a disk show—so there he was. He could either make a Joe Humphries out of himself or ask every person seated whether they happened to be a doctor. Joe Campbell, assistant manager of the Capitol Theatre in Miami, Fla., has solved the problem.

WHEN A DOCTOR IS REQUESTED AT THE CAPITOL HIS NAME IS TYPED ON A RADIO MAT AS: "DR. DOE WANTED AT THE BOX OFFICE." THE SMALL SLIDE IS FLASHED FOR A FEW SECONDS AT THE LOWER RIGHT HAND CORNER OF THE SCREEN IN FULL VIEW OF THE AUDIENCE AND WHILE THE PICTURE IS ON. Thus no noise is made and the man paged cannot help but see the call.

Letters were sent to all of the doctors in the community advising them of the Capitol's innovation and the doctors' cards that later reposed in the box office proved the power of the stunt. PERHAPS YOU'VE BEEN LOOKING FOR SOMETHING LIKE THIS AND HERE IT IS; WITH JOE CAMPBELL'S COMPLIMENTS.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

MANAGERS' ROUND TABLE CLUB

"LAFF OF THE WEEK"

Eddie Hitchcock's famous "promise book," wherein he has created a standing record of all the promises he must make to keep everybody happy.

Most of the promises (we are told) are never kept, but a good time is had by all listening to the postponement alibis. 'Ray for Eddie.

M.R.T.C.

Civic Contacts Are Regular Features Of Creamer's Work

The special story that we are showing in conjunction with this article is one that we had intended to use in our recent Anniversary edition but through some oversight it was placed in the wrong department and as a result we were out of luck so far as using it was concerned. As generally happens, somebody brought it in and threw it on our desk a week or so ago and we felt that we'd better rush it through.

In the March 8th edition of the Club we ran a story about the advertising turned out by John W. Creamer, manager of the Palace Theatre in Muscatine, Ia., and mentioned the fact that the composing room of the local paper showed they knew something about make-up by following Creamer's directions to the least little dot. The paper got hold of our story and as a result Creamer landed this break absolutely free. It is certainly a pleasure to see the whole-hearted co-operation that he receives from every one in Muscatine and we know that it's the things like this that make him work all the harder to keep his theatre one that the town can well be proud of. And to give you another example, we'll cite the case of one of the local clergymen whom Creamer assisted.


Motion Picture Ad in Journal is Praised by Managers Organizaton

Manager John W. Creamer of the Palace theatre has received high praise from the Managers' Round Table of the Motion Picture News for his advertising work in connection with local motion picture attractions, an article in that publication on March 8 reproducing one of his ads which appeared in the Journal and commenting favorably upon it. The Journal's composing room is also praised for its ability in making up an attractive ad.

Concerning the advertisement, the article says:

"Creamer laid out an attractive ad, which we are reproducing below, which entirely dominated the page it was on and assured attention being given it. As you can see, the ad is made out neatly and carries all the selling features necessary in addition to getting in a couple of extra plugs for the Riddle serial and the coming attraction. Taken all in all, it sells, which is just what we've been stressing for a long time."

In a covering letter, Charles E. Lewis, chairman of the Round Table club, wrote Mr. Creamer, as follows:

"To the writer's opinion, the ad itself is as neat and clean-cut a piece of work as has ever come to our attention, and to yourself as the creator, and the newspaper's composing room for making it up the way you wanted it, should go a lot of credit."

It seems that Creamer was invited to give a talk at one of the church meetings and he chose for his topic, "The Movies and Religion." To drive home our point more clearly we will quote a paragraph or so from the letter of appreciation the clergyman sent to Creamer: "Just a line," the letter read "to thank you on behalf of the Men's Class of the 1st Congregational Church, Muscatine and in my own behalf for the interesting and helpful talk you gave use recently on "The Movies and Religion." We were all pleased to have you with us, and I'm sure we shall all appreciate a return visit.

". . . I feel sure that you personally would prefer to show more pictures of a wholesome, elevating type, and if the church people will support such pictures, we shall have more of them and less of the other sort."

The letter then went on to express thanks for Creamer's efforts in trying to keep the house running on a high levevl. And when you can get letters like this one in your town then it's a sure think that you are going to do business. Though we have never had the pleasure of being in Muscatine, we are sure that if we should go there we would hear everybody in the town handing out a word of praise for Creamer and the work he is doing.

Not only does he go about town and deliver addresses on the movies but he is always on the watch to pick up good-will in every way possible. When he played "Song of the West", he invited a good many of Muscatine's oldest residents to witness the picture. The local paper sponsored the event and he found himself with some front page publicity in the form of stories and pictures.

This showman has long been an active member of the Managers' Round Table Club and those of you who have followed his work during the time he has been located in Muscatine have noticed how he has steadily gained the good-will of the town and as a result has been seeing business boom at the house. As we know he will continue his active interest we look forward to seeing some more of his work in the very near future.

Anniversary Time Gave Lake a Chance To Tie-Up Dealers

When Clinton E. Lake, manager of the Tivoli Theatre, Chattanooga, Tenn., celebrated his theatre's anniversary recently, he used as the outstanding promotional work a tie-up with eight of the leading merchants of the city which resulted in the distribution of 10,000 contest cards and eight special window displays. The contest was so arranged that contestants had to guess the correct list of articles donated to the Tivoli theatre by the contributing merchants, each merchant having signs and leading information in his window which made the contest fairly easy and compelled contestants to visit each of the windows.

A handsome cedar chest was offered as first prize and a dozen other varied articles were also awarded. The 10,000 cards were distributed by the co-operating dealers.

A large cake, donated by a friendly bakery and other stunts were used to put the Tivoli's anniversary over to excellent receipts for the week.

The anniversary also gave Lake an opportunity to prove how good a "drag" he had in the town and the marvelous co-operation he received from the local merchants established him as one of the most popular showmen to ever merchandise a theatre's attractions in Chattanooga.

Arrangement With Local Bank Netted Brown Publicity

The many bank tie-ups promoted by our members are a source of interest to us at all times because of the fact that when you try to promote a tie-up with a bank, you'll find them always ready to co-operate providing your plan will benefit both.

When he played "Street of Chance," Gilbert C. Brown, manager of the Paramount Theatre in Wheaton, Ill., saw in the picture an opportunity for a bank tie-up and he hastened to take advantage of it.

In keeping with the idea of the picture, he suggested to one of the local banks that they "give" away two hundred safety deposit box spaces to winners of a contest he was going to conduct at the Paramount in connection with "Street of Chance."

The bank agreed, and one hundred boxes were awarded to holders of winning numbers at the theatre each night during the engagement. Besides giving the space, the bank put in a window display and paid for a large newspaper advertisement describing the tie-up.

According to Brown, there was much interest in the contest and fine comment was general, which statements are borne out by the fact that the picture had an excellent attendance.

BATHING SUIT GAGS!

Just a thought, but maybe you can work it up to something interesting and profitable for your theatre.

Tie up with a local dealer to give away bathing suits—either for youngsters, adults or both. You can make your own arrangements, but with a little showmanship it should not be hard to help boost a poor night or an off-picture.

What do you think of it?

MANAGERS' ROUND TABLE CLUB

Graduation Gags? Here's One Used By L. W. Carroll

The raft of stuff that has been pouring into Club headquarters lately leads us to believe that our men in the field are certainly determined to cash in with their Commencement Week stunts that have been featured for the past few weeks on these pages. From Maine to California we have had examples of the way ingenious showmen put this slant across and our latest one comes for L. W. Carroll, manager of the Majestic Theatre in Burlington, Vt.



Carroll printed an invitation card that was a corker. In fact, the cut doesn't do it justice, because you would have to have one in your hand to see the simple make-up that makes it an outstanding card. It is plainly printed in black and white and its beauty lies in the layout and quality of the stationery used. The cards were sent to the local schools and high schools and created a good deal of comment from every student and graduate.

Included in the envelope, which measured the regular size for formal invitations, was the letter that we are reprinting below. The copy on this is exceptionally well written, and for that reason we are passing it along, in the hope that it reaches you just about Commencement Time in your town. If you find that you are unable to use it this year grab your tickler file and put it away until next year.

Dear Graduate:

Next week is "Commencement Week," and the Majestic Theatre extends to you, as a member of the class of 1930, hearty congratulations upon the successful completion of your High School studies, and invites you to be their guest.

During the week you will review, with a great deal of satisfaction, the many happy days of your school life and although secretly thrilling at the thought that you have completed your school studies, will leave reluctantly your Alma Mater. The old study hall, the class rooms and your instructors you must leave behind; yet in the years to come you will fondly cherish these memories.

However, there is one institution in your school life that will continue—the MAJESTIC. Here, too, you have spent many happy hours with school pals and the theatre will in the future revive many school-day memories.

In addition to extending our congratulations, we wish to present you with the enclosed graduation gift as an expression of our sincerity. This card will be honored as an admission to the Majestic any day during "Commencement Week."

Most sincerely,
L. W. CARROLL, Manager,
MAJESTIC THEATRE.

At this time we want to thank all of our members for the splendid spirit of co-operation they have shown in the passing along of the various ideas they adopted to secure good-will for their houses via the Commencement Week angle. We want also to thank Carroll for shooting this one into us as we feel it is going to meet with an open armed reception. Now listen "L. W." from what we hear of your work up there we know that we should hear from you more often. How about it? Let's have some of these live-wire stunts so that we can pass them along and at the same time we'll be keeping tabs on what you are doing.

ALWAYS WEAR YOUR CLUB PIN

BRING BACK THE KIDDIES?

Kiddies can be brought back to any theatre that has lost this profitable trade. There should be no cause to worry about getting them, providing you want them back in your house.

The kids liked westerns? They "ate up" serials? Slapstick comedy and cartoons brought forth roars of laughter? And for the life of me I can't see why you should be losing out with the kids.

Are kiddie angles so difficult to create? Is it impossible to secure any westerns at all? You know they don't have to be talkies. Silent cowboy stories with musical synchronization will answer the purpose. Slapstick comedies are available, and always have been. Serials, both synchronized and talkie, are yours for the buying. Cartoons are a thousand per cent better from the kiddie point of view than ever before.

And how about those Kiddie Klub gags? Candy Matinees? Novelty Shows? Rainy Afternoon Clubs? Ice Cream Matinees? Good Lord, all you need do is read our own Club pages regularly and you'll find dozens of kiddie business stunts and suggestion. Not made up out of thin air or imagination, but actual stuff that has been successfully put across by live-wire managers all over the country.

If you will pardon our saying so, we think that the matter of kiddie business is solely a problem of management and showmanship. If you want to go out after it, you will succeed, but letting cobwebs form in your brain mechanism won't help the situation one bit. GET AFTER THE KID BUSINESS NOW.

Bakery Distributed Heralds In Bread For Robert Frost

We have presented many examples of special tie-ups arranged with local bakeries by showmen throughout the country and this time the tie-up has a new angle to it that was engineered by Robert C. Frost, manager of the Alabama Theatre in Birmingham, Ala.

The bakery agreed to enclose slips of paper with each loaf of bread sold. The slips carried the names of twenty-five of the stars appearing in "Paramount on Parade." The customers of the bakery were entitled to compete in a plan to decide how well known the various stars were.

The slip of paper carried copy reading: "Opposite the name of each star is a space into which you are to fill in the title of a recent picture in which this star has been featured. After your list is completed present it to the doorman at the Alabama Theatre and to the first 25 that are correct each day during the week's run of the picture will be extended a guest privilege, compliments of the American Bakeries Company and the Alabama Theatre."

MANAGERS' ROUND TABLE CLUB

TRAILERS AGAIN!

Visiting theatres during the past few weeks impressed upon us, more than ever, the importance of attention to your institutional trailers.

More care MUST be brought into play if you want those house announcements to get across in keeping with the dignity of the theatre.

No matter how well made a trailer is, if the wording is bad, the impression it leaves on the patrons will be equally bad.

All the trailer companies have specialists on the job whose time is at your service. Tell them what you want and let them, if necessary, suggest the wording as well as the way it should be made up.

Morris Makes His Display Do Double Duty At Theatre

Once more, Walter Morris is responsible for some fine outside display stuff suitable for any kind of a good theatre. Walter, in the event you don't happen to know it, is the high-pressured manager of the Publix-Florida Theatre in St. Petersburg, Fla., and if you follow your Club pages with some semblance of regularity, then you ought to know him 'most personally. His various suggestions and contributions have been a source of great interest and value to other showmen the world over.



In the two photos we are reproducing with this story, you will note first the top one and focus your attention on the marvelous centerpiece which tops off the entire front. Incidentally, this same centerpiece was used as an advance lobby display for two weeks prior to the opening date. (Good idea that.) You will also note from the photo, the various other advertising pieces standing in front of the house which will give you some idea of the variety of material used by Morris in plugging a coming and current attraction.

The lower photo is a close-up of a beauty on the new "Dr. Fu Manchu" picture. Note carefully every detail of this display and how effectively Walter assembled the various portions that go to make up this piece. This type of stuff, invariably, attracts considerable attention from theatre-goers and regular patrons of a theatre. There is something unusual and eye-arresting about it and creates a certain amount of interest among the patrons, in that they are always looking to see what the latest creation of the house manager is going to be.

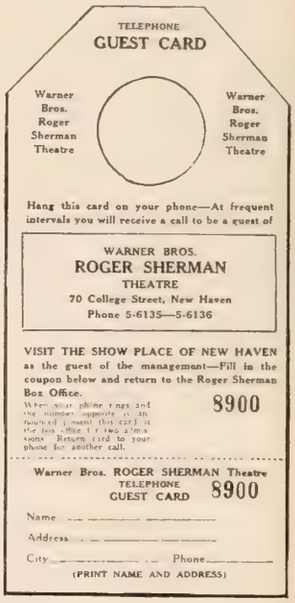
We well recall a certain theatre up in New England that was blessed with a large lounge room off the main lobby. They made it a practice of setting up some sort of an unusual display for every big attraction and after a month or two of this it was quite a habit for the customers to walk the sixty odd feet through the lobby just to see what the latest display was. Think it over boys. The idea is not so bad after all. Select a spot or corner in your lobby or foyer and try the same gag. It's not at all expensive if you handle it right.

Oak, Walter, shoot along more stuff and we'll gladly pass it on to the other boys who are anxious to grab good ideas.

Telephone Hanger Idea Is Working Great For Latta

Even the bees in the New Haven suburbs are buzzing with accounts of the work turned out by C. J. Latta, manager of the Roger Sherman Theatre in the Connecticut city.

One of the most active showmen in this part of the country, Latta, by reason of his showmanship has been represented on the Round Table pages many times. He, like the rest of his fellow members, doesn't claim that all his work is original. He gives the Club pages full credit for any stunt he gets from them and to-day he passes credit along to John Scanlon and his assistant at the Warner Theatre in Lynn, Mass., for this gag that we are reproducing.


TELEPHONE
GUEST CARD

Warner Bros. Roger Sherman Theatre

Warner Bros. Roger Sherman Theatre

Hang this card on your phone—At frequent intervals you will receive a call to be a guest of

WARNER BROS.
ROGER SHERMAN
THEATRE
70 College Street, New Haven
Phone 5-6135—5-6136

VISIT THE SHOW PLACE OF NEW HAVEN as the guest of the management—Fill in the coupon below and return to the Roger Sherman Box Office.

When your phone rings and the number opposite is announced present this card at the box office for two free seats. Return card to your phone for another call.

8900

Warner Bros. ROGER SHERMAN Theatre
TELEPHONE
GUEST CARD 8900

Name

Address

City Phone

(PRINT NAME AND ADDRESS)

The stunt was worked in the form of a telephone guest card. Patrons were given a card measuring six by three with a hole in the top to hang it over the telephone mouthpiece. The copy on the card stated that at some distant date the theatre would call and announce the number on the card. This would then entitle the holder to bring the coupon on the bottom of the card to the theatre and receive free tickets. The best part of the gag was the fact that the name of the theatre would always be before the patron, as the card was supposed to be returned to the phone again in the event that another call might be made. The gag met with great success in the city and the suburbs and Latta secured a corking institutional publicity plug for his house.

For a teaser herald on "Courage" he made up a novelty in the form of a card and placed it in a pay envelope labeled "What I Know About Women." Upon opening the envelope the card was found to contain the plug, in capital letters "IT TAKES COURAGE" (then in small type, the players, playdate, etc.) and in big type on the bottom (TO TELL—small type—"How A Mother Braved The World's Scorn For Her Children"!) At first glance the card would seem to state the answer to "What I Know About Women," as all that would hit the eye would be "IT TAKES 'COURAGE' TO TELL." This stunt went over with a big bang in the town and the picture received a lot of valuable word-of-mouth comment.

We have yet to hear of an instance where Latta's showmanship wasn't equal to putting any picture across and we are very glad to represent his work at the Roger Sherman on our pages.

"SHOWMAN TIPS"

EARLE HOLDEN Says:

"The successful selling of 'JOURNEY'S END' can be obtained better by leaving out as much war angle as possible and tell the people this is not a flag waving picture. They will appreciate it more and won't be fooled either."

Manager,
Fairfax Theatre,
Miami, Fla.

MANAGERS' ROUND TABLE CLUB

Dave Borland Gave Roadhouse Nights A Good Send-Off

As we have stated many times in the past, when a showman knows his patrons' likes and dislikes he is helped tremendously in his newspaper advertising and exploitation campaigns. To illustrate this point, we are going to tell you a little bit about the way Dave Borland, manager of the Metropolitan Theatre in Regina, Sask., Canada, sold "Roadhouse Nights" to his patrons.

Feeling that it was time for a new star to be introduced to the patrons, he decided that he would plug Jimmy Durante, the Broadway comic, and to do this he made up a bunch of teaser ads, some of which we are reproducing below. Unfortunately the first ad of the series was lost in transit, but it was a duplicate of the second, with the exception that the bottom line read: "Wait and See."



When the playdate arrived Dave made up a cut-out of Durante and placed it on the wall of the theatre. As the side wall runs along the main car line and a great deal of traffic is run by daily, it is to be seen that this stunt is very valuable. In the photo that we are showing you will see how he uses the wall and also the cut-out letters that plugged the picture.



From what we have heard, Dave's campaign on Durante went over very big and when "Schnozzle" was introduced to his Canadian audiences he was given as cordial a reception as is generally accorded him in the States. We would like to ask at this time that you bear in mind the fact that, as Dave says, a side-wall is sometimes a pretty good spot to plug a picture on. Perhaps you too have a space that faces a lot of traffic and can use it; so note the way he uses his and go to it. Thanks Dave for shooting these along to us. Keep up the good work, and remember to keep us posted.



And while we are about it we would like to tell you how Dave grabbed off some more free publicity. It seems that the City Editor of the Regina Daily Star happened into Dave's office and noticing a copy of the News on the desk ran through it and came across a story we had written on the advertising at the Met., and in which we also mentioned the fact that the paper's composing room staff and make-up men knew their "stuff."

The editor was so pleased that he ran a special story about it and used it as an advertising plug . In this manner the house secured some excellent publicity absolutely free of charge.

FOR A RAINY DAY

Chalk this one up for the showmen who handle the Fairmont and Virginia theatres in Fairmont, West Virginia. In order to secure some free publicity and goodwill for the house, the theatres announced that a "Rainy Day Matinee" would be held at the houses on the first rainy afternoon in the month of June.

The special stunt was engineered for the benefit of the Boy and Girl Scouts in the town as well as the 1,500 members of the Saturday Matinee Kiddie Club. The newspaper picked up the gag and played it on their movie page. The idea of the plan, according to announcement, was that so long as it rained all of the kids and Scouts would be admitted to the theatre absolutely free but as soon as the rain stopped so did the admission.

If you haven't tried a plan of this sort in your town, here's an opportunity for you to get some free publicity. Lay the plan before the editor of your newspaper and we think he'll more than cooperate with you. It might also be a good plan, if you go into the stunt on a big scale, to run a little contest in the paper requesting estimates as to how long the shower would last. Nearest correct answers could be rewarded with free tickets.

If you'll pardon our pride, we would like to state that this all goes to prove that plenty of people outside of the industry also get a kick out of the News and the Managers' Round Table Club.

Mumford Had Eye On Female Trade When He Used This

If awards were being given for new angles in show business that were being hit upon by showmen, you could count on Leon O. Mumford, managing director of the Roth-Strand Theatre in Summit, N. J., to receive one.

Being very popular out around Summit, Mumford is able to procure almost anything from the merchants in order to help sell his shows. He gets window displays, merchandise, etc. So when he decided to pull a May Festival Week it was only natural that he tie up with one of the local merchants on a stunt that would be of mutual benefit.

In order to secure the good-will of the ladies of the town, he arranged a tie-up with a local milliner that was a corker. The milliner arranged to print cards entitling the holder to a cash discount of thirty cents on every hat purchased. The cards were distributed at the theatre and carried a credit line for the house. As an added measure of good-will, Mumford arranged to give away free tickets to the matinee to every woman who bought a hat at the millinery store. A notice of this was put in the program, and from the number of cards presented at the milliner's, it was seen that plenty of people paid attention as to what was going on at the theatre.

Here's a stunt that will probably be just what you are looking for. Why not take a run around to the millinery shop in your town and see what can be done along this line, for as any showman knows, getting and holding the good-will of the ladies means a lot? There's a number of other angles may also be used in connection with this stunt and a little concentration on the subject will show them to you. You might be able to work something in that will fit every member of the family. Or perhaps get in a plug for kiddie business. At any rate give it a little thought and see what you can do with it.

"All For One And One For All"

MANAGERS' ROUND TABLE CLUB

GOOD MYSTERY GAG!

A prologue stunt that had the whole town talking was used recently by Rudy Born, manager of the Coronado Theatre as a plug for his showing of "The Benson Murder Case."

In advance and during the engagement of the picture he supplied his ushers and doormen with black masks. Upon being questioned as to the hiding of their identities, the staff, in hushed tones, would answer to the effect that at present nothing could be disclosed as the entire theatre staff was under suspicion for the murder of Anthony Benson. It was further added that William Powell as Philo Vance was due to arrive shortly at the theatre and the mystery would be solved.

Besides giving their brief talk, the staff also passed out special heralds which carried a brief sales talk on the picture. The stunt proved to be one of the best ever used by Born and from indications it will be repeated again at some future date. Here's one that ought to inject pep juice into any box office, and if you feel that it will fit with your campaign we would say—use it. And remember, you don't have to be playing a "Benson Murder Case" to do it, either.

The words, "I forgot," have made many a man remember the day he uttered them.

Dummy Horse And Rider Were Used By Theresa Nibler

Manager Theresa Nibler gave her lobby a corral effect to exploit "Light of Western Stars" playing at the Electric Theatre, Springfield, Mo.

Some old rails were secured which were used in building a corral. The floor was covered with straw and a dummy horse and a dummy man were placed inside.

The dummy horse had a real saddle and blanket and the dummy man was dressed in togs to represent a cowboy.

To serve as a background to the corral display, was a banner cut out of the 3-sheet which showed principal characters and gave name of author, title of picture and leading man.

The display was really quite lifelike and attracted lots of attention. It undoubtedly helped to sell the picture to splendid receipts. And lest you forget or overlook the fact, don't forget boys, Theresa is one peppy show-woman. Watch her dust, and how!



She also worked out a neat little stunt with the boys who distribute and sell Liberty Magazines that reacted very favorably for the Electric Theatre.

The boys carried on their sacks, the name of theatre, title of picture and playdates. And to make certain that everybody knew about the picture, the boys would tell each of their customers about the picture, theatre and playdates—urging them to be sure to attend.

This little stunt on the part of the boys helped to advertise the picture in a way that was totally different from anything that had ever been done before. It also seemed to make quite an impression on many of the people to have these kids selling the picture.

Sherred Putting Plenty Of Pep In His Newspaper Ads

Since he has been located at the Mishler Theatre in Altoona, Pa., Carl B. Sherred has been turning out some good work along the lines of newspaper advertising and tie-ups that have done a lot towards selling his shows down there in Altoona.

Through his connections with one of the local papers he was enabled to arrange with the editor to run a serialization of "Ladies of Leisure," which picture he had booked in for a future date. The paper agreed to run the story in seven installments, using a cut with it each day. This gave the picture a valuable plug and at the close of the week, Sherred who had been plugging the film in his daily ad "gave it the works."

To give you an idea of how he injected originality in his newspaper ads we are reproducing one of the many which made up his fine campaign. You will note that by the judicious use of mats he has arranged a layout that seems to be very effective from any kind of a selling angle. The stars are all represented in it and by using a black and white tone he had an ad that would steal the page on any paper the way it did in this.



Another angle that made a hit with the townspeople was the special note he inserted in the ad to the effect that he would not invite the patronage of children under sixteen. When the residents of the town read this they felt that Sherred had their youngsters' interest at heart and besides they decided that they wanted to see the picture. And from what we know about it, the picture clicked with more than usual success at the box-office.

This is but one of the many activities that Sherred uses to put his pictures across and since we know him of old and know his reputation for showmanship, it seems to us that he is going to be presented a lot more times on our pages.

And besides this, we have further proof of his showmanship in the send-off that Larry Jacobs, publicity demon of Pittsburgh gives him when he (Larry) was out there working in advance of "Ladies of Leisure." Incidentally Carl, we want to thank you for the help you gave Howard Barnes in planning his Kiwanis Week, thus proving that we are "ALL FOR ONE AND ONE FOR ALL."

'RAY FOR RANDALL!!!

Shhh—it's a secret, so don't let on that we passed it along.

BUT—

Not realizing what he let himself in for, Randall J. Jerabek took the marriage vows on June 10th, out in Chula Vista, California.

Seriously, we want to extend our bestest to the couple and wish them lots of luck and happiness, in which Randall's many friends and members will surely join us.

M.R.T.C.

MANAGERS' ROUND TABLE CLUB

Originality Always A Feature Of Sid Lawrence's Work

Showmen who keep up with the times are the fellows who are right up on top when it comes to bringing in additional business to their houses. The successful merchandiser of clothes must be up on the styles or he will not be in a position to dispose of his goods. Last year's automobile doesn't look half as attractive, to some, as this year's model; but when a sale of a used car is to be made, the dealer will generally try to add a couple of "new touches" to the old boat for the purpose of selling it. That's the way it is with showmen and their advertising.

In advertising, the fundamental principle is the same, but it often becomes necessary, in fact very necessary, to dress up the old stuff with new trimmings. Sid Lawrence, manager of Schine's Ohio Theatre in Lima, Ohio, has been in the show racket a good many years, and when it comes to laying out newspaper ads he is right there with the old pen and pencil. But then, does the ad of yesterday compare with the ad of today? Not by a long shot; at least, judging by appearances it doesn't. To-day's ads express more pep, life, pack a selling punch, and drive home a message. But the principle or the theory is the same. The eye must be attracted and an appeal made to the senses. This can only be done by keeping up with the times. And that is why Sid was able to make up the ad for "King of Jazz" that we are showing here.



In the ad you will notice that he has put in everything that he believes will be read by the readers of the local papers. He knows his patrons and that gives him one of the best breaks he can ever have along the merchandising line. All of his copy carries something that will appeal to the readers. Looking closely you will notice that he has even inserted his plug for the cooling system and, you might even notice that he is using a Round Table Club idea, in the Jack Frost cut.

"IT'S A GREAT LIFE"!

(Extracts from a Showman's Letter)

. . . I don't mean job, I mean position because when you have a position you explain how it should be done but when you have a job you go out and do it yourself. I HAVE A JOB!

. . . I can do and have done everything in a theatre except play piano and sing illustrated songs.

. . . sit down at the old square table that you clipped off the corners and made round so that all of the boys could get their feet under it.

. . . there isn't a secret in the world nowadays except the place where I get my beer.

R. A.

To SUCCEED in business you must learn how to deal with human beings. It is not only that which is within you that gives success, but that which is in others—and you must learn to understand it and, so far as you need it, you must learn to get it.

Business success is the art of persuasion, the art of making friends, the art of producing a good impression.

These arts you must learn.

—Krager Magazine.

Movies Were In Infancy When Max Farbish Started

Today's magnificent movie palaces are a far cry from the store room nickelette of yesterday. "The king is dead! Long live the king!" might well apply to the rise of the motion picture. The old days are passed. Today, instead of the silent picture, we have the talking picture. In the old days silent figures moved across the sheet. Today they talk and sing. The old days are fast being forgotten, but to one showman they will live forever, for Max Farbish has been in the game since the movies first started.

His career began when the city's theatre district throbbed and pulsed below Thirtieth Street, in the days when the Casino Theatre was considered pretty far north. The first position that Farbish held was that of advertising agent in the old Fifth Avenue Theatre, located at Twenty-eighth Street. It was in this house that Madame Duse, De Wolf Hopper, Fanny Davenport, Joseph Jefferson, Mrs. Fiske and Maurice Barrymore made their phenomenal successes and gathered the large following they held in those days.

While at the old theatre he found himself with a job on his hands that, while it was perfectly legitimate, was anything but an advertising agent's job. It seems that Maurice Barrymore was wont to stroll over to the bar, between cues, and at times it also seemed as though Mr. Barrymore was inclined to forget all about the show as, foot on rail, he quaffed of the now-prohibitive brew, and, arrayed in full costume, he would discourse on the merits of the pugilists of the day.

Farbish was well read up on sports and to him fell the job of keeping the great Barrymore in the wings and ready for his cue. For five weeks they discussed fistic abilities of the season's K. O. Kaisers and Mr. Barrymore never missed his cue during that time.

Farbish stayed with the theatre for some time after it was turned into a vaudeville house by Proctor. Among the stars he advertised on the first week's vaudeville bill was Little Elsie, now the well known Elsie Janis. In fact, he remembers being raked over the coals by Elsie's mother for not putting enough pictures of her daughter in the lobby of the theatre.

During the years that followed he saw the complexion and character of the theatre district change. He saw the Manhattan and other old theatres come down in the Thirty-fourth Street district and vast department store go up in their place. He saw the new theatre steadily carrying the gay white way northward and leaving such famous houses as Tony Pastor's and the Academy of Music isolated relics of former grandeur. He worked as advertising agent for theatres in Brooklyn and Philadelphia and then took to acting as advance agent for road shows and ten, twenty and thirty-cent melodramas. Among these were the shows of Charles D. Blaney, who was the only rival of Al Woods in the production of melodramas. Later he managed shows on the road and became what was known in theatre parlance as "the head and back of shows." He managed actors who since have become famous screen stars. Two of the actors he managed are now in the millionaire class of screen directors, James Cruze and Robert Vignola.

Today he is handling the Granada Theatre in Corona, L. I., N. Y., for the Fox outfit and we know is making quite a success of it.

MANAGERS' ROUND TABLE CLUB

Adams Turned Out A Novelty Herald As Advance Plug

A neat little card that created a lot of comment was turned out by K. L. Adams, manager of the Liberty Theatre in Sunnyside, Washington as a plug for "Hot for Paris."

He tied up with a local auto service company and for space on the card they agreed to cooperate with him on the printing and distribution of the cards. As the service station does a great deal of business, a good many of the trick cards were given away.

The card measured 3¾ by 2½ inches and was printed in black on brown. The copy read: Licensed Operator! State By Way Department. This Certifies That The Countersigned Has Been Licensed As A BACK SEAT DRIVER Of All Motor Vehicles Subject To Rules Regulating Rear Seat Operation NOT TRANSFERABLE—Carry This Card With You And Present Same When Authority Is Requested. 1930.

The other side of the card carried a plug for "Hot for Paris," and the local dealer. We would like to bring to your attention again, the fact that this stunt can be used on any picture at all. The only thing necessary is to see that your copy ties in well with the picture and the dealer who co-operates with you. We want to thank Adams for passing this one along to us as we feel sure that it will be put to use by some members of the Club. As he is located with the Senior and Junior Mercy group of live-wire showmen we know that the future will bring us a lot more ideas from his vicinity. Give our regards to the rest of the boys on the circuit "K. L." and let's hear from you again.

Prendergast Talks On Merchandising In Br. West Indies

This is the way E. N. Prendergast, manager of the Lyric Theatre in Port Maria, Jamaica, British West Indies, opens his house nightly. Feeling that the rest of the Club would be interested in learning how showmen from other countries do this, we inquired of Mr. Prendergast the methods he uses. So in answer to our query he states:

"In my present case, the procedure is very simple. I use two Box Offices which serve three sections of seating. The highest grade of tickets are sold from one Box Office located at the eastern section of the Lobby, and the other Box Office serves the two lower sections. The Patrons, after purchasing their tickets, proceed unaided to the respective entrances attended by the Gateman, who in some cases may advise the Patrons respecting their comfort, etc., and then on to their seats.

"The Theatre doors are opened at 7.30 p.m. and tickets are sold from that moment. The lights are cut off at 8 o'clock sharp, when our Orchestra plays suitable preludes, while at the same time our Commercial Advertising Slides and picture advertising slides are screened. Immediately after the last slide is projected we screen a News Reel or two Comedy Reels, followed in quick succession by the main event, the Picture.

"In another letter which I hope to forward you soon I shall inform you of some methods which I employ in my publicity work, also screen competitors, etc."

Thanks, Mr. Prendergast, for your kindness in letting us pass along the above, and we want you to know that we, as well as the rest of the Club, are looking forward to your next letter, because if there's anything we like to look over it's the publicity methods displayed by other showmen.

Special Program Made Up By Ralph Noble Is A Winner

A program that has them sitting up and taking notice is distributed by the Arkansas Amusement Corporation in Little Rock, Arkansas, and through the kindness of Ralph Noble, advertising manager of the circuit we are enabled to tell you about it.

The house organ is called "The Talkee" and contains sixteen pages. The make-up of it would do credit to any house in the country. The cover designed by Fay Coy and Wardell Jukes, staff artists, is a knockout and shows a parrot, in color, perched upon a futuristic or modernistic setting. The interior of the program contains ads from the local merchants that are made up in the most approved style. This no doubt helps to defray expenses in printing the program.

From the news angles, the book is chock full of breezy bits concerning the coming attractions and the fads and foibles of the stars. Special space is given to explain the making of sound pictures. Then there's a little column entitled "talkie dictionary." Another very nice arrangement is the lay-out of the page devoted to "Paramount on Parade." On the page every scene is set down, together with a brief synopsis.

We regret that we cannot do sufficient justice to the program in this article and we are unable to reproduce a picture of it due to the coloring on the front cover. However, if you would like to get a look at it we are sure that if you'll drop a line to Mr. Noble at the address given above, he'll be more than glad to send you a copy.

CLUB EMBLEM PIN!!!

Wear It All the Time!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!



This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid,.... ..Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre .....

Address .....

City..... State.....

MANAGERS' ROUND TABLE CLUB

CLUB INDEX FOR MONTH OF MAY

We are listing below a summary of the various items which appeared in the Club section during the month of May. Besides serving its purpose as an index for this particular month, it can be filed away and used in conjunction with other indexes which will be published once a month covering the previous month's material. We are certain that this new slant to our Club pages will prove mighty valuable to every live-wire showman on the lookout for specific material. *"Chick"*

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FILE YOUR CLUB INDEX IN
A SPECIAL FOLDER AS A KEY
TO SUCCESS AND ADVANCEMENT!

MANAGERS' ROUND TABLE CLUB

THE ORIGINAL "IDEA EXCHANGE' OF THE INDUSTRY! TRY IT!

WHAT ARE YOU WAITING FOR?

Application For Membership In "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name .....

Theatre .....

Address .....

City .....

State .....

Position .....

Wm. A. Johnston Honorary Chairman — **"Chick" Lewis** Chairman

JOIN NOW!!

Here's the Blank

LATEST NEW MEMBERS

LESLIE F. LARSEN is the manager of the Screenland Theatre in Wilson, Kansas, out where the wide-open spaces allow ample opportunity for showmanship. We have been in a number of cities and towns in Kansas, but at the moment don't recall passing near Wilson, but we have a hunch that Leslie is going to put the town on the map via the pages of the Managers' Round Table Club through his stunts. Right, Leslie?

———*Wear Your Club Pin! ! !*———

ALTON B. ANDERSON manages the Pontiac Theatre in Saranac Lake, N. Y. In the Upstate Division of Fox, we know there is a large number of up-to-the-minute showmen, and now that Mr. Anderson has signed his name to one of our membership blanks he no doubt will set to with a vengeance to keep right up among the leaders both in business getting and exploitation stunts.

———*Wear Your Club Pin! ! !*———

L. W. ORLOVE is the manager of the Uptown Theatre in Milwaukee, Wis., and as he has been represented on our pages before, this introduction is really not necessary, but in order that our later members may know who he is, we would like them to know that he is one of the most active showmen in Milwaukee and his future work will prove this more and more.

———*Wear Your Club Pin! ! !*———

CHARLES R. ORR is the assistant manager of the Strand Theatre in Waterloo, Ia. As a good many showmen know, the Strand is managed by Walter D. Fleck, himself an active Club member, and such being the case, it seems to us that Orr is going to pick up enough knowledge of the game to be running a house by himself in a little while. Keep us posted on your activities, Charles, so that we can keep tabs on your progress.

———*Wear Your Club Pin! ! !*———

D. MERRITT manages the Strand Theatre in Birmingham, Ala. In the past, our pages have carried a number of accounts of the doings of the Alabama live-wires, and while we can't recall off-hand, we think that Mr. Merritt's name has been mentioned in connection with some of the stunts that were called to our attention. Why don't you drop us a line or two, Mr. Merritt, and let's know more about you?

———*Wear Your Club Pin! ! !*———

JACK JACKSON is the Publicity Director of the Saenger Theatre in New Orleans, La., and whoever isn't aware of the rep that this theatre has made for itself by the live-wire stunts that have come from there doesn't know his show business. We are unacquainted, in a way, with Mr. Jackson, but we know that he will remedy this by shooting in a batch of his stuff so that we can tell the rest of the bunch more about him.

———*Wear Your Club Pin! ! !*———

MARSH A. FOWLER is the assistant manager of the Allerton Theatre in the Bronx, N. Y., and he needs no other recommendation, for he is working at the house managed by Syd Oshrin, who as a veteran member of the Round Table has been represented on our pages ever since we started. In fact, Marsh, you're going to learn a lot about the business working with a showman like Syd and we hope that you'll keep right on going ahead.

WALTER M. POWERS is the manager of the LaRoy Theatre in Portsmouth, Ohio. He has been in the show business a number of years and, from what he is doing out in his town now, we know that he will prove a very active member of the Club, and if you'll keep your eye on future issues you'll see how he packs them in. Oak, Walter; glad to note that you are getting the real Club spirit right off the bat. Keep it up.

———*Wear Your Club Pin! ! !*———

LOUIS SAIDENBERG manages the Lyric Theatre in Jackson, Tenn. Mr. Saidenberg's membership boosts our Tennessee enrollment up another notch and if he keeps right in line with the rest of the group of showmen who make up the amusement sellers of the state, we will know that we have added another active and up-to-date merchandiser. By the way, Louis, why not send us in a photo of yourself?

———*Wear Your Club Pin! ! !*———

LOUIS LAMM manages the Mirth Theatre in Milwaukee, Wis., and as Louis is probably aware we have a number of live-wire showmen from his territory on our rolls. We would like to see him step right in with the group of hustlers and we feel that by shooting us in some accounts of his stuff we'll find that he is stepping along with them. What do you think Louis?

———*Wear Your Club Pin! ! !*———

MITCHELL SMITH is the manager of the Paramount Theatre in Youngstown, Ohio and now that he is a full fledged member of the Club we hope he is going to continue the record breaking stunts that have featured the merchandising of the Paramount's attractions in the past. When you send us in your first contribution, Mitchell, we'd like you to enclose your photo so that we can give you a regular send-off.

———*Wear Your Club Pin! ! !*———

GILBERT C. BROWN manages the Paramount Theatre in Wheaton, Ill., and since he has been represented on our pages before we felt that his work was sufficient introduction. However, Gilbert, just in case there's some of your fellow members haven't as yet gotten a line on your work. How about some more?

———*Wear Your Club Pin! ! !*———

JOHN M. LEVITT is the manager of the Palace Theatre in New Britain, Conn. We learn from him that Bill Evans is located in his town and that leads us to conclude that a spirit of friendly rivalry is sure to be aroused that will be productive of some good angles. And by the way, John, we think your application makes New Britain 100% Round Table. However, if we are a little wrong, why not tell us about it.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.

COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

AMKINO

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Cain and Artem	E. Gall-N. Simonov	June 6	7000	78	June 14
China Express	Special Cast	Mar. 8	5900	65	Mar. 15
Demon of the Steppes	Nikolai Saltykov	Jan. 18	6800	75	
Fragment of an Empire	Nitkin-Semenova	Jan. 25	7000	78	Feb. 1
Man from the Restaurant	Thekhov-Mallonvskaya	Jan. 4	6000	67	Jan. 18
Old and New	Martha Lapkina	May 2	6921	76	May 10
Turksib	Educational	May 24	4900	60	June 14

Coming Attractions

Title	Star
Jimmy Higgins	A. Buchma
Living Corpse, The	W. Pudovin
Soil	S. Svazhenke
Spring	Educational
Storm Over Asia	V. Inkizhinov
Transport of Fire	G. Kuznetsov
Tungas of Siberia	Educational

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Around the Corner	Sidney-Murray	Apr. 26	6356	71	May 3
*†§Call of the West (A. T.)	Revier-Matt Moore	May 10	6500	72	May 31
*†§Guilty? (A. T.)	Holland-Vaill	Mar. 3	6371	71	Apr. 12
*†§Ladies of Leisure (A. T.)	Stanwyck-Graves-Sherman	Apr. 5	9277	103	Apr. 19
*†§Melody Man, The (A. T.)	Collier, Jr.-Day-St. Polis	Jan. 25	6386	71	Feb. 15
*†§Murder on the Roof (A. T.)	Revier-Livingston	Jan. 19	5400	60	Feb. 1
*†§Personality (A. T.)	Starr-Arthur	Feb. 16	6304	70	Mar. 1
*†§Prince of Diamonds (A.T.)	Ian Keith-Pringle	Mar. 26	6383	71	May 17
*†§Royal Romance, A (A. T.)	Collier-Starke	Mar. 17	6359	63	May 31
*†§Soldiers and Women (A. T.)	Pringle-Withers	Apr. 30	6671	70	May 17
*†§Vengeance (A. T.)	Holt-Revier-Strange	Feb. 22	6160	68	Mar. 1

Coming Attractions

Title	Star	Rel. Date	Length	Mins.	Reviewed
*†§Arizona (A.T.)					
*†§Brothers (A.T.)					
*†§Charley's Aunt (A.T.)					
*†§Criminal Code, The (A.T.)					
*†§Dirigible (A.T.)					
*†§Fifty Fathoms Deep (A.T.)					
*†§Flood, The (A.T.)					
*†§For the Love of Lil (A.T.)					
*†§Good Bad Girl (A.T.)					
*†§Hell's Island (A.T.)	Sebastian-Holt-Graves				
*†§Jazz Daughters (A.T.)					
*†§Ladies Must Play (A.T.)					
*†§Last Parade, The (A.T.)					
*†§Last of the Lone Wolf (A.T.)	Bert Lytell				
*†§Lion and the Lamb, The (A.T.)					
†§Madonna of the Streets (A.T.)					
*†§Man From Hell's River (A.T.)					
†§Miracle Woman, The (A.T.)	Barbara Stanwyck				
*†§Paris Nights					
*†§Rain or Shine (A. T.)	Joe Cook				
*†§Road to Broadway, The					
*†§Sisters (A. T.)	O'Day-O'Neil	June 15	6284	69	June 28
*†§Squealer, The (A. T.)					
*†§Subway Express, The (A.T.)					
*†§Sweethearts on Parade (A. T.)		June 6	6279	70	June 28
*†§Temptation (A.T.)	Wilson-Gray-Percy				
*†Tol'able David (A.T.)					
*†§Ubangi (A.T.)					
*†§Woman Who Came Back, The (A.T.)					

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†Alaska Knights	Krazy Kat Cartoon	May 22		
*†Autumn	Disney Cartoon	Feb. 13	1 reel	
*†Cannibal Capers	Disney Cartoon	Mar. 13	1 reel	
*†Cat's Meow, The	Krazy Kat Kartoon	Jan. 2	1 reel	
*†§Continental Evening, A	Fay Marbe	Feb. 12	1 reel	
*†Desert Sunk	Krazy Kat Kartoon	Mar. 27	1 reel	
*†§Do It Now	Clark & Bergman	Jan. 29	1 reel	
*†§Fiddlin' Around	Mickey Mouse		1 reel	June 21
*†Galloping Fish	Disney Cartoon	May 8		
*†§Hawaiians		Apr. 9	1 reel	
*†§Marionettes	Tony Sarg	Mar. 12	1 reel	
*†Old Flame, An	Krazy Kat Kartoon	Apr. 24	1 reel	
*†§Radia-Tors	Utica Jubilee Singers	Feb. 26	1 reel	
*†Slow Beau	Krazy Kat Kartoon	Feb. 27	1 reel	
*†§Spookeasy	Krazy Kat Kartoon	Jan. 30	1 reel	Feb. 1
*†§Spike Speaks	Frank Moulan	Mar. 26	1 reel	Mar. 1
*†§Stage Door Knights	Buddy Doyle	Apr. 23	1 reel	
*†§Stage Door Pest	Boyce Combe	Jan. 15	1 reel	Feb. 1
*†§Summer	Silly Symphony	Jan. 16	1 reel	Feb. 1
*†§Talking Screen Snapshots	Released twice a month		1 reel	

EDUCATIONAL

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bitter Friends (A. T.)	Lambert-McPhail	Apr. 27	1609	18	
*†§Big Jewel Case, The (A.T.)	Lambert-Kelsey-Garvin	Feb. 23	1480	16	Feb. 22
*†§Bulls and Bears (A.T.)	Pollard-Clyde-Beebe	Mar. 2	1838	20	Feb. 22
*†§Camera Shy (A.T.)	Hamilton-Hiatt	Feb. 9	1480	16	Feb. 22
*†§Campus Crushes (A.T.)	Clyde-Beebe-Stuart	June 15	2 reels		
*†Caviar	Terry-Toons	Feb. 23	1 reel	7	Feb. 22
*†§Chumps, The (A.T.)	Beebe-Clyde	July 6			
*†§Codfish Balls	Terrytoon	June 15	1 reel		
*†§Dad Knows Best (A.T.)	Holmes-Bolton	Mar. 30	1840	20	Apr. 12
*†§Drumming It In (A.T.)	McKee-Smalley	Jan. 26	1800	18	Jan. 25
*†§Fat Wives for Thin (A.T.)	Beebe-Barraud-Clyde	May 25	1980	22	May 31
*†§Follow the Swallow (A. T.)	Lloyd Hamilton	Apr. 27	1686	19	Apr. 26
*†French Kisses (A.T.)	Collins-Boyd	June 15	1684	19	
*†§Goodby Legs (A.T.)	Pollard-Stuart	July 27			
*†§Good Morning, Sheriff (A.T.)	Lloyd Hamilton	May 25	1735	19	June 14
*†§Hail the Princess (A.T.)	Boley-Collins	May 11	1573	17	
*†Hawaiian Pineapples	Terrytoon	1 reel			May 24
*†§He Trumped Her Ace (A.T.)	Burke-Beebe	Mar. 23	1895	21	Apr. 12
*†§Honeymoon Zeppelin (A. T.)	Beebe-Pollard	Apr. 13	1976	22	Apr. 26
*†§Honk Your Horn (A.T.)	Lloyd Hamilton	June 29	2 reels		
*†§Hot and How (A.T.)	Goodwin-Crane	Jan. 12	1528	17	Jan. 11
*†Hot Turkey	Terry-Toon	May 4	1 reel		
*†§How's My Baby (A.T.)	Barnes-Collins-McPhail	June 22	2 reels		
*†§Hungarian Goulash	Terry-Toons	June 29			
*†Indian Pudding	Terry-Toon	Apr. 6	1 reel	6	Apr. 19
*†§Match Play (A.T.)	Hagen-Diegel	Mar. 16	2002	22	Feb. 22
*Museum of Art, A	Hodge-Podge	Feb.	1 reel		
*†§Oh Darling (A.T.)	Dover-McPhail-Peck	Feb. 16	1565	17	Feb. 1
*†§Peace and Harmony (A.T.)	Lambert-Collins-McPhail	May 18	1660	18	May 10
*†§Polished Ivory (A.T.)	Lloyd Hamilton	Mar. 16	1642	18	Mar. 29
*†Pretzels	Terry-Toons	Mar. 8	1 reel	6	Apr. 5
*†§Radio Kisses (A.T.)	Beebe-Duryea-Carewe	May 4	1891	21	June 14
*†Roman Punch	Terry-Toon	Apr. 20	1 reel	6	Apr. 26
*†§Scotch (A.T.)	Clyde-Bevan-McPhail	Jan. 19	1961	22	Jan. 4
*†Spanish Onions	Terry-Toon	Mar. 23	1 reel		
*†§Sugar Plum Papa (A.T.)	Clyde-Gribbons	Feb. 16	1932	21	Feb. 1
*†§Swiss Cheese	Terrytown	June 1	1 reel		
*†§Trouble For Two (A.T.)	Raymond McKee	Mar. 9	1527	17	Mar. 29
*†§Western Knight (A.T.)	Lambert-St. John-McPhail	Apr. 20	1661	20	Apr. 5

FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Back Pay (A.T.)	Corinne Griffith	June 1	5672	53	June 7
*†§Bride of the Regiment (A.T.)	Segal-Pidgeon	June 22	7418	82	May 24
*†§Dawn Patrol, The (A.T.)	Barthelmess-Fairbanks, Jr.	July 20			
*†§Flirting Widow (A.T.)	Dorothy Mackaill	May 11	6684	74	June 7
*†§Furies (A.T.)	Warner-Wilson	Mar. 16	6806	73	Apr. 26
*†§In the Next Room (A.T.)	Jack Mulhall	Jan. 26	6336	70	Apr. 12
*†§Lilies of Field (A.T.)	Corinne Griffith	Jan. 5	5979	67	Dec. 21
*†§Loose Ankles (A.T.)	Fairbanks, Jr.-Young	Feb. 2	6190	68	Mar. 8
*†§Murder Will Out (A.T.)	Mulhall-Lee	Apr. 6	6200	69	Apr. 19
*†§No, No, Nanette (A. T.)	Claire-Gray	Feb. 16	9108	101	Jan. 11
*†§Notorious Affair, A (A. T.)	Billie Dove	May 4	6218	69	May 3
*†§Other Tomorrow (A.T.)	Billie Dove	Feb. 9	5800	64	Jan. 4
*†§Playing Around (A.T.)	White-Morris	Jan. 19	6003	66	Apr. 5
*†§Road to Paradise, The (A.T.)	Young-Mulhall				
*†§Sally (A.T.)	Marilyn Miller	Jan. 12	9277	103	Dec. 28
†§Show Girl in Hollywood (A.T.)	White-Mulhall	Apr. 20	7213	80	May 3
*†§Son of the Gods (A.T.)	Rich. Barthelmess	Mar. 9	8344	92	Feb. 8
*†§Song of the Flame (A.T.)	Gray-Claire	May 6	6501	72	May 3
*†§Spring Is Here (A.T.)	Claire-Gray	Apr. 15	8388	71	Apr. 26
*†§Strictly Modern (A.T.)	Dorothy Mackaill	Mar. 2	5832	63	May 10
*†§Sweethearts and Wives (A.T.)	Billie Dove	June 15	7000	77	June 7

Coming Attractions

Title	Star	Rel. Date	Length	Reviewed
†§Adios (A.T.)	Richard Barthelmess			
*†§Bad Man, The (A.T.)	Huston-Revier			
*†§Bright Lights (A.T.)	Dorothy Mackaill			
*†§Broadminded (A.T.)	Kohler-Rennie			
*†§Broken Dishes (A.T.)	Young-Withers			
*†§Captain Blood (A.T.)				
*†§College Lovers (A.T.)				
*†§Deep Purple (A.T.)				
*†§Devil's Playground, The (A.T.)	Billie Dove			
*§†Father's Son (A.T.)				
*†§Forever After (A.T.)	Young-Fairbanks, Jr.			
*†§Girl of Golden West (A.T.)	Harding-Rennie		.75	June 21
*†§Going Wild (A.T.)	Joe E. Brown			
*†§Gorilla, The (A.T.)	Joe Frisco			
*†§Heart of the North (A.T.)	Loretta Young			
*†§Honor of the Family, The (A.T.)	Walter Huston			
†§Hot Heiress, The (A.T.)				
*†§Kismet (A.T.)	Otis Skinner			
*†§Lady Who Dared, The (A.T.)	Dove-Tearle			
*†§Little Caesar (A.T.)	Edw. G. Robinson			
†§Mother's Cry (A.T.)				
*†§Numbered Men (A.T.)	Nagel-Claire	Sept. 7	.72	June 7
*†§One Night at Susie's (A.T.)	Dove-Fairbanks, Jr.			
*†§Other Men's Wives (A.T.)	Dove-Rathbone-Thompson			
*†§Queen of Main Street (A.T.)	Lee-Lyon			
*†§Reckless Hour (A.T.)				
*†§Right of Way, The (A.T.)	Nagel-Young			
*†§Scarlet Pages (A.T.)	Ferguson-Nixon			
*†§Sunny (A.T.)	Marilyn Miller			
*†§Sweethearts (A.T.)	Miller-Pidgeon			
*†§Sweet Mama (A.T.)	Alice White			
†§Toast of the Legion (A.T.)	Clare-Pidgeon			
*†§Top Speed (A.T.)	Brown-Claire-Whiting			June 21
†§Truth About Youth (A.T.)	Young-Tearle	Aug. 3	7003	
*†§Way of All Men, The (A.T.)	Fairbanks, Jr.-Revier			
*†§Widow from Chicago (A.T.)	Alice White			
*†§Woman Hungry (A.T.)	Lee-Kohler-Blackmer			

FOX FILMS

(After August all releases sound-on-film and sound-on-disc)

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Arizona Kid, The (A.T.)	Baxter-Maris	May 23	7450	83	May 17
*†§Big Party, The (A.T.)	Lee-Carol-Albertson	Feb. 25	6200	69	Mar. 1
*†§Born Reckless (A.T.)	Edmund Lowe	June 6	7400	82	May 10
§*Cameo Kirby (A.T.)	Terris-Murray	Jan. 12	6700	74	Dec. 7
*†§City Girl (P.T.)	Farrell-Duncan	Feb. 16	6171	69	Apr. 19
*†§Crazy That Way (A. T.)	Bennett-MacKenna	Mar. 30	5800	64	Mar. 29
*†§Double Cross Roads (A. T.)	Ames-Lee	Apr. 20	5800	64	Mar. 29

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Fox Movietone Follies of 1930 (A.T.)	Special Cast	May	4	7422	84	May	10
*†§Good Intentions (A.T.)	Lowe-Churchill	June	29	6340	70	June	14
*†§Golden Calf (A.T.)	Carol-Mulhall-Brendel	Mar.	16	6552	73	Feb.	22
*†§Happy Days (A.T.)	Special cast	Mar.	2	7526	84	Jan.	18
*†§Harmony at Home (A.T.)	Collier, Sr.-Churchill	Jan.	19	6295	70	Dec.	14
*†§High Society Blues (A.T.)	Gaynor-Farrell	Mar.	30	6750	75	Mar.	8
*†§Let's Go Places (A.T.)	Wagstaff-Lane	Feb.	2	6442	72	Jan.	18
*†§Lone Star Ranger (A.T.)	George O'Brien	Jan.	5	5940	66	Jan.	25
*†§Man Without Women (A. T.)	McKenna-MacDonald	Feb.	9	7774	86	Jan.	4
*†§Not Damaged (A.T.)	Moran-Byron-Ames	May	25	6500	72	June	14
*†§On the Level (A.T.)	Victor McLaglen	Mar.	23	5600	62	June	14
*†§Rough Romance (A.T.)	O'Brien-Chandler	June	15	4800	60	June	21
*†§Sky Hawk (A.T.)	Garrick-Chandler	Jan.	26	6888	76	Dec.	14
*†§So This is London (A.T.)	Will Rogers	June	8	8300	92	May	31
*†§Such Men Are Dangerous (A.T.) (Reviewed under title of "Mask of Love" in Feb. 1, 1930, issue)	Baxter-Owen	Mar.	9	7400	82	Feb.	1
*†§Temple Tower (A.T.)	McKenna-Day	Apr.	13	5200	58	May	17
*†§3 Sisters (A.T.)	Dresser-Patricola	Apr.	20	6442	71	Apr.	26
*†§Women Everywhere (A.T.)	Murray-Dorsay-Kellard	June	1	7590	83	June	14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Alone With You (A.T.)	Gaynor-Garrick			
*†§Are You There? (A.T.)	Lillie-Garrick	Aug. 31		
*†§Barcelona (A.T.)	Gaynor-Bogart			
*†§Big Trail, The (A.T.)	Wayne-Churchill-Marshall			
*†§Blondie (A.T.)	Moran-Bogart-Ames			
*†§Broadminded (A.T.)	Victor McLaglen			
*†§By the Way, Bill (A.T.)	Will Rogers			
*†§Cheer Up and Smile (A.T.)	Lee-Lake-Baclanova			
*†§Cisco Kid, The (A. T.)	Lowe-Baxter			
*†§Common Clay (A.T.)	Bennett-Ayers-Marshall	Aug. 17	7961	88 June 21
*†§Connecticut Yankee, A (A.T.)	Will Rogers			
*†§Dancers, The (A.T.)	Moran-MacKenna			
*†§Devil With Women (A.T.)	Farrell-Taylor			
*†§Fair Warning (A.T.)	O'Brien-Churchill			
*†§Girl Downstairs (F & D)	O'Brien-Moran			
*†§Girls Demand Excitement (A.T.)	Brendel-White-Compton			
*†§Going Nowhere (A.T.)	Brendel-White-Compton			
*†§Heart Breaker, The (A.T.)	Michael Bartlett			
*†§Her Kind of Man (A.T.)	Murray-Huntington			
*†§Hot Numbers (A.T.)	Lee-Compton-Corcoran			
*†§If I was Alone With You (A.T.)	Gaynor-Farrell			
*†§Just Imagine (A.T.)	Brendel-Linow			
*†§Last of the Duanes, The (A.T.)	O'Brien-Loy-Browne			
*†§Living for Love (A.T.)	Sills-Mackaill			
*†§Luxury (A.T.)	Garrick-Huntington			
*†§Mad Singer, The (A.T.)				
*†§Man Trouble (A.T.)	Sills-Mackaill	Aug. 24		
*†§Man Who Came Back, The (A.T.)	Farrell-Huntington			
*†§Men on Call (A.T.)	Edmund Lowe			
*†§Movietone Follies of 1931 (A.T.)	Special Cast			
*†§No Favors Asked (A.T.)	Wayne-Lee-Francis			
*†§Oh, For a Man! (A.T.)	Gaynor-Farrell			
*†§One Night in Paris (A.T.)	Gaynor-MacKenna			
*†§On the Make (A.T.)	McLaglen-Dorsay			
*†§On Your Back (A.T.)	Rich-Warner-Hackett			
*†§One Mad Kiss (A.T.)	Don Jose Mojica			
*†§Oregon Trail, The (A. T.)				
*†§Painted Woman, The (A.T.)	McLaglen-Dorsay			
*†§Playmates (A.T.)	Gaynor-Farrell			
*†§Princess and the Plumber, The (A.T.)	Farrell-O'Sullivan			
*†§Red Sky, The (A.T.)	J. Harold Murray			
*†§Renegades, The (A.T.)	Baxter-MacKenna-Harris			
*†§Scotland Yard (A.T.)	Edmund Lowe			
*†§Sea Wolf (A. T.)	Sills-Keith-MacKenna			
*†§See America First (A.T.)	Will Rogers			
*†§Sez You, Sez Me (A.T.)	McLaglen-Maris-Bogart			
*†§She's My Girl (A.T.)	Farrell-Compton			
*†§She Wears the Pants (A.T.)	Dorsay-MacKenna			
*†§Soup to Nuts (A.T.)	Healy-Winniger			
*†§Song O' My Heart (A.T.)	John McCormack	Sept. 7	8243	92 Mar. 15
*†§Spider, The (A.T.)	Baxter-Churchill			
*†§Spy, The (A.T.)	Sills-Muni-Churchill			
*†§This Modern World (A.T.)	Baxter-Alcaniz			
*†§Time Out (A.T.)				
*†§Up the River (A.T.)	Huntington-Luce-Bogart			
*†§White Flame, The (A.T.)	Paul Page			
*†§Wild Company (A.T.)	Albertson-Warner-Lynn			
*†§Woman Control (A.T.)	Murray-Maris-Luce			
*†§Women of All Nations (A.T.)	McLaglen-Lowe			
*†§Wyoming Wonder (A.T.)	Wayne-Clarke-Compton			
*†§Young Sinners (A.T.)	Moran-Albertson			

INTERNATIONAL PHOTOPLAY DISTRIBUTORS

FEATURES

Title	Star		Length Reels	Mins.	Reviewed
*†After the Verdict	Olga Tschechowa	Jan.	1	7	76
*†§Crimson Circle, The	Stewart Rome	Feb.	1	7	79 Jan. 11
*†§Dark Red Roses (A.T.)	Rome-Doble	Mar.	1	8	67 Mar. 8

SHORT SUBJECTS

Title	Star	Length Reels	Mins.	Reviewed
*†§Aci-Dental Treatment		2	17	
*†§Abbie Mitchell & Sizzle & Blake	Song Program	1	8	
*†Allez-Op	Marionettes	1	8	
*†§Clyde Doerr & Saxophone Sextet	Jazz Program	1	8	
*†§Feed the Brute (A.T.)	Animal Novelty	1	8	
*†§Hoak (A.T.)	Frawley & Smith	1	9	
*†§Justice (A.T.)	Special Cast	2	17	
*†§Little Journeys in Songland	Song Series	1	8	
*†§Miser, The (A.T.)	Bransby Williams	1	8	
*†§Mr. Smith Wakes Up (A.T.)	Marriott-Gott	2	16	
*†§Night in Dixie, A (A.T.)	Mitchell-Hudgins	2	15	
*†§Nora Blaney No. 1	Song Program	1	9	
*†§Nora Blaney No. 2	Song Program	1	9	
*†§Operatic	Marionettes	1	9	
*†§Radio Franks & 4 Bachelors	Song Program	1	8	
*†§Teddy Brown & His Band	Jazz Program	1	9	
*†§Unwritten Law, The (A.T.)	Rosalind Fuller	Feb.	1	3	30
*†§When the Clock Struck Twelve (A.T.)	Niles Welch		2	16	

METRO-GOLDWYN-MAYER

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Anna Christie (A.T.)	Greta Garbo	Feb. 21	6700	74	Dec. 21
*†§Bishop Murder Case (A.T.)	Basil Rathbone	Jan. 3	7961	88	Nov. 16
*†§Caught Short (A.T.)	Dressler-Moran-Page	May 10	6873	75	May 10
*†§Chasing Rainbows (A.T.) (Reviewed under title of "Road Show" in Nov. 2, 1929, issue)	Love-King	Jan. 10	8100	90	Nov. 2
*†§Devil-May-Care (A.T.)	Ramon Novarro	Feb. 7	8782	98	Dec. 28
*†§Divorcee, The (A.T.)	Shearer-Morris	Apr. 26	7533	84	Apr. 19
*†§Free and Easy (A.T.)	Buster Keaton	Mar. 22	8413	93	Feb. 22
*†§Floradora Girl, The (A.T.)	Davies-Gray	May 31	7260	81	June 7
*†§Girl Said No, The (A.T.)	Haines-Hyams	Mar. 15	8382	93	Feb. 1
*†§Good News (A.T.)	Special Cast	Not Set	8100	80	Apr. 12
*†§In Gay Madrid (A.T.)	Ramon Novarro	May 17	7654	85	June 7
*†§Lady of Scandal (A.T.)	Chatterton-Forbes-Rathbone	May 24	6858	68	May 31
*†§Lady to Love (A.T.)	Vilma Banky	Mar. 8	8142	90	Feb. 8
*†§Lord Byron of B'way (A.T.)	Terry-Kaley-Rubin	Jan. 28	7200	80	Jan. 25
*†§Montana Moon (A.T.)	Joan Crawford	Mar. 29	7917	88	Feb. 8
*†§Not So Dumb (A.T.) (Reviewed under title of "Dulcy" in Nov. 2, 1929, issue	Davies-Nugent	Jan. 17	7650	85	Nov. 2
*†§Redemption (A.T.)	Gilbert-Nagel-Adoree	Apr. 5	6019	67	May 10
*†§Rogue Song, The (A.T.)	Lawrence Tibbett	May 10	9372	104	Feb. 1
*†§Sea Bat, The (A.T.)	Bickford-Miljan-Torres	June 7	6570	73	May 3
*†§Ship From Shanghai, The (A.T.)	Nagel-Johnson-Wolheim	Jan. 31	6225	69	Jan. 18
*†§Strictly Unconventional (A.T.) (Reviewed under the title of "The Circle" in Feb. 22, 1929, issue	Alison Skipworth	May 3	4970	55	Feb. 22
*†§This Mad World (A.T.)	Rathbone-Johnson	Apr. 19	6100	68	Apr. 19
*†§They Learned About Women (A.T.)	Van and Schenck	Jan. 31	8773	97	Dec. 14
*†§Unholy 3, The	Chaney-Lee-Linow	Aug. 2		70	May 24
*†§Woman Racket (A.T.)	Moore-Sweet	Jan. 24	6387	71	Dec. 14

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ballyhoo (A.T.)				
*†§Battle of the Ladies (A. T.)				
*†§Big House, The (A.T.)	Beery-Morris-Hyams			June 28
*†§Billy the Kid (A.T.)	John Mack Brown			
*†§Bugle Sounds, The (A.T.)	Lon Caney			
*†§Crisis, The (A.T.)				
*†§Dance, Fools, Dance (A.T.)				
*†§Dark Star, The (A.T.)	Marie Dressler			
*†§Daybreak (A.T.)	Ramon Novarro			
*†§Dixie (A.T.)				
*†§Doing That Thing (A.T.)				
*†§Five O'Clock Girl, The (A.T.)	Marion Davies			
*†§Great Day, The (A.T.)	Joan Crawford			
*†§Great Meadow, The (A.T.)				
*†§Her Fortune (A.T.)	Joan Crawford			
*†§Jenny Lind (A.T.)	Grace Moore			
*†§Let Us Be Gay (A.T.)	Shearer-La Roque	Aug. 9	70	May 3
*†§Like Kelly Can (A.T.)	Montgomery-Jardon			
*†§Madame Satan (A.T.)	Reginald Denny			
*†§March of Time (Tent.)	Weber & Fields			
*†§Merry Widow, The (A.T.)				
*†§Monsieur Le Fox (A.T.)	Barbara Leonard			
*†§Naughty Marietta (A.T.)				
*†§New Moon, The (A.T.)	Lawrence Tibbett			
*†§Our Blushing Brides (A.T.)	Joan Crawford			
*†§Passion Flower, The (A.T.)				
*†§Razzle-Dazzle (A.T.)	Dressler-Moran			
*†§Red Dust (A.T.)	Greta Garbo			
*†§Remote Control (A.T.)	Haines-Doran			
*†§Revue of Revues (A. T.)	King-Love-Haines-Crawford			
*†§Richest Man in the World, The (A.T.)	Mann-Nugent			
*†§Romance (A.T.)	Greta Garbo			
*†§Rosalie (A.T.)	Marion Davies			
*†§Singer of Seville, The (A.T.)	Novarro-Jordan-Adoree			
*†§Song of India (A.T.)				
*†§Tampico (A.T.)				
*†§Those Three French Girls (A.T.)				
*†§Trader Horn (A.T.)	Harry Carey			
*†§War Nurse (A.T.)				
*†§Way for a Sailor (A.T.)	John Gilbert			
*†§Way Out West (A.T.)	Haines-Hyams			
*†§World's Illusion, The (A.T.)				

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§All Teed Up	Charley Chase	Apr. 19	2 reels	Mar. 20
*†§Bear Shooters	Our Gang	May 17	1881	Feb. 15
*†§Big Kick, The	Harry Langdon	Mar. 29	1827	Jan. 25
*†§Blotto	Laurel-Hardy	Feb. 8	2654	Feb. 15
*†§Brats	Laurel-Hardy		2 reels	Apr. 5
*†§College Hounds	Dogs		2 reels	Mar. 29
*†§College Romeos	Biltmore Trio	Jan. 25	853	
*†§Fast Work (A. T.)	Charlie Chase	June 28	1866	May 24
*†§Fifty Million Husbands	Charlie Chase	May 24	1846	Mar. 29
*†§Fighting Parson	Langdon	Feb. 22	1877	Dec. 14
*†§First Seven Years, The	Our Gang	Mar. 1	2 reels	Apr. 5
*Flower Garden	Revue	Jan. 18		
*†§Gems of M-G-M (A.T.)				
*†§Haywire (A.T.)	Laurel-Hardy	May 29	1775	June 7
*†§Head Guy, The	Harry Langdon	Jan. 11	1878	
*†§Hot Dog	Dogs		2 reels	Feb. 15
*†§Old Man Trouble (A. T.)	Davidson-Nichols		2 reels	
*†§Night Owls (A. T.)	Laurel-Hardy	Jan. 4	1895	Dec. 14
*†§Real McCoy (A. T.)	Chase	Feb. 1	1899	Dec. 14
*†§Shivering Shakespeare	Our Gang	Jan. 25	1870	
*†§Shrimp, The	Harry Langdon	May 3	2 reels	Feb. 15
*†§Song Writer's Revue, The (A.T.)				
*†§Tough Winter, A	Our Gang	June 21	2 reels	Mar. 29
*†§Vodeville (A. T.)	Laurel-Hardy		2 reels	
*†§When the Wind Blows	Our Gang	Apr. 5	1795	
*†§Whispering Whoopee	Charlie Chase	Mar. 8	1907	Mar. 29

PARAMOUNT

FEATURES

Title	Star	Rel.	Length Date	Feet	Mins.	Reviewed
*†§Applesauce (A.T.)	Helen Morgan	Jan.	4	7068	78	Oct. 12
*†§Behind the Make-Up (A.T.)	Skelly-Wray-Powell	Jan.	11	6364	71	Oct. 26
*†§Benson Murder Case The (A.T.)	Powell-Pallette-Calvert	Apr.	12	5794	65	Apr. 19
*†§Big Pond, The (A.T.)	Chevalier-Colbert	May	3	6984	78	May 17
*†§Border Legion, The (A.T.)	Arlen-Wray-Holt	June	28			June 28
*†§Burning Up (A.T.)	Arlen-Brian	Feb.	1	5251	58	Feb. 15
*†§Civilian Clothes (A.T.)	Cooper-Collyer	July	12			
*†§Dangerous Dan McGrew (A.T.)	Helen Kane	July	5	6571	71	June 28
*†§Dangerous Paradise (A.T.)	Carroll-Arlen	Feb.	22	5244	58	Feb. 22
*†§Devil's Holiday, The (A.T.)	Nancy Carroll	May	24	6743	75	May 17
*†§Follow Thru (A.T.)	Rogers-Carroll	July	26	Not set		May 24
*†§Honey (A.T.)	Nancy Carroll	Mar.	29	6701	74	Feb. 22
*†§Kibitzer (A.T.) (D.)	Green-Brian-Hamilton	Jan.	11	7273	81	Aug. 31
*†§Ladies Love Brutes (A.T.)	George Bancroft	Apr.	26	7177	70	Apr. 19
*†§Light of Western Stars (A.T.)	Arlen-Brian-Green	Apr.	19	6312	70	May 31
*†§Love Among the Millionaires (A.T.)	Bow-Smith	July	28			
*†§Love Parade (A.T.) (D)	Chevalier-MacDonald	Jan.	18	10061	111	Oct. 19
*†§Men Are Like That (A.T.)	Hal Skelly	Mar.	22	5500	61	Nov. 23
*†§Only the Brave (A.T.)	Gary Cooper	Mar.	8	6024	67	Mar. 15
*†§Paramount on Parade (A.T.)	Special Cast	Apr.	26	9125	90	Apr. 5
*†§Return of Fu Manchu (A.T.)	Oland-Arthur	May	17	6586	73	May 10
*†§Roadhouse Nights (A.T.) (Reviewed as "River Inn" in Dec. 28, 1929 Issue	Morgan-Ruggles	Feb.	15	6700	74	Dec. 28
*†§Safety In Numbers (A.T.)	Charles Rogers	June	7	7074	79	June 7
*†§Sap From Syracuse (A.T.)	Jack Oakie	July	19			
*†§Sarah and Son (A.T.)	Ruth Chatterton	Mar.	22	6868	77	Mar. 22
*†§Seven Days' Leave (A.T.) (Reviewed under the title of "Medal" in Nov. 23, 1929 Issue	Gary Cooper	Jan.	25	6100	68	Nov. 23
*†§Shadow of the Law (A.T.)	Powell-Schilling	June	14	6120	68	June 7
*†§Slightly Scarlet (A.T.)	Evelyn Brent	Feb.	22	6402	71	Jan. 25
*†§Social Lion, The (A.T.)	Oakie-Brian	June	7			
*†§Street of Chance (A.T.)	Wm. Powell	Feb.	8	8100	90	Dec. 26
*†§Texan, The (A.T.)	Gary Cooper	May	10	7142	68	May 17
*†§True to the Navy (A.T.)	Clara Bow	May	31	6396	71	May 17
*†§Vagabond King, The (A.T.)	King-MacDonald-Oland	Apr.	19	9412	105	Jan. 11
*With Byrd at the South Pole		June	21			June 28
*†§Young Eagles (A.T.)	Charles Rogers	Apr.	5	6405	71	Mar. 22
*†§Young Man of Manhattan (A.T.)	Colbert-Ruggles	May	17	7621	85	Apr. 26

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Animal Crackers (A .T.)	Marx Brothers			
*†§Anybody's War (A.T.)	Moran & Mack		6750 ... 75	Apr. 5
*†§Backstage Blues (A. T.)	Moran & Mack			
*†§Better Wife, The (A. T.)	Chatterton-Brook			
†§Blue Angel, The (A.T.)	Emil Jannings			
*†§Business is Pleasure (A.T.)				
*†§Cave Man, The (A.T.)	Geo. Bancroft			
*†§Dancing Mothers (A. T.)				
*†§Feet First (A. T.)	Harold Lloyd			
*†§Fighting Caravan, The (A.T.)	Cooper-Terrence			
*†§Flesh of Eve (A. T.)	Nancy Carroll			
*†§For the Defense (A.T.)	William Powell	July 26		
*†§General, The (A. T.)	Huston-Francis			
*†§Grumpy (A. T.)	Cyril Maude			
*†§Heads Up (A. T.)	Rogers-Kane			
*†§Honeymoon Lane (A. T.)	Eddie Dowling			
*†§Huckleberry Finn (A. T.)	Junior Coghlan			
*†§Kid Boots (A. T.)	Jack Oakie			
*†§Ladies' Man (A. T.)	William Powell			
*†§Last Company, The (A.T.)	Veidt-Evans			
*†§Laughing Lady, The (A.T.)	Chatterton-Brook			
*†§Laughter (A. T.)	Nancy Carroll			
*†§Leave It to Lester (A.T.)				
*†§Let's Go Native (A.T.)	MacDonald-Oakie	Aug.	6560 ... 65	May 31
*†§Little Cafe, The (A. T.)	Maurice Chevalier			
*†§Love Waltz, The (A.T.)	Harvey Batten			
*†§Manslaughter (A. T.)	Colbert-March			
*†§Merton of the Talkies (A.T.)	Jack Oakie			
*†§Molinoff (A.T.)	Charles Rogers			
*†§Morocco (A. T.)	Cooper-Dietrich			
*†§Monte Carlo (A. T.)	MacDonald-Buchanan			
*†§New Morals (A. T.)	Chatterton-Brook			
*†§Queen High (A. T.)	Ruggles-Rogers-Morgan			
*†§Right to Love, The (A.T.)	Ruth Chatterton			
*†§Rodeo Romance (A. T.)	Arlen-Carroll			
*†§Rose of the Rancho (A. T.)	Gary Cooper			
*†§Royal Family, The (A. T.)	Frederic March			
*†§Scarab Murder Case (A. T.)	William Powell			
*†§Sea God, The (A. T.)	Arlen-Wray			
*†§Silent Enemy, The	Indian Cast		8000 ... 88	May 17
*†§Skippy (A. T.)				
*†§Spoiler, The (A. T.)	Gary Cooper			
*†§Station 8-E-X (A. T.)	Clara Bow			
*†§Tom Sawyer (A. T.)	Jackie Coogan			
*§§Youth (A. T.)	Hershoit-Wray			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
†§Accidents Will Happen (A.T.)	Smith and Dale		2 reels	
*†§Artist's Reverie, The (A.T.)	Ash-Washington		1 reel	June 14
*†§At Home (A.T.)	Lulu McConnell		1 reel	
*†§Barnacle Bill, the Sailor (A.T.)	Talkartoon		1 reel	
*†§Bearded Lady (A. T.)	Christie Comedy	Mar. 1	1794	
*†§Bedella	Screen Song	Jan. 4	604	
*†§Belle of the Night		Feb. 15	2 reels	
*†§Chinatown Fantasy, A			1 reel	May 24
*†§Come Take a Trip in My Airship	Screen Song	Apr. 26	1 reel	
*†§Confounded Interest (A.T.)	Haymond & Caverly			
*†§Dance, You Singers (A.T.)	Puck & White			
*†§Deep 'C' Melodies	Frances Williams	Jan. 25	901	
*†§Desperate Sam	Bert Green	Mar. 29	1832	
*†§Dizzy Dishes (A.T.)	Talkartoon		1 reel	
*†§Don't Believe It (A. T.)	Christie Comedy	Feb. 8	1872	Mar. 22
*†§Down With Husbands	Arthur-Roach	Mar. 8	1660	Mar. 22
*†§Duke of Dublin (A. T.)	Christie Comedy	Feb. 1	1850	
*†§Family Next Door, The	Charles Ruggles	Jan. 11	1381	Feb. 15
*†§Fatal Card, The (A.T.)	W. & E. Howard			
*†§Feelin' Blue (A.T.)	Ash-Washington		1 reel	
*†§Firebugs	Talkartoon	May 10	704	Apr. 19
*†§Fit to Be Tied (A.T.)	Burns & Allen		1 reel	
*†§For Love or Money (A.T.)	Christie Comedy	Jan. 4	1870	
*†§Food for Thought (A.T.)	Allen & Canfield		1 reel	
*†§Getting a Ticket	Eddie Canter	Mar. 22	948	Feb. 15
*†§Glow Worm, The (A.T.)	Screen Song		1 reel	
*†§Grand Uproar (A.T.)	Talkartoon		1 reel	
*†§Helping Hand, The (A.T.)	Solly Ward		1 reel	
*†§He Was Her Man (A.T.)	Gilda Gray		2 reels	
*†§His Honor, the Mayor	Christie Comedy	Mar. 22	1665	
*†§Hot Dog	Talkartoon	Mar. 29	1 reel	
*†§Hot Time in the Old Town Tonight, A (A.T.)	Screen Song		1 reel	
*†§I Came First	Herman Timberg	Apr. 12	814	
*†§I'm a Wild Woman (A.T.)	Boydell-Ash		1 reel	
*†§I'm Afraid to Come Home in the Dark	Screen Song	Feb. 1	651	Jan. 25
*†§I'm Forever Blowing Bubbles	Screen Song	Mar. 15	1 reel	
*†§In the Shade of the Old Apple Tree	Screen Song	Jan. 18	752	
*†§Introduction of Mrs. Gibbs (A.T.)	Lulu McConnell		1 reel	
*†§Jazz Preferred (A.T.)	Zelaya		1 reel	
*†§Kandy Kabaret (A.T.)	Children's Ballet		1 reel	
*†§La Paloma	Screen Song	Apr. 12	574	
*†§La Schnapps, Inc. (A.T.)	Smith & Dale		1 reel	
*†§Lady, You Slay Me (A.T.)	Perkins-Hillpot		1 reel	
*†§Let Me Explain (A. T.)	Christie Comedy	Jan. 4	1870	
*†§Lovers' Lane (A.T.)	Arthur & Morton Havel			
*†§Many Moons (A.T.)			1 reel	
*†§Meek Mr. Meek, The (A.T.)	Jimmy Barry		1 reel	
*†§Million Me's, A	Lee Morse	Apr. 26	964	Jan. 25
*†§Moon Bride's Wedding, The	U. S. Indian Band	Feb. 22	967	
*†§Mountain Melodies		Jan. 11	994	
*†§My Gal Sal (A.T.)	Screen Song		1 reel	
*†§Neighborly Neighbors (A.T.)	Lulu McConnell		2 reels	
*†§Ole Man Whoopee (A.T.)	Art Frank		1 reel	
*†§Paramount Acts			1 reel	
*†§Paramount Comedies			2 reels	
*†§Paramount Pictorials				
*†§Paramount Screen Songs			1 reel	
§†Paramount Sound News			1 reel	
*†§Paramount Talkartoons			1 reel	
*†§Prisoner's Song, The	Screen Song	Mar. 1	738	
*†§Radio Riot	Talkartoon	Feb. 15	737	Feb. 15
*†§Resolutions (A.T.)	Billy House			
*†§Sail Water Ballads		Mar. 8	987	
*†§Scrappily Married (A. T.)	Christie Comedy	Feb. 22	1631	Jan. 18
*†§So This Is Paris Green	Fazenda	Jan. 18	1747	Jan. 25
*†§Story Book Parade, The (A.T.)	Children's Ballet		1 reel	
*†§Stronger Sex, The (A.T.)	Christie Comedy	Mar. 15	1760	
*†§Twentieth Amendment, The (A.T.)			2 reels	
*†§Voices of Lonely Men		Apr. 19	1 reel	
*†§Wanderlust	Bruce Scenic	Apr. 5	1 reel	Feb. 15
*†§Wee Bit O' Scotch		Feb. 8	1022	
*†§Yes, We Have No Bananas	Screen Song	Apr. 26	1 reel	May 24

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FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Bachelor's Secret, A (A.T.)(F)	Alan Hale	June 21			
*†§Beyond Victory (A.T.)	Boyd-Collyer	July 13			
*†§Big Shot, The (A. T.) (F)		June 29			
*†§Clothes (A. T.) (F)	Constance Bennett	May 4			
*†§Crashing Through (A.T.)(F)	Wm. Boyd	June 8			
*†§Grand Parade (A.T.)(D & F)	Twelvetrees-Scott	Feb 2	7607	84	Nov. 15
*†§Hot and Bothered (A.T.)(F)	Eddie Quillan	Aug. 24			
*†§Officer O'Brien (A.T.) (F)	William Boyd	Feb. 23	6740	73	Nov. 30
*†§Negligee (A. T.) (F)	Ina Claire	May 25			
*†§Painted Desert (A. T.) (F)	William Boyd	May 11			
*†§Parachute (A. T.) (F)	Armstrong-Lombard	[illegible]			
*†§Play Boy (A. T.) (F)	Eddie Quillan	June 11			
*†§Saratoga (A.T.) (F)	Constance Bennett	[illegible]			
*†§Swing High (A.T.)	Twelvetrees-Scott			75	May 3
*†§Treasure Girl (A. T.) (F)		Aug. 1			

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Adam and Eve (A.T.)	Constance Bennett			
*†§All the Way (A.T.)	Constance Bennett			
*†§Greater Love, The (A.T.)	Ann Harding			
*†§Her Man (A.T.)	Helen Twelvetrees			
*†§Holiday (A.T.)	Harding-Astor-Horton	Nov. 1st	[illegible]	June 4
*†§In Deep (A.T.)	Constance Bennett			
*†§I Take This Woman (A.T.)	Harry Bannister			
*†§Last Frontier, The (A .T.)	William Boyd			
*†§Lazy Lady (A.T.)	Constance Bennett			
*†§Looking for Trouble (A.T.)	Eddie Quillan			
*†§Night Work (A. T.)	Eddie Quillan			
*†§North of the Yukon (A.T.)	William Boyd			
*†§Pardon My Gun (A.T.)				
*†§Price of a Party, The (A.T.)	Helen Twelvetrees			
*†§Rawhide (A.T.)	William Boyd			
*†§Romance Harbor (A.T.)				
*†§Siren Song, The (A.T.)	Mary Lewis			
*†§Taking the Rap (A.T.)	Robert Armstrong			
*†§This Marriage Business (A.T.)				
*†§Up and At' Em (A.T.)(F)				
*†§War and Woman (A.T.)(F)	Boyd-Harding-Armstrong			
*†§Woman Afraid, A (A.T.)(F)				

SOUND SHORTS

(Available sound-on-film and sound-on-disc)

(Note: Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	26 min.
Pathe Sound News	10 min.
Pathe Silent News	10 min.
Pathe Audio Review	11 min.
Pathe Review	11 min.
Aesop's Fables	8 min.
Grantland Rice Sportlights	10 min.
Talking Topics of the Day	7 min.

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Title	Star	Rel. Date	Length	Reviewed
*†§All Stuck Up (A.T.)	McNaughton-Knapp	Jan. 19	2 reels	Feb. 1
*†§America or Bust (A.T.)	Daphne Pollard		2 reels	June 21
*†§Beauty Spot, The (A.T.)	Dawson Gurney	Mar. 30	2 reels	Mar. 22
*†§Big Hearted (A.T.)	Harry Gribbon			
*†§Big Top Champions (A.T.)	Sportlight	Mar. 29	1 reel	
*†§Bows and Arrows	Sportlight	Jan. 12	1 reel	Jan. 11
*†§Buquille Romance (A.T.)	Aesop Fables		1 reel	June 21
*†§Champion Makers (A.T.)	Sportlight		1 reel	June 21
*†§Chills and Fever (A.T.)	Shean-Knapp	Apr. 27	2 reels	
*†§Clothes Make the Man (A.T.)		Feb. 16	2 reels	
*†§Cover Charge (A.T.)	Topics of the Day	Feb. 29	1 reel	Feb. 15
*†§Crosby's Corners (A.T.)	Reg. Merville	Feb. 23	2 reels	Feb. 15
*†§Darktown Follies (A.T.)	Buck & Bubbles	Mar. 2	2 reels	Feb. 22
*†§Deep South (A. T.)	Song Sketch	Apr. 20	1 reel	
*†§Dixie Days (A.T.)	Aesop Fables	Mar. 30	1 reel	
*†§Dogging It (A.T.)	Sportlight	Mar. 9	1 reel	Mar. 15
*†§Doing Phil a Favor (A. T.)	Mackenzie Ward	Feb. 16	2 reels	Feb. 8
*†§Fairway Favorites (A.T.)	Sportlight	May 4	1 reel	
*†§Feline Fighter (A.T.)	Sportlight	Feb. 9	1 reel	Feb. 8
*†§Fifty Miles from Broadway (A.T.)	Watson Merville	Mar. 16	2 reels	
*†§Fish, Fowl & Fun (A.T.)	Sportlight	Apr. 20	1 reel	
*†§Foolish Follies (A.T.)	Aesop Fable	Mar. 16	1 reel	Mar. 8
*†§Glacier's Secret, The (A. T.)	Vagabond Adv. Series	May 19	1 reel	May 31
*†§Golden Pagoda, The (A.T.)	Vagabond Adventure Series	May 5	1 reel	Apr. 5
*†§Good Old School Days (A.T.)	Aesop Fable	Mar. 2	1 reel	Mar. 8
*†§Happy Golf (A.T.)	Sportlight	Jan. 26	1 reel	Jan. 25
†§Hearts and Hoofs (A.T.)	Keefe-Rico		2 reels	May 31
*†§Haunted Ship (A.T.)	Aesop Fable	April 27	1 reel	May 3
*†§Her Hired Husband (A.T.)	Noel Frances	Jan. 12	2 reels	Jan. 4
*†§High and Dizzy	Geo. LeMaire	Mar. 30	2 reels	
*†§His Birthday Suit (A.T.)	Herman-Green	Mar. 9	2 reels	Mar. 1
*†§High Toned (A. T.)	"Buck & Bubbles"	Feb. 9	2 reels	Feb. 3
*†§Home, Sweet Home (A.T.)	Topics of the Day	Mar. 23	1 reel	Feb. 22
*†§Honest Crooks (A. T.)	"Buck & Bubbles"	Mar. 23	2 reels	
*†§Hooked (A.T.)	Sportlight		1 reel	
*†§In the Park (A.T.)	Topics of the Day	Jan. 26	1 reel	Jan. 18
*†§Iron Man, The (A.T.)	"Aesop Fables"	Jan. 19	1 reel	Jan. 18
*†§Lair of Chang-How (A.T.)	Vagabond Adv. Series		2 reels	June 7
*†§Love's Memories (A.T.)	Song Sketch	Feb. 16	1 reel	
*†§On the Air (A.T.)	Topics of the Day	Jan. 12	1 reel	Jan. 11
†§Musical Beauty Shop (A.T.)			2 reels	June 7
†§Noah Knew His Ark (A.T.)			1 reel	June 7
*†§Oom Pah Pah (A.T.)	Aesop Fable	May 11	1 reel	June 7
*†§Pathe Audio Review (A.T.)	Released Every Week		1 reel	
*†§Pathe Sound News	Released Twice Every Week		1 reel	
*†§Perfect Match, The (A.T.)	Butler Mayo	Apr. 6	2 reels	Apr. 5
*†§Pick 'Em Young (A.T.)	Agnew-Geraghty	May 4	2 reels	May 10
*§†Ranchhouse Blues (A.T.)		May 17		
*†§Red Heads (A.T.)	Nat Carr		2 reels	May 24
*†§Rich Uncles (A.T.)	Richard Carle	May 11	1 reel	May 3
*†§Ride 'Em Cowboy	White-Carney	April 13	2 reels	Apr. 5
*†§Royal Flush, A (A.T.)			2 reels	
*†§Rubeville Night Club (A.T.)	H. B. Watson	Jan. 26	2 reels	Nov. 18
*†§Ship Ahoy (A.T.)	Aesop Fable	Jan. 5	2 reel	Jan. 11
*†§Singing Saps (A.T.)	Aesops Fables	Feb. 2	1 reel	Feb. 8
*†§Sixteen Sweeties (A.T.)	White-McNaughton	Apr. 20	2 reels	Apr. 19
*†§Sky Skippers (A.T.)	Aesop Fables	Feb. 16	1 reel	Feb. 15
*†§Songs of Mother	Song Sketch	Feb. 2	1 reel	May 10
*†§Spills and Thrills (A.T.)	Sportlight	Apr. 6	1 reel	Apr. 12
*†§Splashing Through (A.T.)	Sportlight	Feb. 23	1 reel	Feb. 15
§†Sporting Brothers (A.T.)			1 reel	June 7
*§†Streets of Mystery (A.T.)	Vagabond Adventure Series	June 2	1 reel	May 3
*†§Swell People (A.T.)	Marcia Manning			
*†§Tight Squeeze (A.T.)	LeMaire	Feb. 2	2 reels	Nov. 23
*†§Trying Them Out (A.T.)			2 reels	June 7
*†§Trumpeteer, The (A.T.)	Song Sketch	Jan. 19	1 reel	
*†§Voice of the Sea (A.T.)	Song Sketch	May 4	1 reel	May 3
*†§Western Whoopee (A.T.)	Aesop Fables	Apr. 13	1 reel	Apr. 19
*†§What, No Bait! (A.T.)	Topics of the Day	Mar. 9	1 reel	

RKO

FEATURES

Title	Star		Length Feet	Mins.	Reviewed
*†§Alias French Gertie (A.T.)	Daniels-Lyon	Apr. 20	6202	65	Apr. 19
*†§Beau Bandit (A.D.)	Nagel-Kenyon	Mar. 2	6169	69	June 21
*†§Case of Sergeant Grischa	Morris-Compson-Hersholt	Feb. 23	8191	92	Mar. 8
*†§Cuckoos, The (A.T.)	Wheeler-Woolsey	May 4	8100	90	Apr. 5
*†§Fall Guy, The (A.T.)	Mulhall-Clarke-Sparks	June 15	6125	65	May 31
*†§Framed (A.T.)	Brent-Toomey	Mar. 16	6136	68	Feb. 15
*†§Girl of Port (A.T.)	Sally O'Neil	Feb. 2	6174	60	Jan. 4
*†§He Knew Women (A.T.)	Sherman-Joyce	May 18	6319	70	Apr. 26
*†§Hit the Deck (A.T.)	Oakie-Walker	Feb. 2	9327	85	Dec. 21
*†§Love Comes Along (A.T.)	Daniels-Hughes	Jan. 5	7038	78	Dec. 21
*†§Lovin' the Ladies	Richard Dix	Apr. 6	8138	68	Feb. 22
*†§Midnight Mystery, The (A.T.)	Compson-Trevor	June 1	6463	72	May 31
*†§Runaway Bride, The (A .T.)	Aster-Hughes	May 24	6234	69	May 24
*†§Second Wife (A.T.)	Lee-Carr-Nagel	Feb. 9	6058	80	Feb. 15
*†§Seven Keys to Baldpate (A.T.)	Richard Dix	Jan. 12	6579	70	Jan. 4

Coming Feature Attractions

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Babes In Toyland (A.T.)	Special Cast				
*†§Bunker Bean (A. T.)					

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§Check and Double Check (A.T.)	Amos 'n' Andy					
*†§Cimarron (A.T.)	Richard Dix					
*†§Conspiracy, The (A.T.)	Love-Trevor-Sparks					
*†§Diziana	Bebe Daniels					
*†§Escape (A. T.)						
*†§Half Shot at Sunrise (A. T.)	Wheeler-Woolsey					
*†§Heart of the Rockies (A. T.)	Marshall-Daniels					
*†§High River						
*†§Hunted						
*†§Iron Trail, The (A. T.)						
*†§Ladies of the Past	Betty Compson					
*†§Lawful Larceny (A. T.)						
*†§Leatherneckin (A. T.)	Foy, Jr.-Rubin					
*†§Old Accordian Man, The (A. T.)	Joseph Cawthorn					
*†§Perfect Alibi, The (A. T.)						
*†§Record Run (A.T.)	Wolheim-Armstrong-Arthur					
*†§Sensation (A.T.)						
*†§She's My Weakness (A.T.)	Lake-Carroll					
*†§Shooting Straight (A.T.)	Richard Dix					
*†§Silver Horde (A. T.)	Brent-Wolheim					
*†§Upperworld (A.T.)						

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Age of Innocence, The (A.T.(F).	Paula Trueman	Jan. 5	1 reel	
*†§Before Breakfast (A.T.)(F)		Mar. 9	2 reels	
*†§Bobbed Wire (A. T.)	Dane-Arthur			
*†§Bridegroom, The (A.T.)(F).	Marc Connelly	Feb. 2	1 reel	
*†§Broken Wedding Bells (A.T.).	Dane-Arthur			June 21
*†§Campus Sweethearts (A. T.)(F&D)		Mar. 9	2 reels	
*†§Cash and Marry (A.T.)	Vaughn-Cooke-Sargent	Mar. 16	2 reels	
*†§Dear Slayer (A.T.)	Vaughn-Cooke	Mar. 2	2 reels	Feb. 22
*†§Eventually But Not Now (A.T.) (F&D)	Vaughn-Cooke..	Apr. 13	2 reels	Apr. 19
*†§Fair Deceiver, The (A. T.) (F&D)		Jan. 6	1 reel	
*†§General Glasburg (A.T.) (F).	Nat Carr	Apr. 13	2 reels	
*†§Gunboat Ginsburg (A.T.) (F).	Nat Carr	Jan. 12	2 reels	Nov. 9
*†§Guest, The (A. T.) (F&D)	Marc Connelly	May 25	1 reel	
*†§Hot Bridge (A. T.) (F&D)		May 11	2 reels	
*†§Jazz (A.T.) (F)	Duke Ellington & Orchestra.	Feb. 9	1 reel	
*†§Land of the Sky Blue Daughters	Vaughn-Cooke	Mar. 30	2 reels	
*†§Lost and Foundered (A. T.) (F&D)	..Vaughn-Cooke ..	Jan. 19	2 reels	
*†§Magnate, The (A. T.) (F&D).	Marc Connelly	Mar. 30	1 reel	
*†§Men Without Skirts (A.T.)	Dane-Arthur			
*†§Mickey's Champs (A. T.) (F&D)	Mickey Yule	Feb. 2	2 reels	
*†§Mickey's Luck (A. T.) (F&D)	Mickey Yule	Mar. 30	2 reels	Apr. 12
*†§Mickey's Master Mind (A. T.) (F&D)	Mickey Yule	Mar. 2	2 reels	
*†§Mickey's Merry Men (A. T.) (F&D)	Mickey Yule	July 20	2 reels	
*†§Mickey's Strategy (A. T.) (F&D)	Mickey Yule	Jan. 5	2 reels	
*†§Mickey's Winners (A. T.) (F&D)	Mickey Yule	Aug. 17	2 reels	
*†§Mickey the Romeo (A. T.) (F&D)	Mickey Yule	June 22	2 reels	
*†§Mickey the Whirlwind (A.T.) (F&D)	Mickey Yule	Apr. 27	2 reels	
*†§Mickey the Warrior	Mickey Yule	May 25	2 reels	
*†§Museum, The	Toby the Pup		1 reel	May 24
*†§Musical Moments (A. T.)	Felix Fernando Orch.		1 reel	June 14
*†§Off to Peoria (A.T.)	Nick & Tony	July 13	2 reels	June 14
*†§Old Bill's Christmas (A.T.)		Feb. 9	2 reels	Dec. 14
*†§Old Vamps for New (A. T.)	Vaughn-Cooke	Feb. 2	2 reels	Jan. 25
*†§Palooka Flying School (A.T.)		June 22	1 reel	
*†§Setting Sun, The (A.T.)	Vaughn-Cooke	Feb. 16	2 reels	Feb. 8
*†§Sleeping Cuties (A.T.)	Alberta Vaughn	Jan. 5	2 reels	Dec. 91
*†§Song and the Sergeant, The (A.T.)		May 11	2 reels	
*†§Strange Interview, The (A.T.) (F)	Sherwin-Knowles	Mar. 2	1 reel	
*†§While Auto Waits (A.T.)(F).		Jan. 12		
*†§Who's Got the Body (A.T.)	Nick & Tony	Aug. 3	2 reels	May 24

SONO-ART-WORLD WIDE

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Big Fight, The (A.T.)	Williams-Lane	Sept. 1	5850	65	Apr. 19
*†§Cock O' the Walk (A.T.)	J. Schildkraut-Ley	May 15	7200	80	Apr. 19
*§†Dude Wrangler, The (A.T.)	Duryea-Basquette	June	6200	68	May 24
*†§Fighting For the Fatherland		Apr.			
*†§Hello Sister (A. T.)	L. Hughes-Borden	Feb.	9500	100	Apr. 5
*†§Once a Gentleman (A.T.)	Horton-Wilson	Aug.			June 21
*†§Reno (A.T.)	Roland-Thomson-Love				
*†§Sombras de Gloria (Spanish)	Special Cast	Feb.	9500	100	Feb. 22
*†§What a Man (A.T.)	Denny-Segar	Apr. 1	7000	79	Mar. 29

STATE RIGHTS

FEATURES

Title	Star	Dist'r	Length Feet	Mins.	Reviewed
*†§Across the World (A.D.)		Talk. Pic. Epics	Not set	8860	98	Jan. 25
*†§After the Verdict (A.T.)	Tschechowa-Ward	Int. Photoplay	Jan. 1	8900	73	June 21
Asphalt	Froelich-Amann	Allied Film.	Mar. 15	8 reels	85	May 10
*†§Because I Love You	Mady Christians	Amer. Gen. Film	Jan. 24	9000	100	Feb. 8
*†§Beyond the Rio Grande (A.T.)	Jack Perrin	Big 4	Apr. 15	5400	60	June 7
*†§Bride 68 (P.T.)	Veidt-Brink	Amer. Anglo	Apr. 6		100	Apr. 19
*†§Burning Heart, The	Christians-Froelich	Harold Auten	May 10	8372	88	May 24
*†§Call of Circus (A.T.) (D.F.)	Bushman Clayton	Burr	Jan. 15	5466	61	Jan. 18
Caught in Berlin Underworld	Fritz Kastner					Feb. 15
Chess Player, The	Jehanne-Blanchard	Unusual Plct.				
*†§Clancy in Wall Street (A.T.)	Murray-Littlefield	Aristocrat				Mar. 1
*†§Co-Optimists	Special cast	New Era	Feb. 8			Feb. 22
*†§Danger Man, The (P.T.)	Chas. Hutchinson	Cosmos	May 20	6516	82	May 24
*†§Darkened Skies (A.T.)	Brentwood-MacDonald	Biltmore Prod.	Jan. 5	5400	60	Dec. 14
*†§Escaped from Dartmoor	Baring-Henning	Harold Auten	Apr. 11	7529	70	Apr. 19
Farmer's Wife	Thomas-Hall-Davis	Allied	Jan. 4	6845	76	Jan. 18
*†§Firebrand Jordan	Lane Chandler	Big 4				
Figaro		Franco-American	Not Set	6360	71	Dec. 7
*†§Heart's Melody (A. T.) (F & D)	Fritsch-Parlo	Ufa Film				
Her Unborn Child (F & D)	Special Cast	Windsor	Jan. 10	7609	85	Jan. 16
Hunted Men	Bob Steele	Syndicate	Apr.	4853		
*†§Immortal Vagabond (A.T.)	Haid-Froelich	Ufa Film				
In the South Seas with Mr. and Mrs. Pinchot		Talk. Pict. Epics	Sept. 1	5538		May 31
*†Ingagi	African Hunt	Congo Plct. Ltd		7200	80	Apr. 26
Jade Casket, The	French Cast	Cosmos		5800	64	
*†§Ladies In Love (A.T.)	Day-Walker	Chesterfield	May 17	6217	69	May 3
*†§Last Dance, The (A.T.)	Reynolds-Robards	Audible	Mar. 8	5825	65	Mar. 29
Lost Patrol		Pre Patria	Not Set	5100	57	Dec. 21
Love at First Sight (A.T.)	Keener-Foster	Chesterfield	Feb. 15	6160	68	Feb. 1
Mystery at the Villa Rose	Trevor-Baring	Harold Auten	May 31	9000	100 mins.	
*†§Overland Bound (A.T.)	Perrin-Ray	Raytone	Apr. 15	5040	56	Mar. 29
*†§Parting of the Trails	Bob Custer	Syndicate	Mar. 1	4700	52	Mar. 29
Passion Song, The	Olmsted-N. Beery	Excellent		5080	56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		5400	60	
Poor Millionaire	Talmadge-Howard	Biltmore	Apr. 7	5200	58	May 17
Pori	Special Cast	Ufa Films				
*†§Rampant Age (A.T.) (D.F.)	Murray-Kennedy	Continental	Jan. 15	5743	64	Jan. 18
*†§Ridin' Law	Perrin-Canutt	Big 4	May 1?	5600	62	June 28
Sea Fury	Mildred Harris	Tom White	Not Set	5200	58	Dec. 7
*†§Secret of the Pueblo		Big 4	June 15			
Smoke Bellew	Conway Tearle	First Division		6605	73	
South of Panama	Carmelita Geraghty	Chesterfield		6300	70	
Stampede	Native Cast	Harold Auten	Apr. 26	7540	80	May 3
Strange Case of District Attorney "M"		Unusual Photoplay	Mar.	6800		Mar. 22
*†§Take the Heir (A.D.)	Edward Horton	Big 4	Jan. 15	5700	63	Jan. 25
Three Outcasts, The	Yakima Canutt	Waca	Mar. 7	5 reels		Oct. 19
Thunder God	Cornelius Keefe	Crescent		5917	66	
Western Honor	Bob Steele	Syndicate	Mar.	4849	50	May 17
*†§West of Rockies (A.T.) (D)	Art Mix	World Art	Jan. 18	6100	68	
*†§White Cargo (A.T.)	Special Cast	Harold Auten				Mar. 1
*†§White Devil (P.T.) (F & D)	Mosjukin-Dagover	UFA Films				
Why Cry at Parting	Halm-Gralla	International		7000	78	Feb. 22
*†§Woman Who Was Forgotten (A.D.)	Belle Bennett	State Cinema	Jan. 15	7560	85	Jan. 25
Wonderful Lies of Nina Petrowna	Helm-Ward	Allied Films	May 30	8 reels	80	June 14
*†§Would You Believe It?	Walter Forde	Big 4	Mar. 15	6 reels	60	
*†§Yiddish Mama, The (A.T.)	Mae Simon	Judea Films		4000		

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Ape, The (A.T.)		Liberty Prod.		
*†§Bar L Ranch	Bill, Jr.-Wales	Big 4		
*†§Body, Soul and Dress				
†§Burned Evidence (F)		Continental		
Buying a Wife	Special Cast	Aff. European	7 reels	
*†§Clown, The (F)		Continental		
*§†Comeback, The (A.T.)		Majestic		
*†§Dancing Fathers (A.T.)				
*†§Dangerous Trails		Big 4	Sept. 15	
*†§Davy Jones Locker (A.T.)		Liberty Prod.		
*†§Divorce Question, The (A.T.)		Majestic		
Duty to be Silent	Maria Albana	Aff. European	6 reels	
*†§East Lynne (A.T.)		Liberty Prod.		
*†§East of Asia (A.T.)		Liberty Prod.		
*†§Everybody's Girl (A.T.)		Liberty Prod.		
Exodus to the New World, The	Lyon-Prevost	Pioneer		
Full Dressed Thieves	Nils Asther	Aff. European	7 reels	
German Underworld	Special Cast	Aff. European	7 reels	
Great Unknown, The	John Loder	Aff. European	6 reels	
*§†Hail the Woman (A.T.)		Majestic		
Her Viennese Lover	Asther-Nolan	Aff. European	6 reels	
*†§In Oklahoma (A.T.)				
**†§Lady of the Lake, The	Percy Marmont	FitzPatrick		
*†§Life For Sale, A (F)		Continental		
*†§Lost Gods	Educational	Talk, Pict. Epics		
Milak of the Snowlands	Special Cast	Allied		
*†§Midnight Alarm, The (A.T.)		Liberty Prod.		
*†§Mother's Millions (A.T.)		Liberty Prod.		
*†§Night Hawk, The		Big 4	Aug. 15	
Our Daily Bread	Mary Nolan	Aff. European	7 reels	
*†§Price Mark, The (A.T.)		Majestic		
*†§Red Kisses (A.T.)				
*†§Romantic Scoundrel, The (A.T.)				
*†§Second Honeymoon, The (F)		Continental		
*†§Sentimental Satan (A.T.)		Majestic		
*†§Smart Women (A.T.)		Majestic		
*†§Thou Shalt Not Squeal (A.T.)				
*†§Today (A.T.)	Nagel-Owen	Majestic		
*†§Trap, The (A.T.)		Majestic		
*†§Unforbidden Sin, The (F)		Continental		
Unholy Love	Wegener-Petrovitch	Aff. European		
When Duty Calls	Special Cast	Allied	6714 feet	
Wild Men of Kalihari	Denver African Exp.	Talk, Pict. Epics		
*†§Worldly Goods (F)	Kirkwood-Kennedy	Continental		
*†§Worst Woman in Paris (A.T.)		Liberty Prod.		

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Anywhere By Air		Visuagraph	3 reels	May 17
*†§At the Photographers (A. T.) (F)	Harry Delf	Elbee	2 reels	
*†Beethoven		Fitzpatrick	1 reel	Apr. 19
*†Barn Dance	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Bring On the Bride (A.T.)		Elbee	2 reels	Nov. 8
*†§Broken Doll, The (A.T.)	Sadie Banks	Judea Films	1 reel	
*†Chain Gang, The	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Conquest of the Cascades	Educational	Gen. Electric Co.		Apr. 19
*†§Down Hawaii Way	Color Novelty	Castle	1 reel	
*†§Egypt, Land of Pyramids		FitzPatrick	1 reel	June 21
*†§Fourth of July		Fitzpatrick		
*†§Friend Husband (A.T.)		Burr	2 reels	
*†Galloping Gauche	Mickey Mouse Cartoon	Celebrity Prod.	Feb. 1	1 reel	
*†Jungle Rythm	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11
*†Just Mickey	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*§†Kiddie Cabaret		Mayfair	2 reels	Apr. 26
*†Kids and Pets	Color Novelty	Castle	1 reel	
Lincoln's Birthday		FitzPatrick	Feb. 12	350 feet	
*Liszt, Franz	Music Master Series.	Fitz Patrick	1 reel	Apr. 5
*†§Mai-Ko Mashma-Lou (A.T.)	Harry Feld	Judea Films		
*†§Mawas (P.T.)		Capital Prod.	3½ reels	June 7
*†§Meet the Family (A.T.) (F)	Harry Delf	Elbee	2 reels	
*†Mickey's Concert	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Monkey Squawks (A.T.)		Burr		
*†§Oh Doctor (A.T.)	Special Cast	Judea Films	1800	
*†Plane Crazy	Mickey Mouse Cartoon	Celebrity Prod.	Jan. 1	1 reel	
*†Plow Boy	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†§Shoemaker's Romance (A.T.)	Special Cast	Judea Films	1900	
*†§Should I	Charles Lawmer	Advance Trailer		May 17
*†§Signed, Sealed & Delivered (A.T.)		Burr		
*†§Sixty Minutes From Broadway	Color Novelty	Castle	1 reel	
*†§Style and Class (A.T.)	Marty Barratz	Judea Films	2000	
*†§Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
*†Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
*Thought for Mother's Day	Fitzpatrick		1 reel	May 10
Washington's Birthday		Fitz Patrick	Feb. 22	350 feet	
*†§When My Dreams Come True	Gene & Glenn	Advance Trailer	1 reel	Apr. 5
*†When the cat's Away	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	
*†Wild Waves	Mickey Mouse Cartoon	Celebrity Prod.	1 reel	Jan. 11

TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Border Romance (A. T.)	Armida-Terry	May 18	5974	65	May 31
*†§High Treason (A.T.)	Hume-Gill	Not Set	6323	69	June 7
*†§Mamba (A.T.)	Hershoit-Boardman-Forbes	Mar. 10	6183	69	Mar. 15
*†§Party Girl (A.T.)	Doug Fairbanks, Jr.	Jan. 1	6750	75	Dec. 21
Reviewed as "Dangerous Business" Issue Dec. 21, 1929					
*†§Peacock Alley (A.T.)	Mae Murray	Jan. 10	6060	67	Feb. 8
*†§Sunny Skies	Benny Rubin	May 12	6994	78	May 24
*†§Swellhead (A. T.)	Gleason-Shilling-Walker	Mar. 20	7040	78	Apr. 26
*†§Troopers Three (A.T.)	Lease-Gulliver	Feb. 15	7239	80	Feb. 22

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Cyclone Hickey				
*†§Enchanting Melody (A.T.)				
*†§Fascination (A.T.)	Mae Murray			
*†§Headin' North (A.T.)	Trem Carr			

**Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.*

*†§His Last Race (A.T.)	Garon-Barry					
*†§Journey's End (A.T.)	Colin Clive					
*†§Kathleen Mavourneen (A.T.)	O'Neill-Delaney					
*†§Lasca						
*†§Land of Missing Men (A.T.)	Trem Carr					
*†§Left Over Ladies						
*†§Love, Life, Laughter						
*†§Luxury Girl						
*†§Marcea-Maria						
*†§Medicine Man, The (A.T.)	Benny-Bronson	June 15	6211	69	June 21	
*†§My Brudder Sylvest	Leo Carrillo					
*†§Oklahoma Cyclone (A.T.)	Trem Carr					
*†§Paper Profits						
†§Rainbow's End, The (A.T.)	Trem Carr					
*†§Ridin' Fool, The (A.T.)	Trem Carr					
*†§Satin Straps						
†*§Sunrise Trail, The (A.T.)	Trem Carr					
*†§Third Alarm, The (A.T.)						
*†§Terrent, The						
*†§Why Marry (A.T.)	Hunter-Reynolds					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
*†§Cossack's Bride, The	Color Symphony		1 reel	Feb 22
*†§Enchanted Forest, The (A.T.)	Color Symphony		1 reel	May 31
*†§In Old Madrid	Color Symphony		1 reel	
*†§Jungle Drums	Colortone		2 reels	Dec. 28
*†§Melodie	Color Symphony		1 reel	
*†§Minuette	Color Symphony		1 reel	
*†§Modern Cinderella, A	Color Symphony		1 reel	
*†§Mountain King, The	Color Symphony		1 reel	
No Women Allowed	Color Classic		1 reel	
*†§On the Plantation	Forbes Randolph Singers		2 reels	May 10
*†§Pharoah's Daughter	Color Symphony		1 reel	
*†§Sacred Hour, The	Color Symphony		1 reel	
*†§Song of India, A	Color Symphony		1 reel	
*†§Station S-T-A-R			1 reel	Dec. 7
*†§Songs My Mother Taught Me	Color Symphony		1 reel	
*†§Tales of Araby	Color Symphony		1 reel	
*†§Temple Bells	Color Symphony		1 reel	
*†§Viennese Melody	Color Symphony		1 reel	
*†§Voice of Hollywood	Station S-T-A-R Series		1 reel	Jan. 4

UNITED ARTISTS

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Bad One, The (A. T.)	Del Rio-Lowe	May 3	6673	74	Mar. 22
†§Be Yourself (A.T.) (F)	Fannie Brice	Feb. 8	5977	77	Feb. 1
*†§Hell Harbor (A.T.)	Velez-Hersholt	Mar. 22	8354	84	Mar. 8
*†§Lummox (A. T.) (F)	Westover-Lyon	Jan. 18	7533	84	Feb. 15
*†§One Romantic Night A. T.)	Gish-Nagel-La Rocque	Apr. 12	6592	72	Mar. 29
*†§Puttin' on the Ritz (A.T.)	Harry Richman	Mar. 1	7883	88	Feb. 22

COMING ATTRACTIONS

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Abraham Lincoln (A. T.)	Walter Huston	Sept. 28			
*†§City Lights (F)	Charlie Chaplin				
*†§Du Barry, Woman of Passion	(A. T.) Norma Talmadge	Nov. 8			
*†§Eyes of the World (A.T.)	Merkel-Holland	Oct. 18			
*†§Forever Yours (A.T.)	Mary Pickford	Nov. 29			
*†Hell's Angels (F)	Lyon-Hall-Harlow				June 7
*†§Lottery Bride (A.T.)	MacDonald-Garrick	Aug. 16			
†§Raffles (A. T.)	Ronald Colman	July 26			
*†§Reaching for the Moon (A.T.)	Bebe Daniels				
*†§Smilin' Through (A.T.)	Joan Bennett				
*†§What a Widow (A.T.)	Gloria Swanson	July 5			
†§Whoopee (A. T.)	Eddie Cantor	Sept. 7			
*†§Whispers (A.T.)	Chester Morris	Dec. 20			

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Fall of the Bastille, The				
*†§Glorious Vamp	Bobby Watson	Jan. 25	952	Jan. 25
*†§Huskin' Bee, The				
*†§In a Russian Cabaret				
*†§Love Cup, The				
*†§Musical Marionettes				
*†§Night in Madrid, A				
*†§Second Hungarian Rhapsody		May 24		
*†§Tannhauser	Novelty Reel			
*†Tintypes				
*§†Wizard's Apprentice		Apr. 20	840	

UNIVERSAL

FEATURES

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
Big Timber (Re-Issue)	William Desmond	Mar. 30	4388		
*†§Burning Trail (Reissue)	Wm. Desmond	July 29	4223		
*†§Captain of the Guard (A.T.)	La Plante-Boles	Apr. 20	7519	76	Apr. 5
*†§Climax, The (A. T.)	Special Cast	Jan. 26	5845	65	Mar. 29
*†§Cohens and the Kellys in Scotland	Sidney-Murray	Mar. 17	7401	82	Mar. 15
*†§Concentratin' Kid (A.T.)	Hoot Gibson	July 20			
*†§Czar of Broadway (A.T.)	Wray-Compson-Harron	May 25	7314	81	Apr. 26
†§Dames Ahoy (A.T.)	Glenn Tryon	Feb. 9	5933	66	Feb. 8
*†§Devil's Pit, The	Special Cast	Mar. 9	6268	69	
Reviewed under title of "Under the Southern Cross" in April 27, 1929 issue					
*†§Embarrassing Moments (A.T.)	Reginald Denny	Feb. 2	5230	58	June 29
*†§Fighting Legion, The	Ken Maynard	Apr. 6	6763	75	Dec. 21
Flying Hoofs	Jack Hoxie	Feb. 2	3852	43	
*§†Hell's Heroes	Special Cast	Jan. 5	6300	70	Dec 21
*†§Hide-Out (A. T.)	Murray-Crawford	Mar. 30	5299	50	Apr 19
*†Lucky Larkin	Ken Maynard	Mar. 2	5785	64	Mar. 22
*†Moonlight Madness (A. T)	John Boles	June 22			
*†§Mounted Stranger, The	Hoot Gibson	Feb. 16	5784	64	Feb. 15
*†§Mountain Justice	Ken Maynard	May 4	6748	75	Mar. 22
*†§Night Ride	Schildkraut	Jan. 12	5609	62	Dec. 28
*†§Parade of the West	Ken Maynard	Jan. 19	5900	65	Feb. 1
*†§Roaring Ranch (A.T.)	Hoot Gibson	Apr. 27	6094	67	May 24
*†§Song of Passion (A. T.)	John Boles	Aug. 31			
*†§Song of the Caballero	Ken Maynard	June 29			
*†§Sons of the Saddle	Ken Maynard	Aug. 3			
*†§Spurs (A.T.)	Hoot Gibson	Aug. 24			
*†§Storm, The (A. T.)	Special Cast	July 27			
*†§Trailing Trouble	Hoot Gibson	Mar. 23	6000	67	Mar 29
*†§Trigger Tricks (A.T.)	Hoot Gibson	June 1	5462	57	June 21
*†§Undertow	Nolan-Eller-Brown	Feb. 23	5025	56	Jan. 4
*†§What Man Want	All Star	July 13			
*†White Hell of Pitz Pals	Special Cast	June 1	7727	80	May 10
White Outlaw, The (Reissue)	Jack Hoxie	May 25	4541		
*†§Young Desire (A.T.)	Mary Nolan	June 8			

Coming Feature Attractions

*†§All Quiet on Western Front (A. T.)	Wolheim-Ayres-Wray					Apr. 26
*†§Boudoir Diplomat (A.T.)						
*†§Bullet Proof (A.T.)						
*†§Cohens & Kelleys in Ireland (A.T.)						
*†§East is West (A.T.)	Lupe Velez					
Flirt, The	Glenn Tryon					
*†§Gypsy Love Song (A.T.)	Boles-Velez-Loff					
*†§King of Jazz Revue, The (A.T.)	Whiteman's Band & Special Cast		8724	97		Apr. 5
*†§Ladies In Love (A. T.)	Mary Nolan					
*†§Lady Surrenders, The (A.T.)						
*†§Little Accident (A.T.)	Fairbanks, Jr., Page					
*†§Love Comedies, The (A.T.)	Boles-Loff					
*†§Oregon Trail (A.T.)						
*†§Outcasts						
*††Outside the Law (A.T.)	Nolan-Robinson					
*†§Resurrection (A.T.)						
†§Saint Johnson (A.T.)	Ayres-Wray					
*†§Scrub Oak (A.T.)	Noel Gibson					
*†§Serenade (A.T.)	John Boles					
*†§Signal Tower (A.T.)						
*†§Singing Cabaliers (A.T.)	John Boles					
†§Strictly Dishonorable (A.T.)	John Boles					
*†§Virgin of Stamboul (A.T.)						
*†§Week-End Girl	Laura La Plante					

SHORT SUBJECTS

Title	Star	Rel. Date	Length	Reviewed
Alias the Bandit	Bobbie Nelson	May 17	2 reels	Apr. 19
All Wet	Sid Saylor		2 reels	May 24
Anthony & Cleopatra (reissue)		May 26	1 reel	
Badge of Bravery	Ted Carson	Feb 8	2 reels	Jan. 11
Battling Kid, The	Bobbie Nelson	June 14	2 reels	May 24
Beauty Parade, The	Arthur Lake	July 2	2 reels	June 7
Benjamin Franklin (Reissue)		June 23	1 reel	
Boundary Line, The (Reissue)	Fred Humes	July 5	2 reels	
Close Call (Reissue)	Edmund Cobb	Aug. 2	2 reels	
Columbus & Isabella (reissue)		June 9	1 reel	
Crooked Trails	Ted Carson	May 3	2 reels	Mar. 29
Crimson Courage	Ted Carson	Mar. 8	2 reels	Feb 1
Danger Claim, The	Bobbie Nelson	Mar. 22	2 reels	Feb. 15
Doing His Stuff	Arthur Lake		2 reels	Oct. 19
Fighting Terror (Reissue)	Billie Sullivan	July 19		
French Leave	Sid Saylor	Mar. 19	2 reels	Mar. 8
Follow Me	Arthur Lake	Apr. 30	2 reels	Apr. 5
Foul Ball	Sid Saylor	Apr. 16	2 reels	
Getting the Air	Arthur Lake	Mar. 5	2 reels	Feb. 1
Her Bashful Beau	Arthur Lake	June 11	2 reels	May 24
Kounty Fair	Oswald Cartoon	Jan. 6	1 reel	Dec. 7
Last Stand	Bobbie Nelson	Jan. 25	2 reels	Dec. 21
Law in the Saddle	Ted Carson	Apr. 5	2 reels	Mar. 1
Lightning Express (Serial)	Chandler-Lorraine	June 2	10 episodes	
Make It Snappy	Sid Saylor	Feb. 12	2 reels	Jan. 18
Matter of Policy	Edwards	Jan. 13	1 reel	
Milky Way (Reissue)	Charlie Puffy	Mar. 10	1 reel	
One Wet Night	Roach-Edwards	Feb. 24	1 reel	
Plane Crazy	Sid Saylor	July 9	2 reels	June 7
Peekaboo	Arthur Lake	May 21	2 reels	Apr. 26
Post of Honor	Bobbie Nelson	Feb. 22	2 reels	Jan. 18
Pronto Kid, The (Reissue)	Edmund Cobb	Apr. 12	2 reels	
Queen of Roundup (Reissue)	Josie Sedgwick	Mar 1	2 reels	
Red Coat's Romance	Ted Carson	June 28	2 reels	
Restless Rest (Re-Issue)	Neely Edwards	Mar. 24	1 reel	
Ropin' Venus	Josie Sedgwick	Jan. 18	2 reels	
Should Poker Players Marry?		July 7	1 reel	
Sids Long Count	Sid Saylor	May 28	2 reels	Apr. 26
Sitting Pretty	Arthur Lake	Jan. 15	2 reels	Dec. 21
Six Gun Justice	Bobbie Nelson	Apr. 19	2 reels	Mar. 15
Some Show	Arthur Lake	Apr. 2	2 reels	Mar. 1
Step Right Up	Sid Saylor	May 7	2 reels	Apr. 19
Son of Courage	Bobbie Nelson	July 12	2 reels	June 21
Storm King (Re-Issue)	Edmund Cobb	Feb. 15	2 reels	
Speak Easy (Reissue)	Charlie Puffy	Apr. 7	1 reel	
Trail of the Pack	Ted Carson	Jan. 7	2 reels	Dec. 7
Under the White Robe (Re-Issue)	Neely Edwards	May 12	1 reel	
Way of the West (Reissue)	Neely Edwards	Feb. 1	2 reels	
Why Wait	Slim Summerville	Feb. 10	1 reel	
Whip Hand, The (Reissue)	Billy Sullivan	Mar. 15	2 reels	
Wild West Wallop (Reissue)	Edmund Cobb	May 24	2 reels	
William Tell		Jan 27	1 reel	
Wolf's Fangs	Ted Carson	May 31	2 reels	May 10

SOUND SHORTS

Title	Star	Rel. Date	Length	Reviewed
*†§Arabian Daze		Mar. 3	2 reels	
*†§Bowery Bimboes	Oswald Cartoon	Mar. 17	1 reel	Apr. 5
*†§Broadway Follies	Oswald Cartoon	Mar. 3	1 reel	Feb. 15
*†§Brother for Sale (A. T.)	Sunny Jim	June 25	2 reels	Dec. 21
*†§Chinese Blues (A.T.)	Sporting Youth	Mar. 31	2 reels	Mar. 29
*†§Christmas Cheer (A. T.)	Sunny Jim	Feb. 3	2 reels	Dec. 14
*†Chile Con Carmen	Oswald Cartoon	Feb. 3	1 reel	Jan. 11
*†§Cold Feet	Oswald Cartoon	July 28	1 reel	
Fanny the Mule Cartoons			1 reel	
*†§Fellow Students	Sid Saylor	Apr. 9	2 reels	Mar. 8
*†§Fireburgs (A. T.)	Archer-Dent		2 reels	
†§Footlight Follies (A.T.)	Sporting Youth	Feb. 3	2 reels	
*†§Halowe'en	Sporting Youth	Apr. 14	2 reels	Apr. 5
*†§Hash Shop	Oswald Cartoon	Apr. 14	1 reel	Apr. 12
*†§Hill's Heels	Oswald Cartoon	June 2	1 reel	June 7
*†§His Bachelor Daddy	Sunny Jim	May 14	2 reels	Apr. 19
*†§Hot for Hollywood	Oswald Cartoon	May 19	1 reel	May 24
*Hurdy Gurdy	Oswald Cartoon	Jan. 20	1 reel	Nov. 30
*†§Indians Are Coming (A.T.)	McCoy-Roy		12 Episodes	
*†§Jade Box, The	Lorraine-Perrin	Mar. 24	10 episodes	Feb. 22
*†Kisses and Curses	Oswald Cartoon	Feb. 17	1 reel	Jan. 25
*†§Leather Pushers Series			2 reels	
*†§Lightning Express, The (Serial)	Lorraine-Chandler	June 2	10 episodes	April 12
*†§Live Ghosts (F & D)	Ann Christy	Jan. 20	2 reels	Jan. 11
*†§Mush Again	Sunny Jim	Apr. 23	2 reels	Mar. 29
*†§My Pal Paul	Oswald Cartoon	June 16	1 reel	
*†§Neighbors	Sunny Jim	Mar. 26	2 reels	Mar. 1
*†§Not So Quiet	Oswald Cartoon	June 30	1 reel	
*†§Oswald Cartoons			1 reel	
*†§Outdoor Sports	Sid Saylor		2 reels	Dec 14
*†Prison Panic	Oswald Cartoon	Apr. 28	1 reel	May 10
*†§Royal Fourflush	Sporting Youth	Feb. 17	2 reels	Jan. 25
*†§Schoolmates	Sporting Youth	Apr. 28	2 reels	Apr. 26
*†§Seeing Stars	Sporting Youth	Mar. 17	2 reels	Mar. 8
*†§She's a He (A.T.)	Sunny Jim		2 reels	May 10
*†§Sister's Pest	Sunny Jim	Feb. 26	2 reels	Jan. 25
*†§Spooks	Oswald Cartoon	July 14	1 reel	
*†Steeplechase (A. T.)	Sporting Youth	Jan 6	2 reels	Dec 14
*†§Stop That Noise	Sunny Jim	July 16	2 reels	June 14
*†§Strange As It Seems Novelties			1 reel	
*†§Talking Newsreel			1 reel	
*†Tarzan the Tiger (Serial)	Frank Merrill	Dec. 9	10 episodes	
*†§Terry of the Times (Serial)	Howes-Thompson	Dec. 9	10 episodes	June 21
*†§Traffic Troubles		Mar. 12	2 reels	Feb. 15
*†§Tramping Tramps	Oswald Cartoon	Mar. 31	1 reel	Mar. 29
*†§Up and Downstairs		Jan. 25	2 reels	
*†§Vernon's Aunt	Dent-Archer	Feb. 19	2 reels	Feb. 1

WARNER BROTHERS

(Available sound-on-disc only)

Title	Star	Rel. Date	Length Feet	Mins.	Reviewed
*†§Courage (A.T.)	Bennett-Nixen	June 7	6830	74	May 31
*†§Dumbells in Ermine (A. T.)	Armstrong-Gleason-Kent	May 10	6300	70	June 7
*†§Evidence (A.T.)	Pauline Frederick	Jan. 25	7152	79	Oct. 19
*†§General Crack (A. T.)	John Barrymore	Jan. 25	9909	109	Nov. 16
*†§Golden Dawn (A. T.)	Woolf-Segal	June 14	7447	83	June 21
*†§Green Goddess, The (A. T.)	George Arliss	Mar. 8	6653	74	Feb. 22
*†§Hold Everything (A. T.)	Lightner-Brown-O'Neill	May 1	7513	84	Apr. 12
*†§Isle of Escape (A. T.)	Blue-Loy	Mar. 1	5814	65	Apr. 5
*†§Mammy (A. T.)	Al Jolson	May 31	7570	84	Mar. 29
*†§Man from Blankley's, The (A.T.)	John Barrymore	May 24	6167	68	Apr. 12
*†§Man Hunter (A. T.)	Rin-Tin-Tin	May 3	4383	49	Apr. 12
*†§On the Border	Rin-Tin-Tin	Mar. 15	4410	49	Feb. 8
*†§Rough Waters (A. T.)	Rin-Tin-Tin	June 7	4280		
*†§Royal Box (A.T.) (German)	Meissl-Horn		8000	89	Dec. 28
*†§Second Choice (A. T.)	Dolores Costello	Jan. 4	8150	91	Jan. 11
*†§Second Floor Mystery (A. T.)	Withers-Young	Apr. 26	5268	59	May 10
*†§She Couldn't Say No	Lightner-Morris	Feb. 15	6413	71	Feb. 22

*Means synchronized score. †Means sound effects. §Means voice (including dialogue and incidental songs). A.T. after title means All-Talker. P.T. means Part-Talker. D means disc. F means sound-on-film.

*†§Song of the West (A. T.)	Boles-Segal	Mar.	15	7185	80	Mar.	8
*†§Those Who Dance (A. T.)	Monte Blue	Apr.	19	6876	76		
*†§Under a Texas Moon (A. T.)	Fay-Torres-Loy-Beery	Apr.	1	7498	83	Apr.	12
*†§Wide Open (A. T.)	E. E. Horton	Feb.	1	6341	71	Mar.	29

Coming Feature Attractions

Title	Star	Rel. Date	Length	Reviewed
*†§Barber John's Boy (A.T.)	Grant Withers			
*†§Big Boy (A.T.)	Al Jolson			
*†§Both Were Young (A.T.)				
*†§Captain Applejack (A.T.)	John Halliday			
*†§Children of Dreams (A.T.)				
*§†Dancing Sweeties (A.T.)	Carol-Withers	Not Set.	Not Set.	75..June 14
*†§Danube Love Song (A.T.)				
*†§Divorce Among Friends (A.T.)				
*†§Egg Crate Wallop, The (A.T.)				
*†§Fifty Million Frenchmen (A.T.)				
*†§Gay Caballero, A (A.T.)				
*†§Handful of Clouds (A.T.)				
*†§His Brother's Wife (A.T.)				
*†§Just an Hour of Love (A.T.)				
*§†Life of the Party, The (A.T.)	Winnie Lightner			
*†§Matrimonial Bed, The (A.T.)	Lilyan Tashman			
*†§Maybe It's Love (A.T.)	Brown-Bennett			
*†§Maytime (A.T.)				
*†§Moby Dick (A.T.)	John Barrymore			
*†§Nancy in Naples (A.T.)	Delroy-King-Sherman			
*†§Office Wife, The (A.T.)	Mackaill-Stone			
*†§Old English (A.T.)	George Arliss			
*†§Outward Bound (A.T.)	Howard-Mercer			
*†§Penny Arcade (A.T.)				
*†§Red Hot Sinners (A.T.)	Winnie Lightner			
*†§Recaptured Love (A.T.)	Bennett-Halliday		6094	68..June 7
*†§River's End, The (A.T.)	Claudia Dell			
*†§Sit Tight (A.T.)	Winnie Lightner			
*†§Soldier's Plaything, A (A.T.)	Lotti Loder			
*†§Steel Highway, The (A.T.)	Hall-Withers-Nixon			
*†§Sweet Kitty Bellairs (A.T.)	Claudia Dell			
*†§Three Faces East (A.T.)	Bennett-Von Stroheim			June 21
*†§Under Cover (A.T.)				
*§†Viennese Nights (A.T.)	Gray-Segal-Hersholt			

VITAPHONE VARIETIES (D)

Title	Star	Length	Reviewed
Absent Minded	Perkins-Ford	882	10..Apr. 12
Aida, Frances	Songs	523	6..Feb. 8
And Wife	Elliott-Davis	971	11..Apr. 12
At Home	The Potters	1435	16..Mar. 15
At Your Service	Landis-Halligan-Blackwood	633	7
Battery of Songs, A	Hoyt-Coots-Quintelle	719	8...May 10
Believe It or Not	Robert L. Ripley	2 reels	May 24
Benefit, The	Joe Frisco	928	10..Feb. 8
Bernie, Ben	Orchestra	771	9..Apr. 19
Big Money	The Potters	1141	12..May 24
Boys Will Be Girls	Olive Shea		
Bridal Night	Arthur-Merriam		
Broadway's Like That	Ruth Etting	865	10..Mar. 8
Bubble Party, The	Geo. Sweet	629	7
Bubbles	Vitaphone Kiddies	688	8
Cave Club, The	Leach, Merman-Pierlot	793	9
Celeste Aida	Giovanni Martinelli		9..June 21
Cheer Leader, The	Tom Douglas	826	9
Christmas Knight	Washburn-Eddy-Middleton	696	8
Collegiate Model, The	Ona Munson	2 reels	May 10
Contrary Mary	Bobby Watson	839	9..June 7
Cry Baby	Mary Louise Treen		
Danger	Litel-Campeau-Merriam	744	8..May 24
Desert Thrills	Edwin Bartlett	725	8
Devil's Parade, The	Special Cast	888	10..June 14
Done In Oil	The Potters	1539	17..June 14
Ducking Duty	Conklin-Morgan	493	5
Duel, The	Fields-Teasdale		
Eternal Triangle, The	Rich-Standing-Kaliz		
Evolution	Progress of Motion Pictures		10..June 21
Evolution of the Dance		1071	12..Feb. 22
Faust	Duet 1st Act	872	16..Nov. 20
Feminine Types	Jean Barrios		
Fight, The	Norman Brokenshire	1 reel	May 10
Find the Woman	Hugh O'Connell	817	9
Five Minutes From the Station			
Footnotes	Page Sisters & Oscar Grogan	519	6
For Sale		523	6..June 14
Fore	Ford-Lane		
Frame, The	Boyd-Middleton	934	10
Getting a Raise	The Potters	1136	13..May 10
Glee Quartette, The	Jack Buchanan	552	6..Feb. 15
Going Places		660	June 7
Grand Uproar	Jim McWilliams	702	8..May 31
Gym Jams	Lew Mayer	635	7..Apr. 19
Head Man, The	O'Connell-Kelly	796	9..Apr. 19
Heart Breaker, The		1315	15
Heidt and His Californians			June 7
Her Relatives	Neely Edward		
Holland		733	8..June 14
Holiday in Storyland, A	Vitaphone Kiddies	799	9
Idle Chatter	Lou Holtz	908	10..Apr. 19
Ill Wind, An	Hibbard-Lorch-Graham	2 reels	
In the Good Old Summertime	Lew Fields	694	8..June 14
Japanese Bowl, The			
Jazz Rehearsal	Kane-Edwards	1 reel	May 10
Keeping Company	Eddie Buzzell	1746	19..May 10
Letters	Pauline Garon	800	9
Let's Elope	Betty & Jerry Browne	645	9..June 14
Lobo, Dog of Dogs	Lobo	590	7..Mar. 8
Lonely Gigio	Lotti Loder	922	9
Looney Tunes			
Love Boat, The	Herman Timberg	754	8..Mar. 1
Married	Flint-Ridges-Foran		
Master Sweeper, The	Chester Conklin	904	10..Mar. 8
Matter of Ethics, A	Earle-Oakland	621	7
Matinee Idle	Henry Hull	685	8..June 14
McLallen, Jack		1 reel	June 7
Military Post, The	Roberto Guzman	570	6..Mar. 15
Money, Money, Money	Mason-Keeler	876	10
Nagger, The	Mr. & Mrs. Jack Norworth	845	9..June 14
Nay, Nay, Nero	Cameron-Watson		
New Racket, The		1 reel	Mar. 15
Nile Green	Broderick-Crawford	740	8..June 7
No-Account, The	Special Cast	777	9
Office Steps		874	10..May 31
On the Rancho	Will & Gladys Ahern	600	7..Mar. 15
Only the Girl	Wattles-Marsh	580	6
Operation, The	Edgar Bergen	835	9
Pagliacci	John Charles Thomas		
Pa Gets a Vacation	The Potters	1243	14
Paper Hanging	Johnny Arthur	1 reel	May 31
Paquita & Chiquita		832	9
People Versus, The	Campeau-O'Malley	548	6
Perfect Understanding, A	May-Oaks	537	6
Pay Off, The	H. B. Walthall	1076	12
Poor Aubrey	Franklin Pangborn	2 reels	May 10
Poor Fish, The	Cavanaugh-Ridges-Schafer		
Reno or Bust	Pangborn-Elliott	1150	13..June 7
Royal Fourflusher, The	Eddie Buzzell	1556	17..June 14
Russian Rhapsody, A	Kuznetzoff & Nicolina	704	8
Shakespeare Was Right			
She Who Gets Slapped	Tom Dugan		
Sinkin' in the Bathtub		1 reel	May 10
Slick As Ever	H. J. Conley	2 reels	June 7
Social Lion, The	Fox-Curtis	2 reels	
Song Paintings	Ann Seymour	1 reel	June 7
Song Plugger		1390	16..June 7
Sound Effects	Buddy Traps	653	7..May 10
South Sea Pearl	Gaston Glass	2 reels	May 10
Stand Up, The	Watson-Cameron-Mack	685	8..June 14
Still Alarm, The	Webb-Allen	1 reel	June 7
Strong and Willing	Trixie Friganza		
Strong Arm, The			
Surprise	Dugan-Leonard	1038	12
Suspicion	Lyons-Earle-Morne		
System	Clements-Knapp		
Taking Ways	Codee & Orth	2 reels	May 10
Talking It Over	Jack Osterman	739	8
Taxi Talks	Tracy-Alexander	1346	15..June 14
Temple Belles	Green-Blackman	1346	15..June 14
Tenement Tangle, A	Ryan & Lee	756	9..June 14
23 Skiddo	Lew Fields	854	10..June 14
Two of a Kind	Lytell-Fant	1 reel	June 7
Two Rounds of Love	Rennie-Dixon		
Vengeance	Richmond-Moorhead	819	9
Websterian Students	Ryan-Lee	801	9..Apr. 19
Wedding of Jack and Jill, The	Vitaphone Kiddies	701	8..June 7
Wedding Belles	Howard-Newton	485	5
What a Life		955	11..June 14
Who Pays?	Murray-Oakland	932	10..Mar. 15
Window Cleaners	Brice-Edwards	637	7..Apr. 19
Work, Milton C.			
Yamekraw		857	9..Apr. 26

Motion Picture News

Leads The Field

IN TWO SECTIONS — JUNE 28, 1930 — SECTION I

Motion Picture NEWS

Reg. U. S. Patent Office

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Motion Picture NEWS

IN TWO SECTIONS

SECTION TWO

THEATRE BUILDING AND EQUIPMENT BUYERS GUIDE

JUNE 28, 1930

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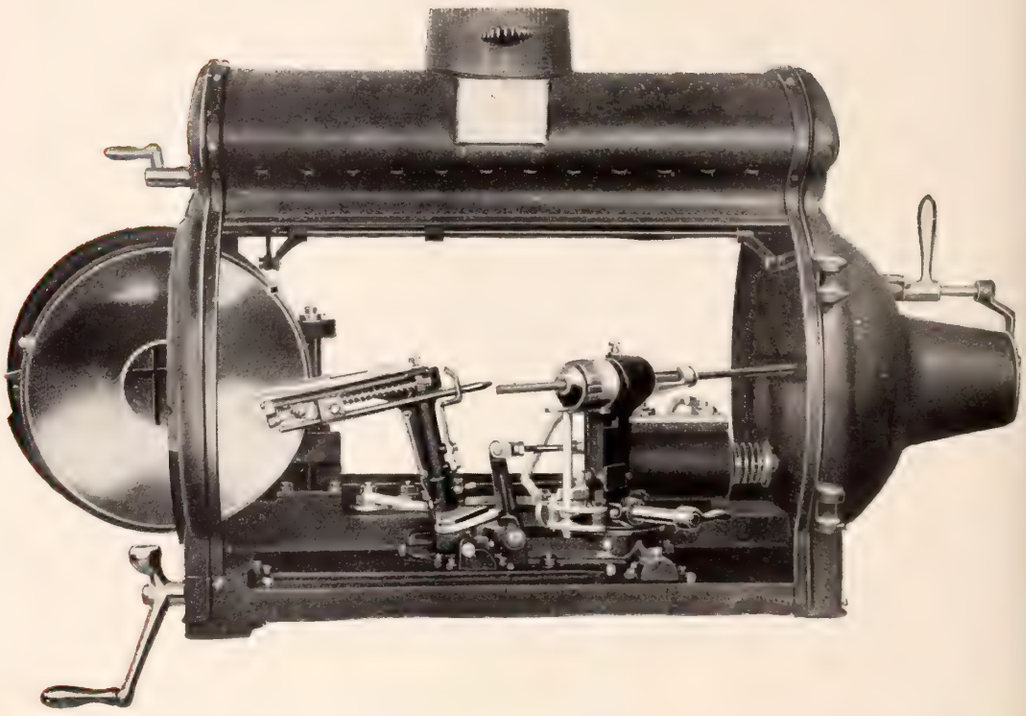
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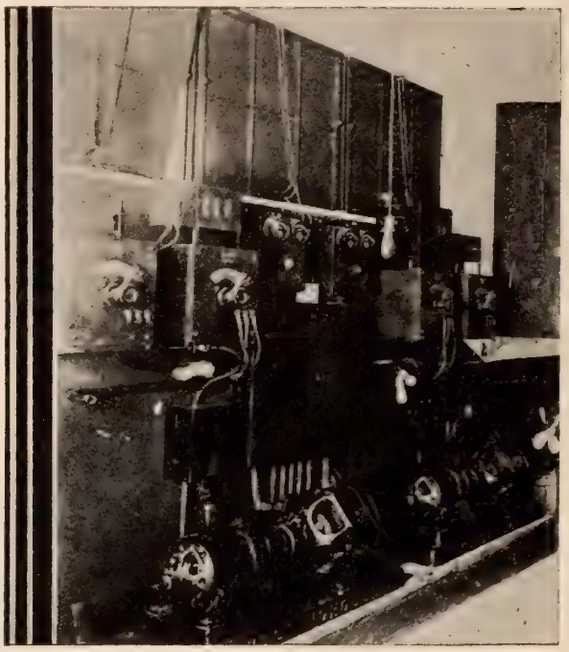
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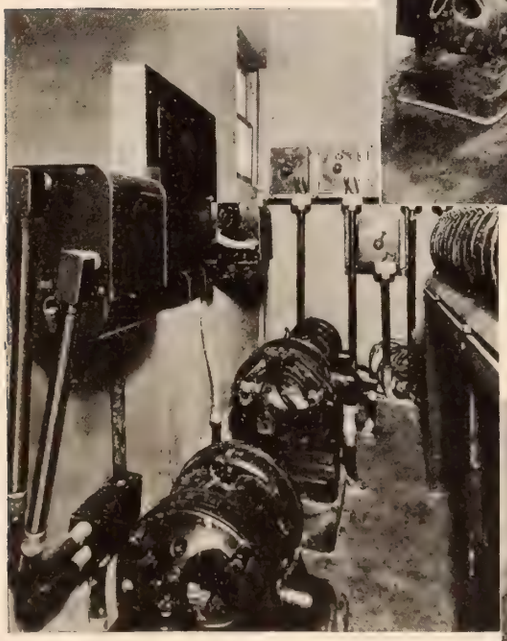
In the Aztec Theatre, San Antonio, Texas



In the Studio of

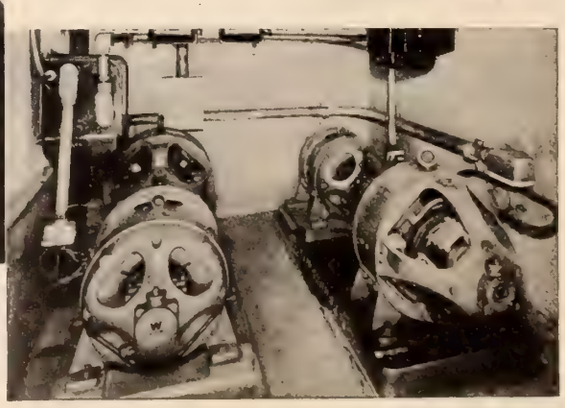
In the Fox Theatre, St. Louis, Mo.

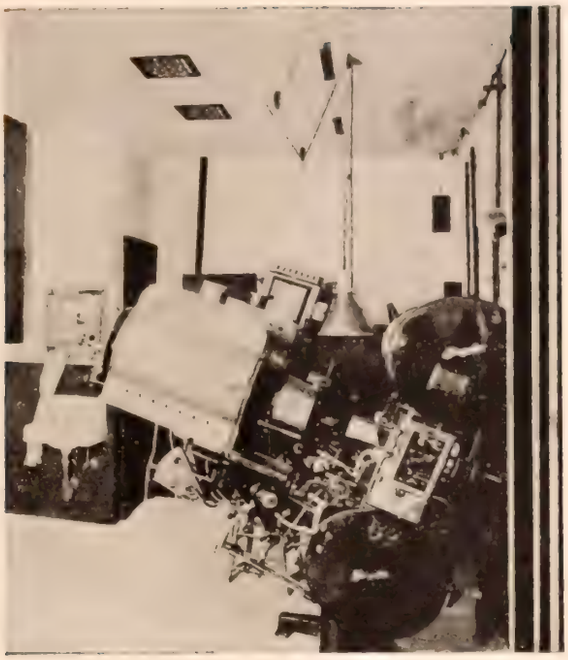




In the Mt. Eden Theatre, Bronx, N. Y.

In the Empress-Midtown Theatre, St. Louis, Mo.





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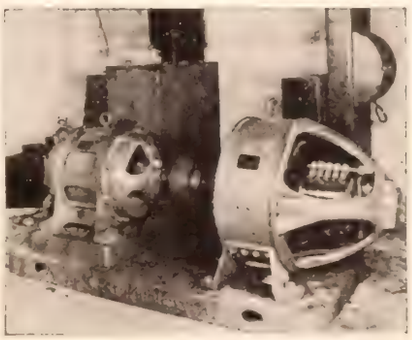
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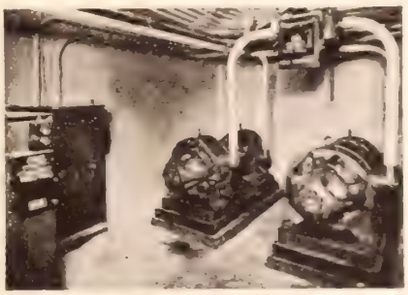
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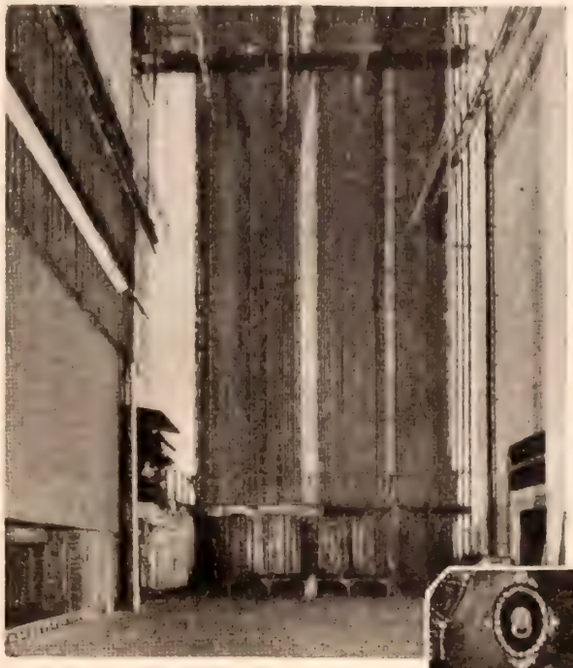
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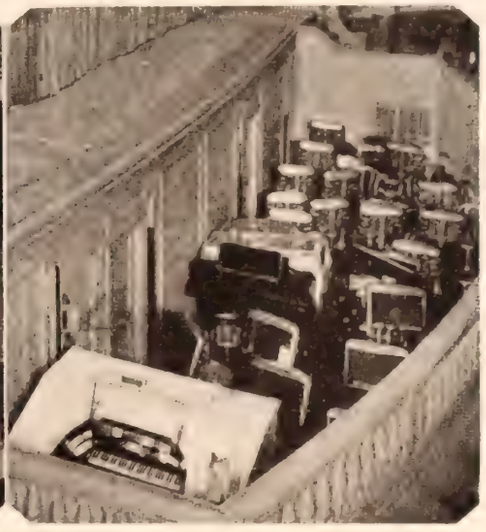
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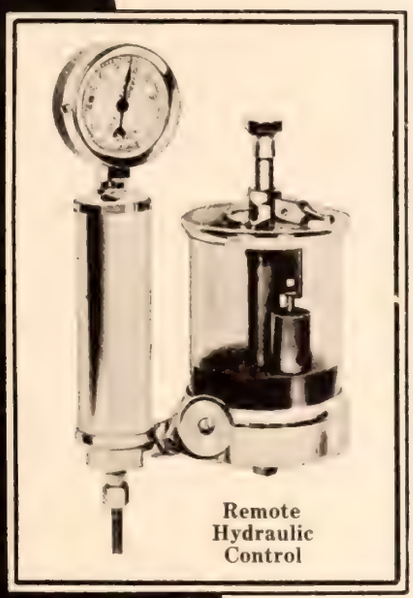
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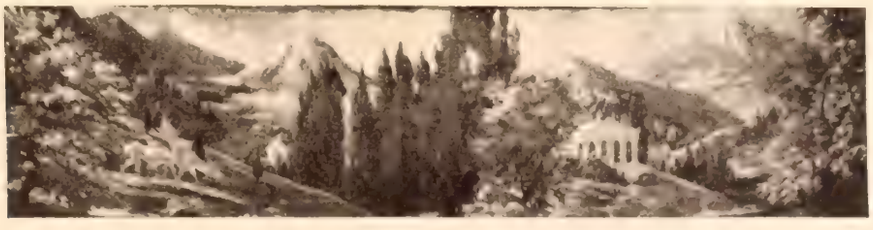


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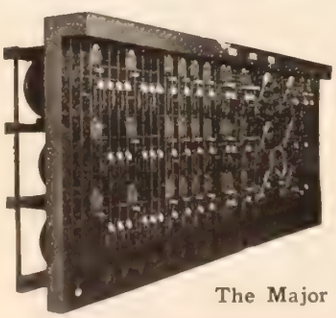
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Motion Picture News

Section Two

Published Semi-Annually — *Theatre Building & Equipment* — *June 28, 1930*

BUYERS GUIDE

"Theatre Design Breaks with the Past"

By Arthur Frederick Adams

COLOR REPRODUCTIONS

Illustrating Variations Architects
Are Bringing to the Design of
"The Theatre of Tomorrow"

C. W. & GEO. L. RAPP

Architects

CONSOLIDATED CATALOGUE
of Talking Picture Theatre Equipment

"Wide Film and Larger Screens"

By J. H. Kurlander

Published semi-annually as Part Two of Motion Picture News. Publication, Editorial and General Offices, 729 Seventh Avenue, New York City. William A. Johnston, President and Publisher; E. J. Hudson, Vice-President; Thomas C. Kennedy Manager of Equipment Advertising. Los Angeles Offices: Hotel Roosevelt, Hollywood, Walter R. Greene, Western Representative. Chicago Office: 910 So. Michigan Avenue, Phone: Harrison 2431. Harry E. Holquist, Central West Representative. Subscription Price: $3.00 per year in United States, Mexico and U. S. Possessions. Canada, $5.00; Foreign, $10.00

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Theatre Design Breaks With The Past

ARCHITECTS MUST FORMULATE NEW IDEAS TO REFLECT NEW INFLUENCES OF INVENTION AND TREND OF PUBLIC TASTE

By ARTHUR FREDERICK ADAMS

It is a far cry from the nickelodeon of yesterday to the palatial motion picture theatre of today—and yet the period of transition covers relatively a short span of years.

Remarkable progress has been made in the last few years in the architectural and decorative treatment of theatres planned wholly for the exhibition of films and allied entertainments presented at our successful motion picture playhouses.

It is the belief of the author that the same progress which has been made in the last few years in the building of mammoth theatres will continue. And that it is but a short time when an entirely different problem will present itself due to the desire of owners and architects to search for a different and novel treatment of the theatres which are yet to come.

No type of building has advanced more than the theatre building. No building other than the theatre presents to the architect such complex problems. As, for example, the arrangement of horizontal and vertical circulation, provision for the handling of great crowds and the handling of treatments of form and color that will keep the theatre-going public interested and entertained.

It was but a comparatively few years ago that practically all theatres throughout this country were of a mediocre type—small, dingy, and rather make-shift buildings devoted to a form of entertainment still in the experimental stage.

Progress in Theatre Design

Even our best legitimate theatres were far from being well-planned buildings, and the designing of interiors and decorative treatments was at a very low ebb.

The motion picture industry is today considered one of the foremost enterprises of the country. At the start this industry had an uphill grind in order to achieve a reasonable recognition, but through its vast amount of research work it has been enabled to do the most outstanding, seemingly impossible things in the way of building up this vast enterprise.

The problem of designing theatres of tomorrow—those which are to be built in the immediate future—is one which is now confronting the theatre architect. Inasmuch as the motion picture industry will continue to advance and make new improvements, the designing of theatres must advance to keep up with the industry and carry forward on an even greater scale that which has been done in the past.

The firm with which I am associated, specialists in theatre design, has been making a most extensive survey of conditions throughout the country, and now is engaged in formulating a program which in its final development will bring forth new ideas, new arrangements, and unforeseen treatment for the type of motion picture theatre that is to establish itself in the immediate future.

For with the introduction of sound or talking pictures, together with the increased size of the picture screen, two new and important extensions of the motion picture art are developing at a rapid rate, and it will not be long before these new features will be brought to a degree which is certain to influence vastly the design of auditoriums—particularly the stage and proscenium portions.

Audiences Theatre Conscious

We have noted that the introduction of the talking picture has made patrons more theatre-conscious than they were in the days of the silent form of screen drama.

The large screen with its many improvements in projection, together with the sound pictures and other improvements which are developing, cannot do other than open up wide fields for many ideas and novel inventions for artistic arrangements of the proscenium arch.

C. W. & Geo. L. Rapp, in their forthcoming designs for theatres, are developing the stage in such a way as to bring forward the screen in order to have the presentation of the talking picture and its actors in more intimate touch with the audience.

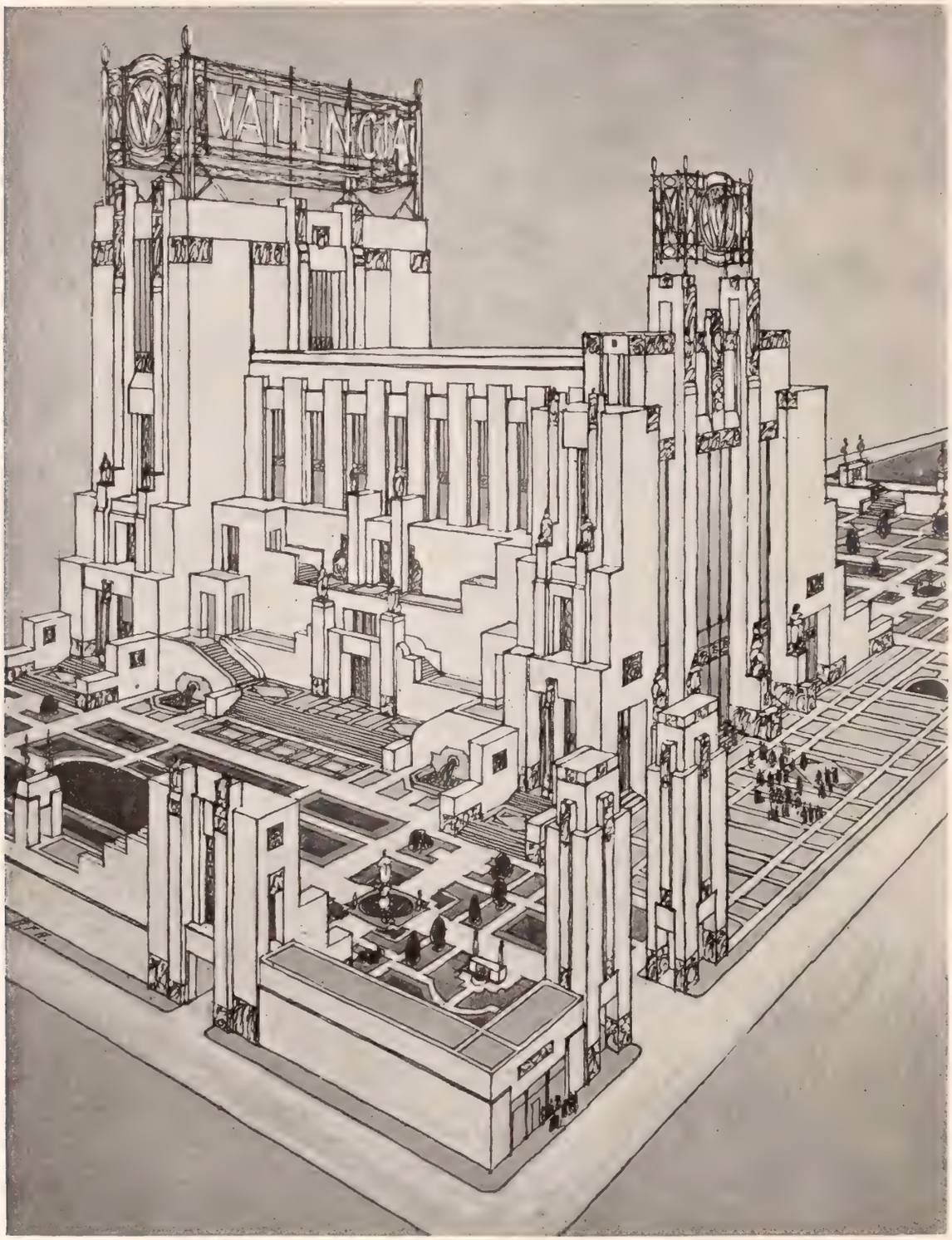
A great many changes are to be made to accommodate these new inventions and theatres which have been built but a short time ago will undergo vast changes in order to be made suitable for changed methods of motion picture presentation.

Many important refinements are now being made in the projection rooms in order to give sufficient space and efficient operating conditions for new mechanism. Developments, these, which will necessitate increased size and changed design of these particular units of the theatre.

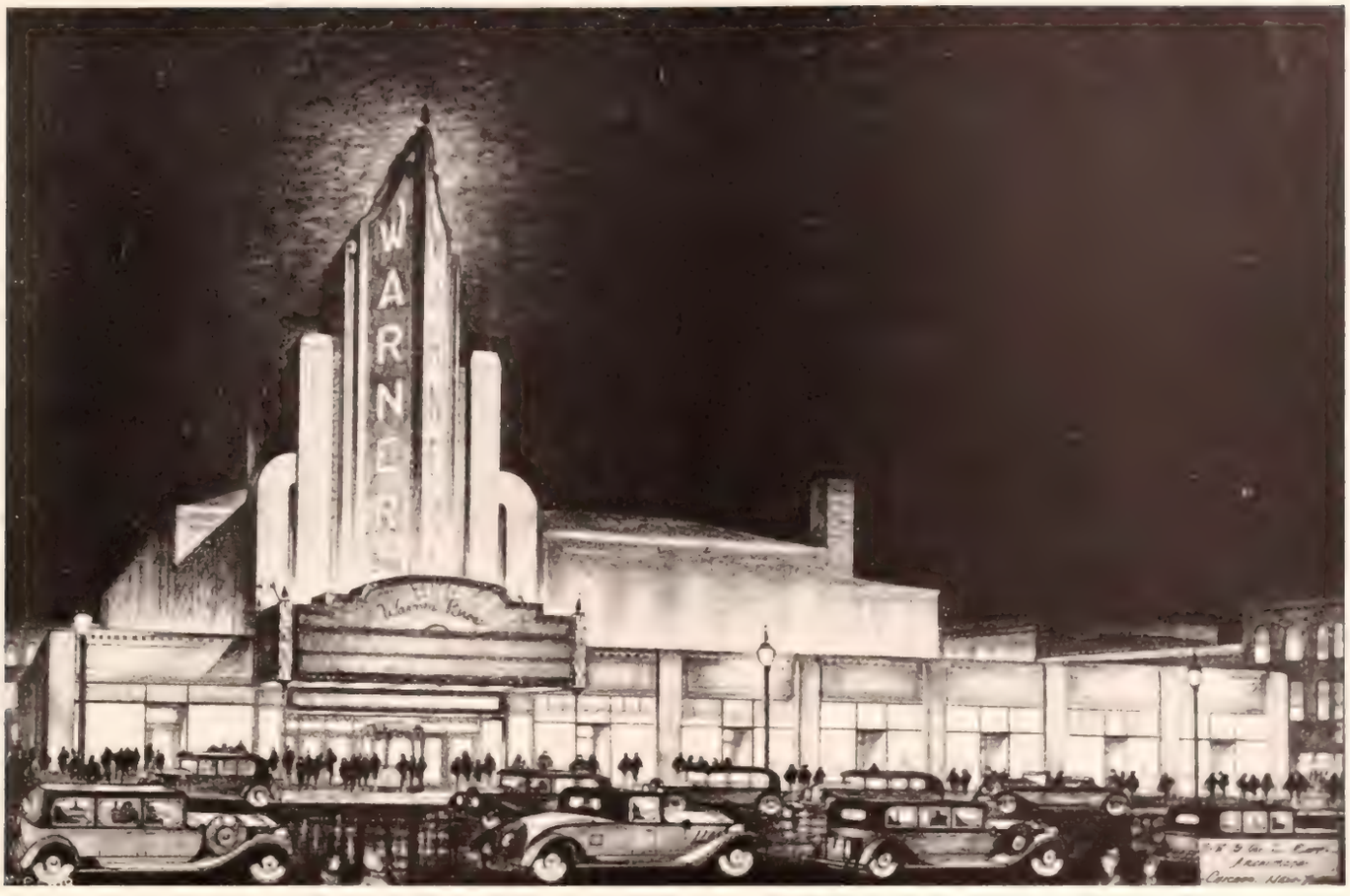
The acoustical problem, the source of much trouble in many houses built only a short time since, now is being overcome, and with the introduction to the market of many acoustical materials and the rearrangement and changing of forms in the auditorium, this somewhat embarrassing problem is now being solved.

Many theatres that have been designed and constructed

**In charge of the Departments of Design and Decoration of the firm of C. W. & Geo. L. Rapp, Architects, and Specialist in Motion Picture Theatre Design.*



A THEATRE FOR A WESTERN CITY
C. W. & Geo. L. Rapp, Architects



EXTERIOR VIEW
WARNER BROS. THEATRE, WEST CHESTER, PA.
C. W. & Geo. L. Rapp, Architects

during the past few years have been successful as regards acoustical conditions, but, aided by additional research and experience in this particular matter, the newer houses will have many new features to accommodate and to improve the transmission of sound waves.

Plans have been made and many are now under construction, for the small type houses, ranging from 1,500 to 2,200 seats. These smaller houses, equipped with sound and designed to accommodate the large screens, are under construction in small towns and community centers. They promise to stimulate a new interest and enthusiasm for motion pictures in these particular locations.

The color plates illustrating this article have been specially prepared to show the variations and the scope of thought the architects are bringing to the design of different types of mammoth picture theatres, and they clearly indicate the styles of architecture which C. W. & Geo. L. Rapp will incorporate in a great many of their future work in the theatre field.

New Influences Affecting Design

It is the belief of this organization that styles of architecture in this day will change just as have customs and living conditions which influence them. Indeed, with the rapidly changing scene characteristic of the mechanical age, bringing a rapid procession of new and startling inventions, one must conclude that theatre building of the near future will be entirely and totally different from that of the immediate past.

While much of the past work of architects who have won prominence as specialists in theatre design has been very meritorious and undoubtedly has accomplished a great deal toward uplifting and beautifying this particular class of architecture, there is no doubt that work which now is being planned is of a much different type—a type which will meet the requirements of modern conditions and the changed tendencies in the art of picture presentations.

Here are problems which involve not only the mechanics of showmanship but as well the changing tastes of the picture-going public.

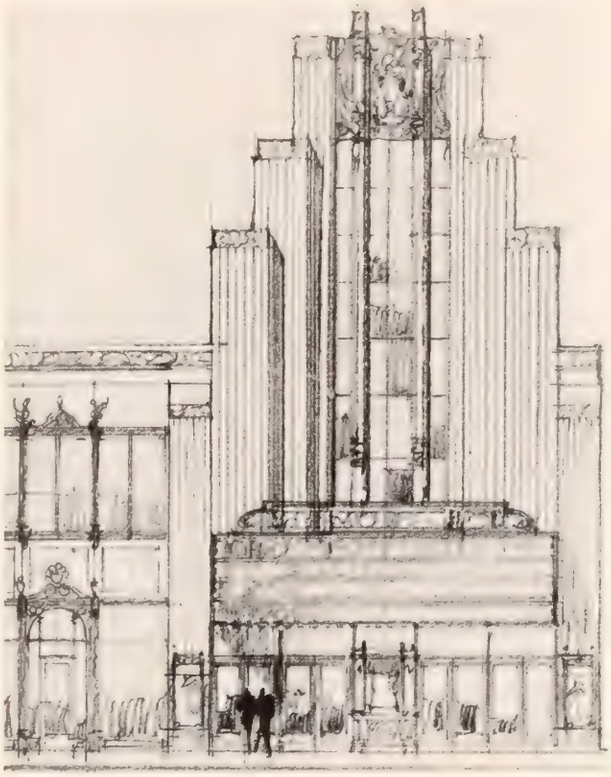
Borrowing Features from Past

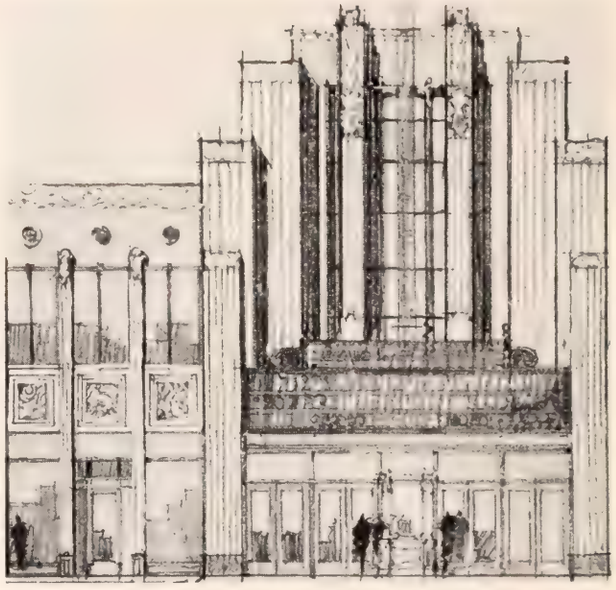
While the break with the past will be emphatic, nevertheless this reality of the present was not unforeseen during late years, and it is only natural that the new will adapt to its needs the best features of the old. Indeed, provisions have been made in several notable instances where a flexibility of design lends itself to seemingly radical alteration of style by means of changes relatively simple to accomplish. It is not to say that this is by any means the rule, but several theatres of fairly recent date incorporate features which clearly reflect that the changing present was not unforeseen in the comparatively near past.

One of the most interesting theatres in this country, and one which the author believes is paving the way for something quite new in theatre architecture, is the Brooklyn Paramount Theatre in Brooklyn, N. Y. This mammoth house, situated on a prominent corner in the heart of the downtown district of the city, and seating 4,000,

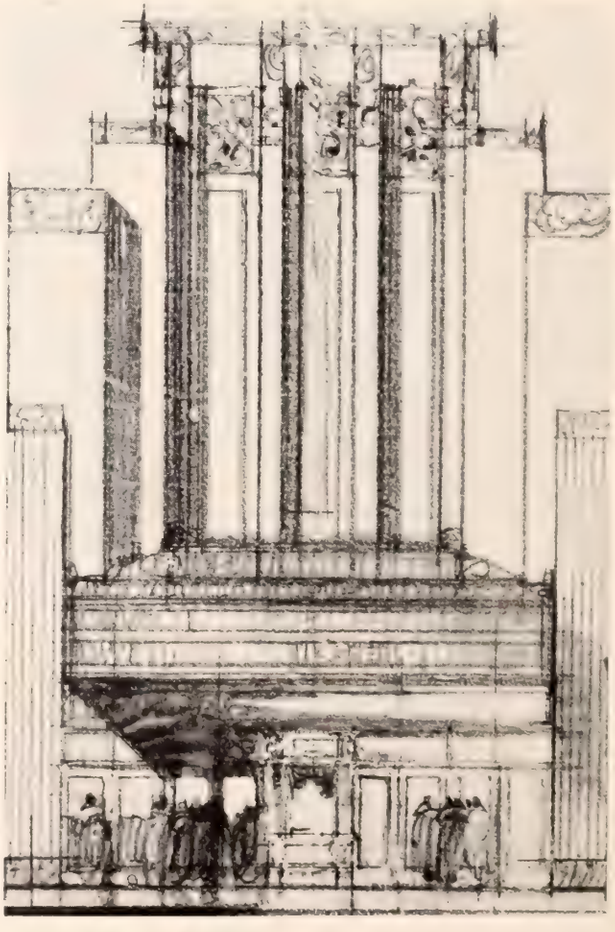
The Modern Trend In Exterior Design

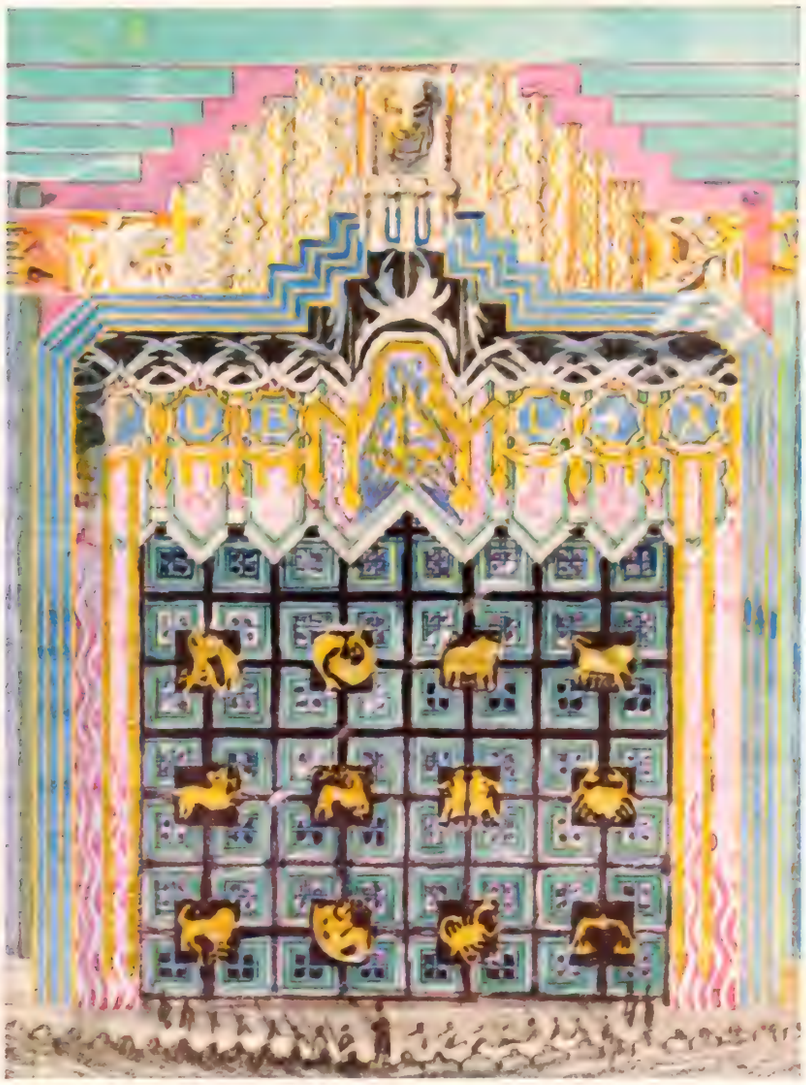
A GROUP OF FOUR STUDIES FOR SMALL THEATRES EXPRESSING THE NEW NOTE AS APPLIED TO THE PICTURE PLAYHOUSE











Study depicting modern art adapted to a large proscenium arch and showing possibilities of color and decorative ornament.

C. W. & GEO. L. RAPP, Architects

is an admirable treatment of both the atmospheric type and also of the typical style of theatre design.

A vast auditorium has been designed in monumental architecture, and lighting effects have been gained by perforated detail ornament, surfaces and forms, which produce the effect of a vast composite scene. The different motifs piercing the sky, and the atmospheric effects have been admirably designed. This is the only house of its kind so far produced and the architects regard it as quite a departure from stylized notions, and one which will find its influence exerted on many of the larger theatres that are to come.

Atmospheric effect has been obtained by the installation of two ceilings, one of which is used as a reflecting surface for the sky effect and the other, which is a lower ceiling, has been beautifully designed in interesting motifs.

Modern art has found its place in several of the minor rooms, which have been executed beautifully in decorations of silver, gold and brilliant colors.

The Paramount Theatre, Toledo, Ohio, one of the outstanding purely atmospheric theatres, offered an unusual problem on account of the steep balcony which was absolutely necessary, making it somewhat unpleasing for this type of auditorium. But the architects have combined two types in one. The atmospheric type which is now in use later can be changed to produce an auditorium with a semi-atmospheric effect, or one which will feature the typical auditorium treatment with sky effect eliminated. Since the auditorium is very high, the vast ceiling has been so planned that a very pleasing decorative treatment of the new art can be applied, and given unusual effect through flood lighting—all of which promises to achieve something strikingly original.

Use of Decorative Features

The Grand Lobby of this particular theatre is very interesting, inasmuch as its decorative treatment to a great extent has been gained by the adroit use of mural paintings, decorative treatment of colors and glass.

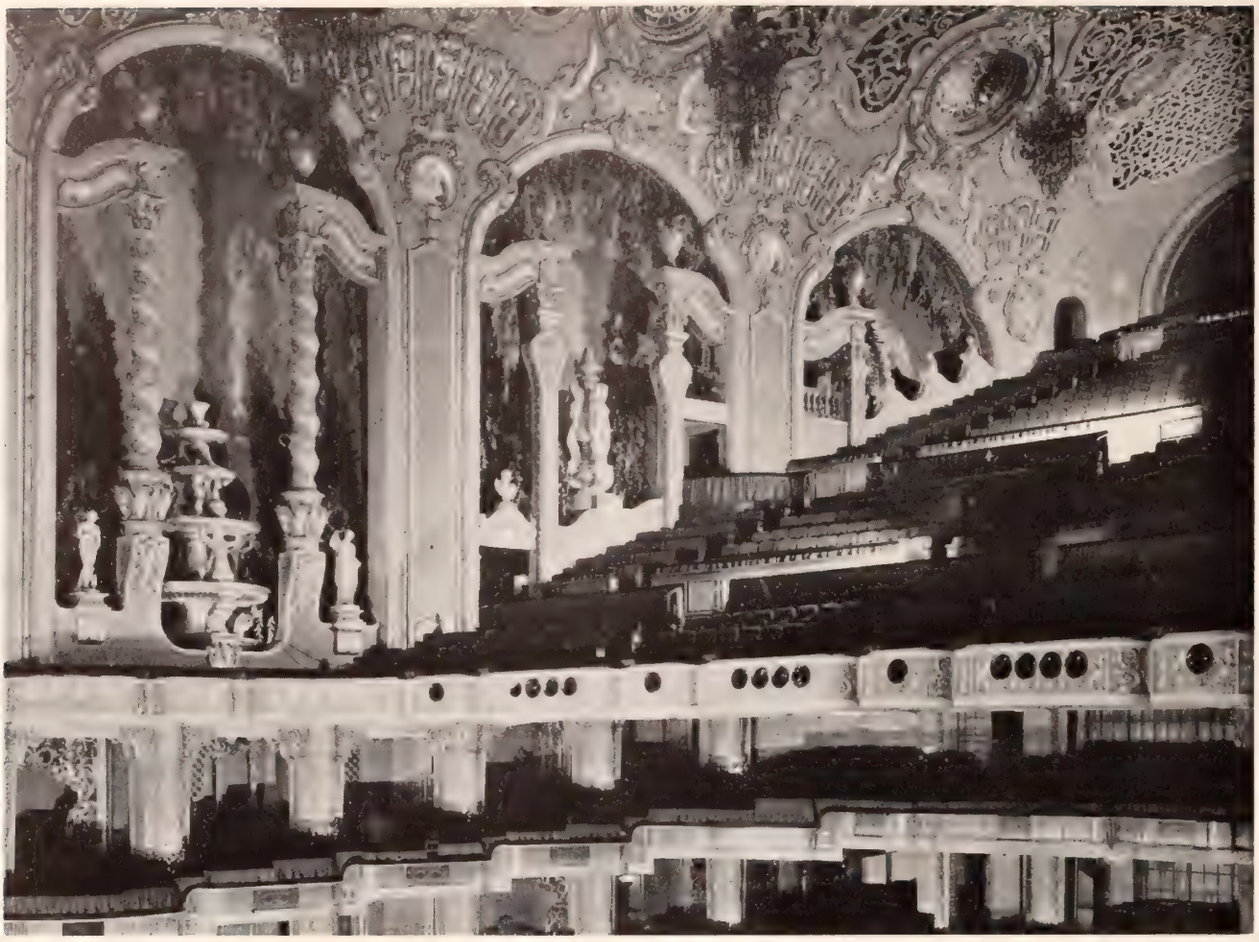
Loew's Jersey City Theatre, Jersey City, N. J., is another type of theatre of the period treatment and one which has been so popular with the theatre-going public.

Loew's Kings Theatre, Brooklyn, N. Y., seating 4,200, is a house of particular merit. Practically all seats are on the main floor, with the exception of a certain number located on a small mezzanine at the rear of the house. This makes a vast area both in width and length, and enables the architect to keep a comparatively low ceiling height.

With these conditions the architects were able to design



WOMEN'S LOUNGE
PARAMOUNT BROOKLYN THEATRE, BROOKLYN, N. Y.
C. W. & Geo. L. Rapp, Architects



SIDE WALL TREATMENT OF AUDITORIUM



VIEW LOOKING TOWARD PROSCENIUM ARCH
PARAMOUNT BROOKLYN THEATRE, BROOKLYN, N. Y.
C. W. & Geo. L. Rapp, Architects



VIEW OF GRAND LOBBY
LOEW'S JOURNAL SQUARE THEATRE, JERSEY CITY, N. J.
C. W. & Geo. L. Rapp, Architects

an auditorium of mammoth scale, introducing monumental motifs to support a very large decorative dome, all of which has been brilliantly lighted by a series of light coves from which different tones can be played upon the decorative treatment of this vast ceiling.

Although this particular house has been designed in the style of Louis XIV, yet it has many features of modern design, and the effort was made to bring into the design of this particular theatre the modernized treatment of a period style.

Its grand lobbies and foyers, which have been admirably designed in walnut mirrors and marbles, can be classed as among the finest examples executed in this country.

Large Auditorium Treatments

The theatres built for Paramount-Publix at Portland, Oregon, and Seattle, Washington, also offer excellent examples of the treatment of large auditoriums. The scale has been increased in order to give the effect of close contact and to offset the feeling of large empty spaces which is so common where large motifs have not been taken into consideration.

It is the architects' belief that although an auditorium may be very large in order to accommodate a given number of seats, the motifs, detail, etc., should be used in such a way as not to accentuate or to make the spectator conscious of the effect of its actual size, but rather to reduce its size in order to produce a feeling of more intimacy.

Some years ago the building of a theatre in a suburban section frequently met with a great deal of objection and criticism from the more influential people of the particular community. This presented a problem for the builder which the architects have been very careful to take into account in the effort to overcome resistance to the building of modern picture theatres. Architects have made it a point to initiate a comprehensive survey of the particular community in which a small house is to be built, and so design their production as to make it harmonize as much as possible with the architecture of the residential or business buildings of the community.

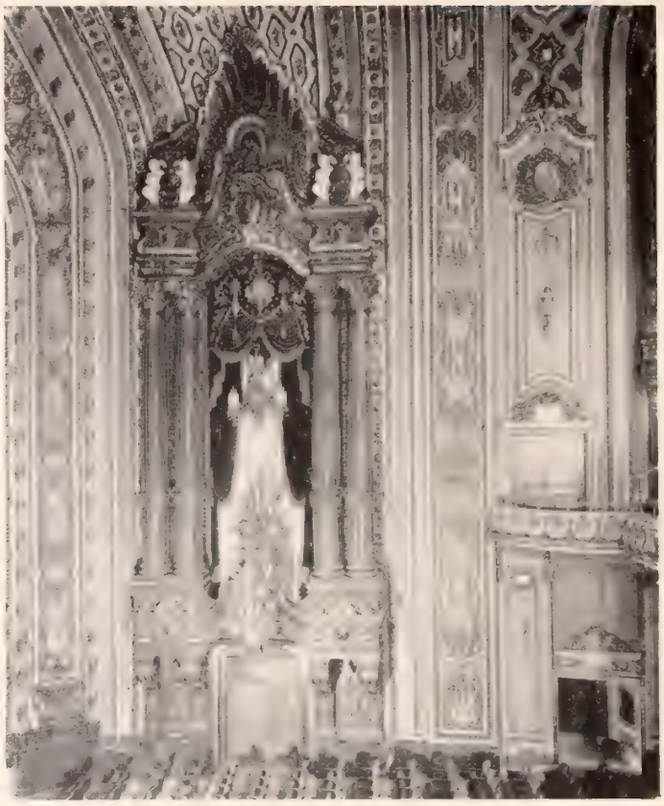
Inasmuch as the theatre for a residential community becomes more or less a community institution, care must be taken to have certain features and personnel meet with the approval and the satisfaction of the public to which it is to cater.

One must bear in mind that a community house draws practically the same crowd every week, and becomes more or less a resort of the people of the community.

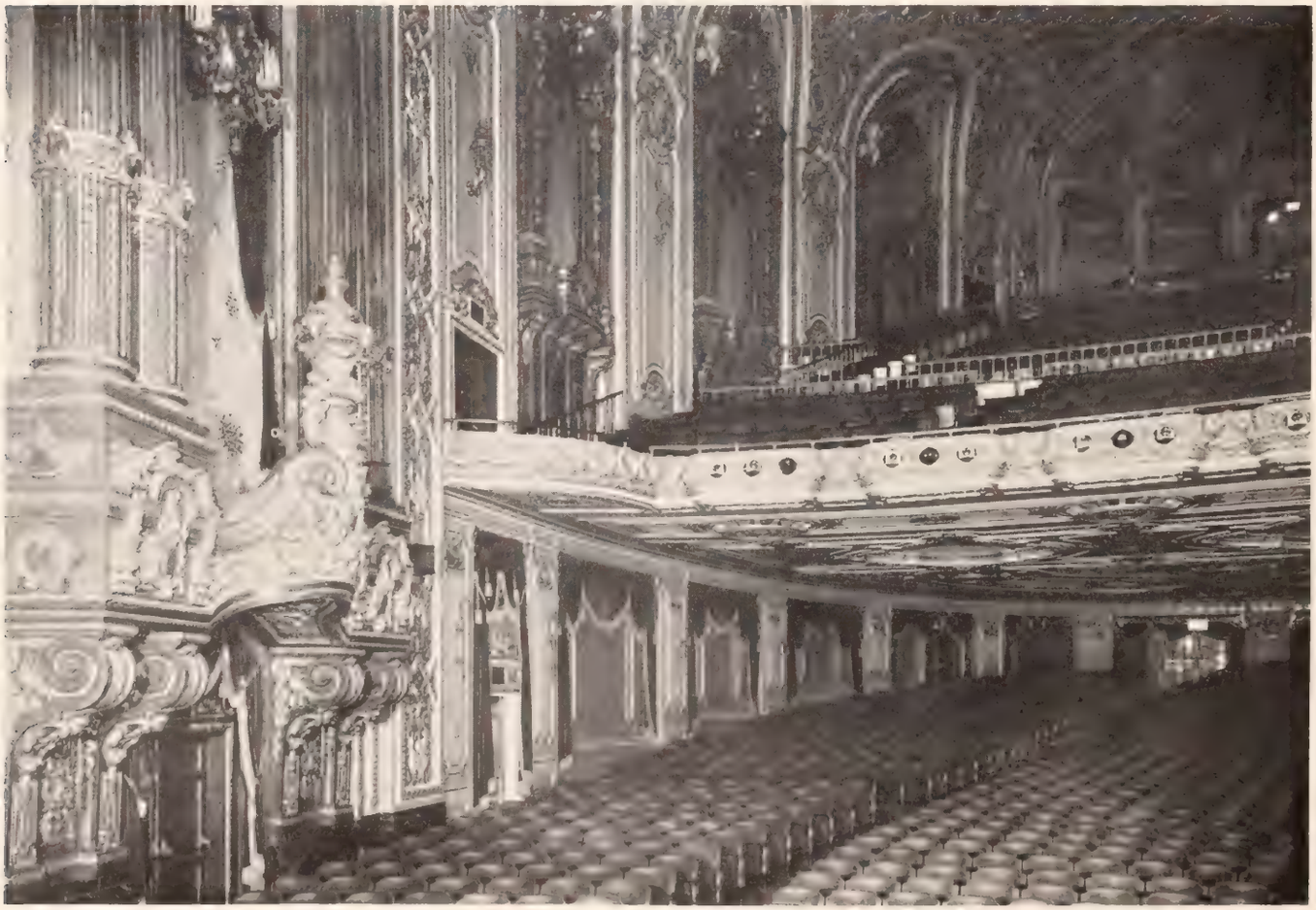
Likewise the theatre becomes a meeting place and a place of entertainment for children. Parents becoming acquainted with the personnel and management of a small community theatre feel safe in sending their children to a house of this type, knowing that they will receive every courtesy as well as every safeguard and comfort.



EXTERIOR VIEW



DETAIL ORGAN SCREEN



SIDEWALL TREATMENT AUDITORIUM

LOEW'S JOURNAL SQUARE THEATRE, JERSEY CITY, N. J.

C. W. & Geo. L. Rapp, Architects



Architect's study of detail for organ screen showing a modernized treatment of an oriental style.

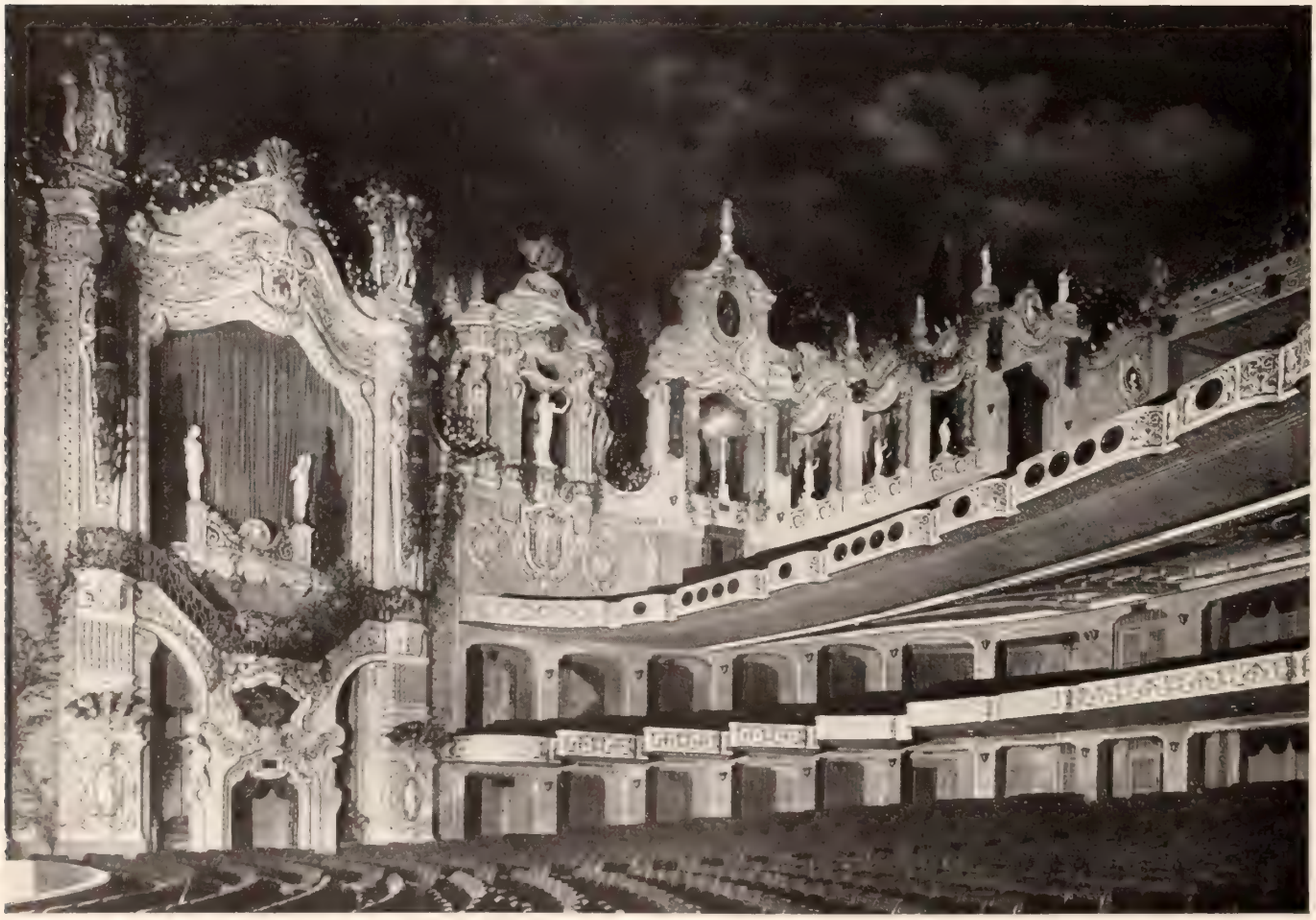
C. W. & GEO. L. RAPP, Architects



VIEW IN GRAND LOBBY
PARAMOUNT THEATRE, TOLEDO, OHIO
C. W. & Geo. L. Rapp, Architects







PARAMOUNT THEATRE, TOLEDO, OHIO
C. W. & Geo. L. Rapp, Architects

The author has noticed that in many of the small community houses special performances are arranged for children only, and the whole event becomes a gala day about which children talk and to which they look forward with great eagerness. At such performances children are received by the management and ushers who act as hosts to them and see that they are all properly cared for. This is one of the important items which has made the picture theatre very popular in residential sections, and together with refined architecture and decorative features has been responsible for overcoming much of the objection that was raised against theatres of the community type years ago.

The Era of Color

Although it is said that we now are living in an age in which mechanical inventions increasingly are absorbing the public interest, it is at the same time true that this same age finds the American public very much interested in the so-called era of color. For today we find color dominating many different types of buildings and also very much apparent in wearing apparel, costumes, as well as in stage effects and poster art. It is also most prominently identified with the appliances produced by the mechanical age, such as automobiles, pleasure boats, etc.

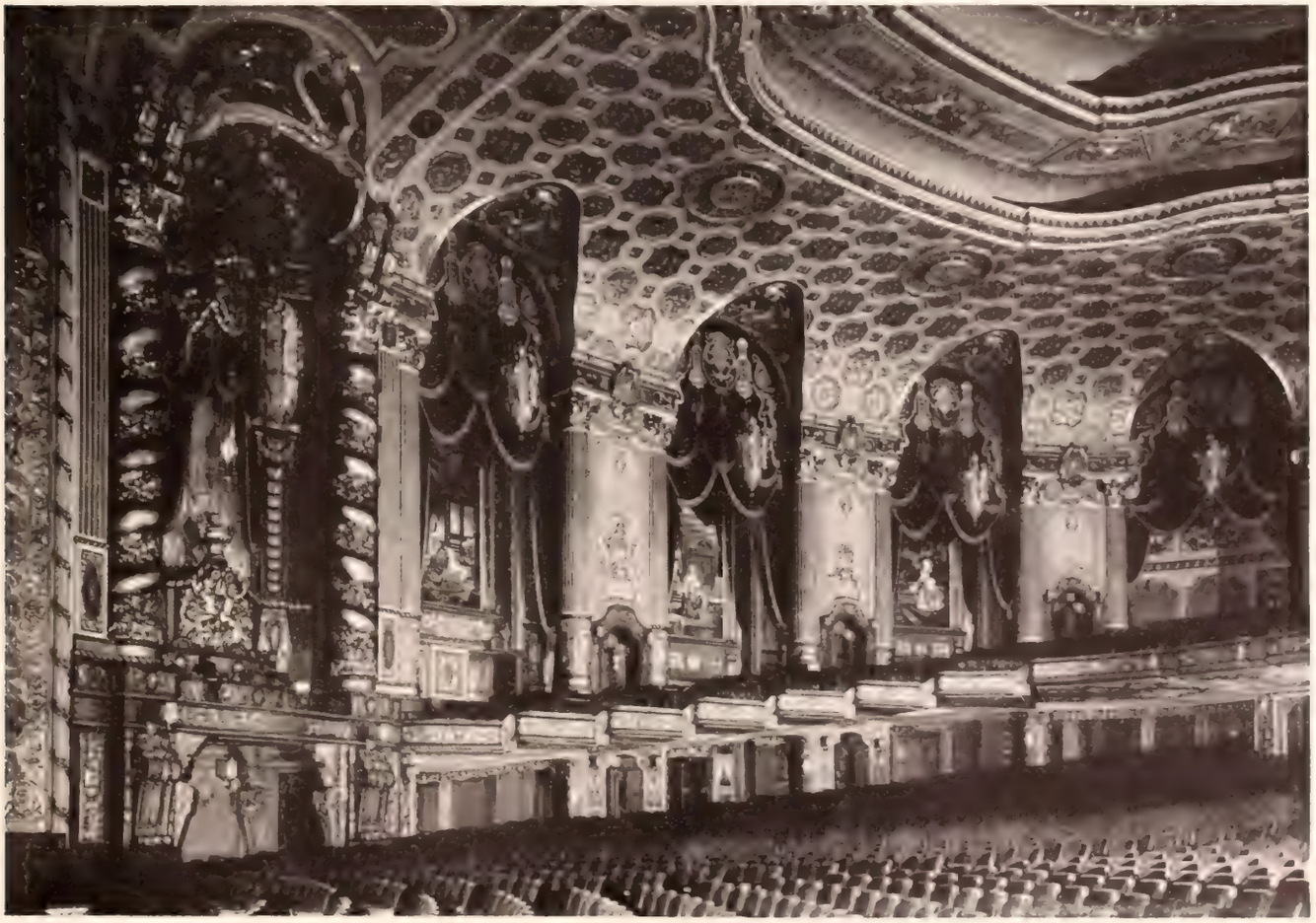
This same desire for color is also meeting with favor in the modern treatment of theatre interiors as well as exteriors. Architects find that the mechanical age is offering many opportunities and conveniences for furthering this desire for color, and that its inventions and refinements of materials and apparatus are vastly aiding them to obtain very unusual color effects.

Colored lighting has been arranged very successfully in some of the larger theatres, and experience and research have brought forward other ideas in the combination of colors which will be strikingly evident in architectural work forthcoming in the theatre field.

The changing of tones and the placement of electrical units, under a system of design and decorative motifs, will be governed solely by light effects. This will mean the elimination of a great deal of expensive plastic ornament and other features which before the development of modern lighting facilities was commonly used, though somewhat costly, due to its necessity in the scheme of making a complete or unified architectural design.

In theatres designed for large cities where life is more or less congested and only the few have opportunity of seeing the great outdoors, the architects find that the introduction of foliage, trees, fountains, water displays and the like, have particular value in attracting the attention and winning the interest of its patrons. Also, the introduction of wild life in the way of birds of unusual plumage attracts much attention and affords a great deal of enjoyment to this theatre-going public.

Decorative furniture, carpets and draperies always will find an appropriate place and an extreme value in theatres, both large and small, and too much thought in regard to the design of pleasing forms cannot be exercised on these particular items. Furniture for theatres should be unusual and should bring forth new ideas or styles. In other words it should function as a model



SIDEWALL TREATMENT AUDITORIUM
LOEW'S KINGS THEATRE, BROOKLYN, N. Y.
C. W. & Geo. L. Rapp, Architects



VIEW OF AUDITORIUM
PARAMOUNT THEATRE, PORTLAND, ORE.
C. W. & Geo. L. Rapp, Architects



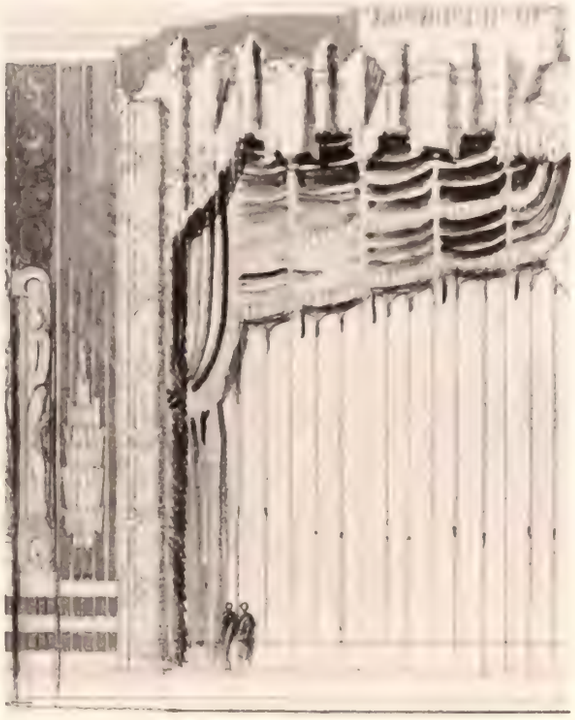
Interior of grand lobby of proposed theatre showing a majestic treatment in classic architecture with a modern note in decoration.

C. W. & GEO. L. RAPP, Architects

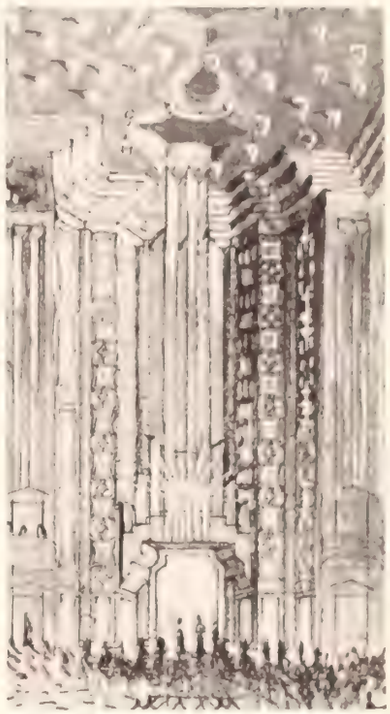
Modernistic Decorative Treatment Influences Auditorium Schemes



PROSCENIUM



STAGE TREATMENT



ORGAN SCREEN



SIDEWALL DETAIL



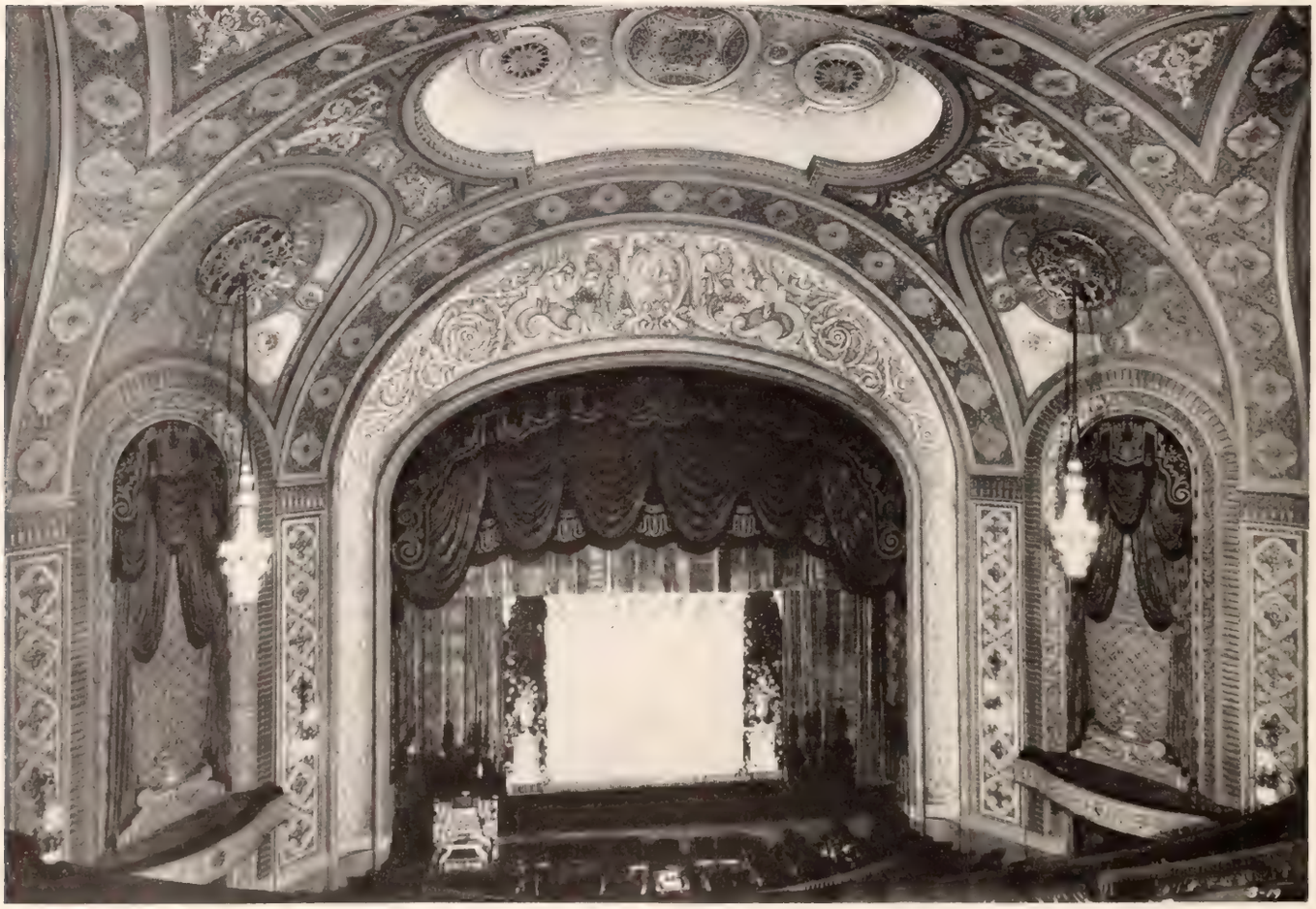
AUDITORIUM SCHEME



DETAILED VIEW GRAND LOBBY



GENERAL VIEW GRAND LOBBY



VIEW OF PROSCENIUM ARCH

PARAMOUNT THEATRE, SEATTLE, WASH.

C. W. & Geo. L. Rapp, Architects



VIEW OF PROSCENIUM
PARAMOUNT THEATRE, PORTLAND, ORE.
C. W. & Geo. L. Rapp, Architects

or forerunner of innovations that are to come into general use in modified forms in the future.

It is most noticeable that the furnishings and the color schemes of theatres are influencing greatly the taste for good surroundings in the homes of the masses, and the author frequently has been told by officials of firms specializing in decorative arts that a particular piece of furniture, or a particular color scheme of an interior of a particular theatre, has served as the inspiration and the model of furnishings in demand by customers.

However, the architect must bear in mind that the furnishings of a theatre should be different than that generally used in domestic work. It should, for one important item, be larger in scale. It should be more floridly decorative and should be somewhat unusual.

Lighting fixtures are likewise changing with the modern trend of decorative art, which is bringing into use the many variations of colored glass. Forms are being made which combine very successfully different designs which now are playing a more important part in lighting fixtures than heretofore.

Many fixtures designed a few years ago were of the period type, which involved a great deal of beaded work, pendeloques, hangings, etc., but with the modern trend and with the wish for color paramount, the desire is for simplified lighting fixtures of varied designs of pressed glass with the introduction of different tones.

An ever-increasing number of improvements are being made for stage equipment, such as movable stage rigging and adjustable mechanical equipment for stage floors. Many clever inventions have been brought forward in the last few years by the desire for something new and novel with which to regale the theatre-goers. This desire by the public is ever-increasing and one cannot help but feel that there are still greater improvements and even more astonishing novelties awaiting sudden realization as a result of newly designed stage apparatus.

The same can be said for the mechanical stage lighting effects and also the different mechanical equipment which is used throughout an entire theatre for the governing and the manipulating of lighting units.

No theatre owner today would think of building a theatre, regardless of size, without a modern ventilation plant. Many theatre owners years ago did not provide this prime necessity, only later to find that the inclusion of apparatus as original equipment would have been an economy and a means to increased box office returns. Then the ventilation plant was not considered necessary. Today it is, and for the reason that it has been proved that the properly ventilated theatre, providing heated air in winter and cooling in summer, is the theatre that continues to show profits in the face of such opposing forces as the diseases common in winter, and the discomforts of heat in summer.

Theatre builders can well afford to install a very modern system, for the increased patronage, proportional to the quality of the atmospheric conditions provided patrons, soon reduces the original costs involved in making the installation.



VIEW TOWARD PROSCENIUM ARCH



VIEW OF GRAND LOBBY



DETAIL OF WALL TREATMENT

GATEWAY THEATRE KENOSHA, WIS.

C. W. & Geo. L. Rapp, Architects

Motion Picture News Theatre Building *and* Equipment

Buyers Guide

Giving complete sources of purchase for all types of theatre equipment, accessories and building construction materials

Published Semi-annually as Section Two of MOTION PICTURE NEWS, 729 Seventh Avenue, New York City.

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THE listings printed on the following pages have been compiled for the purpose of providing theatre owners, architects, builders, studios, laboratories and the motion picture industry in general with a reliable and complete reference for the purchase of all types of equipment and supplies. Whether important equipment or infrequently used accessories are desired Buyers Guide will be found of invaluable aid to the purchaser. . For through the sources of purchase given in this book, all models, grades and priced apparatus and materials may be investigated with practically no effort on the part of the buyer. ¶ This issue of Theatre Building and Equipment Buyers Guide will serve an excellent purpose. ¶ Through the advertising pages contained in Buyers Guide owners and builders of theatres are given the opportunity of learning about the latest and most up-to-date equipment available for modernizing theatres. ¶ The firms advertising in Buyers Guide make a specialty of serving theatres, laboratories, studios, etc., and build equipment and accessories best suited for the particular needs of the modern picture industry. ¶ Write us for sources of purchase for any special apparatus that is not listed in Buyers Guide.

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CONSOLIDATED CATALOGUE OF TALKING PICTURE THEATRE EQUIPMENT

CONTENTS: COMPLETE TALKING PICTURE EQUIPMENT UNITS - TURNTABLES - HORNS AND SPEAKERS - AMPLIFIERS - PICK-UPS - BATTERIES - ACOUSTICAL MATERALS AND ENGINEERING SERVICES - SCREENS - SCREEN MASKS - HORN TOWERS - PROJECTORS - HIGH INTENSITY ARCS - DISC RECORD CABINETS - RECORDS - SOUND REELS - REWINDERS - FILM INSPECTION MACHINES

THESE ITEMS, MANUFACTURED BY VARIOUS COMPANIES, ARE CATALOGUED IN THIS ISSUE TO PERMIT A CONVENIENT AND THOROUGH REFERENCE FOR THE PURCHASE OF ALL EQUIPMENT REQUIRED FOR COMPLETE THEATRE TALKING PICTURE INSTALLATIONS.

A MESSAGE TO THE INDUSTRY

1. ***Before investing in sound equipment, investigate the NEW SAF-RAY Method,*** **the system that revolutionizes Sound-on-Film reproduction.**
2. **In the SAF-RAY System *a beam of audible light* banishes background noises, and the woes and worries, complications and expense of intricate wiring systems.**
3. **SAF-RAY puts the photo cell where it belongs—in the sound rack as an integral part of the amplifier and completely isolated electrically and mechanically from the projector. *Projector vibration absolutely cannot get into the sound pickup.***
4. **SAF-RAY *does not* use the *mechanical slit,* but employs an improved optical system which conveys 30% more light from the exciter lamp.**
5. **SAF-RAY *does not use any storage batteries.***
6. **SAF-RAY uses a *motor generator* to supply current to *the exciter lamp.***
7. **SAF-RAY is as easy to install as to operate. Sound rack completely assembled, wired and adjusted, delivered to you intact. Sets up centrally between two projectors. *Plug into light socket, and installation is made.* Sound heads entirely mechanical except for exciter lamp.**
8. **SAF-RAY will deliver *better quality reproduction than any machine at any price,* because SAF-RAY is the *only machine* using the SAF-RAY TALKING LIGHT RAY METHOD.**
9. **We invite you to investigate these startling claims. Satisfy yourself —as has every sound expert, theatre owner and projectionist who has seen and heard SAF-RAY—that this marvel of the talkie age brings sound-on-film reproduction to absolute perfection.**
10. **We stand ready to prove the above statements or to refund your money. Investigate.**

A. Les Biers

President

SIMPLIMUS, INC.



WIRE - WRITE - TELEPHONE

SIMPLIMUS, Inc.

67 CHURCH STREET BOSTON, MASS.

PHONE: DEVONSHIRE 6542

Future of Wide Film and Large Screen To Be Determined by Public Reaction

ADDED EXPENSE, DOUBLING OF SPACE REQUIREMENTS AND HEAVY CURRENT LOAD REQUIRED ARE AMONG OBSTACLES WHICH MUST BE HURDLED BY NEW DEVELOPMENT

By J. H. KURLANDER

IT has been remarked often that the ultimate in realism in the Motion Picture art will have been reached when success has crowned the efforts to incorporate perfectly within each picture the elements of:

1. Sound
2. Color
3. Stereoscopy

Sound pictures today are an accepted fact and are rapidly coming to be considered as commonplace in the general scheme of things associated with the theatre. Whether or not they have attained a state of practical perfection is a matter of individual opinion, but it is sufficient to remark that the research facilities now devoted to this branch of the business are so tremendous as to insure marked improvements should such be at all possible.

The element of color, also has achieved a measurable degree of success by virtue of the many years of effort which have been devoted to this end of the work, so that motion picture art is in a fair way toward realizing two-thirds of the requirements for a realistic duplication of the scenes occurring in life.

The bugaboo of stereoscopy, however, arises to confound even the most optimistic protagonists of the motion picture's millenium. Largely by reason of the exaggerated claims which were advanced in the early experimental days of the wide film, stereoscopy, in the minds of most persons, became almost inseparably associated with the showing of large pictures through the medium of wide, or double width film.

Whether or not wide film will later prove to be the doorway through which the three dimensional picture will be brought into use or whether stereoscopy will forever remain an impractical dream under the conditions which now obtain in the presentation of pictures need not be considered at this time.

It is sufficient to know that the search for stereoscopic pictures has focused attention on the possibilities of wide film to such an extent that it is being most seriously considered for general use in the motion picture theatres.

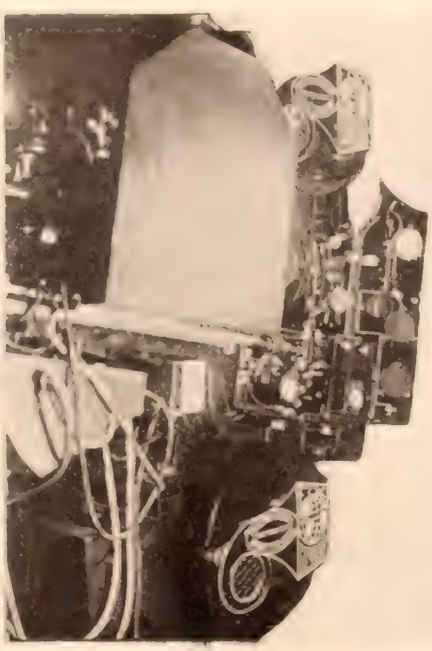
Aside from any claims for stereoscopic value, which to date have not been definitely established, the use of wide film may lead to certain advantages which may entirely justify the huge expense involved in "re-tooling" the entire industry.

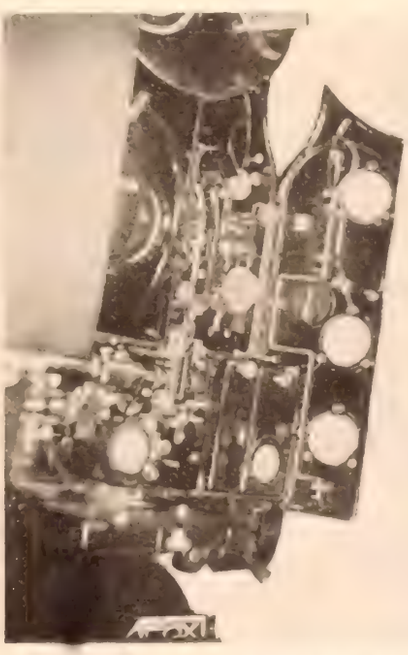
It is rather generally agreed among sound specialists, for example, that the 80 mil. sound track presently used on 35 mm. film places certain obstacles in the way of obtaining automatic sound control, besides preventing a more efficient generation of volume.

At present much talk centers around the use of a 250 mil. sound track should wide film come into general use, and it is claimed that this provides ample leeway to permit of the adoption of automatic volume control methods as well as making it possible to obtain greater volume for the same transmission. The latter factor, carried to its logical conclusion might eventually lead to a reduction in the amount of equipment required to produce the same sound levels as those used at present.

Overshadowing such relatively unimportant improvements in sound reproduction, however, are the wide angle views which naturally follow a widening of the







CLOSE-UPS OF GRANDEUR PROJECTOR

Photos show wide film machines, developed and built by International Projector Corporation, and now installed at Roxy Theatre, New York City.

film. This factor more than anything else, is responsible for the present agitation in the new field of wide film.

A broader field of action in many cases seems desirable and often leads to effects which can be obtained in no other manner. Some attempts have been made to simulate these effects by extreme magnification of the scenes photographed on standard 35 mm. film, and while the results, if not repeated too frequently, offer startling contrasts, the achievement represents merely an expansion in the original scene of limited angular dimensions.

A certain element of novelty is certain to attach to at least the first showings of wide angle picture. It is beyond the perception of anyone to say whether this novelness will crystalize into a general acceptance of the wide picture if it is presented as a permanent innovation, or whether it will languish to the point of mere toleration for lack of a better offering.

It is not outside the realm of conjecture to assume that wide film, under certain conditions, may be used to show pictures of present standard size; that is, on screens from 18 to 24 feet in width. If this is done, a general improvement in picture quality will certainly result, because it will not be necessary to press this wider film to such extremes of magnification as reveal the imperfections of graininess and faulty definition.

The adoption of wide film generally will not be without certain serious difficulties. In the first place, the cost of the raw stock will be practically doubled. Shipment of films to studios, to laboratories, to exchanges, and then to theatres necessarily will involve more effort with attendant increased costs. Transportation charges will be greater and on top of all these items we find the matter of storage. Twice as much space will be required than that for the 35 mm. films.

Need for New Technic

Indeed, it is easy to imagine how under unskilled handling and direction a wide film presentation might appear like a three-ring circus where viewers must forego two-thirds of the action in order to concentrate their attention upon the remaining third.

A certain lack of skill in this new art is to be detected in the scenes of certain wide film pictures shown to date, although it is safe to assume that the necessary experience will be rapidly acquired once this new tool is put to use.

It seems to be generally accepted that the proper method of screening wide film pictures is to have them fill the entire proscenium opening. This is directly in line with the new thought of making the pictures exactly simulate the legitimate stage show in all of its essential characteristics, which include vision, sound, color, and wide field of action.

Considered in this light, the use of wide pictures for all types of scenes does not seem to be at all unreasonable, as it will merely entail a duplication of productions which heretofore have been presented by characters in the life. There are no close-ups on the legitimate stage, nor, indeed, any degree of magnification whatsoever.

This magnification, which is so easily obtained in the projection of motion pictures, need not be altogether dispensed with, although there seems to be no good reason why it cannot be held constant at a fixed level instead of causing it to vary between the wide limits as was so frequently done in the past.

The introduction of sound has done much to restrict these wide limits of magnification and it is not entirely unlikely that wide-pictures will be the final means whereby a fixed degree of magnification will be maintained throughout the entire picture.

Further Magnification

Under extreme magnification such as is today commonly encountered in theatres, imperfections in the film such as graininess and surface scratches are all too clearly revealed and the effect is, in general, that observed when a printed photograph is viewed at close range under a high-power lens.

If the projected picture were maintained at its present size, the use of wide-film would result in a much more clearly defined picture, superior in quality to those now shown. This consideration alone, however, would hardly justify the expense of changing to wide film.

It goes without saying that a general change in equipment will be required throughout the entire industry if wide film finds a broad and general application. Probably for the reason that the theatre always has been the final testing ground for new ideas in the motion picture art, more publicity has been given, for the present at least, to the technicalities of projection of wide pictures than to any other equally important branch of the work.

It still is too early to specify exactly what changes the adoption of wide film will bring to theatres which for long years have been equipped to project a uniform standard size of film. Quite obviously, the first change is that of projectors.

Aside from mechanical devices for handling such film there is the matter of screen illumination, always a problem in the large de luxe theatres. It seems certain that currents ranging from 150 to 250 amperes will be required to satisfactorily project the new pictures. High intensity carbon electrodes of the type commonly used for high power searchlight work are available for taking these high currents so that as far as screen illumination is concerned no special difficulty is expected to develop in connection with the adoption of wide film projection.

It is doubtful whether the general run of theatres have sufficient reserve capacity in their generating equipment to satisfactorily supply projection currents of the magnitude mentioned without seriously overloading the power plants, wiring systems and switching equipment. Those large theatres in which duplicate installations of emergency generators were wisely made may possible get by with relatively minor changes in their electrical systems, but the smaller houses occupy the not enviable position of being required to wholly reconstruct their projection rooms and thereafter re-equip them throughout with new apparatus.

Reconstruction changes will not be exactly easy for these small houses where a short-sighted policy of skimping was followed at the time of planning and later in building them. In such theatres space for the housing of the necessary additional equipment is at a premium. In many cases the installation of sound apparatus has utilized every square inch of space which could be rendered available by extensions so that elaborate alterations will be needed should additional space be required.

On the stage the principal changes involved are those of larger screen surfaces and additional, or larger, horns to maintain the directional effects which many persons seem to think are so important in sound pictures.

Large screens, covering the entire stage opening already are in common use in many theatres and the matter of additional horns, should such be requisite, appears to offer no serious obstacle.

As frequently happens in the early development stages of a new work, independent research by several companies has resulted in the establishment of private standards each designed to meet the convenience of the particular company.

In the field of wide film, for example, we find three widths of film which have been experimentally used. These are 56 mm., 65 mm. and 70 mm. The first of these appears to have been abandoned so far as concerns the possibility of its being proposed as a universal standard.

Propose Compromise Standard

There is some difficulty in reconciling the various proponents of the remaining two sizes, so it has been suggested to arbitrarily create a neutral size in order to satisfy by means of the ancient practice of compromise the parties now at odds over the standard ultimately to be adopted by all. Some persons even propose that both the 65 mm. and 70 mm. sizes be retained by the respective companies whose experimental work has temporarily at least committed them to their respective film width and then take up the difference in the two sizes by constructing a so-called "flexible" projector which would project both films with equal ease.

For the present, the establishment of wide film standards is probably the most important work yet to be achieved in this new field of motion picture endeavor.

CONSOLIDATED CATALOGUE

THE following listing of sound apparatus and accessories has been revised to date. Specific information given in connection with the listing is based on statements of the manufacturers or authorized distributors thereof. The approximate delivery time noted for the various sound systems is as of July 1, 1930. All equipment on which the required information was available up to the time of going to press is included. Manufacturers and distributors of the products listed in this department invite thorough investigation of their equipment by theatre owners.

Synchronuous Reproducers

AMPLION SOUND REPRODUCER
AMPLION CORP. OF AMERICA
133 W. 23rd St., New York City

Disc only, or disc and film. 6 models. Type 2S2A, Model 107S, and Type 2S2A, Model 106S, for capacities up to 1000 seats. Type 2F2A, Model 105S, capacities up to 1500 seats. Type F2A, Model 104S, and Type 2F2A, Model 103S, for capacities up to 2000 seats. Type 2F2A, Model 102S, for capacities up to 3000 seats.
Projectors: Disc and film both attachable to all makes of projectors.
Main Amplifier: 50 watts. All AC operated.
Fader: Amplion Constant Impedance fader.
Speakers: Amplion Giant Dynamite units, air column horns. Two speakers for models 102S, 104S, 106S. Single speakers for other models.
Turntables: 2 for each installation. Located in front of projector at right. Synchronous motor, supplied with installation, drives projector and turntable. **Pickups:** 2 with each installation, Amplion.
Sound Head: Phono Kinema. For full details see description that equipment in this section.
Price Range: Disc only, Model 107S, capacities up to 1000, double amplifier, single speaker, $1550. Model 106, capacities up to 1000, double amplifier, two speakers, $1725. Model 105S, capacities up to 1500 double amplifier, single speaker, $1650. Model 104S, capacities 1500 to 2000, single amplifier, two speakers, $1850. Model 103S, capacities 1500 to 2000, double amplifier, single speaker, $2075. Model 102S, capacities to 3000, double amplifier, two speakers, $2250. For dual system, disc and film, add $1750 to prices quoted above for disc only. All prices quoted F.O.B. factory. Installation charges extra.
Terms: sold outright, convenient terms.
Service: by theatre.
Delivery: Five days.

BESTONE
BESTONE, INC.
Davenport at 16th St., Omaha, Nebr.

Disc. 2 models, for all type of theatres. Sound on film also. Priced under $1000.
Projectors: Attachable to all makes.
Main Amplifier: 692 S. Marshall: 280, 250, 245, 229. Single channel with Model 2A, double with B de luxe. Operates from current.
Fader: Bestone Special. **Speakers:** Wright DeCoster, Jensen, Dynamic, Racon Air Column (latter at additional cost) optional.
Turntables: 2 for each installation. Located to left side of projector, under lamp house. Tables are driven by special motor supplied with unit, projector motor used only when showing silent film. **Pickups:** Audak Professional.
Features: Include a patented resynchronizer device.
Price Range: Model L 2A, $1100. Model B luxe. Both units sold less tubes and installation.
Terms: Sold outright, convenient terms.
Service: Service available from company, all sections, when desired at extra cost.
Delivery: Immediate.

DE FOREST PHONOFILM
GENERAL TALKING PICTURES CORPORATION
218 W. 42nd St., New York City

Dual System: 6 models. 3 models for houses under 750 seats capacity; 3 models for houses above that capacity.
Projectors: Attachable to all standard makes.
Main Amplifier: De Forest. **Fader:** Own make. **Speakers:** Own make.
Turntables: 2 with each installation. Located side of projector. Synchronous motor driven, supplied with equipment. **Pickups:** Own make.
Sound Head: De Forest. **Head Amplifier:** De Forest.
Price Range: $2500 up.
Service: From manufacturer upon request.
Delivery: Immediate.

ELEC-TRO-FONE (disc)
ELEC-TRO-FILM (track)
ELEC-TRO-FONE CORPORATION
2490 University Ave., St. Paul, Minn.

Systems: Either Film, Disc or Dual.
Models: Junior, Senior and Deluxe.
Turntables: High or low models to accommodate booth space. Features 90 RPM speed. Spring suspension mechanical filter in gear box, S. K. F. ball bearings, no waver, and noiseless operation.
Film Heads: Mechanical system: Threading extremely simple. Optical system; small and compact, no mechanical slit or mirrors and produces about four times as much light as other systems.
Main Amplifier: 7, 15 and 26 watt outputs, 3 stage push pull with full wave rectification and using 5-6 and 10 tubes respectively.
Pickup: Audak professional model.
Speakers: Square bell type with dynamic cone and 8 and 12 foot air column horns with dynamic speaker unit.
Screen: A beaded sound screen is standard equipment with each installation.
Delivery: 10 to 30 days.
Service: By Elec-Tro-Fone or theatre—optional.
Terms: Leased or sold outright.
Prices: $1075 for Jr. Disc to $3475 for Senior Dual.

FILM SPEAKER
FILM SPEAKER CO.
1305 N. Hudson St., Oklahoma City, Okla.

Disc System: 1 model. Standard type, projector driven, up to 2000 seats capacity. Also Universal Sound on Film. Exclusive distributors for Oklahoma.
Projector: Attachable to all standard makes, including old models.
Main Amplifier: Webster, employs 5 tubes: two 227, two 245, one 280. Current operated. Single channel. **Fader:** Use no fader on switchboard.
Speakers: Wright De Coster or Magnavox, two speakers with each installation.
Turntables: 2 with each installation. Located either side of projector as desired.
Price Range: $595. Prices F.O.B. factory.
Terms: Sold outright.
Service: By agents when requested.
Delivery: Immediate.

THE FOTO-VOICE SYNCHRONOUS
THE FOTO-VOICE
FOTO-VOICE COMPANY
817 Granby St., Norfolk, Va.

Disc Reproducer: 1 model, type 1-A synchronous motor driven turntables and projectors. Associate equipment for theatres up to 1200 seating capacity.
Projectors: Attachable to Simplex, Powers, Motiograph and all other standard makes.
Main Amplifier: Webster D-250, employs 7 tubes: two 281, two 250, three 227. Single channel. Current operated. **Fader:** Own make. **Speakers:** Jensen, concert and auditorium type Dynamic, or special baffle 2 or 3 horns as required.
Turntables: Two with each installation and two synchronous motor units, located to left of projectors.
Pickup: Audak.
Features: Filter circuit for voice reproduction; instant change-over control. Requires minimum space in booth.
Price Range: Model 1-A, $1000. Model 1-AB, including non-synchronous console, $1200. Installation costs $75 to $125. Prices F.O.B factory.
Terms: Sold outright.
Service: By owner.
Delivery within 5 days.

GENNETT SYNCHRONIZER
THE STAR PIANO CO. SALES CORP.
Richmond, Ind.

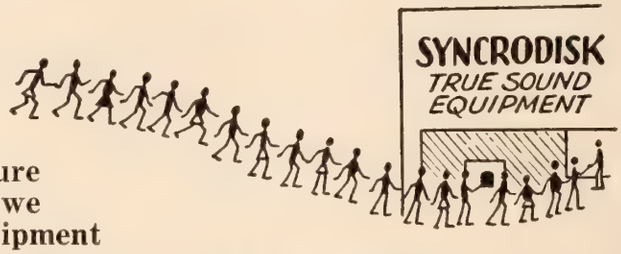
Disc and Film System: 1 model. Special model for capacities over 1500 seats.
Projectors: Attachable to Simplex, Powers, Motiograph, Ernemann.
Main Amplifier: Special Radio Receptor Powerizer. Double Channel. **Fader:** Special design. **Speakers:** 2 supplied as regular equipment. Wright De Coster, Operadio or Racon—type and number used in accordance with requirements.
Turntables: 2 with each installation. Located at left of lamp housing. Driven by synchronous motor supplied with equipment.
Pickups: Audak.
Price aRnge: $1875 and up, according to requirements and size of theatres. F.O.B. factory. Does not include installation.
Terms: Sold outright.
Service: On request at extra charge.
Delivery: Immediate.

GRIES REPRODUCER
GRIES REPRODUCER CORP.
485 E. 133rd St., New York City

Dual System: 4 models. Junior model for capacities up to 900 seats. Senior model for capacities up to 5000 seats. Units available separately or in combination for dual system.
Projectors: Attachable to Simplex and Motiograph.
Main Amplifier: Double channel. Operates on 110 volts A.C. **Fader:** One, and dummy.
Speakers: Junior Model A, 2 Dynamic Speakers; Junior Model B, 2 Exponential Horns; Senior Model, 2 Horns.
Turntables: 2 with each equipment. Located at driving side of projector. Junior model, driven from main shaft of sound head through vibration filters. Senior model, floating suction type, ground gears and ball bearings, driven from rear end of motor shaft, through vibration filters. **Pickups:** Professional. **Sound Head:** Located under projector head. Projector heads driven by silent gears from sound heads, powered by 100 volt A.C. or D.C. variable or constant speed, or 2 synchronous motors AC. Sound head lens system licensed by Chouinard Patent Holding Corp.
Price Range: Junior Model A, $2750. Junior Model B, $3150. Senior Model A, $3900; Senior Model B (same as Model A but with disc re-synchronizer device), $4250. Prices F.O.B. factory.
Terms: Sold outright.
Service: By owner.
Delivery: Immediate.



TWINS *who drive people away!*



We don't offer a cure for Halitosis, but we do sell Sound Equipment that insures ***A FULL HOUSE . . .***

SYNCRODISK

Check up carefully, critically, on the quality of your sound. Get expert opinion.

It's likely the cause of your business slump.



TWO SYNCRODISKS, TWO PICK-UPS AND FADER

Complete For Only

$500

Get in touch with some exhibitors using all-Syncrodisk equipment and ask them, "How's business?" Write us for a list of users near you.

Many a man is "sitting on top of the world" just because he gives his public the best in films plus *true* sound quality.

SYNCRODISK—**Massive, about 180 lbs. This absorbs vibration. Spiral cut gears—for smooth operation. Finest ball bearings throughout. All working parts submerged in oil—long life. Thirty pound machined plate carries records. This, plus Weber Spring Filters, insures smooth, even motion.**

SYNCRODISK JUNIOR—**For the small house that can't make a heavy investment in sound equipment. Lighter than the standard Syncrodisk but built with the same Weber fidelity, quality and precision. Equipped with the Weber Spring Filter.**

SYNCRODISK JUNIOR

$150 *Per Pair*

Complete with Pick-ups and Fader

WEBER MACHINE CORP.

59 RUTTER STREET ROCHESTER, N. Y.

Export Department: **15 Leight Street, New York City**
Cable Address: ARLAB, New York

Reproducers Synchronous

Continued

GOOD-ALL REPRODUCER
GOOD-ALL ELECTRIC MANUFACTURING CO., INC.
Ogallala, Nebr.

Both Disc and Film: Three models Nos. 6, 7 and 8.
Projectors: Attachable to all makes.
Main Amplifier: Webster type 250 P.P. Single and double channel, cabinet types.
Fader: Own make.
Monitor: Dynamic.
Pickups: Audak.
Tone Arms: Good-All self propelling and non-repeating type.
Tone and Volume Controls: Downstairs volume and tone control operated by usher.
Power Units: Silent, ball bearing leak proof gear boxes. Operated by constant speed motors, which drive both projectors and turntables.
Turntable Units: Direct drive from motor, self oiling, flutter and weave proof. Absolutely free from any vibration.
Disc Features: Bronze Duriliun Drive eliminates every trace of vibration from turntable. Installation requires only 12 inches on left side of each projector. Cabinet construction, eliminates practically all wiring in the booth. All batteries, pre and main amplifier, fader, booth, monitor, and one turntable unit are inclosed in the right cabinet. Left turntable unit is also a record cabinet.
Film Equipment: Includes two Goodall sound heads, pre amplifiers, Tungar charger, batteries, photo-cells, lens system, exciter lamps, and all extras for complete installation.
Terms: Sold outright or leased.
Service and Installation: By factory representative or owner.
Delivery: Immediate.
Machines in Use: 506.
Price Range: Film and Disc complete $1950. Disc only or Film only complete, $1200, $1300 and $1400 each.

KINOPLAY AND MULTIPHONE
MULTIPHONE CORPORATION
1600 Broadway, New York City

Dual System: 2 Models. Small unit for capacities up to 900 seats. Large unit capacities over 900 seats.
Projectors: Both disc and film reproducers attachable to Powers, Simplex, Motiograph and Superior projectors.
Main Amplifier: Built by Samson Electric Co. Single channel. Operates direct from current 110 V. 60 Cycle A.C. **Fader:** Combination fader and switch panel, equipped with surface scratch filter. **Speakers:** Directional air column exponential horn with dynamic unit. Booth monitor is magnetic speaker.
Turntables: 2 for each installation. Adjustabls as to height and equipped with adjustable guard railing. **Pickups:** 2 supplied as standard equipment. Tone arms equipped with ball bearings to allow free movement in following motion of disc.
Sound Head: 2 for each installation. Exciter lamp focus permanently set. Quartz lens in combination with chromium nickel and steel aperture plate in place of optical system. **Head Amplifier:** Contained in shielded cabinet and mounted on rubber.
Price Range: Dual system, $2500. Disc only, $1500 complete. Film attachment, $1250. Installation by theatre.
Terms: Sold outright.
Service: by theatre.
Delivery: Immediate.
District representatives in all large cities.

No Method of Making Friends Equals the Method of Making Good

There is often a wide difference between the opinion which a manufacturer entertains of his product and that which is entertained of it by its users.

Most purchasers prefer the latter particularly those who desire to better their own product or who are choosing a commodity for the first time.

Consequently we reproduce from time to time, voluntary letters received from users of

Wright-DeCoster Reproducers and Horns



Exterior View of Green's Theatre, Anoka, Minn. This attractive theatre is equipped with Ultraphone's latest equipment.

We believe that evidence of this kind is of the most vital importance to every purchaser of sound equipment.

ULTRAPHONE, INC.

Manufacturers and Distributors of

Sound Equipment and Parts

Minneapolis, Minn.

Wright DeCoster, Inc., March 28, 1930.
2233 University Avenue,
St. Paul, Minn.

Gentlemen:

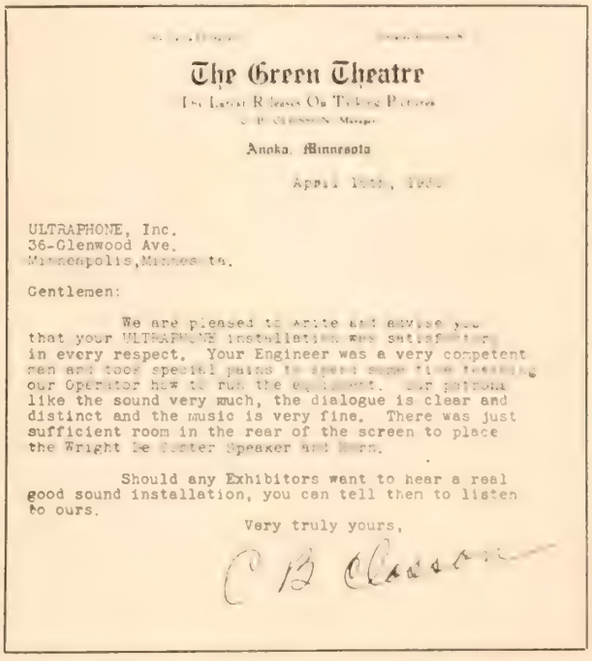
It was just a year ago today that the first ULTRAPHONE installation was completed and inasmuch as every installation since that time included the Wright DeCoster Reproducers we felt duty bound to write and let you know how well satisfied we were with your product.

In going over our records, we find that your speakers and No. 9 Horns were used in every one of our 132 installations in theatres throughout this northwest territory and in addition, we have placed 42 of your speakers with theatres having other equipments than ours, but who decided to improve the reproduction of their equipment by installing Wright DeCoster Speakers.

We might also add that during the past year we have experimented with and tried out approximately 10 or 12 other makes of speakers, some of them selling for two or three times your price, but after each test we found your Model 107 Speaker superior in every way.

We take this means of thanking you for your splendid co-operation and sincerely trust that the use of your Reproducers will always continue to give us the same satisfactory results.

Yours very truly,
ULTRAPHONE, INCORPORATED,
Signed: T. Karatz.



The Green Theatre

Anoka, Minnesota

April 10th, 1930

ULTRAPHONE, Inc.
36-Glenwood Ave.
Minneapolis, Minnesota.

Gentlemen:

We are pleased to write and advise you that your ULTRAPHONE installation was satisfactory in every respect. Your Engineer was a very competent man and took special pains to spend some time teaching our Operator how to run the equipment. Our patrons like the sound very much, the dialogue is clear and distinct and the music is very fine. There was just sufficient room in the rear of the screen to place the Wright De Coster Speaker and Horn.

Should any Exhibitors want to hear a real good sound installation, you can tell them to listen to ours.

Very truly yours,

C B Green

Write for full details and address of nearest sales office.

WRIGHT-DECOSTER, INC.

2205 UNIVERSITY AVENUE, ST. PAUL, MINNESOTA

Export Dept.—M. Simons & Son Co., 25 Warren Street, New York City

Cable Address: Simontrice, New York

Wright DeCoster Inc.

TRADE MARK

CONSOLIDATED CATALOGUE

Synchronous Reproducers *Continued*

LINCROPHONE TALKING PICTURE EQUIPMENT
THE LINCROPHONE CO., INC.,
127 Pleasant Ave., Utica, N. Y.

Dual System: 4 Models; low-priced disc unit without synchronous motor drive, De-Luxe Disc, with synchronous motor drive, sound on film unit complete. Disc and film combined.
Projectors: Powers, Simplex, Superior, Motiograph.
Main Amplifier: A. C. operated. Six tubes enclosed in steel cabinet. **Fader:** Special constant impedance type. **Pick-up:** Audak tuned Professional. **Speakers:** Racon exponential, giant dynamic unit, sound screen furnished. Booth speaker, dynamic cone.
Turntables: Located on driving side of each projector, independent of special synchronous motor and reduction unit. Special bronze gears, hardened and ground steel worms, spring filter, ball bearings, bronze bushings, running in oil, integral guard. Synchronous motor drives turntable and projector.
Sound Head: Special optical system using no slit. Curved gate eliminates weaving and flutter. Non-microphonic photo cell. Head amplifier, made under Vreeland patents, mounted on sponge rubber.
Price Range: Junior disc $1,000.00 complete. Deuxe disc, $1,550.00 complete. Film only: Complete, $1,850.00. Disc and film complete, $2,350.00. All prices include installation.
Delivery: Two or three weeks.

MELLAPHONE
MELLAPHONE CORP.
Rochester, N. Y.

Turntables: Located at side of projector. Driven by projector. Resynchronizing device.
Projectors: Attachable to all standard makes.
Price Range: $250 per unit, complete with pickup and fader. Price F.O.B. Rochester.
Delivery: Immediate.

MOTIOGRAPH DE LUXE
ENTERPRISE OPTICAL CO.
564 W. Randolph St., Chicago, Ill.

Dual System: Designed as a unit with the Model H Motiograph projector, featuring horizontal-cylindrical shutter. Sound-on-film pickup, disc turn-tables, driving mechanism designed to make complete unit with projector.
Main Amplifier: Rack and panel type.
Speakers: Bowl type, five feet in diameter and of minimum depth allowing installation behind screen where space is limited.
Service: Installed under supervision of company engineers, and serviced upon request.

MOTIOTONE
GATES RADIO & SUPPLY CO.
115 No. 4th St., Quincy, Ill.

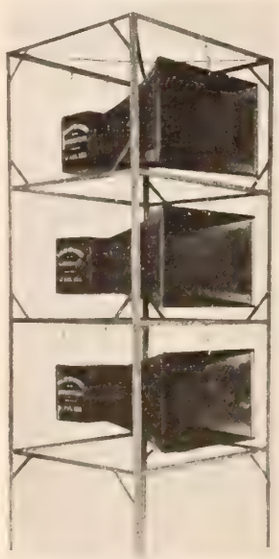
Disc and Film System: Made in four models covering range of equipment for any size theatre.
Projector: Attachable to any make.
Main Amplifier: Gates System, employs 4 to 7 tubes, types 227, 226, 245, 250, 280, 281.
Fader: Gates System. **Speakers:** Number and type used according to installation requirements.
Price Range: Disc, complete installation, $950 to $1575. Sound on Film, complete installation, $1275 to $1860. Dual System, complete installation, $2000 to $2600.
Terms: Sold outright or on lease.

MOVIE-PHONE
MOVIE-PHONE CORPORATION
724 So. Wabash Ave., Chicago, Ill.

Dual System: 1 model. Available in combination or film or disc only.
Projectors: Disc attachable to Powers, Simplex, Motiograph and Superior. Film to Powers, Simplex and Superior.
Main Amplifier: Built by General Amplifier Co. Operates direct from 60 cycle A.C.
Fader: Own make. **Speakers:** Directional air column exponential horns with dynamic unit or cone type dynamics, optional.
Turntable: 2 with each installation. Mounted on machined gear box. **Pickups:** Mounted on nickeled arm and adjustable base.
Sound Head: 2 or 3 stages of amplification, current operated; adaptable to any power amplifier in event attachment is desired to attach to other disc equipment; film to disc change-over switch mounted in head. **Head Amplifier:** Contained in cabinet mounted on rubber; special shielding device, film runs over idler roller when silent or disc prints are projected.
Price Range: Dual system complete, $1475; disc only, $625; film only, $975. Installation by manufacturer.
Terms: Sold outright.
Service: By manufacturer when requested.
Delivery: Immediate.

HORN TOWERS FOR ANY SIZE THEATRE

TYPE D-3



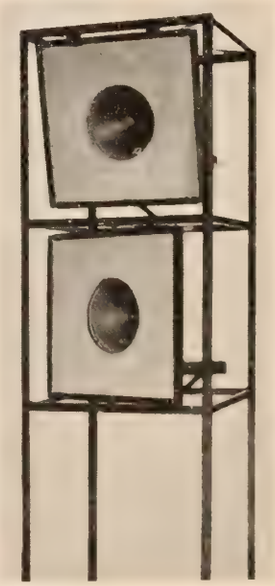
NOW MADE AVAILABLE BY GATES

These two-horn towers are designed especially for well known cone speakers such as Jensen, Wright-DeCoster, Best, Rola, etc. Every modern theatre demands that perfect distribution of sound that can only be obtained with a correctly constructed tower. Type C-2 is adjustable for any type cone speaker and is easily masked. Baffles are of 1½" Celotex. The top baffle is for horizontal throw, and the bottom baffle for vertical throw. Its narrow width makes it very satisfactory for a side screen installation as well as sound screen. Type D-3 is for Wright-DeCoster No. 7 or 9 Horns. They are swung by chains and adjustable to any horizontal or vertical angle. It is constructed of heavy iron and finished in black. It is exceptionally easy to mask.

Theatre Supply Dealers write about Gates Products

MANUFACTURED BY

TYPE C-2



For Wright-DeCoster or similar type horn—
Size — 10′ high, 4′ wide, 44″ deep.
Price (less horns) $49.00. F.O.B. Quincy, Ill.

GATES RADIO & SUPPLY CO.
QUINCY, ILLINOIS, U. S. A.
Manufacturers of—Talking Picture, Broadcast Station, Public Address and Centralized Radio Equipments

For any standard theatre cone speaker—
Size — 8′ high, 29″ wide, 29″ deep.
Price (less speakers) $67.50. F.O.B. Quincy, Ill.

CONSOLIDATED CATALOGUE

Synchronous Reproducers

Continued

ORO-TONE SYSTEM
ORO-TONE COMPANY
1008 George St., Chicago, Ill.

Disc System: 3 models. Model 1, for under 1000 seats capacity. Model 2, up to 1500 seats capacity. Model 3, up to 2000 seats capacity.
Price Range: Model 1, $975. Model 2, $1250. Model 3, $1500. F.O.B. Factory. Installation extra.
Terms: Sold outright.

PACENT REPRODUCER
PACENT REPRODUCER CORP.
630 Ninth Ave., New York City

Dual System: Standard equipment 3 models, furnished film or disc only, or both, for single or double projector installations.
Price Range: For capacities up to 500 seats, discs only, $1395; film only, $1995; dual, $2395; for 1000 seats, disc only, $1495; film only, $2195; dual, $2595; for 2000 seats, disc only, $2750; film only, $3250; dual $3750; for 4000 seats, disc only, $3750; film only, $4250; dual, $4750; De Luxe equipment, dual system only, for 2000 seats capacity, $8000; for 4000 seats, $10,000; for 6000 seats, $12,500.
Terms: Sold outright.
Delivery: 2 weeks.

PERFECTONE
THE KAUTZ PERFECTONE, INC.
2115 Madison Ave., Norwood, O.

Dual System: 9 models. Available as disc only, film only, or combination.
Price Range: Special: Disc only, $1,175.00; film only, $1,795.00; combination, $2,075.00. Junior: Disc only $1,575.00; film only, $2,225.00; combination, $2,800.00. Senior: Disc only, $1,775.00; film only, $2,475.00; combination, $3,100.00. All prices f.o.b. factory.
Terms: Sold outright, or leased for 5% cash and 10% carrying charge.
Delivery: 10 days.

PETTIFONE
THE NATIONAL MOTION-AD CO.
2448 Prairie Ave., Chicago, Ill.

Disc System: 1 model.
Projectors: Attachable to all standard makes.
Price Range: $150.00 per pair. **Fader,** $20.00 extra. Prices F.O.B. Chicago.
Delivery: Immediate.

PHONO KINEMA
729 Seventh Ave., New York City

Dual System: 2 models, standard theatre, and portable equipment.
Projectors: Attachable to Simplex, Powers.
Price Range: Dual system, $2850. Film only, with amplification, $2335.
Terms: Sold outright.
Service: At request of owner.
Delivery: 15 to 30 days.

PHOTOTONE TALKAFILM
DISC AND FILM
THE PHOTOTONE CORP. OF AMERICA
North Vernon, Indiana

Dual System: 2 models, Junior for houses up to 1000 seats capacity. Senior model for larger capacity. Available as disc only or sound-on-film. Film attachment also available to present users of any make disc now installed.
Projectors: Attachable to Powers, Simplex, Motiograph, Kaplan, Baird.
Price Range: Junior, disc only, $995.00 Junior, film only, $1,295.00; Junior combination, $1,595.00. Senior, disc only, $1,295.00; film only, $1,895.00; Senior combination, $2,195.00.
Terms: Sold outright.

POWERS CINEPHONE
POWERS CINEPHONE EQUIPMENT CORP.
723 Seventh Ave., New York City

Dual System: 3 models.
Projectors: Attachable to Simplex and Motiograph.
Price Range: Disc only, $2,500. Sound on film, $5,000. Dual equipment complete $7,500
Terms: Leased. Cash or payment plan.
Service: From manufacturer upon request.

REINER MFG. CO.
15 Michigan St., Milwaukee, Wisc.

Turntables: Located at side of projector. Driven from projector.
Projectors: Attachable to all standard makes.

RCA PHOTOPHONE
RCA PHOTOPHONE, INC.
411 Fifth Ave., New York City

Sound Equipment: Film and disc, either or both.
Price Range: $2,995.00, and up.
Terms: Leased.
Service: At regular intervals. Offices in all principal cities.

DeFOREST

SOUND EQUIPMENT

LATEST MODELS

Dedicated By
DR. DE FOREST
to the Industry

HOLLYWOOD — JUNIOR PHONOFILM
HOLLYWOOD — STANDARD PHONOFILM

THE LAST WORD IN QUALITY SOUND
Disc Combination Where Desired

OUR MOTTO HAS ALWAYS BEEN *NO* COMPULSORY SERVICE CHARGE

GENERAL TALKING PICTURES CORPORATION
EXECUTIVE OFFICES — — 218 WEST 42nd ST. — — NEW YORK, N. Y.

CONSOLIDATED CATALOGUE

Synchronous Reproducers *Continued*

ROYAL AMPLITONE CORP.
109 West 64th Street, New York, N. Y.

Dual System: Sound-on-film or sound-on-disc may be had separately or the dual system. 2 models. Type 12S for theatres up to 800 seats. Type 20S for theatres from 800 to 4,000 seats.
Projectors: Disc equipment may be had for all makes. Film on Simplex only.
Amplifiers: All amplification units are designed and built by Royal Amplitone. **Fader:** Designed by Royal Amplitone and built specially for Royal Amplitone by Ward Leonard Electric Co.
Speakers: Racon Horns and Giant Dynamic Units used exclusively.
Sound Head: Manufactured and licensed under Pulverman inventions. Structure conforms with all Fire Underwriter's requirements. Special exciting lamp, pre-focusing sockets, ruggedly built and adjusted at factory.
Prices: 12S Film, $1975.00. 20S Film, $2275.00. 12S Disc, $1495.00. 20S Disc, $1795.00. 12S Dual, $2295.00. 20S Dual, $2595.00. **Where Exhibitor has disc equipment** of any kind, we will install Royal Amplitone Film Equipment and make a dual equipment out of it for the special price of $1595.00. There is no additional charge for any parts. We furnish everything complete.
Terms: Long terms if desired.
Service: By manufacturer on request at cost.

SAF-RAY SOUND SYSTEM
SIMPLIMUS, INC.
67 Church St., Boston, Mass.

Sound-on-Film System: Two models. System employs only one photo cell for two projectors. Photo cell and single head amplifier located in center of booth, between two projectors. Light from sound track is picked up by lens assembly and focused on periscopic unit located in front of head. Unit reflects light at 90 degree angle and focuses beam on mirror facing photo cell. Mirror is pivoted and may be set by means of knob to divert light from either projector into photo cells, an arrangement which allows for noiseless change over from one projector to another. No wires connect projector and amplifier rack, ray of light only connection between these units.
Price Range: Model A: Complete system including two heads with exciter lamps, optical units, light ray projection unit and main sound rack, motor generator (no batteries are used), change-over mirror, photo cell head amplifier and tubes, SAFFADER, SAF 3 MIXER, 6-tube amplifier (less tubes) mounted and ready for operation, list price, $1,950. Model B: Complete system as above, but not including rack, SAFFADER, SAF 3 MIXER and power amplifier, list price, $1,650.

SUPER MELLAPHONE
Mellaphone Corporation
Rochester, N. Y.

Dual System: 1 mode.
Projectors: Attachable to all makes.
Turntables: Mellaphone.
Sound Head: Driven by steel and fibre gears. **Head Amplifier:** built by Samson Electric Company, Canton, Mass.
Price Range: Dual system complete, $1-500.00. Does not include installation. Prices F.O.B. factory.
Terms: Sold outright.
Service: By branches at owner request.
Delivery: Immediate.

SYNCRODISK
WEBER MACHINE CORP.
59 Rutter St., Rochester, N. Y.

Turntables: Located at side of projector. Driven by projector crank shaft. Not driven off intermittant. Spring suspension (Syncrodisk patent). Separate synchronous motor, if desired, at additional cost.
Projectors: Attachable to all standard makes.
Price Range: DeLuxe Model, $500.00; Junior Model, $150.00. Complete with Pickups and Fader.
Delivery: Immediate.

THEATRE SOUND EQUIPMENT
THEATRE SOUND EQUIPMENT CO.
Hope, Arkansas

Dual System: 3 models. Model 748 for 500 seats capacity. Model 1250 for 1000 seats capacity. Model 295, disc only, for capacities under 500 seats.
Projectors: Attachable to all standard makes.
Main Amplifier: Webster and Samson. Model 748 uses 6 tubes; Model 1250, 12 tubes; Model 295, 6 tubes; Model 748, 295, single channel; Model 1250, double channel.
Fader: Own make. **Speakers:** Various makes according to installation. Wright De Coster, Peerless, Jensen, Kernsten, Racon.
Turntables: 2 with each installation. High model, located at side of projector.
Amplifier: Located on wall in front of projector. **Price Range:** Model 748, disc only, $748. Film added, $1000 extra.
Terms: Sold outright.
Service: By owner.
Delivery: 10 days.

UNIVERSAL SOUND SYSTEM
UNIVERSAL SOUND SYSTEM, INC.
13th and Cherry Sts., Philadelphia, Pa.

Sound-on-Film System: Models standard and take in range of theatres from 300 to 3,000 seating capacity.
Projectors: Heads attachable to Powers, Simplex, Fulco, Motiograph. Unit mounted under projector head.
Price Range: $1,290 per pair for Powers and Simplex models.
Delivery: Immediate.

WESTERN ELECTRIC SOUND SYSTEM
ELECTRICAL RESEARCH PRODUCTS, 250 West 57th St., New York City.

Sound Equipment: Film and disc (either or both) and non-synchronous reproducing equipment, installed and serviced.
Price Range: From $2950 up according to needs as determined through a survey by the company's engineers.
Terms: Equipment leased for a long period of years. Payment (with or without initial down payment) can be arranged over a period of three years for $42.28 weekly up, including service.
Supervision and Service: By ERPI as long as the equipment continues in theatre operation.
Branches: In 40 principal cities. Resident engineers in 200 cities and towns in U. S.
Hard of Hearing Equipment: Western Electric Audiphones to be attached to individual seats for hard-of-hearing patrons.
Public Address System: Complete line of stage and auditorium amplifiers. For details write Electrical Research Products.

THE FOTO-VOICE



The Unsurpassed Theatre "Sound" Equipment of Reasonable Price and Proven Dependability

Direct Synchronous Motor Drive to Projectors and Turntables Maintaining Correct and Constant Speed under All Conditions

Quiet and Vibrationless in Operation — Insuring Flawless Reproduction

TYPE 1-A
Complete, for Theatres up to 1,200 Seats
$1000.00

"A modern sound installation for modern theatres"

Write for complete information

Valuable distributors' territory available

The Foto-Voice Co., Inc.
817-19 GRANBY STREET
NORFOLK, VA.

GRIES REPRODUCER

OUR LATEST ACHIEVEMENT

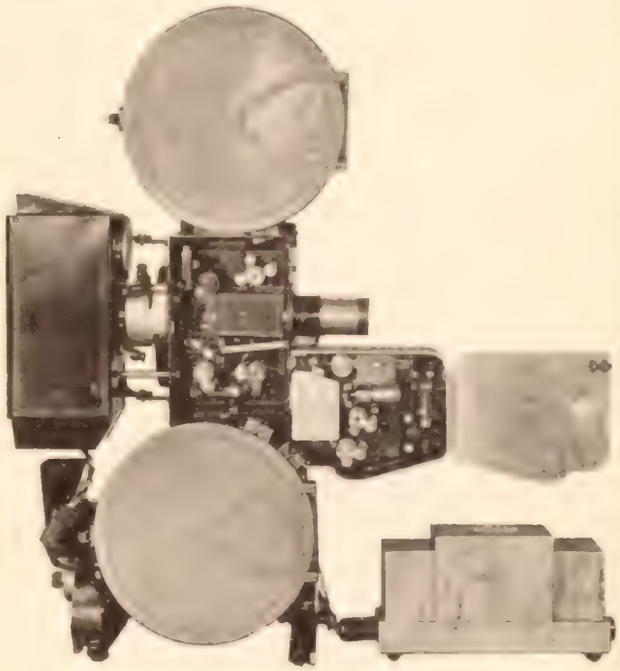
THE NEW PORTABLE SOUND-ON-FILM EQUIPMENT FOR STANDARD 35 MM. FILM

SOLD IN SINGLE AND DOUBLE UNITS
NO BATTERIES REQUIRED

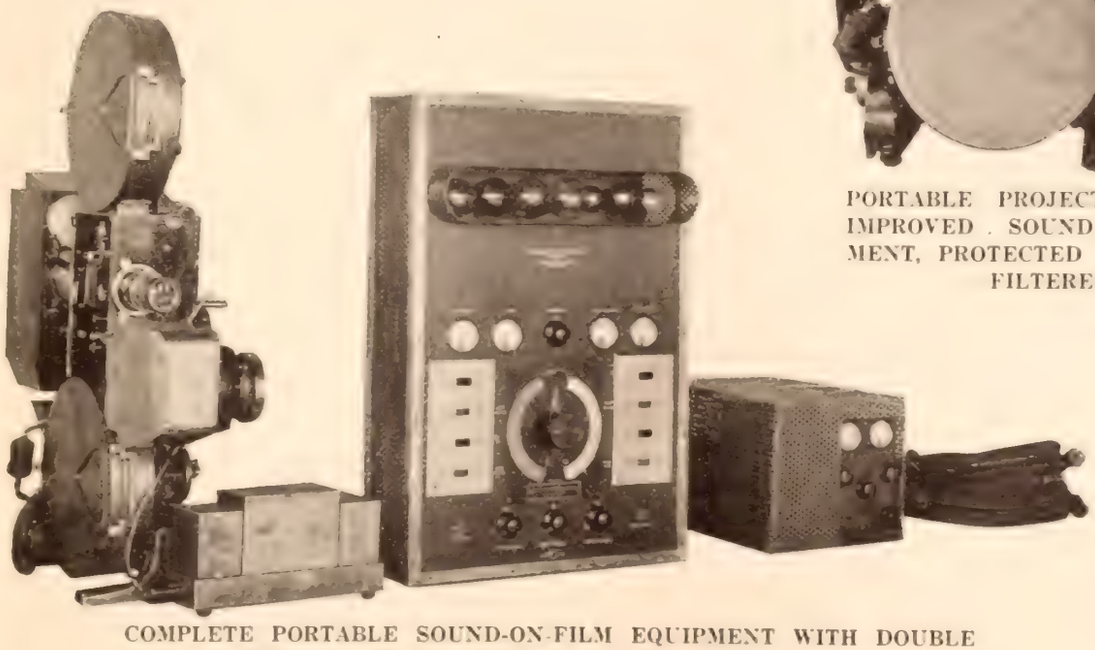
COMPLETE EQUIPMENT SINGLE UNIT CONSISTS OF

PROJECTOR WITH SOUND - ON - FILM ATTACHMENT
AND
FIRST STAGE AMPLIFIED
CONTROL PANEL WITH AMPLIFIER

A.C. POWER UNIT
ONE EXPONENTIAL HORN
PORTABLE SCREEN (Size 5½'x7') WITH COLLAPSIBLE STAND



PORTABLE PROJECTOR WITH LATEST IMPROVED SOUND-ON-FILM ATTACHMENT, PROTECTED LENS SYSTEM AND FILTERED DRIVE



COMPLETE PORTABLE SOUND-ON-FILM EQUIPMENT WITH DOUBLE UNIT CONTROL PANEL FOR TWO PROJECTORS AND POWER UNIT FOR A.C. 110 V. 60 CYCLES

GRIES REPRODUCER CORPORATION

485 East 133rd Street New York City

CONSOLIDATED CATALOGUE

Horns and Speakers

AMPLION CORP. OF AMERICA
133 W. 21st St., New York City

Speaker Units—DYNAMIC CONE SPEAKER: two models, DC model uses 6-volt field supply, AC model uses 110-volt 60-cycles. Cone is 7 in. in diameter. Voice coil held by two restraining springs attached to each end, giving stability of position. DYNAMIC AIR COLUMN SPEAKER, list price, $100; weight, 15 lbs. Field supply, 1.8 amperes at 6 volts, supplied either from 6-volt storage battery or 110-volt DC line with 90 ohm resistance in series or by using Amplion Exciter. Unit sold with or without transformer.

Horn—Air column, 2 models. M-10 has 10-foot air column; overall height, 57 in., Bell 45 in. x 45 in. and depth 36 in. Weight 57 lbs. Smaller model, M-6, for restricted space, similar to M-10 in design. List price, $1.50.

BEST MANUFACTURING CO.
1200 Grove St., Irvington, N. J.

Speaker Units—BEST THEATRE DYNAMIC SPEAKER. Special magnetic steel housing. Diaphragm 13 5/16 inch length, 17 15/32 inch width, 9 13/16 inch depth, height overall, 14 13/32 inch. Total weight, 53 lbs. For operation on 105 to 120 volts A.C. 50 to 60 cycles. List price $95, chassis only. D.C. Dynamic, $75, chassis only. Equipped with either 500 ohm or 4,000 ohm impedance coupling transformer.

KERSTEN RADIO EQUIPMENT, INC.
Kalamazoo, Mich.

Speaker Units—Electrodynamic Horn Speaker: 2 models. No. K72, type A, operates from direct current, 90 to 120 volts, takes 50 milliamperes. Weight, 11 lbs. List price, $72. Type K68, operates from 6-volt storage battery, taking 1.1 amperes. Weight, 11 lbs. List price, $68. Type K88, operates from 6-volt storage battery taking 1¼ amperes. Weight, 20 lbs. List price, $88. Type K92—90 to 120 volts D.C. Price, $92.

Horns—Air column, Model No. 5201 has 7-foot 8-inch air column; height, 30 in.; width, 30 in.; depth, 27 in. List price, $55. Model No. 5301 has 8-foot 4-inch air column; height, 30 in.; width, 30 in.; depth, 27. List price, $60. Both models are one-piece construction, with supporting standards part of the construction. Also other models in air column horns; also bell type for dynamic cone, and monitor horns.

MACY MANUFACTURING CORP.
1451 39th St., Brooklyn, N. Y.

Speaker Units—ELECTRODYNAMIC HORN UNIT; Model G.A.C., operates on output of 10 to 30 watts, with field supply of 1¼ amperes at 6 V D.C., specially designed for auditoriums and theatres. Weight, 19 lbs.; list price, $100.

Horns—Air Column, Model S, 120, air column, 10 feet; Bell 40 by 40 inches; depth, 36 inches; weight, 58 lbs.; list price, $150. Model S. 72, specially designed for shallow stages, suspended in frame with chain for hanging; Air Column, 6 feet; weight, 47 lbs.; list price, $65.00.

OPERADIO MANUFACTURING CO.
St. Charles, Ill.

Speaker Units—OPERADIO UNI-DIRECTIONAL BOWL TYPE SPEAKER. Model IT-2306. Employs air-column principle, and designed especially for theatres which are approximately square in floor-plan, very little variation in intensity of volume through an arc of approximately 160 degrees in front of speaker, being claimed. List price, $490. Operadio Uni-Directional Electrodynamic-Air Column Model S-2306, especially designed for long, narrow auditorium. List price, $300. Operadio Jack Horner Model 2306. 110 volt A.C. 50-60 cycle electro-dynamic speaker designed to operate direct from the high impedance output of standard amplifier. Transformer designed to match output characteristics of type 171A, type 245 and type 250 tubes, used singly or in push pull. List price, $55.

RACON ELECTRIC CO., INC.
18 Washington Pl., New York City

Speaker Unit—DYNAMIC HORN SPEAKER, 2 models—Type "A" Giant Dynamic, operates on output up to 30 watts, requires field supply of 1 ampere at 6 V DC, specially designed for voice reproduction, frequency response claimed is from 60 to 5,000 cycles. Weight, 20 lbs.; list price, $120. Junior Dynamic, handles output of 25 watts, with field consumption 1 ampere at 6 V. Weight, 11 lbs. List price, $50.

Horns—Air column, Model 4320, has 10-foot air column; Bell 40 by 40 inches; depth, 34 inches; weight, 45 lbs.; list price, $175, including framework. Air column, Model O.B. 2320, air column 12½ feet; Bell 30 by 45 inches; depth, 31 inches; weight, 29 lbs.; list price, $120. Model 5325—Air Column—slightly less than 10 feet, Bell 30 by 40 inches; depth, 30 inches; weight, 30 lbs. Horn for theatre use.

Monitor Horns—Model 320, 1115 to be used with new Baby Dynamic Unit. Model 320 Bell 10 by 20 inches; depth, 13½ inches; air column, 78 inches. Model 1115, Bell 14 by 17 inches; depth, 12 inches; air column, 72 inches.

Portable Horns—Model 1315, air column, 104 inches; Bell 18 by 24 inches; weight, 8 lbs.; depth, 13 inches.

RADIO RECEPTOR CO.
106 Seventh Ave., New York City

Speaker Units—SK-1, SUPER DYNAMIC. MK-1, magnetic speaker, 8 inch cone.

THE ROLA COMPANY
2570 Superior Ave., Cleveland, Ohio

Speaker Units—R-AC Model Electric Dynamic. Field is excited to magnetic density of approximately 120,000 lines per square inch by built-in rectifier using output of type 280 rectifier-tube, operating from alternating current supply line. Height, 11½ inches; depth, 9⅝ inches; width, 11 inches. Distance from base to center line of cone, 6 inches. List price (less tube), $55. Model R-AC Oxide Type Rectifier, for 25-60 cycle, 110 V-AC, model similar to R-AC excepting that dry oxide type rectifier is used instead of 280 tube. List price, $60. Model R-AC 225, identical with Model R-AC but is without tube rectifier equipment and is designed for use with separate source of field excitation. List price, $37.50.

WRIGHT-DE COSTER, INC.
St. Paul, Minn.

Speakers—Dynamic type speakers; 2 models—the Music and Talkie Model 107 and the Talkie Model 107T. These speakers are furnished in A.C. 25-50-60 cycle, and in different D.C. types. Dimensions: 12 in. wide; 9¾ in. deep; 12½ in. high; cone 10 in. diameter. Requires 10¾ in. Baffle Hole. Weight, 52 lbs. Model No. 107 or No. 107T with output transformer. List price, $72.50.

No. 9 Theatre Horn—Designed to deliver the sound directly to the audience and keep it from the walls and ceiling as much as possible. Dimensions: length over all, 48 in.; bell at opening 30 in. by 21½ in.; weight crated, 71 lbs. List price, $25.00, for use with Model No. 107 or No. 107T speakers.

SILVER-MARSHALL, INC.
6041 W. 65th St., Chicago, Ill.

S-M. Electro-Dynamic Speaker Units—860 Series of auditorium speakers. Voice coil impedance of 12 ohms. 12" cone. Built with input transformers. Where output of amplifier having standard 4,000 ohm output impedance is to be transmitted over some distance to group of speakers, a transformer similar to S-M 233U is recommended. 860 auditorium speaker designed for 110-volt, 60-cycle operation with built-in transformer. List price, $60.00. 861, same as 860, but for D. C. operation, list price $48.50. 862, same as 860, less input transformer, list price $55.00. 863, same as 861, less input transformer, list price $43.50.



CADMIUM PLATE FINISH
RUST PROOF
No. 6 STEEL
WIRE SPOKES and RIM
$3.00 EACH

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FOR PERFECT SOUND PROJECTION

AUDIO REELS BUILT IN ALL SIZES (11 inch—14 inch—15 inch)
ANY WIDTH FILM — 35 MM STANDARD FILM
SPECIAL WIDE FILM — 70 MM — 65 MM — 60 MM — 56 MM

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The new ARTONE SOUND SCREEN UNIT enables the Projectionist in booth, by pressing a button, to obtain any size screen desired instantly by its movement, without any manual operation.

COMPLETE CONTROL BY EITHER PROJECTIONIST OR STAGE ELECTRICIAN, OR BOTH

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THE MOST IMPORTANT THING IN "TALKIES"

MACY HORN

Is the sound effect on the ears of your critical audience

Good Sound Is More Important Than Good Pictures

Today perfect tone reproduction is of paramount importance and failure to set forth your sound reproduction to the highest standard means actual loss of patronage by the public now so where they can hear the best "talkies."

If you have not a MACY HORN we have not the best "talkies."

A MACY HORN IMPROVES ANY INSTALLATION 100%

It is a perfect sound reproducer and extremely easy to install. No loss of pitch, no drumming tone, withstands all climatic conditions because made of the finest acoustic properties.



Model S-120

Especially Recommended for
THEATRES—ICE SKATING RINKS—
LARGE AUDITORIUMS—
DANCE HALLS—
SWIMMING POOLS—
CHURCHES, etc.

NOTE

Our smaller model Horn, S-72 (suspension type), is designed especially for small capacity. Ask about it.

Macy Acoustic Engineers Are at Your Service.

Booklet on Request

MACY MANUFACTURING CORPORATION
1451—39th Street Brooklyn, N. Y.



If every motion picture theatre were equipped with these incomparable needles . . . there would be little use for the "trouble shooter"!

We have furnished the right needle . . . are you using it . . . get samples!

BRILLIANTONE

STEEL NEEDLE COMPANY OF AMERICA, INC.
372 SEVENTH AVENUE NEW YORK CITY

CONSOLIDATED CATALOGUE

Acoustical Materials

BOSTON ACOUSTICAL ENGINEERING DIVISION OF HOUSING CO.

Acoustex—Supplied in tiles, colored to specifications. Can be vacuum cleaned to remove dust and redecorated by spray gun painting. Tiles are applied to ceilings or walls. Supplied in sizes 6 x 12 in., 12 x 12 in., 12 x 24 in., all sizes 1 inch thick. Also supplied in large sheets 2 feet wide.

THE CELOTEX COMPANY

919 N. Michigan Avenue, Chicago, Illinois

Acousti-Celotex: Felted cane fiber tiles, made in three sizes, 6 in. x 12 in., 12 in. x 12 in., 12 in. x 24 in. Each tile is a rigid unit, perforated with 441 holes per sq. ft. May be applied upon single or double curved surfaces in various patterns, as diamond, square, ashlar, herringbone, etc., as well as upon flat walls and ceilings.

THE INSULITE CO.

Builders Exchange Bldg., Minneapolis

Insulite Acoustile—Special fibre fabricated board of uniform thickness of approximately ¾ inch sanded on the exposed surface, beveled on four sides and ranging in size from 6 in. x 6 in. to 24 in. x 24 in.

JOHNS-MANVILLE CORP.

292 Madison Ave., New York City

Nashkote A: J. M. Asbestos Acoustikos Felt covered with membrane which may be perforated after erection.

Nashcote C: White faced or jute faced felt, applied without a membrane. Price varies from 50c to 55c per sq. ft., depending on thickness.

Sanacoustic Tile: steel or aluminum tile finished in baked enamel and perforated with holes .068-inch in diameter, filled with Rock Wool sound absorbent pads.

Nashtile: Composed of Akoustikos Felt sized with a waterproof flexible size to form a semi-rigid tile cut in unit sizes and beveled.

Ozite Carpet Liner: Cattle hair steamed and pressed into sheets. Blast Hair Blanket and Ozite cannot be decorated of themselves. Usual method is to cover them with draperies, etc.

UNION FIBRE CO., INC.

Winona, Minn.

Acoustifibroblock—Made in panels 18″ x 48″ x 1⅜″ with beveled edges. If desired, can be grooved to resemble tile in such thicknesses as 6″ x 6″, 6″ x 9″, 9″ x 12″, 12″ x 18″ and 18″ x 24″.

Acoustimat—Made in thicknesses of 5-16″, ½″, ¾″, and 1″. In panels 32″ and 36″ by 9′ 6″, 9′, 8′ 6″ and 8′.

Can be cemented or nailed to present surfaces or nailing strips. Can be used in natural color, which offers full surface reflection or tinted with water colors.

Acoustical Jacket—Machine felted fireproof Rock Wool fibres, forming a uniform blanket, enclosed in fireproofed muslin and fastened between sheets of metal lath, wire netting or stucco steel. Made in thicknesses of 1″, 1½″, 2″, etc., up to 6″ and in panels 2′ and 4′ wide, in lengths of 4′ and 8′.

KING STUDIOS

309 So. Harwood St., Dallas, Tex.

Acoustical correction work, materials, and decorating.

NOTIONAL RUG MILLS

1001 Clybourn St., Milwaukee.

Auditec: Furnished in six mellow colors; also in decorated panels. Flame proof. Inquire for Correction Questionnaire.

WM. SCHOLES & SONS, INC.

2nd St. and Indiana Ave., Philadelphia, Pa.

"Penn" Acoustic Felt—100 per cent pure cattle hair, moth-proof, vermin-proof, odorless, and fire-resistant; interlocked on a heavy burlap webbing, and made in any width up to 9 feet x 60 feet seamless—in thickness of ¼ inch, ½ inch and ¾ inch and ranging in price from 45c to $1.00 per sq. yd.

Lining cannot be decorated. The usual method for using material is, under drapes, curtain-drops and carpets.

WOOD CONVERSION CO.

Cloquet, Minnesota

Acoustical Blanket: BALSAM-WOOL Acoustical Blanket. Is supplied in ½ inch and 1 inch thickness, in rolls of 250 sq. ft. and 125 sq. ft., respectively. Material is odorless, vermin proof and fire-resistant. May be mounted on walls, ceiling, etc., by tacking or nailing, or by adhesive.

WESTERN FELT WORKS

4029 Ogden Ave., Chicago
Phone—Crawford 8000

Acoustical Westfelt—Flame-proof. Sound deadening material. In rolls 54 inch wide x 75 ft. long ¼ inch and ½ inch thicknesses. Easy to apply on ceilings and walls, with cement or nails. May be tinted or decorated with colored cretonne or theatrical gauze.

Faders and Pickups

OPERADIO MANUFACTURING CO.

St. Charles, Ill.

Model 341-D—High impedance fader of approximately 2,700 ohms suitable for working between pick-ups of approximately 3,000 ohms.

WARD LEONARD ELECTRIC CO.

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Vitrohm Faders. For volume and change-over control with disk and film. Attenuation pads for matching line impedance. Both special built to order upon specifications.

WEBSTER ELECTRIC CO.

Racine, Wisc.

Theatre Type Pickup—Model 2-D (high impedance) for 16-inch records. List price, $25. Model 2-D-1 (200 ohm impedance) for 16-inch records. List price, $30.00. Matching Transformer LIT-688 to match Model 2-D-1 to amplifier. List price, $30.

BEST MANUFACTURING CO.

1,200 Grove St., Irvington, N. J.

De Luxe Theatre Pickup—STANDARD, list price $20. Long Arm, list price $25.

Horn Towers

LITTLEFORD BROS.

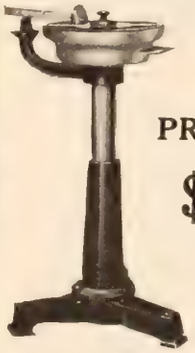
504 E. Pearl St., Cincinnati, O.

Littleford Horn Tower—Constructed of 2 inch x 2 inch x 3/16 inch angle irons and strongly gusseted at corners. Tower is rigid and free from vibration. It is 77 inches square with an adjustable height from 12 to 18 feet. List price, Tower, $76.50. Flaring device, list price, $21.

GATES RADIO & SUPPLY CO.

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Gates Horn Tower, Type C-2: For use with cone speakers. Baffles adjustable to any speaker. Unit easily masked to prevent distribution of sound back stage. **Type 3D:** Special design for Wright DeCoster No. 7 or No. 9 Horns. Finished in black and easily masked.



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Sound Engineers to the Shrewd Showman

Silver-Marshall Audio Transformers have been the standard of comparison in tone reproduction since 1925. New Silver-Marshall Auditorium Speakers are clearing up sound problems and building patronage in many a modern theatre. Technical advice



from our laboratories is free; important economies are resulting from recent Silver-Marshall discoveries.

Describe fully your house and your problem: Address the Chief Sound Engineer, Silver-Marshall, Inc., 6401 West 65th Street, Chicago, Ill.

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Cleaners, Rewinders, Measuring Machines

FILM INSPECTION MACHINE CO.
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Film Inspection Machine—Special designs for film exchanges and projection rooms. Rewinds, inspects and clean film simultaneously at average speed of 225 feet per minute. Machine can be set to stop automatically at every splice for purpose of examination. Prices not published; for quotations apply to manufacturer.

DUPLEX M. P. INDUSTRIES

Film Measuring Machines—Duplex Standard, $35.00; Duplex Sound Measuring Machine, measures feet and frame simultaneously, $45.00.

DUPLEX M. P. INDUSTRIES
74 Sherman Ave., Long Island City, N. Y.

Rewinders—Duplex, Cut Gears, $9.50. Duplex Jr., cast years, $3.00. Duplex Reel Holders, $3.00. Duplex Jr., Reel Holders, $2.75.

Indicators

AC SPARK PLUG CO.
Flint, Mich.

Film Speed Indicator—AC Film Speed Indicator. Indicates film speed in feet per minute. Film speed calculator gives speed required to run specified footage in specified time. List price, $50.

ESSANNAY ELECTRIC MFG. CO.
2809 Van Buren St., Chicago, Ill.

Film Sped Indicator—The Strong Film Speed Indicator. Indicator head shows number of film feet per minute and minutes consumed per 1000 feet of film. List price, $15.00. (In ordering, state make and model of projector.)

Batteries

THE ELECTRIC STORAGE BATTERY COMPANY
Allegheny Ave. and 19th St., Philadelphia, Penna.

Exide Batteries—Type 3 LXL 13-1; assembled in 3 compartment one-piece composition container. Length, 13¼ inches; width, 6¾ inches; height, 9 inches; weight, 59½ lbs. Capacity, 100 amp. hrs. at 8 hr. rate. Type 3 TMP 15-1:3-cells assembled in rubber jars and hard wood cases. Length, 18⅞ inches; width, 7 9/16 inches; height, 11⅛ inches; weight, 97 lbs. Capacity—131 amp. hrs. at 8 hr. rate. Type 3 VMGH 13-1; assembled in 3 compartment glass container. Middle cell equipped with pilot balls. Length, 14 5/16 inches; width, 7 13/32 inches

Pickup Needles

BRILLIANTONE STEEL NEEDLE CO. OF AMERICA, INC.
370 Seventh Ave., New York City

Dynamotone Needles—Specially designed for electrical reproduction for theatre installations using sound-on-disc recordings. 100% shadowgraphed inspected; approved by Electrical Research Products, Inc., for use with Western Electric Sound System.

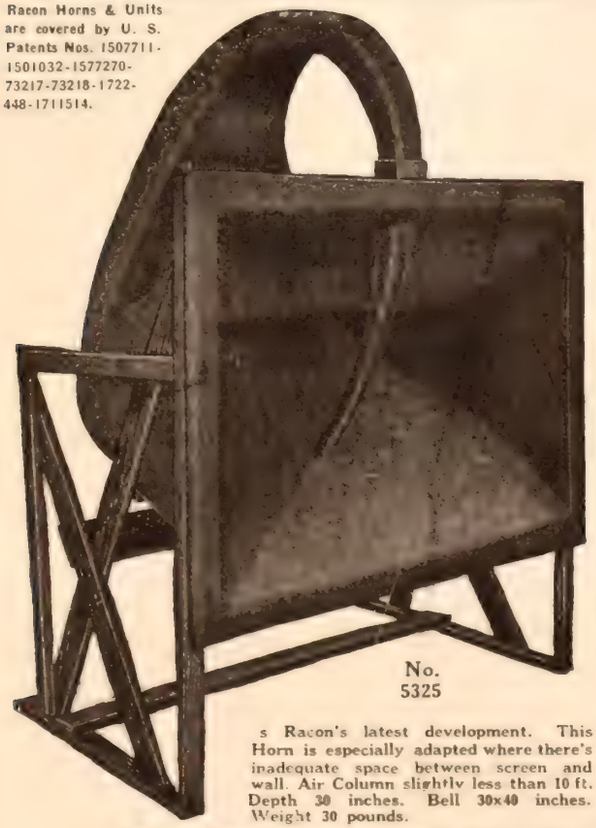
SILMAN DISTRIBUTING CO.
620 Grant St., Pittsburgh, Pa.

Silman Synchronous Disc Points: For electrical pick-up equipment for talking picture installations.

Trailers (Sound)

National Screen Service Corp., 126 W. 46th St., New York City, (District offices: Chicago, Los Angeles, Oklahoma City, Kansas City, Philadelphia, Cleveland, Detroit, Omaha, Minneapolis, Buffalo, Boston, San Francisco).

Racon Horns & Units are covered by U. S. Patents Nos. 1507711-1501032-1577270-73217-73218-1722-448-1711514.



No. 5325

s Racon's latest development. This Horn is especially adapted where there's inadequate space between screen and wall. Air Column slightly less than 10 ft. Depth 30 inches. Bell 30x40 inches. Weight 30 pounds.

Innumerable Theatres are equipped with RACON Speakers . . . . . Because

RACON

Products are Leaders in the industry

Amplifies as perfectly as the parent horn. No. 4320, on both speech and music.

Yes, you'll find the same full, rich tones of musical reproduction and the same clearness and distinctness of speech that is only possible with RACON Horns and Units.

Patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.

These outstanding features of RACON products have made imitation and competition impossible.

Protect yourself against patent infringement suits by using RACON Horns and RACON Units as these are fully protected by patents.

Improve your Sound Equipment with RACON Speakers and Watch Results!

OUR LATEST CATALOG IS YOURS UPON THE ASKING



Racon Giant Electro-Dynamic Type Horn Unit

RACON ELECTRIC CO. INC.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York

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CONSOLIDATED CATALOGUE

Lens Mounts Aperture Gates

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1752 N. Springfield Ave., Chicago

Proportional Aperture Gate—Device designed for Simplex projectors to use one pair of lenses in maintaining same screen proportions for both sound-track and silent, or disc-recorded prints. List price, $35.

CHICAGO CINEMA EQUIPMENT CO.
1752 N. Springfield Ave., Chicago, Ill.

Adjustable Lens Holder—For Simplex. Provides for lens change, side movement by level control for centering image and focusing adjustment, for projecting normal image from sound-track or silent prints.

GOLDE MANUFACTURING CO.
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GoldE Unilens Method—For projection aperture size and single lens projection, provides full screen coverage with all types film. Keeps both on same center line at all times—allowing full screen coverage. New standard aperture size i.e. .600 x .800 used and shifted one side to center.

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Automatic Rewinder—Gold E. Cast in one piece with bearings and legs oversized and ribbed. Body bearings mounted at angle to keep reel in mesh with driving-pin and eliminate rotating springs and bearings.

Amplifiers

OPERADIO MANUFACTURING CO.
St. Charles, Ill.

Operadio Model 252—UPRIGHT DESK TYPE, method of wiring, cabled and lead shielded. Type of interstage coupling, transformer. Frequency response characteristic of coupling units 40 to 6000, flat response with frequency control on both ends. Amplifying stages, 3-stage 250 push pull. Power supply, 110 volts 60 cycle, A.C. 6 tubes—226, 171A, 250, 281. Potentiometer type volume control. List price, $475.

SAMSON ELECTRIC CO.
Canton, Mass.

PAM Amplifiers—PAM NO. 9, furnished both vertical or panel and horizontal. Method of wiring, point to point. Type of interstage coupling, transformer and resistance. Frequency response characteristic of entire amplifier, 2½ D.B. variation between 50 and 6400 cycles. Power supply, D.C. and A.C., 110 volt 25-30-40-50-60 cycle. 5 tubes—227, 281, 250. No volume control. List price, $137.50. PAM No. 19, 6 tubes—227,281,250. List price, $175.

Pam 19 Amplifier—Operates from output of low value (not to exceed .2 volts). Equipped with fuse, 6-foot cable, switch and line voltage compensating plug. Tubes required: Two 227, two 281, two 250. Three stages. Power supply 100 to 130 volts, 50 to 60 cycles per second. Overall size 14½" x 20" x 7½".

Pam 29 Amplifier—Tubes required: Two 224, four 250, four 281. Two stages. Power consumption, 270 volts. Overall size, 20¾" x 16" x 7½". Furnished without tubes. 6-foot table, attachment plug, switch and Samson compensating plug, fuse cover.

WEBSTER ELECTRIC CO.
Racine, Wisc.

Webster Power Amplifiers—MODEL A-210, 2 stage with push pull stage of 210 tubes. For small theatres. List price, $105. A-310, 3 stage with push pull stage of 210 tubes. List price, $115. A-37-45, 3 stage with push pull stage of 245, for theatres up to 600 seats. List price, $110. A-37-50, 3 stage with push pull stage of 250. For theatres of 1500 seats or more. Furnished with switch to control high and low frequency response. Output 15 watts, will supply 5 dynamic speakers. List price, $150.

SILVER MARSHALL, INC.
6041 W. 65th St., Chicago, Ill.

S-M 692 Auditorium Amplifier—Designed to operate into 3 to 125 ohm circuits, although it will operate into 900-7,200 ohm circuits by using primary of output transformer as auto-transformer or choke. Tubes required: One '24 first audio, one '45 second audio, two '50 third audio and two '81s, giving full wave rectification. List price, $245.00.

WEBSTER COMPANY
850 Blackhawk St., Chicago, Ill.

Webster D-250 and UD-250-D, STEEL BASE HORIZONTAL TYPE. UD, steel base vertical type. Method of wiring, cable. Type of interstage coupling, transformer. Frequency response characteristic of coupling units, 2 D.B. (from 1000 cycles) from 60 to 8000. Amplifying stages, one 227 push pull, 227 push pull 250. Power supply, two 281. 7 tubes—227, 250, 281. No volume control.

Sound Screens

BEADED SCREEN CORP.
438 W. 37th St., New York City

Vocalite Sound Screen—Special silk fabric coated with patented compound giving crystal glass beaded surface. Washable; may be wiped with damp cloth. List price, $1.00 per square foot.

THE DA-LITE SCREEN COMPANY
2723 N. Crawford Ave., Chicago, Ill.

Da-Tone X and Da-Tone Z Fireproof Perforated Sound Screens. The Da--Tone X and Da-Tone Z beaded increases reflective qualities many times.

RAVEN SCREEN CORP.
1476 Broadway, New York City

Transtone and Permatex Sound Screens—Transtone has rubber impregnated cotton surface, may be washed with soap and water. List price, $1.25 per sq. foot.

Flameproof has a cellulose coated finish and is fire resisting. Washable. List price, $1.00 per sq. ft.

WALKER SCREEN CO.
33 35th St., Brooklyn, N. Y.

Walker Soundscreen: Combines projection, sound and Fireresisting qualities.

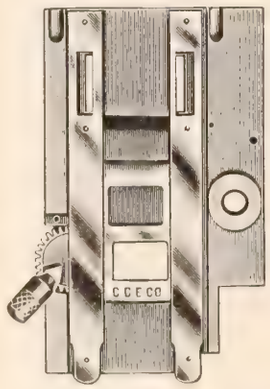
Screen Masks

ARMSTRONG STUDIOS, INC.
1717 Cordova St., Los Angeles, Calif.

Flexible Screen Unit—Consists of an all-steel frame built to dimensions required. Proper maskings allows projectionist or stage electrician or both to change size of screen from standard to Movietone, Grandeur or Magnascope by remote control push button. Maskings are of black velour operating on new type of slot and lift arrangement. Changes of screen proportions accomplished by contractors which are preset to proportions desired. Entire operation is handled by chain drive over sprockets. Frame braced to allow for installation of new type shallow horns which fly with screen.

VALLEN ELECTRICAL CO.
Akron, Ohio

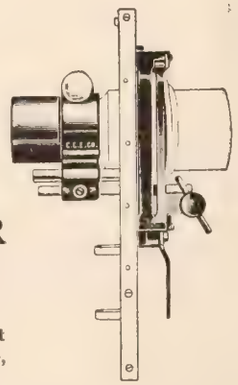
Automatic Screen Modifier—For screen surface modification. Embodies metal screen frame, modifying equipment and modifying curtains of flameproof black velour. Requires no space beyond size of screen frame; unit can be made to "fly"; without change ready for use with Grandeur.



NORMAL IMAGES FROM SOUND-ON-FILM

Proportional Aperture Gate

Your projection lenses now being used will give you the same size Vitaphone, Movietone and silent pictures with the new CHICAGO CINEMA Proportional Aperture Gate for Simplex with one pair of lenses.



ADJUSTABLE LENS HOLDER OR CENTERING DEVICE

(For Powers — Simplex — Motiograph)

Incorporates quick lens change, side movement by simple lever control for centering the image, and accurate focusing adjustment.

Ask for Bulletins

CHICAGO CINEMA EQUIPMENT CO.

1752 N. Springfield Avenue **Chicago**

Theatre Equipment Buyers Guide

ACCOUNTING SYSTEMS, Theatre

Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City.
Finch & McCullough, 80-82-84 S. La Salle St., Aurora, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Kardex-Rand Co., Main St., N. Tonawanda, N. Y.
World Ticket & Supply Co., 1600 Broadway, N. Y. City.

ADAPTERS, Carbon

Best Devices Co., Film Bldg., Cleveland, Ohio.
Blue Seal Prod. Co., Inc., 264 Wycoff St., Brooklyn, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.

ADAPTERS, Incandescent Projection

Best Devices Co., Film Bldg., Cleveland, Ohio.
Edison Lamp Works of General Elec. Co., Nela Park, Cleveland, O.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.

ADAPTERS, Lens

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23d St., N. Y. City.
Universal Camera Co., 361 W. Ontario St., Chicago, Ill.

ADDING, CALCULATING MACHINES

Burroughs Adding Machine Co., 1 Park Ave., N. Y. City.
Monroe Calculating Machine Co., 41 E. 42d St., N. Y. City.
Tabulating Machine Co., 50 road St., N. Y. City.

ADDRESSING AND MAILING MACHINES

Elliot Addressing Machine Co., 117 Leonard St., N. Y. City.
Rapid Addressing Machine Co., 225 W. 34th St., N. Y. City.
Wallace Addressing Machine Co., Inc., 116 W. 14th St., N. Y. City.

ADMISSION SIGNS

Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Federal Electric Co., 72 W. Adams St., Chicago, Ill.
Flexlume Corp., 1100 Military Road, Buffalo, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., N. Y. City.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Rawson & Evans Co., 710-712 West Washington Blvd., Chicago, Ill.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.
Viking Products Corp., 422 W. 42d St., N. Y. City.

ADVERTISING NOVELTIES

Ay-Won Toy Novelty Co., 892 Broadway, N. Y. City.
Coulter, C. A., 1658 Broadway, N. Y. City.
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Fibre Toy Mfg. Co., So. Gardiner, Me.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
International Souvenir Import Co., 151 W. 26th St., N. Y. City.
Irwin-Lee Co., 1018 S. Wabash Ave., Chicago, Ill.
Jackson, Henry, 141 Fulton St., N. Y. City.
Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
Mills Novelty Co., 221 S. Green St., Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Ave., St. Paul, Minn.
National Novelty Co., 516 S. 3d St., Minneapolis, Minn.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.
Philadelphia Badge Co., 942 Market St., Philadelphia, Pa.
Tangley Co., 100 Main St., Muscatine, Ia.
Thompson-Thorne Co., 1018 S. Wabash Ave., Chicago, Ill.

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International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
National Studios, Inc., 228 W. 56th St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.

ADVERTISING, Theatre

Advance Trailer Service, 111 Westchester Sq., N. Y. City.
Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
General Outdoor Advertising Co., 550 W. 57th St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Kansas City Slide Mfg. Co., 15th and Troost Sts., Kansas City, Mo.
Morgan Lithograph Co., Cleveland, Ohio.
Motion Picture Bulletin, 4472 Broadway, Chicago, Ill.
Strauss & Co., Inc., 616 W. 43d St., N. Y. City.

AIRBRUSHES

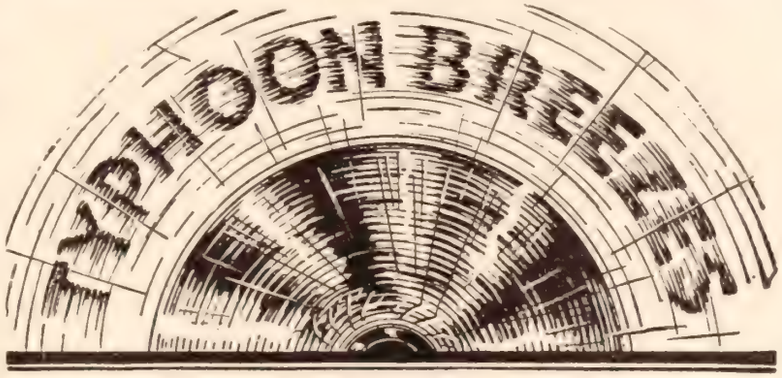
Paasche Airbrush Co., 1909-27 Diversey Pkway., Chicago, Ill.
Wald Air Brush Mfg. Co., 2173 N. California Ave., Chicago, Ill.

AIR CONDITIONING EQUIPMENT

Air Condition Eng. Co., 1523 E. 9th St., Los Angeles, Calif.
American Blower Co., 6004 Russell St., Detroit, Mich.
Autovent Fan & Blower Co., 1808-1826 No. Kastner Ave., Chicago, Ill.
Bentz Engineering Corp., 661 Frelinghuysen Ave., Newark, N. J.
Brunswick-Kroeschell Co., New Brunswick, N. J.
Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Clarage Fan Co., 619 Porter St., Kalamazoo, Mich.
Cooling & Air Conditioning Corp., Inc., 11 W. 42d St., N. Y. City.
General Refrigeration Co., Beloit, Wisc.
Gillespie & Tinkham, 3011 S. San Pedro St., Los Angeles, Calif.
Sodemann Heat & Power Co., 2306 Morgan St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.
Wittenmeier Machinery Co., 750 N. Spaulding Ave., Chicago, Ill.
Woodling, Miner D., 810 Midland Bldg., Kansas City, Mo.
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Hanover Electric Co., Inc., 80 Beaver St., N. Y. City.
Knickerbocker Annunciator Co., 116 West St., N. Y. City.
Patrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa.

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Fiske Iron Works, J. W., 78 Park Pl., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Metalarts Studios, 451 E. Ohio St., Chicago, Ill.
Mikado Goldfish & Supply Co., 476 Third Ave., Brooklyn, N. Y.

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Hall & Connolly, 24 Vandam St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
McAuley Mfg. Co., J. E., 552-554 W. Adams St., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Strong Elec. Co., The, 2501 Lagrange St., Toledo, Ohio.

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McAuley Mfg. Co., J. E., 552-554 W. Adams St., Chicago, Ill.

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Inwood, R. F., Heatwell Bldg., Long Beach, Calif.
Balche & Stanbery, Film, Ex. Bldg., Los Angeles, Calif.
Boller, Carl, 340 Douglas Bldg., Los Angeles, Calif.
Davis, H. S., San Diego, Calif.
Lansburgh, G. A., 140 Montgomery St., San Francisco, Calif.
Lee, Chares S., Petroleum Sec. Bldg., Los Angeles, Calif.
Durfee, M. Eugene, Builders Ex. Bldg., Santa Monica, Calif.
Cutler, Howard W., 1800 E St., N. W., Washington, D. C.
Ahlschlager, Inc., W. W., 65 E. Huron St., Chicago, Ill.
Graven, Inc., A. S., 100 N. LaSalle St., Chicago, Ill.
Hooper & Janusch, 879 N. State St., Chicago, Ill.
Pridmore, J. E. O., 38 S. Dearborn St., Chicago, Ill.
Rapp, Geo. L. & C. W., 190 N. State St., Chicago, Ill.
Callender, H. C., Central Nat'l Bank Bldg., Greencastle, Ind.
Buckley, G. H., 1st Trust Bldg., Hammond, Ind.
Graham, D., 1126 Hume Mansur Bldg., Indianapolis, Ind.
Voigt, S. S., 518 S. Lawrence, Wichita, Kans.
Weil, Inc., Emile, Whitney Central Bank Bldg., New Orleans, La.

Tuck, J. A., 162 Lincoln St., Boston, Mass.
Crane, C. H., Michigan Theatre Bldg., Detroit, Mich.
Finkel, M. H., Detroit, Mich., local address from Showman Arch. list)
Trueman & Matinie, 429 N. Wall St., Joplin, Mo.
Boller Bros., 114 W. 10th St., Kansas City, Mo.
Kennerly & Stiegmeyer, Title Guarantee Bldg., St. Louis, Mo.
Henninger, A. A., Securities Bldg., Omaha, Nebr.
Rosensohn, H., 188 Market St., Newark, N. J.
Eberson, John, 200 W. 57th St., N. Y. City.
Hall, Inc., R. E., 152 W. 54th St., N. Y. City.
Lamb, Inc., Thomas W., 644 Eighth Ave., N. Y. City.
Rigamount, Victor A., 1540 Broadway, N. Y. City.
DeAngelis, M. J., 49 East Ave., Rochester, N. Y.
Lemport & Sons, Leon, Mercantile Bldg., Rochester, N. Y.
Henthorn, H. E., 128 E. 6th St., Cincinnati, O.
Ferguson Co., W. S., 1900 Euclid Ave., Cleveland, O.
Morris & Weinberg, 3602 Euclid Ave., Cleveland, O.
Griffith, H. C., Castle Hills Bldg., Dayton, O.
Hulsken, P. M., 506 Savings Bank Bldg., Lima, O.
Cutts, Wm., Rivoli Theatre Bldg., Albany, Ore.
Hoffman-Henon Co., Finance Bldg., Philadelphia, Pa.
Hodgens & Hill, 130 S. 15th St., Philadelphia, Pa.
Magaziner, Eberhard & Harris, 1701 Walnut St., Philadelphia, Pa.
Marks & Kann, 541 Wood St., Pittsburgh, Pa.
Dunne, W. S., Melba Theatre Bldg., Dallas, Tex.
Voorhees, W. H., 1007 Lloyd Bldg., Seattle, Wash.
Faris, T. F., 1117 Chapline St., Wheeling, W. Va.
Oppenhamer & Obel, 503 Bellin Bldg., Green Bay, Wisc.
Balch & Lippert, 16 N. Carroll St., Madison, Wisc.
Logemann, Hugo, 685 Holton St., Milwaukee, Wisc.
Peacock, U. E., 445 Milwaukee St., Milwaukee, Wisc.

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Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.
Randall Co., A. L., 729 S. Wabash Ave., Chicago, Ill.

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Glaser & Son, Julius, 806 Sixth Ave., N. Y. City.
Kolesch & Co., 138 Fulton St., N. Y. City.
Erwin M. Riebe Co., 159 East 60th St., N. Y. City.
Smith, A. & B. Co., Smithfield St., Pittsburgh, Pa.
Stencil Novelty Co., 13 E. 14th St., N. Y. City.
Weber Co., Inc., F., 1220 Buttonwood St., Philadelphia, Pa.

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Cinema Specialty Co., Inc., Gary, Ind.
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Essanay Electric Mfg. Co., 2809 Van Buren St., Chicago, Ill.
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Hulett Mfg. Co., E. W., 1772 Wilson Ave., Chicago, Ill.
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BANDS, Reel

Green, P. A., 52 Rumford Ave., Waltham, Mass.
Tension Envelope Co., 87 34th St., Brooklyn, N. Y.

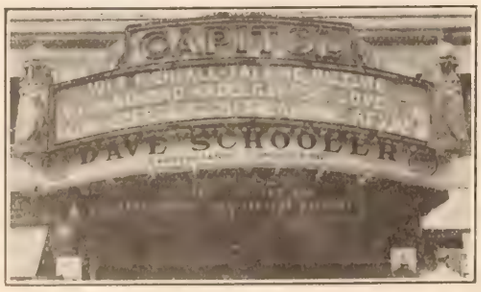
BANNERS, Announcement

Anhalt & Co., Inc., 23 E. 26th St., N. Y. City.
Dryfhout, H., 736 S. Wabash Ave., Chicago, Ill.
Grinnell Lithographic Co., Inc., 406 W. 31st St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City.
Koster Co., The C. H., 21 Park Pl., N. Y. City.
Metallite Signs, 1007 Broad St., Newark, N. J.
Old Glory Mfg. Co., 500 S. Wells St., Chicago, Ill.

BASKETS, Decorative

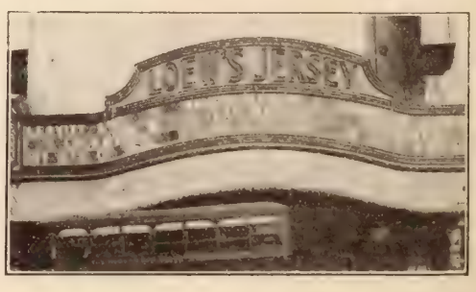
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
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Seymour, Inc., James M., 51 Lawrence St., Newark, N. J.
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Shearer Co., B. F., 2318 Second Ave., Seattle, Wash.

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Lobby Display Frame Corp., 630 9th Ave., N. Y. City.
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Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
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National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
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Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
Greene, P. A., 52 Rumford Ave., Waltham, Mass.

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Empire Iron Works, Inc., 431 Austin Pl., N. Y. City.
Fyler Co., W. S., Cleveland, Ohio.
Williams, Inc., Jno., 542 West 27th St., N. Y. City.

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Liberty Mfg. Co., 67-73 West 44th St., N. Y. City.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
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Stanley Frame Co., 727 Seventh Ave., N. Y. City.

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Mestrum, Henry, 514 W. 46th St., N. Y. City.

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Rockbestos Products Corp., P. O. Drawer 1102, New Haven, Conn.

CABLE, Motion Picture

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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Rockbestos Products Corp., P. O. Drawer 1102, New Haven, Conn.

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De Vry Corp., The, 1111 Center St., Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y.
Gennert, Inc., G., 24 & 26 East 13th St., N. Y. City.
Herbert & Huesgen Co., 18 East 42nd St., N. Y. City.
Jamieson Film Lab., 2212 Live Oak St., Dallas, Texas.
Mitchell Camera Corp., 665 N. Robertson Blvd., West Hollywood, Calif.
N. Y. Institute of Photography, 10 W. 33rd St., N. Y. City.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
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Edwards Mfg. Co., 409 E. 5th St., Cincinnati, Ohio.
Flashtric Sign Works, 3910 N. Western Ave., Chicago, Ill.
Flexlume Corp., 1855 Military Road, Buffalo, N. Y.
Ideal Sign Co., Inc., 149 7th St., Brooklyn, N. Y.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
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Nagler Bros., 38th and Poplar Sts., Philadelphia, Pa.
Newman Mfg. Co., Cleneay Ave., and N. & W. R. R., Cincinati, Ohio.
Philadelphia Sign Co., 305 Brown St., Philadelphia, Pa.
Strauss & Co., Inc., 616 West 43d St., New York City.

CANS, Film

American Can Co., 120 Broadway, N. Y. City.
Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Film Metal Box Corp., 123 W. 22nd St., N. Y. City.
Fulton Co., E. E. 1018 S. Wabash Ave., Chicago, Ill.
Gotham Can Co., 57 Eagle St., Brooklyn, N. Y.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Moss & Sons, J., 630 Hudson St., N. Y. City.
National Film Publicity Corp., 311 S. Sarah St., St. Louis, Mo.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

CAPS, Color and Shade

Kliegl Bros., Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Electric Co., 2628 W. Congress St., Chicago, Ill.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

CARBIDE, Calcium

Air Reduction Sales Co., 342 Madison Ave., N. Y. City.
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Union Carbide Sales Co., 30 E. 42nd St., N. Y. City.

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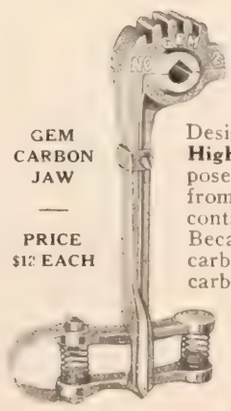
Best Devices Co., Film Bldg., Cleveland, Ohio.
Blue Seal Prod. Co., 264 Wyckoff St., Brooklyn, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.

CARBONS, Projector

Amusement Supply Co., Inc., 630 Ninth Ave., N. Y. City.
Arco Electric Co., 112 W. 42nd St., N. Y. City.
Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago, Ill.
Felder Sales Co., M. G., 1560 Broadway, N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
National Carbon Co., Inc., Carbon Sales Division, P. O. Box 400 Cleveland, Ohio.
Phellis Co., Inc., Chas. W., 151 W. 33rd St., N. Y. City.
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Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
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Morton Bros., 330 Collinsville Ave., E. St. Louis, Ill.
Pick & Co., Albert, 1200 W. 35th St., Chicago, Ill.
Shearer Co., B. F., 2318 Second Ave., Seattle, Wash.
Smith & Sons Carpet Co., Alex., 285 Fifth Ave., N. Y. City.

CASES, Film Shipping

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Film Metal Box Corp., 123 W. 22nd St., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y.
Willoughbys, 110 W. 32nd St., N. Y. City.

CASHIERS, Automatic

Brandt Automatic Cashier Co., 515 1st St., Watertown, Wis.
Hoefer Change-Maker Co., 3700 E. 12th St., Kansas City, Mo.
Lightning Coin Changer Co., 844 Rush St., Chicago, Ill.
Mid-West Ticket & Supply Co., 910 S. Michigan Ave., Chicago, Ill.
Universal Stamping & Mfg. Co., 2839 N. Western Ave., Chicago, Ill.

CEMENT, Film

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Eastman Kodak Co., Rochester, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Griffin, F. B., Oshkosh, Wis.
Hewes & Co., 1069 Myrtle Ave., Brooklyn, N. Y.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

CHANDELIERS, Crystal

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Guth Co., Edwin F., Jefferson and Washington Aves., St. Louis, Mo.
Pearlman, Victor S., 533 South Wabash Ave., Chicago, Ill.
Rialto Import Co., 135 W. 44th St., N. Y. City.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.
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Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Gelatine Products Corp., 27 6th Ave., Brooklyn, N. Y.
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Rochester Germicide Co., Inc., Rochester, N. Y.
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Toch Bros., 443 Fourth Ave., N. Y. City.
West Disinfectant Co., Barn St., Long Island City, N. Y.

CLAMPS, Carbon

Best Devices Co., Film Bldg., Cleveland, Ohio.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.

CLEANERS, Film

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Bennett, Geo. H., Argentine Sta., Kansas City, Kan.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Duograph Co., 130 W. 42nd St., N. Y. City.
Film Renovating Co. of America, Inc., 630 9th Ave., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.

CLEANING, Sand Blast

Superior Sand Blast & Waterproofing Co., 43 East Ave., Rochester, N. Y.

CLOCKS, Advertising and Screen

Seth Thomas Clock Co., 19 W. 44th St., N. Y. City.
Sterling Electric Clock Co., 30 Irving Place, N. Y. City.
Western Clock Mfg. Co., 107 Lafayette St., N. Y. City.

COIN COUNTING Assorting and Wrapping Machines

Abbott Coin Counter Co., 143rd St. and Wales Ave., N. Y. City.
Mid-West Ticket & Supply Co., 910 S. Michigan Ave., Chicago, Ill.

COLOR HOODS

Betts Co., H., 1397 Sedgwick Ave., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Newton, Chas. I., 244 West 14th St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Elec. Co., 2628 W. Congress St., Chicago, Ill.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.

COLOR WHEELS

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mestrum, Henry, 514 W. 46th St., N. Y. City.

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Gelatine Products Corp., 27 6th Ave., Brooklyn, N. Y.
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Brock, Gustave, 528 Riverside Drive, N. Y. City.
Colorart Synchrotone Corp., 5360 Melrose Ave., Hollywood, Cal.
Colorcraft, 114 E. 27th St., N. Y. City.
Cox Multi-Color Photo Co., 607 Neville St., Pittsburgh, Pa.
Dunning Process, 1616 Cahuenga Ave., Hollywood, Cal.
Kelly & Handschiegel Color Process Corp., 1040 McCadden Pl., Hollywood, Cal.
Multicolor Films, Inc., 201 N. Occidental Blvd., Los Angeles, Cal.
Pathecrome Color Process, 35 W. 45th St., N. Y. City.
Patents Process, Inc., 6475 Santa Monica Blvd., Hollywood, Cal.
Photocolor Process, 1650 Broadway, N. Y.
Technicolor, Inc., 17 E. 42nd St., N. Y. C.
United Film Industries, 535 5th Ave., N. Y. City.
Vitacolor, 11 W. 42nd St., N. Y. City.
Williams Patented Process, 6475 Santa Monica Blvd., Hollywood, Cal.

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Semon Bache & Co., 636 Greenwich St., New York.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Cinema Equipt. Co., 1750 N. Springfield Ave., Chicago, Ill.
Fish-Schurman Corp., 45 West 45th St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Selsi Co., Inc., 153 W. 23d St., New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

CONSTRUCTION MATERIALS, Theatre

American Building Maintenance Co., Loew's State Bldg., Los Angeles, Calif.
American Terra Cotta & Ceramic Co., 228 N. LaSalle St., Chicago, Ill.
Atlantic Terra Cotta Co., 25 W. 44th St., N. Y. City.
Benedict Stone Corp., 420 Lexington Ave., N. Y. City.
Bitutect, Inc., 6924-7000 S. Stanford Ave., Los Angeles, Calif.
Brunn Mfg. Co., 801 E. 61st St., Los Angeles, Calif.
Channon Corp., J. H., 223 West Erie St., Chicago, Ill.
Cox-Janeway Corp., 1610 Real Estate Trust Bldg., Philadelphia, Pa.
Federal Seaboard Terra Co., 10 E. 40th St., N. Y. City.
Van Sciver Corp., Parkway at 24th St., Philadelphia, Pa.

CONSTRUCTION, Theatre

Beller Const. Co., 6513 Hollywood Blvd., Hollywood, Calif.
Chanin Construction Corp., 285 Madison Ave., N. Y. City.
Elvin Co., R. C., 852 Plymouth Bldg., Minneapolis, Minn.
Fuerst, Robert, Palace Theatre Bldg., Cincinnati, Ohio.
Fuller & Co., G. A., Flatiron Bldg., N. Y. City.
Hall Co., Inc., R. E., 152 W. 54th St., N. Y. City.
McWilliams, Inc., James, 7 East 44th St., N. Y. City.
Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Shapiro & Son M., 1560 Broadway, N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Thompson-Starrett Co., 250 Park Ave., N. Y. City.

CONTROLS, Automatic Arc

(See Arc Feeds, Automatic)

CONTROLS, Automatic Curtain

(See Curtain Machines, Automatic)

COOLING SYSTEMS, Theatre

(See Air Conditioning Equipment and Heating and Ventilating Equipment)

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(For Theatre Cooling Systems)
Cooling Tower, The., 15 John St., N. Y. City.
Marley Co., 1737 Walnut St., Kansas City, Mo.
Seymour Inc. James, 51 Lawrence St., Newark, N. J.

COSTUMES, Theatrical

(See also Uniforms)
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Brooks Theatrical Costumers, 1439 Broadway, N. Y. City.
Chicago Costume Works, 116 N. Franklin St., Chicago, Ill.
Chicago Theatrical Costume Co., 108 West Lake St., Chicago, Ill.
Dazian's, Inc., 142 W. 44th St., N. Y. City.
Miller Costumier, 236 S. 11th St. Philadelphia, Pa.
Oriental Costume Co., 6223 Santa Monica Blvd., Los Angeles, Cal.
Tam's, 318 West 46th St., N. Y. City.
Western Costume Co., 935 South Broadway, Los Angeles, Cal.

COVE LIGHTS

Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric & Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Reynolds Electric Co., 2628 W. Congress St., Chicago, Ill.

COVERS, Program

Derby Press, 1799 Jerome Ave.,
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Hoover Sons & Co., Jos., 49th and Market Sts., Philadelphia, Pa.

COVERS, Theatre Seat

Albano Co., The, 309 E. 46th St., N. Y. City.
Hexter & Co., S. M., 2400 E. Superior Ave., Cleveland, Ohio.
Payne & Co., 841 E. Monument Ave., Dayton, Ohio.
Windowcraft Drapery Co., 328 W. Superior St., Cleveland, Ohio.

CURTAIN MACHINES, Automatic

Armstrong Studios, Inc., 1717 Cordova St., Los Angeles, Calif.
Automatic Devices Co., 739 Hamilton St., Allentown, Pa.
Chicago Stage Equipt. Co., 55 W. Wacker Drive, Chicago, Ill.
Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
Econoquipment Mfg. Co., Akron, Ohio.
Hug Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Richards-Wilcox Mfg., Co., Third St., Aurora, Ill.
Tiffin Scenic Studios, Tiffin, Ohio.
Vallen Electrical Co., Inc., 225 Bluff St., Akron, Ohio.

CURTAIN TRACKS

(See also Curtain Machines Automatic)
Automatic Devices Co., 739 Hamilton St., Allentown, Pa.
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
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Lee Lash Studios, 1818-38 Amsterdam Ave., N. Y. City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Co., 2819 Nicolett Ave., Minneapolis, Minn.
Vallen Electrical Co., Inc., 225 Bluff St., Akron, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

CURTAINS, Fireproof

Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
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Clark, Inc., Peter, 544 W. 30th St., N. Y. City.
Fabric Studios, 4030 Whiteside Ave., Los Angeles, Calif.
Great Western Stage Equip. Co., 819 Holmes St., Kansas City, Mo.
Haug, Inc., Henry, 512 W. 41st St., N. Y. City.
Johns-Manville Co., 292 Madison Ave., N. Y. City.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

CURTAINS, Velour and Velvet

(See also Curtains, Fireproof)
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Haug, Inc., Henry, 512 W. 41st St., N. Y. City.
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Landish Studios, 40 Ames St., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Payne & Co., 841 E. Monument Ave., Dayton, Ohio.
Reliable Decorative Co., Inc., 17 N. 10th St., Pniladelphia, Pa.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

DAYLIGHT CAMERA LOADERS

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.

DECORATIONS, Stage

(See also Decorations, Theatre Interior)
Angelo Studios, Michel, 212 E. Superior St., Chicago, Ill.
Beck & Sons Co., Wm., Dorchester and Highland Aves., Cincinnati, Ohio.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Kuhn Studios, Inc., 105 W. 63rd St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
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DECORATIONS, Theatre Interior

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Armstrong Studios, 651 Fairview Ave., Los Angeles, Calif.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Bodine-Spanier Co., 1160 Chatham Court, Chicago, Ill.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
General Flower Decorating Co., 311 W. 50th St., N. Y. City.
Gibelli & Co., 1321 Vine St., Philadelphia, Pa.
Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.
Heinsberger Decorating Co., 7415 Beverly Blvd., Los Angeles, Calif.
Interior Decorating Co., Archer Ave., Chicago, Ill.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Power Studios, Robert E., 32 Film Ex. Bldg., 1584 W. Washington, Los Angeles, Calif.
Reiser & Sons, M. E., City Bank Bldg., Kansas City, Mo.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.
Sagar, George C., 3274 W. 10th St., Los Angeles, Calif.
Shearer Co., B. F., 2318 Second Ave., Seattle, Wash.
Torstenson, J. A., Co., 860 Fletcher St., Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

DECORATORS, Theatre Interior

Angelo Studios, Michel, 370 Livingston Ave., N. Y. City.
Battisti Studios, Inc., 226 W. 42nd St., N. Y. City.
Heinsberger Decorating Co., 7415 Beverly Blvd., Los Angeles, Calif.
Murtagh & Pracy, 959 Lillian Way, Los Angeles, Calif.
Robert E. Power Studios, 32 Film Exchange Bldg., 1584 W. Washington, Los Angeles, Calif.
Rambusch Decorating Co., 2 W. 45th St., N. Y. City.
Rau Co., Inc., Henry S., 2018 Sansom St., Philadelphia, Pa.
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DEODORANTS, Theatre

See Disinfectants

DIMMERS, Lighting

(See Theatre Dimmers)

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U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago,

DISPLAYS, Scenic Lobby

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
Bodine Spanier Corp., 1160 Chatham Court, Chicago, Ill.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Kinnear Spanier Corp., 1080 Broadway, N. Y. City.
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Novelty Scenic Studios, 340 W. 41st St., N. Y. City.

DOORS, Fireproof

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Dahlstrom Metallic Door Co., 431 Buffalo St., Jamestown, N. Y.
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Philadelphia Fire Retardant Co., 110 W 34th St., N. Y. City.
Victory Fire Door Co., 730 Carroll Ave., Chicago, Ill.

DOORS, Rolling Steel

Bender Co., Wm. H., 19 Rector Pl., N. Y. City.
Kinnear Mfg. Co., 342 Madison Ave., N. Y. City.
Mosstell Fireproof Corporation, Co., 411 E. 5th St., Cincinnati, Ohio.
Obler Engineering Corp., D. M., 44 W. 18th St., N. Y. City.

DRAPERIES

(See also Decorations)

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
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Haug, Inc., Henry, 512-16 W. 41st., N. Y. City.
Hexter & Co., Inc., S. M., 2400 E. Superior Ave., Cleveland Ohio.
Kuhn Studios, Inc., Louis, 105 W. 63rd St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Lee Lash Studios 1818-38 Amsterdam Ave., N. Y. City.
Lit Bros., 8th and Market Sts., Philadelphia, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Payne & Co., 841 E. Monument Ave., Dayton, Ohio.
Pick & Co., Albert, 1200 W. 35th St., Chicago, Ill.
Power Studios, Robert E., Film Ex. Bldg., Los Angeles, Calif.
Schachne Studios Co., 106 Second St., W., Dayton, Ohio.
Shearer Co., B. F., 2318 2nd Ave., Seattle, Wash.
Twin City Scenic Co., 2819 Nicollett Ave., Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

DRAWING MATERIALS

Beling Co., H. M., 71 West 45th St., N. Y. City.
Glaser & Son, Julius, 806 Sixth Ave., N. Y. City.
Kalesch & Co., 138 Fulton St., N. Y. City.
Riebe & Co., Erwin M., 105 E. 59th St., N. Y. City.
Soltmann, Inc., E. G., 202 East 42nd St., N. Y. City.
Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

DRINKING FOUNTAINS

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Century Brass Works, Inc., Belleville, Ill.
Clow & Sons, James B., 201-297 N. Talman Ave., Chicago, Ill.
Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Mott Iron Works, J. L., 369 Lexington Ave., N. Y. City.
Murdock Mfg. & Supply Co., 426 Plum St., Cincinnati, Ohio.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Wheeling Sanitary Mfg. Co., Main and 5th Sts., Wheeling, W. Va.

DROPS, Stage

(See Decorations, Stage)

DRUMS, Drying

Corcoran, Inc., A. J., 753 Jersey Ave., Jersey City, N. J.

DUPLICATING MACHINES

Argus Mfg. Co., 270 Lafayette St., N. Y. City.
Commercial Appliance Co., 16 Hudson St., N. Y. City.
Dick Co., A. B., 395 Broadway, N. Y. City.
Multigraph Mfg. Co., 20 Vesey St., N. Y. City.
Multistamp Co. of N. Y., 105 W 40th St., N. . City.
Speedograph Duplicate Co., 476 Broadway, N. Y. City.

DYES, Film

DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.

EASELS, Picture

Braxton Frame Co., Inc., 3 E. 12th St., N. Y. City.
Markendorff, S., 159 W. 23rd St., N. Y. City.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.

EFFECT PROJECTORS

Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 West 50th St., N. Y. City.

ELECTRIC CIRCUIT TESTING INSTRUMENTS

General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 2. W. 57th St., N. Y. City.
Square D. Co., 6060 Rivard St., Detroit, Mich.
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Corp., Newark, N. J.

ELECTRIC FANS

Autovent Fan & Blower Co., 1808-1826 N Kastner Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Robbins & Meyers Co., Springfield, Ohio.
Wagner Electric Corp, 6400 Plymouth Ave., St. Louis, Mo.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

ELECTRIC FLOWERS

Leistner, Oscar, 319 W. Randolph St., Chicago, Ill.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.
Worcester Artificial Decorative Plant Co., 194 Front St., Worcester, Mass.

ELECTRIC SIGNS

Adsign, Inc., 845 S. Wabash Ave., Chicago, Ill.
Brilliant Sign Co., 3531 Washington Ave., St. Louis, Mo.
California Electric Sign Co., 3520 S. Main St., Los Angeles, Calif.
Claude Neon Lights, Inc., 41 E. 42nd St., N. Y. City.
Davenport Taylor Mfg. Co., 412 Orleans St., Chicago, Ill.
Flastric Sign Works, 3910 N. Western Ave., Chicago, Ill.
Flexlume Corp., 1100 Military Road, Buffalo, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Ideal Sign Co., Inc., 149 Seventh St., Brooklyn, N. Y.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., New York.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Lustrolite Corp., Davenport, Iowa.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Metal Products, Inc., 462 4th St., Milwaukee, Wis.
Milne Elec. Co., 614 Cherry St., Milwaukee, Wis.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Philadelphia Sign Co., 305 Brown St., Philadelphia, Pa.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Rawson & Evans Co., 710-712 Washington Blvd., Chicago, Ill.
Shank Sign Co., E. A., 25 W. 43rd St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
U. S. Electric Sign Co., 208 E. 27th St., N. Y. City.
Viking Products Corp., 422 West 42nd St., N. Y. City.

ELECTRICAL CONTRACTORS

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Edwards Electrical Construction Co., 70 E. 45th St., N. Y. City.
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Electrical Lighting Supplies, 216 W. 3rd St., Los Angeles, **Calif.**
Fischbach & Moore, Inc., 226 E. 41st St., N. Y. City.
Fuller & Co., G. A., Flatiron Bldg., N. Y. City.
Hoffman & Soons, 387 First Ave., N. Y. City.
Listenwalter & Gough, 819 E. 1st St., Los Angeles, Calif.
Nelson Electric Co., W. J., Fort Scott, Kans.
Nusbaum & Bro., Elias, 2023 Sansom St., Philadelphia, Pa.
Pierce Electric Co., 215 W. Randolph St., Chicago, Ill.
Reiman Wholesale Electric Co., 218-228 E. 3rd St., Los Angeles, Calif.

ELECTRICAL ENGINEERS

Hoffman & Soons, 387 First Ave., New York City.

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Hough, Geo. B., 5820 Kenmore Ave., Chicago, Ill.
Otis Elevator Co., 11th Ave and 26th St., N. Y. City.
Warsaw Elevator Co., Warsaw, N. Y.

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Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Crescent Emergency Safety Light Corp., Berwick, Pa.
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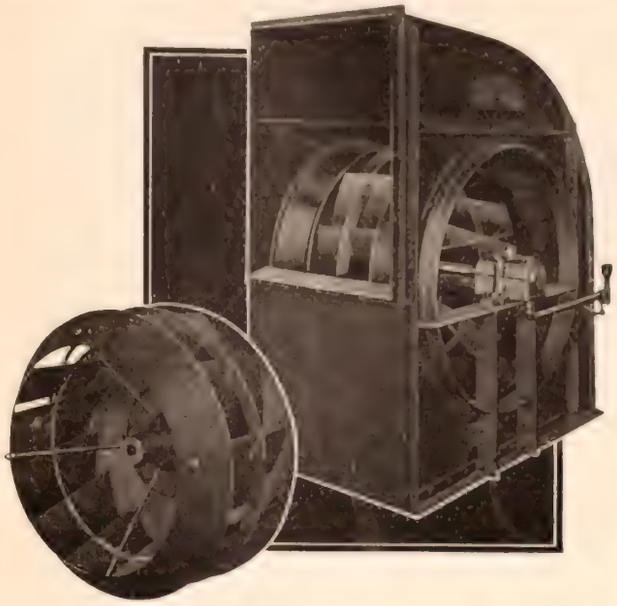
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Roth Bros. & Co., 1400 West Adams St., Chicago, Ill.
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Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Alexander, Inc., Harry, 20 West 34th St., N. Y. City.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Curtis Lighting, Inc., 1123 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Buffalo Gasoline Motor Co., 347 Madison Ave., N. Y. City.
Fairbanks, Morse & Co., 900 S. Wabash Ave., Chicago, Ill.
Foos Gas Engine Co., 309 Linden Ave., Springfield, Ohio.

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Arctic Nu-Air Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Autovent Fan & Blower Co., 1808-1826 North Kostner Ave., Chicago, Ill.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Clarage Fan Co., 619 Porter St., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., 322 S. Michigan Ave., Chicago, Ill.
Ilg Elec. Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill.
Seymour, Jas. M., 51 Lawrence St., Newark, N. J.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corp, 1915 Pine St., St. Louis, Mo.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.

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Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Guth Co., Edwin F., Jefferson & Washington Aves., St. Louis, Mo.
Hub Electric Co., 2219 West Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Liberty Mfg. Co., 67-73 W. 44th St., N. Y. City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Rawson & Sons Co., 710-712 W. Washington St., Chicago, Ill.
Strauss & Co., Inc., 616 West 43rd St., N. Y. City.
Viking Products Corp., 422 West 42nd St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Westinghouse Electric & Mfg Co., E. Pittsburgh, Pa.

EXPOSURE METERS, Camera

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert, Inc., G., 24-26 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.

FERNERIES

Albano Co., The, 309 E. 46th St., N. Y. City.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
General Flower Decorating Co., 311 W. 50th St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Metalarts Studios, 451 E. Ohio St., Chicago, Ill.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.

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Bennett, Geo. H., Argentine Station, Kansas City, Kas.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.

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Massce & Co., Inc, 116 Broad St, N. Y. City.

FILM PRESERVATION

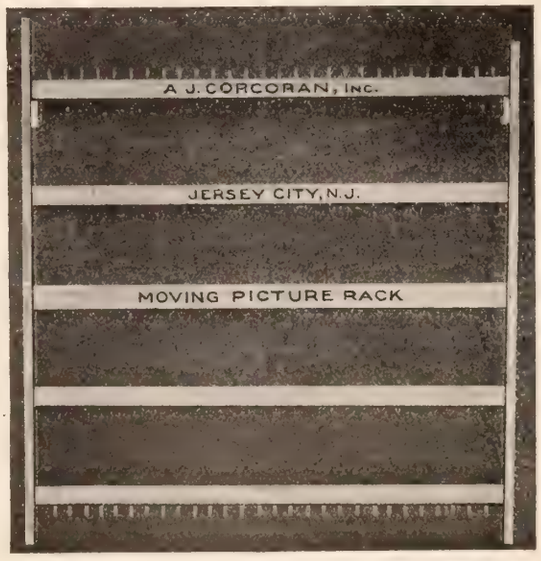
Cleveland Film Protector Co., 811 Prospect Ave., Cleveland, Ohio.
Rex Film Renovator Co., 73 E. Naghten St., Columbus, Ohio.
Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.
Werner Film Protector Mfg., Co., 4630 Seibert Rd., St. Louis, Mo.

FILM RACKS

Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
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Eastman Kodak Co., Rochester, N. Y.
Jamieson Film Lab., 2212 Live Oak St., Dallas, Texas.
Powers Film Products, Inc., Rochester, N. Y.
Wafilms, 729 7th Ave., N. Y. City.

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Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Laboratories, 74 Sherman Ave., Long Island City, N. Y.
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Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Willoughbys, 110 W. 32nd St., N. Y. City.

FILM STORAGE

Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Empire Film Vaults, Inc., 723 7th Ave., N. Y. City.
General Fireproofing Co., The, 1733 St. Los Angeles St., Los Angeles, Calif.
Lloyds Film Storage Corp, 130 W. 46th St., N. Y. City.
Premier Fireproof Storage Co., 6372 Santa Monica Blvd., Los Angeles, Calif.

FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Magic Film Protector Co., P. O. Box 251, Muncie, Ind.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Werner Film-Protector Mfg. Co., 4630 Seibert Road, St. Louis, Mo.
Willoughbys, 110 W. 32nd St., N. Y. City.

FILTER LENS

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Corning Glass Works, Corning, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

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Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
Croker Electric Co., 22 W. 30th St., N. Y. City.
Garrison Fire Detecting System, Inc., 79 Madison Ave., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Pettes & Randall, 150 Nassau St., N. Y. City.
Signal Engineering & Mfg. Co., 154 W. 14th St., N. Y. City.

FIRE DOORS

(See Doors, Fireproof)

FIRE EXTINGUISHERS

American Chemical Co., 113 N. 9th St., Lebanon, Pa.
American-LaFrance Fire Engine Co., Inc., Elmira, N. Y.
Croker Co., 22 West 40th St., N. Y. City.
Foamite-Childs Corp., 1010 Turner St., Utica, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Philadelphia Fire Retardent Co., 1321 Arch St., Philadelphia, Pa.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.

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Fire Guard Mfg. Co., Aurora, Ill.
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Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Sentry Safety Control Corp., 13th and Cherry Sts., Philadelphia, Pa.

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Quaker City Rubber Co., Wissinoming, Pa.
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(See Fire Guard, Projection

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(See Curtains, Fireproof)

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Chicago Stage Equip. Co., 55 W. Wacker Drive, Chicago, Ill.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows and Doors.)
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Fireproofing Co., 1733 So. Los Angeles St., Los Angeles, Calif.
Johns-Manville Co., 292 Madison Ave., N. Y. City
David Lupton's Sons Co., Allegheny Ave. and Tulip St., Philadelphia, Pa.
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Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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Davis Emergency Equipment Co., 67 Wall St., N. Y. City.
Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 137 W. 25th St., N. Y. City.
Universal Prescription Corp., 39 Broadway, N. Y. City.

FIXTURES, Brass

(See Brass Fixtures)

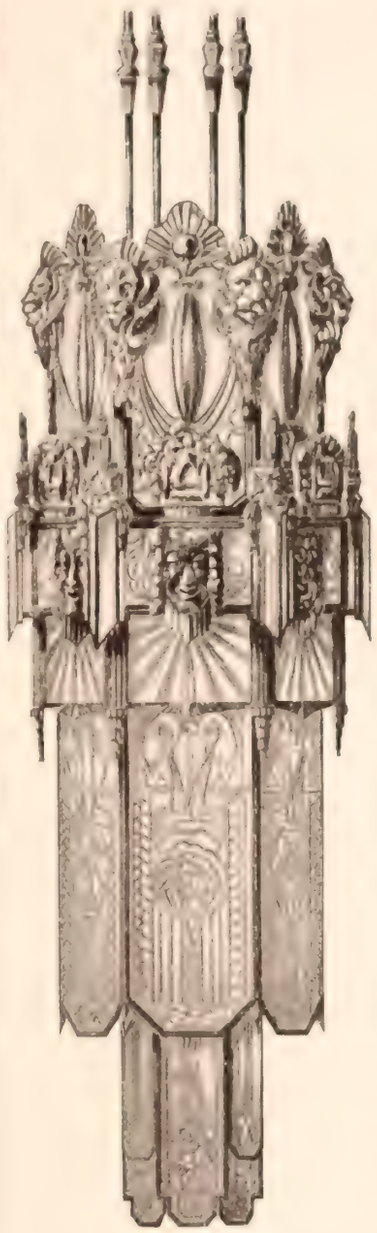
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Bailey-Reynolds Chandeler Co.,i 1529 McGee St., Kansas City, Mo.
Benson Brass & Chandelier Works, 1417 Agnes Ave., Kansas City, Mo.
Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
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Henderson & Son, Inc., N. E., 1320 Race St., Philadelphia, Pa.
Horn & Brannen Co., 427 N. Broad St., Philadelphia, Pa.
Kliegel Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th st., N. Y. City
MacBeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
National Theatre Supply Co. 624 So. Michigan Ave., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W 13th St., N. Y. City.
Pearlman, Victor S., 533 S. Wabash Ave., Chicago, Ill.
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Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Missouri Electric Sign Works, 3926 Washington Blvd., St. Louis, Mo.
Opalume Sign System, Box 288, Battle Creek, Mich.
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Time-O-Stat Controls Co., Elkhart, Ind.

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Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Reynolds Electric Co., 2628 W. Congress Ave., Chicago, Ill.
Ward, Leonard, Electric Co., Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Pepper, Inc., G. H., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
Pick & Co., Albert, 1200 W. 35th St., Chicago, Ill.
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FLOWERS, Artificial

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(See Lighting, Stage Equipment)

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GRILLES, Ticket Window

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Vitrolite Co., The 133 W. Washington St., Chicago, Ill.

LEADERS, Film

National Screen Service, Inc., 126 W. 46th St., N. Y. City;
[illegible] Angeles, Calif.
[illegible] W. 45th St., N. Y. City.

LENSES, Condenser

(See Condensing Lenses)

LENSES, Made to Order

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Jones-Hewett Optical Co., 2 Gordon St., Boston, Mass.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LENSES, Motion Picture Camera

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert, Inc., G., 24-26 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Los Angeles, Calif.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

LENSES, Projection

Bache Co., Semon, 636 Greenwich St., N. Y. City.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Grundlach Mfg. Corp., 739 Clinton Ave., South, Rochester, N. Y.
Instruments, Ltd., 240 Spark St., Ottawa, Can.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Selsi Co., Inc., 153 W. 23rd St., N. Y. City.
Spencer Lens Co., 19 Doat St., Buffalo, N. Y.
Sussfeld, Lorch & Schimmel, 153 W. 23rd St., N. Y. City.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LIBRARIES, Film

Dawes, Fred C., 6115 De Longpre Ave., Los Angeles, Calif.
General Film Library, 117 W. 40th St., N. Y. City
General Fireproofing Co., The 1733 S. Los Angeles St., Los Angeles, Calif.
Holmes Lectures, Inc., Burton, 7510 N. Ashland Ave., Chicago, Ill.
Kadascope Libraries, Inc., 33 W. 42d St., N. Y. City.
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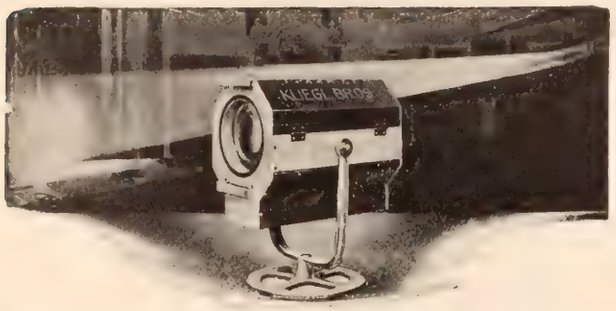
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[illegible] Theatre, St. Louis, Mo.
Keith Albee Palace Theatre, Akron, Ohio.
[illegible] Memorial Theatre, Boston, Mass.
Keith Albee Palace Theatre, Columbus, Ohio.
Loew's State Theatre, Los Angeles, Calif.
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Loew's State Theatre, New Orleans, La.
[illegible] Theatre, Dallas, Texas.
Main St. Theatre, Kansas City, Mo.
Majestic Theatre, Houston, Texas.
[illegible], San Antonio, Texas.
Marbro Theatre, Chicago, Ill.
Marshall Theatre, Chicago, Ill.
Michigan Theatre, Detroit, Mich.
Majestic Theatre, San Antonio, Texas.
New Majestic Theatre, San Antonio, Texas.
Newman Theatre, Kansas City, Mo.
Orpheum Theatre, Minneapolis, Minn.
Orpheum Palace Theatre, Chicago, Ill.
Riviera Theatre, Chicago, Ill.
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Annette Theatre, Cicero, Ill.
Belpark Theatre, Chicago, Ill.
[illegible] & Lexington St. Theatre, New York City, N. Y.
Capitol Theatre, Davenport, Iowa.
Colonial Theatre, Richmond, Va.
Corpus Christie Theatre, Corpus Christie, Texas.
Davis Theatre, Pittsburgh, Pa.
Erlanger Theatre, Chicago, Ill.
[illegible] St. Theatre, New York City, N. Y.
Grand Opera House, St. Louis, Mo.
Grand Theatre, Pittsburgh, Pa.
Jones Theatre, Fort Worth, Texas.
Metropolitan Theatre, Houston, Texas.
Keith Albee Palace Theatre, Flushing, L. I., N. Y.
Keith, B. F., Theatre, Fordham, N. Y.
Keith Albee Palace Theatre, Rochester, N. Y.
Loew [illegible] New Theatre, New York City, N. Y.
Loew's Palace Theatre, Memphis, Tenn.
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LIGHTING ENGINEERS

(See Engineers, Lighting)

LIGHTING FIXTURES

(See Fixtures, Lighting)

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Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
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Cutler-Hammer, Inc., 12th St. & St. Paul Ave., Milwaukee, Wis.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Great Western Stage Equip. Co., 817 Holmes St., Kansas City, Mo.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kligel Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Listenwalter & Gough, 819 E. 1st St., Los Angeles, Calif.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 514 W. 46th St., N. Y. City.
Modern Copper & Metal Works, 2671 S. Vermont, Los Angeles, Calif.
Pollard Co., Wm., 2331 Kindred St., Long Island City, N. Y.
Reynolds Electric Co., 2628 W. Congress Ave., Chicago, Ill.
Ward-Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.
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Continental Electric Co., Inc., 140 Liberty St., N. Y. City.
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
Enslen Hydro & Electric Co., Inc., 1600 Broadway, N. Y. City.
General Electric Co., Schenectady, N. Y.
Kohler Co., Kohler, Wisc.
Roth Bros. Co., 1400 W. Adams St., Chicago, Ill.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

LIGHTING & POWER PLANTS, Portable

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
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Homelite Corp., Grand Central Terminal, N. Y. City.
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LIGHTS, Aisle

(See Aisle Lights)

LIGHTS, Border

(See Lighting, Stage Equip-) ment)

LIGHTS, Cove

(See Cove Lights)

LIGHTS, Exit

(See Exit Light Signs)

LIGHTS, Orchestra

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Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
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Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Gallagher Orch. Equip., 616 W. Elm St., Chicago, Ill.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.

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(See Spotlights)

LIGHTS, Studio

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Hall & Connolly, 24 Vandam St., N. Y. City.
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Nestrum, Henry, 514 W. 46th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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(See Floor Coverings)

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Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
Rochester Germicide Co., Dowling Place., Rochester, N. Y.
West Disinfecting Co., Barn St., Long Island City, N. Y.

LISTS, Mailing

(See Mailing Lists)

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Forbes Lithographing Co., Boston, Mass.

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Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
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Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

LOBBY DISPLAY FRAMES

(See Frames, Poster and Lobby Display)

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Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
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Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Clow & Sons, James B., 201-299 N. Talman Ave., Chicago, Ill.
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LOBBY WALLS

(See Wall Coverings)

LOCKS, BOLTS, Panic Door

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Russell & Erwin Mfg. Co., New Britain, Conn.
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Steffens-Amberg Co., 260-268 Morris Ave., Newark, N. J.

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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
International Metal Polish Co., Quill St. and Belt R. R., Indianapolis, Ind.
International Projector Corp., 90 Gold St., N. Y. City.

LUMINOUS SIGNS, Interior and Exterior

(See Electric Signs)

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Boyd's City Dispatch, 114 E. 23rd St., N. Y. City.
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Polk & Co., Inc., R. L., 524 Broadway, N. Y. City.
Ross-Gould Co., 483 N. 10th St., St. Louis, Mo.
Trade Circular Co., 166 W. Adams St., Chicago, Ill.

MAKE-UP, Theatrical

Fimmelm, Alfred, 49 W. 48th St., N. Y. City.
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Tam's, 318 W. 46th St., N. Y. City.

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Chicago Art Marble Co., 2883 Hillock Ave., Chicago, Ill.
Comolli & Co., John, 85 5th Ave., Brooklyn, N. Y.
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Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

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(See Canopies)

MAT SERVICE

(See Service, Mat)

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Mat Co., F. A., 230 Fifth Ave., N. Y. City.
Pick & Co., Albert, 1200 W. 35th St., Chicago, Ill.
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MAZDA LAMP PROJECTION

(See Projection, Mazda Lamp)

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(See Lamps, Mazda)

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(See Generators, Motor)

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(See Volt Meters)

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Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros., Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 767 Wythe Ave., Brooklyn, N. Y.
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Spencer Lens Co., 19 Doat Ct., Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
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Warsaw Elevator Co., Warsaw N. Y.

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Spencer Turbine Co., Hartford, Conn.
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(See Heaters, Organ)

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Gallagher Orchestra Equip Co., 616 W. Elm St., Chicago, Ill.
Otis Elevator Co., 26th St. and 11th Ave., N. Y. City.
Warsaw Elevator Co., Warsaw, N. Y.

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Austin Organ Co., Hartford, Conn.
Cremora Organ Company, Chicago, Ill.
E. E. Fulton Co., 1018 S. Wabash, Chicago, Ill.
Estey Organ Co., Estey St., Brattleboro, Vt.
Gottfried Co., The A., 19th and Myrtle Sts., Erie, Pa.
Hall Organ Co., 680 Campbell Ave., West Haven, Conn.
Hillgreen Lane & Co., Alliance, Ohio.
Kilgen & Sons, Inc., Geo., 4024 Union Blvd., St. Louis, Mo.
Kimball Co., W. W., 306 South Wabash Ave., Chicago, Ill.
Leatherman, F. H., 150 Walton St., Atlanta, Ga.
Link Co., The, 183 Water St., Binghamton, N. Y.
Marr & Colton Co., Warsaw, N. Y.
Maxey-Bartola Organ Co., Oshkosh, Wis.
Moller Co., M. P., Hagerstown, Md.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Morton, Robert, Organ Co., 29 Pine St., N. Y. City.
Seeburg Co., J. P., 1510 Dayton St., Chicago, Ill.
Ward-Leonard Electric Co., 31 South St., Mt. Vernon, N. Y.
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Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Reed Engineering Company, 50 Church St., N. Y. City.

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Craftex Co., The, 37 Antwerp St., Boston, Mass.
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Kaplan, Sam, 729 Seventh Ave., N. Y. City.

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Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
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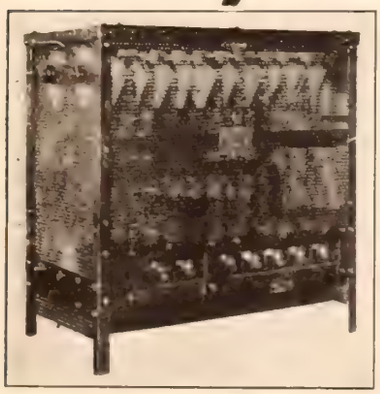
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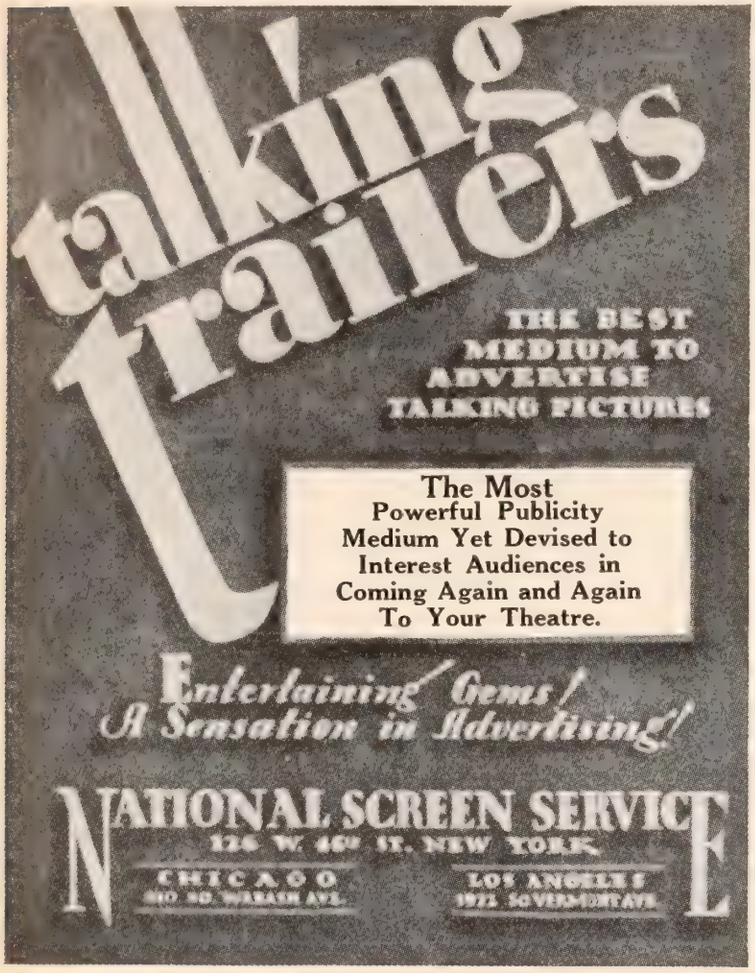
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Trumbull Elec. Co., Plainville, Conn.
Westinghouse Electric & Mfg Co., E. Pittsburgh, Pa.
Wurdack Elec. Mfg. Co., Wm. 4444 Clayton Ave., St. Louis, Mo.

SWITCHES, Automatic

Adam Elec. Co., Frank, 3649 Windsor Pl., St. Louis, Mo.
Cutler-Hammer, Inc., 12th St., St. Paul Ave., Milwaukee, Wis.
Hart Mfg. Co., Hartford, Conn.
Hartman Electric Mfg. Co., 1051 Hall Pl., Mansfield, O.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Sundh Electric Co., 5 Ave. C., Newark, N. J.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

SWITCHES, Remote Control

Cutler-Hammer, Inc., 12th St., St. Paul Ave., Milwaukee, Wis.
Hart Mfg. Co., Hartford, Conn.
Hartman Elec. Mfg. Co., 1051 Hall Pl., Mansfield, Ohio.
Hottmann & Sooms, 387 First Ave., N. Y. City.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Strauss & Co., 616 W. 43rd St., N. Y. City.
Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wurdack Elec. Mfg. Co., Wm. 4444 Clayton Ave., St. Louis, Mo.

TABLES, Film Rewinding, Inspection and Cutting

American Film-Safe Corp., 1800 Washington Blvd., Baltimore, Md.
Belson Mfg. Co., 800 Sibley St., Chicago, Ill.
Chicago Cinema Equip. Co., 1750 N. Springfield Ave., Chicago, Ill.
Columbia Metal Box Co., 226 E. 144 St., N. Y. City.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Fireproofing Co., The, 1733 S. Los Angeles St., Los Angeles, Calif.
Neumade Products Corp., 440 W. 42nd St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

TANKS, Film Developing

Acme Tank Co., 37 Cortlandt St., N. Y. City.
Corcoran, Inc., A. J., 753 Jersey Ave., Jersey Ave., N. J.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island, N. Y.
Eagle Tank Co., 2426 N. Crawford Ave., Chicago, Ill.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.

TAPESTRIES

Albano Co., The, 309 E. 46th St., N. Y. City.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Dazian's Inc., 142 W. 44th St., N. Y. City.
Famco Tapestry Mills, Inc., 130 W. 34th St., N. Y. City.
Hexter & Co., Inc., S. M., 2400 East Superior Ave., Cleveland, Ohio.
Louis Kuhn Studios, Inc., 105 W. 63rd St., N. Y. City.
Martin Studios, J. D., 4114 Sunset Blvd., Hollywood, Calif.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
Saubiac & Son, B., 116 E. 27th St., N. Y. City.

TELEPHONES, Inter-Communicating

Automatic Electric Co., 1027 W. Van Buren St., Chicago, Ill.
Couch Co., Inc., S. H., Norfolk Downs, Quincy, Mass.
Dictograph Products Corp., 220 W. 42nd St., N. Y. City.
Federal Telephone Mfg. Corp., Buffalo, N. Y.
Pettes & Randall Co., 150 Nassau St., N. Y. City.

TEMPERATURE REGULATION SYSTEMS

Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Johnson Service Co., Milwaukee, Wis.

THEATRE DIMMERS

Adam Electric Co. Frank, 3649 Windsor Pl., St Louis, Mo.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Stage Lighting Co., 55 W. Wacker Drive, Chicago, Ill.
Cutler-Hammer, Inc., 12th St. and St. Paul Ave., Milwaukee, Wis.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Ward Leonard Elec. Co., 31 South St., Mt. Vernon, N. Y.

THEATRE FRONTS

(See Terra Cotta, Architectural, and Iron Works, Architectural)

TICKET BOOTHS

(See Booths, Ticket)

TICKET CHOPPERS AND RACKS

Arcus Ticket Co., 358 N. Ashland Ave., Chicago, Ill.
Caille Bros., 6210 Second Blvd., Detroit, Mich.
Elliott Ticket Co., 12 Vestry St., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
General Register Corp., 1704 Paramount Bldg., N. Y. City.
Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
Mid-West Ticket & Supply Co., 910 S. Michigan Ave., Chicago, Ill.
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
U. S. Ticket Co., Fort Smith, Ark.
Weldon, Williams J Lick, 701 N. A. St., Fort Smith, Ark.
World Ticket & Supply Co., 1600 Broadway, N. Y. City.

TICKET REGISTERS

(See Ticket Selling Machines)

TICKET SELLING MACHINES

Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Elliott Ticket Co., 12 Vestry St., N. Y. City.
General Register Corp., 1704 Paramount Bldg., N. Y. City.
Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
Mid-West Ticket & Supply Co., 910 S. Michigan Ave., Chicago, Ill.
National Elec. Ticket Reg. Co., 1806 Kienlen Ave., St. Louis, Mo.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City.

TICKETS, Admission

Ansell Ticket Co., 730 N. Franklin St., Chicago, Ill.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Columbia Printing Co., 1632-36 N. Halsted St., Chicago, Ill.
Elliott Ticket Co., 12 Vestry St., N. Y. City.
Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
Mid-West Ticket & Supply Co.,
Rees Ticket Co., 400 S. 10th St., Omaha, Nebr.
910 S. Michigan Ave., Chicago, Ill.
Simplex Ticket Co., 3120 West
Weldon, Williams & Lick, 701 Grand Ave., Chicago, Ill.
N. A. St., Fort Smith, Ark.
World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City.

TRAILERS, Film

Acme Film Co., 1540 Broadway, N. Y. City.
Ad-Vance Trailer Service Corp., 111 Westchester Sq., Bronx, N. Y.
Alpha Film Laboratories, 3437 Park Heights Ave., Baltimore, Md.
Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Filmack Co., 838 S. Wabash Ave., Chicago, Ill.
Holmes Lectures, Inc., Burton, 7510 N. Ashland Ave., Chicago, Ill.
Jamieson Film Lab., 2212 Live Oak St., Dallas, Texas.
National Screen Service, Inc., 126 West 46th St., N. Y. City; also Chicago, Ill., and Los Angeles, Cal.
Semler Cinema Service, 1600 Broadway, N. Y. City.

TRANSFORMERS, Alternating Current

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Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Corp., Waverly Park, N. J.

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Brooks Clothing Co., Pershing Square Bldg., Los Angeles, Calif.
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National Uniform Co., 12 John St., N. Y. City.
Pettibone Bros. Mfg. Co., 626-632 Main St., Cincinnati, Ohio.
Russell Uniform Co., 1600 Broadway, N. Y. City.
Western Uniform Co., 101 S. Wells St., Chicago, Ill.

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Edison Electric Appliance Co., 5600 W. Taylor St., Chicago, Ill.
Hoover Co., North Canton, O.
Spencer Turbine Co., Hartford, Conn.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.

VAUDEVILLE, Agencies

Amalgamated Vaudeville Agency, Inc., 1600 Broadway, N. Y. City.
Lewis & Gordon Producing Co., Inc., Times Bldg., N. Y. City.
Markus Fally Vaudeville Agency, 1531 Broadway, N. Y. City.

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Best Chemical Co., 833 North 17th St., Allentown, Pa.
Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Ave., St. Paul, Minn.
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West Disinfecting Co., Barn St., Long Island City, N. Y.

VENTILATING SYSTEMS

(See Heating and Ventilating Equipment)

VENTILATORS

Air Condition Eng. Co., 1523 E. 9th St., Los Angeles, Calif.
Arctic Nu-Air Corp., 2101 Kennedy St., N. E., Minneapolis, Minn.
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb.
Knowles Mushroom Ventilator Co., 41 North Moore St., N. Y. City.
National Theatre Supply Co., 624 So. Michigan Ave., Chicago, Ill.
Lakeside Ventilating Co., Hermansville, Mich.
Sobel & Kraus, Inc., 517 E. 136th St., N. Y. City.
Supreme Heater & Ventilating Mo.
Typhoon Fan Co., 345 West 39th St., N. Y. City.
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Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

WALL COVERINGS

Beaver Products Co., Inc., 1440 Military Road, Buffalo, N. Y.
Blank & Co., Frederick, 230 Park Ave., N. Y. City.
McCallum Decorative Co., 135 Seventh St., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.

WAXING MACHINES, Film

(See Film Waxing Machines)

WICKETS, Cashier's Box Office

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Newman Mfg. Co., Cleneay Ave. and N. & W. R. R., Cincinnati, Ohio.
Price Brothers, 2644 Maplewood Ave., Chicago, Ill.
Williams, Inc., Jno., 542 W. 27th St., N. Y. City.

WIRE, Asbestos Covered

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
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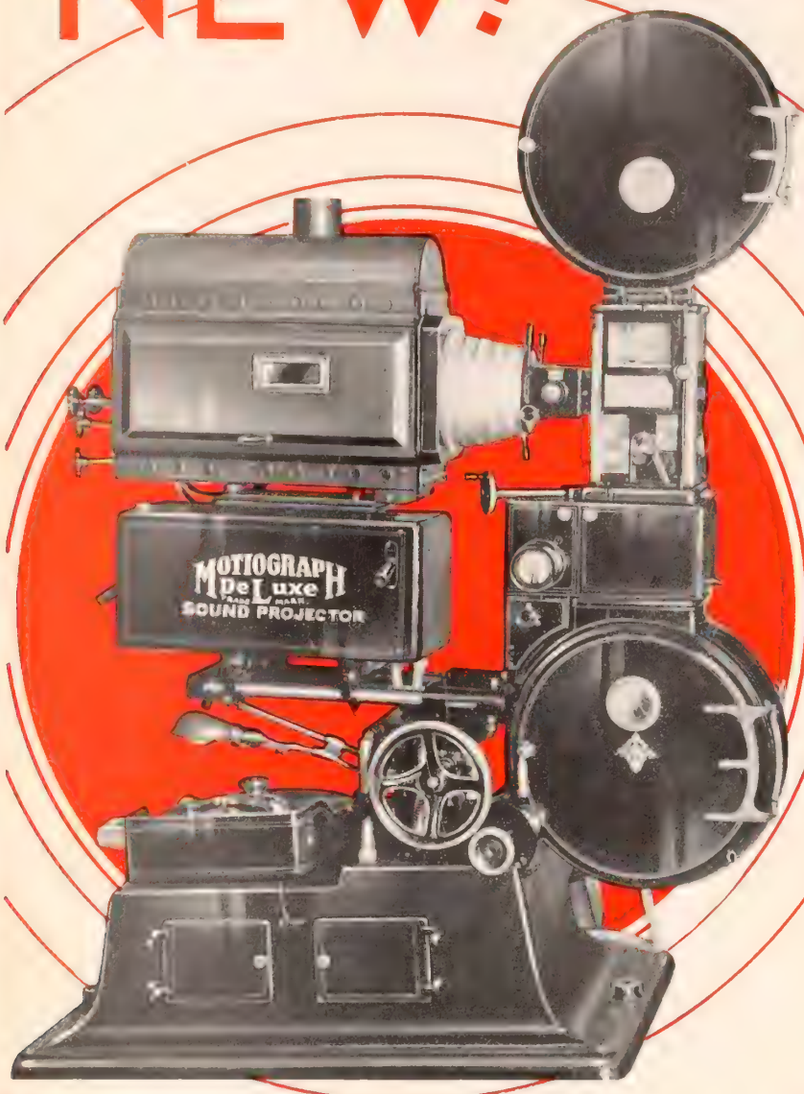
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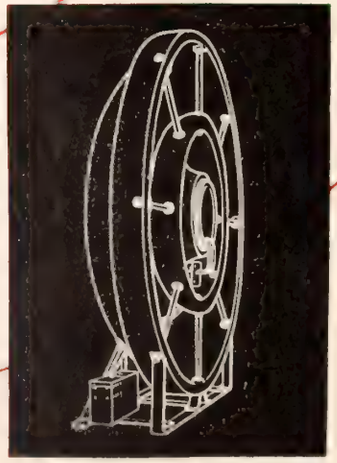
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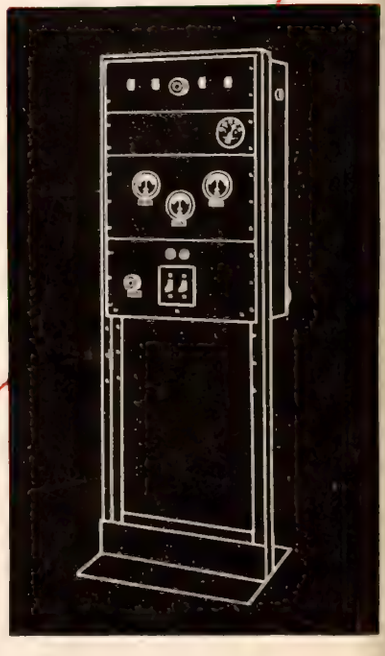
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